

# ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

FALL 15

Vol. 25 No. 3  
\$5

**2015 Lifetime Award: Dextra Quotskuyva**

**ATADA Profile: Rachel Wixom**

**Ernie Bulow's Mysteries of Zuni Silver**



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19th century Mapuche chief's poncho  
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Zuni warrior  
John Hill Antique Indian Art

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Cover Photo: Coat, c. 1740. Cree or Ojibwe (attrib.), Ontario or Quebec. 42.5 x 21.5 in. Moose hide, quills, wool, rocker stamping on the hem, and natural dyes. Acquired from Taylor A. Dale Tribal Arts and Trotta-Bono Ltd, 2006.

Photo by Addison Doty. © Ralph T. Coe Foundation NA1172

# ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

## Honoring the artistic legacy of indigenous people

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Policy Statement: ATADA was established in 1988 to represent professional dealers of antique tribal art, to set ethical and professional standards for the trade, and to provide education of the public in the valuable role of tribal art in the wealth of human experience. ATADA members are pledged to act as honest brokers, to guarantee the authenticity of their material, and to provide the buying public with the available information on the age, source, integrity, and collection history of the objects that they sell.

Additionally, ATADA sponsors a series of publications and seminars, offers educational grants (through our Foundation), and provides legal advice and insurance to members. ATADA also monitors and publicizes legislative efforts and government regulations concerning trade in tribal art. To attain its objectives, ATADA will actively seek suggestions from other organizations and individuals with similar interests.

The ATADA Foundation is a separate, non-profit 501(c)(3) entity. The ATADA Foundation is dedicated to expanding education on tribal art, both antique and contemporary, from around the world.

# President's Note

Dear fellow ATADA members -

As you can see from the minutes of our membership meeting this summer, your organization is going forward on a number of different fronts to further our mutual interests.

We will be meeting with a publisher at the end of October to see if we can again have a magazine devoted to Native American art.

We are also beginning the process of establishing an on-line show for ATADA members. Other art dealer associations have done this with success. This could be an important development in expanding our collector base. As regular attendees at physical shows and auctions can attest, a great deal of the action has shifted to the Internet. We hope to be able to make the process so hassle-free that even those of us who are less than tech-savvy will be able to participate.

Please let us know any ideas you might have regarding this or any of the other initiatives we are launching.



*John Molloy*

## Editor's Desk

We are delighted to feature the second of ATADA's 2015 Lifetime Achievement Award honorees, Dextra Quotskuyva. Please look for tributes to her in this issue from Marti Struever and from her nephew and first pupil, Les Namingha.

The *ATADA News* bids a very, very fond farewell to *American Indian Art Magazine* after 40 years of important articles and great looking images. We look forward to seeing Mary and her German Shepherds in the future.

ATADA's refurbished website is up and running. [atada.org](http://atada.org) is where you will find current issues of the *ATADA News* (as well as an archive of past issues), plus a Members' Directory, the Theft Alert page, appraisal information, a calendar, and a link to joining online.

It was announced in the ATADA August members meeting that I will be retiring as executive director on December 31. I want to thank all of you for allowing me to enter your world. You are the most interesting people I have ever met, and I hope to keep seeing you. For instance, I'll see you at the Marin show, and I can't wait.

A handwritten signature in black ink that reads 'Alice'.

*Alice Kaufman*



## New ATADA Member Benefit

### *ATADA invites members to save money in credit card processing fees*

ATADA is partnering with TSYS Merchant Solutions™, a payment processor that has been in the payment industry since 1953 and offers up-to-date payment solutions.

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### From ATADA's email:

This is to inform the board and membership of ATADA that the business name and rights to "The Spanish and Indian Trading Co." is now a wholly owned subsidiary of Waterbird Traders, 3636 Dickason Ave. Suite 4, Dallas, Texas 75219.

Further information will follow.

Thank you.

Mike McKissick/Waterbird Traders/Spanish and Indian Trading Co.

Mike's explanation (the rest of the story):

This was an old name for a business in Santa Fe in the 1920s.

I always thought it a neat name for a more contemporary business, and in the 1980s, Gary Spratt started a business consortium in Santa Fe and I almost joined. They needed a name, I suggested that. I never joined up, but the name stuck, until now. John Molloy used it until about two years ago and gave it up. He has graciously given it over to me. I am assuming it as a subsidiary to my business. I always thought

the name was cool. And all inclusive for a business of our type. Sort of an ongoing saga in the biz.

### From ATADA's email:

In 2005 Arch Thiessen emailed Bruno Pouliot to warn him about a group of fake Navajo rugs that were coming onto the market at that time. Winterthur is organizing an exhibition on fakes and forgeries scheduled for 2017, and I wonder if you would be able to put me in touch with someone who might have one or two examples of these fakes that we could borrow for the exhibition. Any information you can share with me would be greatly appreciated. We want to be sure to include examples of things that have been problems in the market in recent years, and these would be a perfect example. Thanks so much.

Linda Eaton

John L. & Marjorie P. McGraw Director of Collections

& Senior Curator of Textiles

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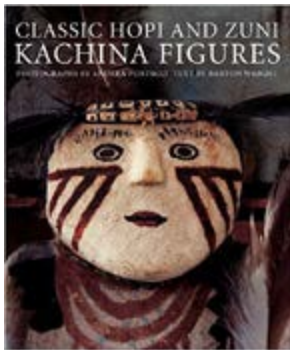
### From ATADA's email:

*Whispering Wind magazine; American Indian Past & Present* is offering a 3 issue Free subscription to ATADA members beginning with the current issue.

When the 3 issue free subscription expires, ATADA members will be able to renew for one year (6 issues) for \$15.00 (regular price \$25). They will be able to renew online at [www.whisperingwind.com](http://www.whisperingwind.com) using discount code ATADA. Upon renewal, their ATADA membership will be verified with ATADA. If not a current member at the time of subscription renewal, the \$15 subscription will be entered for only 3 issues.

## Just Published

Three new books — two reprints, one paperback original  
— from the Museum of New Mexico Press:



*Classic Hopi and Zuni Kachina Figures.* Photographs by Andrea Portago, text by Barton Wright. 2015; first published in hard cover in 2006. Jacketed paperback 10" x 12", 186 pages. \$39.95.



*Kachinas: A Hopi Artist's Documentary.* Original paintings by Clifford Bahnmptewa, text by Barton Wright. 2015, first published in 1973, now with new photographs. Jacketed paperback 8" x 11 1/2", 276 pages. \$34.95.

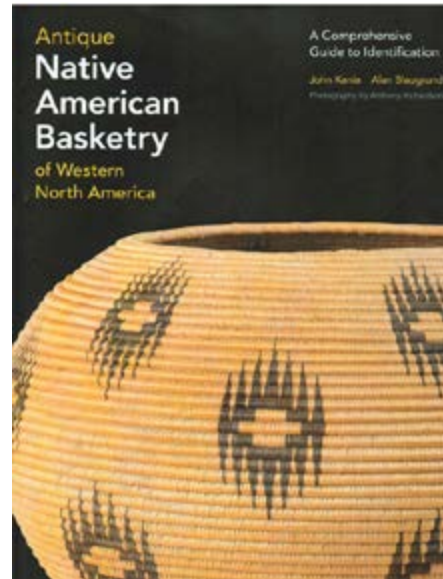


*Turquoise, Water, Sky.* By Maxine E. McBrinn and Ross E. Altshuler. 2015. Paperbound with flaps, 9" x 11", 172 pages. \$29.95.

**To order or for more information: (800) 249-7737.**

## Book Review

By Marcy Burns



*Antique Native American Basketry of Western North America: A Comprehensive Guide to Identification*  
by John Kania and Alan Blaugrund  
\$125

This is a comprehensive, detailed, and very important book evaluating Western Native American Indian basketry from the 1880s, when the railroads first went West, through the 1930s, when the Great Depression halted tourist trade.

It has been a complex and challenging task for a collector to learn how to identify the origin, date, and method of weaving of Native American baskets. Authors Alan Blaugrund and John Kania provide methodology and detailed information that will now help considerably. In addition, there are over 300 baskets featured in color plates from Blaugrund's personal collection, which surely is among the finest collections of baskets ever assembled.

Includes 21 maps, 150 colored photographs, and diagnostic guides. Craig Bates, author of *Tradition and Innovation: A Basket History of the Indians of the Yosemite-Mono Lake Area* says of this book, "It is an astonishing compilation of information that every basket collector, dealer, or museum curator can benefit from. I like the organization of information for the various regions and the great diagnostic tables at the end, an easy to find reference."

The book is available at [amazon.com](http://amazon.com), and Marcy Burns American Indian Arts has signed copies of this book available.

# A Note from the Publisher

**E**rnest Hemingway once said, “Write the truest sentence that you know.” Well, here’s the truest sentence that I know: This is the final issue of *American Indian Art Magazine*.

I have been the magazine’s publisher for thirty-nine and a half of its forty years, and during that time, it’s been an integral part of my life, from proofreading to press checks. For decades, I’ve hauled boxes of magazines to art shows and conferences, solicited subscriptions, and sought prospective advertisers and authors. Clearly, the magazine has become a way of life for me, and I will miss it.

Why stop now, you might ask. That’s a question to which I’m unable to give a definitive answer. But basically, it feels like the right time, especially since we’ve just celebrated a major milestone—our fortieth year of publication. That’s a nice, long run. Checking out our cumulative index (available free on our website), I’m astonished at how many articles, on an incredibly diverse array of topics, we’ve presented to our readers. If the magazine continued to be published, it would undoubtedly maintain the high standard of the previous forty years. However, there comes a time when you know, deep down, that it’s the right time to stop. This is one of those times.

I’d like to express my gratitude to a number of people who’ve helped to make the magazine a success. Many thanks to our 454 authors, particularly the members of our Editorial Advisory Board (whose current members have provided 141 articles for us over the years). Of the fifty-seven people who have served on our board, I would like to single out three:

- Norman Feder, who was initially an Editorial Advisory Board member, but in 1977 became our Editorial Consultant. Until his death in 1995, Norm read and commented on every manuscript submitted to the magazine.





- Harmer Johnson, who wrote each edition of Auction Block for every issue of every year—all 160 of them.
- Ron McCoy, who for twenty-four years wrote Legal Briefs, published more articles in the magazine than any other author (often on short notice) and who was always there when we needed him.

I would also like to acknowledge our advertisers for their support over the years and for the visual impact they gave to each and every issue. I'm grateful to the countless museums, all over North America and around the world, for working with us in our efforts to feature material from public collections. To our loyal subscribers—many who have been with us all forty years—thank you. (Over the next few months, subscribers will receive refunds for any unfulfilled portions of their subscriptions.) And last, but certainly not least, I would like to recognize the contributions of the magazine's staff—always a small but mighty group, and never anything but thoroughly professional and dedicated to making each issue better than the previous one.

In the magazine's inaugural issue, back in 1975, its purpose was said to be rooted in "an earnest desire to portray the art forms of the American Indian in a manner and format that will do justice to the art and its creators." For forty years and 160 issues, the magazine strived to do exactly that—which is something we all can be proud of.



Mary G. Hamilton, Publisher



## ATADA Lifetime Award 2015: Dextra Quotskuyva

*Hopi potter, matriarch of living Nampeyo descendants*



Dextra with newly-fired pottery jar. October 2006, Dextra's home and studio, Kykotsmovi, AZ. Photo by Jocelyn Namingha

The ATADA Lifetime Achievement Awards recognize and celebrate the outstanding accomplishments and contributions of people whose work has been both groundbreaking and instrumental to the fields of American Indian and Tribal art. A donation will be made in each honoree's name to a Native American and/or Tribal art-related entity of his/her choosing.

The Lifetime Achievement Award recipients were chosen from a list of nominees generated by the ATADA membership and the board of directors; honorees were chosen from that list by the board. Past honorees include collector/scholar/author Francis H. Harlow; Collector/dealers Lauris and Jim Phillips; Eugene K. Thaw, art dealer, Native American art collector, patron, and benefactor; Martha Hopkins Struever, dealer/collector/scholar/author; archeologist Stuart Struever; Quintus & Mary Herron, who have given their tribal art collection to Idabell, OK, through the Herron Foundation; and Warren Robbins, who founded what has become the National Museum of African Art.

Former ATADA board member Bob Bauver was the first to propose honoring individuals who have made long-term contributions to studying and collecting American Indian and Tribal art. Former ATADA president/tribal art dealer Tom Murray believes these awards are "the equivalent in our field to the MacArthur Genius Award or the Nobel Prize."

In this issue, we have two stories about Dextra Quotskuyva, first by Marti Struever, and a second by Les Namingha, nephew of "Grandma Dek" and her first pupil.

### Marti Struever talks about Dextra Quotskuyva

As a beginning collector/dealer in the early 1970's, I was especially interested in pottery. The only noted potter I had ever heard of was Maria Martinez of San Ildefonso Pueblo. To learn about Maria, I read Alice Marriott's book, *Maria: The Potter of San Ildefonso*, which whetted my appetite to learn more about prominent southwestern Indian potters. I discovered that a state magazine, *Arizona Highways*, had done some interesting photo articles on important southwestern potters, weavers, jewelers and katsina carvers.

The May 1974 issue was especially interesting to me because it was devoted to contemporary pottery. What an eye-opener this was. Pottery by Dextra Quotskuyva, a Hopi/Tewa artist living at Polacca, AZ, on the Hopi reservation, especially drew my attention. One photo showed her completing a vessel while another illustrated one of her really magnificent large ollas. These were all painted with a design called "Migration Pattern." Dextra's mother, Rachel Namingha, also a noted potter, told her daughter that this design indicated prayers sent for all the people in the world. Although Dextra created several vessels with this design, she soon was not content repeating the same pattern. She once told me, "Everybody asks me to do the same thing, but I want to create new designs." A mind as creative as Dextra's wanted to experiment with new patterns, slips and forms.

After looking at these photos, I knew this was a potter I wanted to meet. My early plans were to have a sales/exhibition space in which I could carry her work. Somehow I learned that Dextra lived in a village called Polacca, below First Mesa, with her home near the road leading up to the mesa top. Since I knew no Hopi artists, it seemed my best avenue was to go to Polacca to meet her.

Finding her was an experience in learning how to meet an artist in her own territory. I stopped at a house near the base of the road leading up to First Mesa to see if this might be her home. When the door opened, I asked if this was Dextra's house; the response was a glare, with my greeter stating emphatically "I just wish my name was Dextra." No further directions were provided. Somewhat daunted, my second try at finding Dextra's home was successful; Dextra graciously

received me. When I asked if I could buy one of her pots, she replied, rather gently, that she didn't have any work available at this time, but she would add me to her waiting list. Later I learned that this was Dextra's thoughtful way of adding me to a long list of hopefuls. It seemed that once one of her vessels was completed it was immediately sold. Fortunately, I persisted with phone calls, along with several driving trips from my Indiana home, each time meeting with her in Polacca. In time, she decided that I could represent her work in my Chicago gallery.

In 1979, I arranged a gallery showing of Dextra's pottery as well as the jewelry of Charles Loloma; they were long-time friends as their mothers had been before them. It was arranged for Dextra, Charles and his niece, Verma, to come to Chicago together. The show that followed was quite successful, and the *Chicago Tribune* published a feature article about Dextra.

Dextra was born on September 28, 1928, the daughter of Rachel and Emerson Namingha. She is the great-granddaughter of the renowned Tewa/Hopi potter, Nampeyo. Her grandmother, Annie Healing, was also a potter. The Nampeyo family belonged to the Corn clan, and Dextra always used a drawing of an ear of corn as part of her signature, along with her name. When she first began producing pottery she added "Nampeyo" to her signature, but discontinued this after a few years. When asked why she had decided to drop the Nampeyo name, she said that she really didn't need to add it to further her pottery sales.

Dextra began producing and marketing her pottery in the 1960s. I once asked her how long it had taken for her to really become good at making vessels. She looked directly at me, paused, and then without hesitation said "I was always good". Having worked with and studied Dextra's pottery for more than thirty years, I have come to agree that she was right. Her vessels were always thin-walled, finely shaped and expertly painted with a wide range of designs, going far beyond the

traditional Hopi pottery motifs. She told me that when new designs came to her, she was impelled to paint these images on pottery.

Dextra was never satisfied at repeating traditional patterns, colors and shapes of her family's pottery. Early in the morning she often took long walks looking for new sources of clay. When she found these, she took them back to her studio, fired them, then added them to a large wooden board she kept near her worktable. Incorporating a variety of slips allowed her to create vessels often showing these subtle color variations.



Years ago, on one of my many visits to see Dextra, she offered me four very tiny vessels; none more than one inch high or wide. Each of these pieces was beautifully painted and signed with Dextra's name and the corn emblem. They were so unusual that I've kept them, amazed at her ability to work on such a miniature scale. She noted that all of her pottery painting was done with a brush made from a yucca leaf. About a year ago, I asked Dextra if she had ever made more of these miniature vessels. Her immediate reply: "yes, I've made hundreds." Surprised, I asked her why she had made so many of these little vessels. She replied, "I put them into every firing as a gift to the Fire Lady." She told me, however, that she doesn't usually paint and sign them.

Camille "Hisi" Quotskuyva, Dextra's daughter, developed her own pottery style that began as she grew up watching her mother work with clay. One day, on a summer college break, Dextra's nephew, Les Namingha, asked if she would help him learn to make pottery. Dextra was delighted to have a student with whom she could share her thoughts and methods, recognizing the importance of continuing the Hopi pottery tradition. Another nephew, Steve Lucas, soon asked to work with Dextra, as did another young Hopi, Loren Ami. Each of these potters has developed his own individual style and each has become a fine potter. Dextra has told me what a great satisfaction it has been to her to help





Les Namingha pottery jar, "Eagle tail design", 4" h x 9 1/4" d. Mineral paint and clay pigments on clay. April 2013.

these young potters develop.

In this field of Southwestern Indian pottery, collectors and scholars have become aware of the major impact Dextra has had on contemporary Hopi pottery. In 1994, she was named an "Arizona Living Treasure." This was followed in 1996 by receipt of the first Arizona State Museum Lifetime Achievement Award. In 2001, at the Wheelwright Museum in Santa Fe, I helped prepare a 30-year retrospective exhibition of Dextra's work and prepared a catalogue entitled *Painted Perfection: The Pottery of Dextra Quotskuyva*. She was also the recipient of the 2004 Achievement Award from the Southwestern Association for Indian Arts, another expression of her importance in the pottery world.

It now seems particularly fitting that this year the Antique Tribal Arts Association will award Dextra its Lifetime Achievement Award.

## Les Namigha talks about Dextra Quotskuyva

Dextra Quotskuyva is my paternal aunt, my corn clan auntie, and Sai-ya (Grandmother) to my children. She and her late husband, Edwin, are my Godparents. And she is my teacher and my mentor. Her lifelong work in, and outside of, art has blessed my life immeasurably. It is truly a humbling experience for me as I reflect upon her guidance and support of my own work over the past 25 years.

In the summer of 1989, I was living in my hometown of Zuni, NM, on the Zuni reservation. I had recently completed my second semester of college at BYU, and was eager to go back

to continue my studies in design and art. I found work at a steakhouse as a food prep/cook in nearby Gallup, NM to earn money for college. In my spare time, I wanted to express myself through cultural art and decided to learn how to make pottery. I realized that, in order for this to happen, I needed to find a teacher. At that time, I was generally unaware of the artistic legacy of my father's family and impact that Dextra had already made in the world of Native American Art. So, due to my naivety, my search for an instructor did not automatically start with my father's family.

On a visit to my relatives in Hopi during that early summer, I commented at a family dinner that I hoped to start learning pottery-making, although I had not yet secured a teacher! Dextra then offered, "How about this: You can come stay out here and I can teach you." I accepted. And so one week later I quit my job at the Sirloin Stockade and moved to Polacca to begin my apprenticeship. I had found my teacher. By the time summer was over, I found myself running down the artistic path already trodden by my great-great-grandmother, Nampeyo, with Dextra as my guide.



Emerson Namingha, Jr. with sons, Les (left side of photo, white shirt with black dots) and Emery (right side of photo). Circa 1974, Zuni, NM.

The first several days after my move, I reacquainted myself with my cousins and other relatives as I visited around the village. Then, on the day I was to receive my first instruction, I sat down at Dextra's work table in a small second-story room at the top of the stairs of my grandparents' house. I listened intently and observed as she molded a new pot. The words she spoke were not initially about the physical process or steps of what she was doing but rather they were instructions of spiritual preparation and awareness. "Respect



Dextra (left), Joseph Namingha (Middle), Joshua Namingha(right) at Les and Jocelyn Namingha home, Santa Fe, NM. Summer 2010. Photo by Jocelyn Namingha

the clay, it has a spirit within it, as all things do.” “Sometimes the clay will want to be what it wants to be, allow it to take its shape.” “Don’t give up when you experience hard times, like cracking pots, or when paints won’t stick, or when firings don’t turn out.” “Always have a prayer in your heart when you are working.” For the next day or two, I continued to sit and observe, all the while listening to her instruction in things spiritual as well as about technique. She showed me how to burnish a pot, and I can still recall my wonder at seeing the shiny surface evolve and how easy she made the process look. Several days later, Dextra gave me some clay to work with, and sitting with her in that upper room, I begin to shape my first pots. About a week later, as I attempted my first polish, I desperately clung to her words of “Don’t ever give up!”

Over the course of the following months, before I headed back to school, and in the years that followed, I was privileged to view Dextra’s world. Much like Grandmother Nampeyo, who entertained visitors such as photographer, A.C. Vroman, sculptor Emry Kopta, and Thomas Keams, Dextra also has her share of visitors. She always accepts them with joy, kind words and wonderful laughter. During my summers with her, friends such as ceramist Rick Dillingham and traders and gallery owners Anthony Whitman and Bruce McGee stopped by the family house. Of course, it was always a treat when Dextra’s dear and close friend, Martha (Marti) Struever, would travel to Hopi land for a visit. On one occasion, I listened as Dextra and Marti conferred about a design idea influenced by pottery from Awatovi ruins. Weeks later, Dextra fired the exquisitely painted vessel. When Marti returned after the firing, I witnessed the reverence as well as the excitement each of them felt as they handled the new polychrome creation, which was later titled “Awatovi Mission.”

Important to my life as these contacts with Dextra’s friends were, I will always consider working alongside Dextra’s other students as a highlight and an honor. My cousin, Steve, his wife, Yvonne Lucas, Dextra’s daughter, Camille, Loren Ami, and my wife, Jocelyn, were fellow students, given the same blessed insights that I received. As each of us incorporated the standards of quality taught to us by Dextra, a foundation was laid for future growth in our personal and artistic lives.

Time has rapidly passed since those beginning years. Though my artwork has evolved over time, what remains vital to my work is the spiritual preparation emphasized by Dextra during that wonderful first summer.

Of all the recollections of experiences, instruction and highlights which I remember, none more adequately identifies the source of my gratitude for Dextra and her guidance than the following story.

Dextra’s brother, Emerson Namingha, Jr., was my father. They were close siblings. He passed away in 1976 at age 38, when my older brother, Emery, and I were 12 and 9 respectively. My recollections of my father are vague, although I clearly felt his love in our interactions. On one or two occasions, I remember traveling with him to visit our grandparents and relatives in Polacca. My parents had divorced when I was a toddler so those trips were important to my dad. Even as a young boy, I could sense that from him.

Many years later, as I sat with Dextra at her worktable, she told me stories about my father. As she molded pots, or painted designs on her polished vessels, she often laughed and recounted humorous incidents in my father’s life. She also shared with me tales about his difficult times and



Les Namingha pottery jar, “Colors”, 5 1/2” h x 9 1/4” d. Mineral paint and clay pigments on clay. October 2012.

confirmed that he had missed seeing his boys as they grew up. Dextra and I grew close. And, as she shared these stories, I have grown closer to my father.

Because of my aunt's love for my father, she has long watched over my brother and me. I have also realized that my move to Polacca in the summer of 1989, was not just about finding a pottery teacher. Rather, my teacher and mentor saw that the time had come to fulfill her brother's wish: that I be bonded to him and to my ancestors through my training in pottery. How does this happen? How does one draw closer to another through the workings of clay?

have more than one coil or stroke of gratitude to my aunt for all that she has given to me.

It is a great honor for me to express my love and appreciation for her as I join with others in celebrating her bestowal of a lifetime achievement award from ATADA.

Les Namingha  
Santa Fe, NM



Newly fired Dextra pottery. October, 2006. Kykotsmovi, AZ.  
Photo by Jocelyn Namingha

From Dextra, I learned that each pot created is a prayer offering. Within this offering is placed memories, requests for blessings, thankfulness and remembrances of ancestors and loved ones. Each time Dextra made a pot, and allowed pots to shape themselves, she placed her offerings in each coil of clay, in each sanding and polishing stroke, and within each painted line. Many of these offerings were for my father, and for her other brother, Lowell, who also passed away at a young age. Offerings were made for her beloved cousin, Ray Naha, for her mother and father, and for others equally remembered. As we spent the summer days creating our pots, I was privileged on many occasions to hear her verbalize her thoughts, her prayer offerings; and that is how I learned this most precious of all lessons about working with clay. As I continue to prepare my own offerings in like manner, I know that each of my creations



# **ATADA is looking for a new executive director**

*Please reply to Alice Kaufman at [acek33@aol.com](mailto:acek33@aol.com)*

Executive Director, Antique Tribal Art Dealers Association

The executive director is the public face of ATADA, at shows, in print, on the telephone, and on the Internet. The executive director strengthens ATADA through publications (the ATADA News), recruiting, and serving members.

## Major Areas of Responsibility

- oversee development of the new website; answer e-mail correspondence; develop and maintain an online semi-annual member show
- maintain and list the registry of stolen tribal art
- Write/edit quarterly ATADA News
- Reply to Internet and telephone queries about Indian and tribal material
- Direct questions from the press to the appropriate ATADA board members
- Recruit new members and develop new member benefits
- As ATADA secretary, attend all meetings and seminars and take notes for publication in the ATADA News.
- Communicate with the board and membership
- Fill requests for copies of the ATADA News and "Native American Art and the Law: A Collector's Guide"
- Arrange for speakers, logistics, equipment, and more for ATADA public seminars, membership meetings, and board meetings, and publicizing those events to members, the press, and the public
- Send welcome kits to new Full members and Associates
- Create and place advertising for ATADA in other publications
- Keep current with news stories that are relevant to the membership, and make the information available through the ATADA News and [atada.org](http://atada.org).
- Attend relevant shows, auctions, and exhibits
- Report to president and board
- Address assignments from president or board.

# ATADA PROFILE

*Rachel Wixom*

*Ted Coe's legendary "Sacred Circles" exhibit meant many things to many people. To his niece, Rachel de W. Wixom, it always means regretting "not paying more attention then. There was so much I could have learned from Ted at that time."*



Ted Coe with Assiniboine Doll by Joyce Growing Thunder Fogarty, c. 2003.

Rachel Wixom grew up in Bratenahl, Ohio, east of Cleveland, "a village on Lake Erie, the same town as Ted," she says. In 1979, she moved with her parents to New York City.

"My father is a museum person, and we moved because he was wooed to New York to become the chairman of the Medieval Department at the Metropolitan Museum of Art and the Cloisters. My parents met at the Cleveland Museum of Art," she continues, where her mother (Ted's sister) was a researcher for American paintings and her father was curator of Medieval and Renaissance Art. "I grew up in the Cleveland Museum."

Rachel received her B.A. in Art History at Wells College; during college breaks she worked at the

Knoedler Gallery's library in New York. After graduating, she went to Europe for two years, traveling and then worked as an au pair in Germany. Upon her return, she worked at Wittenborn Art books in New York City for a year, and then at teNeues Publishing Company's New York office for about fourteen years, "where "I could use my German." Then, for just shy of ten years, she was head of publications at the Whitney Museum of American Art, where she oversaw fifty to sixty publications.

"When my uncle asked me to run the Foundation in 2007, I was thrilled and flattered." Ted Coe passed away in September 2010 at the age of 81. "I loved him very much, and wanted to do right by him. It took a while to raise the money to get me to Santa Fe, and we sold a few European pieces from his collection to build the Trust to make it happen. I left the Whitney in July 2011, and started living in my uncle's house that October. In March of 2012, I moved into the home I have today." Ted's house was sold in 2013.

Rachel Wixom



In the summer of 2013, Coe Foundation Advisory Committee member Paul Elmore suggested looking at a space on Pacheco Street, even though Rachel didn't think they were quite ready. It was "a fantastic place," where the Foundation is now housed, "a wonderful two-story building with an atrium" that Rachel describes as "set away — people must make a point of coming." The building, she says, has "great potential for work, programs, open storage, and exhibitions. We have approximately 2000 objects from Ted's collection that were originally in his house on Agua Fria Street. The collection is the catalyst for our programs."

ATADA members Paul and Vanessa Elmore served on the Coe Foundation Advisory Board ("Ted mentored Vanessa"). Unfortunately, the Elmores had to resign, "as it wasn't realistic for them to be involved with so much, considering their family was growing (they have since had a second child) and each has a full-time job."

Although the Coe Foundation building is "not a museum," there are aspects of their programs that are museum-like, creating learning programs and mounting exhibits, for instance. "Prior to finding this building, we had to store the collection," Rachel says, "but there was a cost associated every time we needed to gain access to a piece. Now "we pay the same towards the building as we did for storage, but the collection is accessible." The books in Ted's Indigenous library are also out and accessible. But with approximately 6000 volumes, a third of the library — the non-indigenous publications, including many from his parents about European art — remains in storage.

Rachel was "too little" to go to the London opening of Ted Coe's "Sacred Circles," the groundbreaking 1976 exhibit that focused on the aesthetics and beauty of Native American objects. If he had curated just this one exhibit, Ted Coe still would be described as "the beginning player, enormously

significant in the growth of appreciation of Native American art in the 20th century" (quoted by a Met curator in Coe's *New York Times* obituary).

Says Rachel: "I remember my mother going to the opening in London and leaving us with our dad for ten days. He had several large zucchini, which he prepared for us—so we ate a lot of it and it took decades before I could eat it again—I wish I'd paid more attention then, there was so much I could have learned from Ted at that time."

Ted lived in Kansas City where he was director of the Nelson-

Atkins Museum, the only U.S. venue for "Sacred Circles." When he put together his next exhibit, "Lost and Found Traditions," which focused on contemporary Native American work, Rachel says, "he traveled 100,000 miles or more, and used Santa Fe as his base. He fell in love with Santa Fe, and ended up buying a home and staying. I started visiting him in the early 1990s. The moment I arrived I was overwhelmed by the landscape. Ted tried to get me here, and believe me, I wanted to come too! In the end, he got me here. I pinch

myself every day — this is such a wonderful way to live, a lifestyle really and not a job. I am very lucky — I have wonderful parents, siblings, and family who set me on this path and will forever thank them for their support and encouragement."

Now and in the future, the Coe Foundation will take on the "broad subjects" of education and connoisseurship. Through objects, Rachel says,



Chilkat Robe, c. 1850. Tlingit or Haida, Alaska or British Columbia. 48 x 61 in. Mountain goat and commercial sheep's wool, cedar bark, and dyes. Acquired from Jackson Street Gallery, Seattle, WA, 2007. Photo by Addison Doty. © Ralph T. Coe Foundation NA1313

Haida double clasp bracelet  
Coin silver, 1.3 in. (3.3 cm). Diam: 7.5 in. (19 cm).  
Date of Object: c. 1880





# ATADA PROFILE

“we can learn about peoples and culture.” Objects offer “more than visual impact.” She describes her uncle’s collection as “eclectic: mostly Native American but also African, Oceanic, and some Asian material, as well as a few American and European decorative arts pieces, all displayed as they were in his house, next to each other, having a conversation, showing how things are connected,” showing how cultures “continue to evolve. If we can bring people to see the objects, perhaps they can learn how to see differently. The collection can teach us about ourselves and humanity, about what happens now and in the future.”

To that end, Rachel wants to “bring youth into the conversation,” and a current Coe Foundation program is doing just that. The Foundation invited four students from the Academy for Technology and the Classics, none of whom had been previously exposed to the collection, to each choose one African or Oceanic piece to research: to find out what the object was, how it was used, how/where was it collected, and finally how to exhibit the object. “They looked at and touched the pieces, they looked at books, the Internet — they did detective work. We took a field trip to the Folk Art Museum, where curator Laura Addison showed us how museum exhibits are executed. How do you guide the visitors? Who is the audience? Do you need to paint the walls, what about the didactics?”

This was followed by a trip to ATADA members Tad and Sandy Dale’s home. “Tad and Sandy are amazing people, and the kids were in awe. They’d never seen a home filled with pieces like that.”

The students wrote their own labels for the exhibit of their chosen and researched pieces. “They wrote in student’s voices, and they had a fresh and different point of view.”

One example:

*Pantar Island, TELUOK (BETEL BOX WITH NUTCRACKER), 19th Century. Pantar Island. Wood, mother-of-pearl.*

*“When I first saw the box, the mother of pearl against wood struck me, which is something I hadn’t seen before. While at first I was under the impression it was a Dyak shaman’s box used for incense (because of its smell), I couldn’t find any information on it anywhere. After looking through several books and scouring the Internet for even the tiniest bit of information, I realized that I might have been looking for the wrong thing. Through some research on the Dyak culture, I eventually came across Pantar Island, and by some small chance found a box very similar to it in the Yale University Art*

*Gallery. It turned out the “incense” I had been smelling was the trace of a narcotic called betel nut. Betel nut is used in almost every social occasion, and I found that after extended periods of time chewing the nut, the user’s teeth turn red and then eventually black. The box was used to hold the chopped nuts until they were ready to be chewed and usually had a beaded string connected for holding. Unfortunately, this seems to have fallen off.”*

Rachel says this program is just the first, and that the Foundation will work with young people again. “The idea of an object being a chance to open your eyes, to learn something about humanity and yourself, speaks to the Foundation’s mission in every way.” From the Foundation’s mission statement: “Increasing public awareness, education, and appreciation of indigenous art and culture worldwide...”

Says Rachel, “I come from a traditional museum family, and my parents were brought up with a European point of view toward art. But the world has changed, and we have to fulfill our mission in new ways.”

The Foundation also collaborated with the School of American Research to host a lecture series on narrative. This past spring, one of the speakers was Richard West, president and CEO of the Autry National Center in Los Angeles, who was the founding director of the Smithsonian National Museum of the American Indian, and who discussed the roles of museums.

There are approximately 1500 Native American pieces dating from “ancient” to contemporary in the Coe collection, which speak to “Ted’s love of the material and how it connects to the organic present.” The Foundation plans to grow the collection, Rachel says, “although at this time we are not being pro-active about it.”

Nevertheless, in December 2014, “we accepted a gift of a few pieces from the Center for Indigenous Arts and Culture, a division of Southwest Learning Centers. In addition, we have received one or two pieces from individuals. We also received a gift of books from an individual, which has helped to fill out our library.” Of Ted’s own library, she says, “Ted’s collection of books is unique and so is a useful resource to those visitors interested in doing research here.”

“When he collected towards the end of his life, he went to people he knew he could trust.” They included Tad and Sandy Dale, James Barker, Chick Monahan at Morning Star Gallery, Cecily Quintana at Quintana Gallery in Portland—which recently closed its doors — and many others, too many to name in this article, but all were instrumental in the



Ted Coe examining objects for "Lost and Found Traditions" exhibition, c. 1983. Unknown photographer. Courtesy Nancy and William D. Wixom.

formation of Ted's collection."

The Coe Foundation is open to the public by appointment, but "if you are a risk-taker, just drop by. If staff members are at the building, and available, they will give you a tour. Ted wanted his collection to be accessible, to be seen and learned from." As to her knowledge of the pieces in the collection, Rachel says, "I'm no expert, but I'm learning." Learning from the best: "Tad Dale and Bruce Bernstein have a lot of experience in managing collections, and a lot of knowledge of the material. Both helped us out, curating a small show, 'The Ralph T. Coe Legacy: Instruments of Passion' that introduced the Coe Foundation and collection at the El Museo Cultural de Santa Fe two years ago, with the helpful sponsorship of both Objects of Art, Santa Fe, and El Museo."

Looking to the future, Rachel says, "In ten years, the Foundation will have established a strong and vibrant program working with youth, both within Santa Fe, and perhaps beyond as well. The seeds have been sown through the program we created last spring with The Academy for Technology and the Classics, and we plan to build on this experience for our program in the spring of 2016.

"In addition, in ten years we will have innovative and

challenging programs working directly with Native Americans and Native American artists. We will reach out to include indigenous cultures world-wide. These programs will include commissioning works of art, fellowships involving research, conservation—just to name a few.

"We will continue," she says, "to partner with institutions locally and build on these partnerships, but by the ten-year mark, we will also have reached out to work with organizations domestically and internationally, creating both one-time and annual programs. Our programs will not only involve objects, but the people themselves, music, food, dance, and more — all are important if one wants to learn, understand, and grow. We are reaching for the 'pie in the sky.' One of my college professors told me at graduation that whatever I put my mind to, I can accomplish. I have lived by that all my life and am applying it to the Foundation and it is amazing—she was right."

She concludes, "Hopefully long before the ten-year mark, the Foundation will already have been recognized as a facilitator, partner, and instigator for unique and challenging programs. We will be seen as an organization interested in looking beyond boundaries to the future, and as a force to make things happen by bringing interesting groups of people together. We will be accessible to anyone who shows interest in knowledge. Our collection is only a catalyst in this endeavor, and we are only at the beginning of our journey."

*The Coe Foundation's collaboration with the Wheelwright Museum of the American Indian, "Connoisseurship and Good Pie: Ted Coe and Collecting Native Art," opened in July and is at the Wheelwright through April 17, 2016. Ted Coe was known to travel hours out of his way to discover a new Native artist or a good slice of pie.*

# The Mysteries of Zuni Silver by Ernie Bulow

*Ernie Bulow on detective work, attributions, and "lost" Zuni silversmiths*

I wrote last time about the long and frustrating hunt for Clyde Tsethlikai and how I still came up empty in finding attributable jewelry. According to a number of people in Zuni, his work looked just like the work of his brother, Frank Dishta. There were apparently a number of smiths doing Dishta style work.

No one but me would have, or could have, spent the time and energy it took to find Clyde Tsethlikai. Then again, somebody else might have been smarter or luckier, I can't speak to that. But it was worth it when I had a photo of Clyde, and had met and talked to several of his family members.

I had filled in one more tiny piece of the mystery of Zuni jewelry.

Several years ago, the late Tom Begner of Turkey Mountain Traders asked me to write short biographies of a few of the best-known jewelry makers from Zuni. I have written hundreds of articles about Indian Art but never had a particular interest in Zuni silverwork, even though next year is my fiftieth anniversary at the village.

I soon discovered that much of what we "know" about the artists of Zuni is not correct. Wrong, in fact. It would take a couple more years before I realized that many people did not want me to correct the story.



These knifewings came from a necklace illustrated in *Arizona Highways*

When I first met Toshio Sei he piqued my interest even further by showing me that there were a number of "hidden" artists. People who did fine work but were not credited with it.

At that point I got in contact with the people who knew the most about the subject to get some sense of direction. One day on the phone, Robert Bauver asked me if I had a copy of the January, 1974 issue of *Arizona Highways*. Of course. He referred me to a smallish photo of a Zuni girl on page nineteen.

The girl was covered with turquoise and silver, including some uncommon pieces like a heavy fillet on her forehead. Bob said, "See the Knifewing necklace under everything else?" I hadn't noticed it at first, but it is a great piece. "I would like to know who made it, and where it is now."

I told him it would be no problem and hung up before I realized what I had just said. The photo was taken by Esther Henderson at Gallup Ceremonial in 1959. I was about the same age as the girl at the time. There was one bright spot—the girl's name was in the caption. She was Janice Bowerkaty. There are no Bowerkatys in Zuni, but I didn't think that would be a problem.

It didn't take too long to locate Janice Bowekaty Mahooty, widow of Angus Mahooty. When I showed her the picture she broke out laughing. She said she had seen the photo before, but it wasn't her in the magazine. Who was it, then? She didn't remember.

A short time later she told me she remembered the girl's maiden name. That took more work, knocking on door—which is a problematic activity for a big melika with a white beard. When I finally found the subject of the photo, she was quite surprised. She said she had never seen it before.

Of course, it wasn't her name on the caption, and it had been a very long time ago, so it wasn't likely she would be found. I asked her my first question, and she said the necklace was made by her grandfather, Henry Cawayuka. One of the unknowns.

In the early 1930s, Henry had been working for C. G. Wallace. Blue Gem turquoise had recently come on the market and it was very popular in Zuni. Cawayuka got some big pieces of the stone and carved the set of Knifewings.

His granddaughter couldn't remember who set the pieces for him, but later someone suggested Teddy Weahkee. I doubt that. I asked her if she had a picture of Henry and she produced one. Now for the big question—what ever happened to the necklace?

She went into a back room and returned with four pieces—two Knifewing figures and two spacers. The Knifewings had been converted into Manta pins for dancing. The rest of the necklace had been distributed to other family members in



Zuni. The larger pendant was dancing as we spoke.

The only other pieces of Henry's work I could find were all small, and later creations. At the end of his life he specialized in very fancy golf markers. These are inlaid silver spikes a golfer pushes into the green to mark where his ball landed. They were very popular.

Sometimes the search works in reverse. I have learned to surf the web, as they say, to find examples of Zuni work. One day a lady posted a large and unusual Knifewing piece. I copied it and printed it out and took it to lunch the next day. I was taking lunch at the Zuni senior center for exactly that purpose.

As soon as I took the photo out of my bag, the man next to me said, "That's my grandfather's work, where did you get that." I told him and asked him who his grandfather was. Lawrence B. Chavez, he told me. This one was easy.

He had another large bolo grandpa Lawrence had given him years before. I asked him if I could photograph it and he said I could. As soon as I got home I posted what I had found. I wasn't prepared for the firestorm that followed. I was told that the piece was the work of one Louis B. Chavez and my field work was ridiculously sloppy.

The next day in Zuni I photographed the second bolo and was directed to Lawrence's niece, who might have more information. Indeed, she did. I wanted a picture of Lawrence, and she suggested the Christian Reformed Pastor. Mr. Chavez had gotten religion in his later years.

The minister had a few anecdotes and a photograph of Lawrence with a later wife. He had seen several of the bolos. I copied the photo and posted it with what I had learned. The vitriol flew. The whole thing got pretty nasty. The source for the Louis Chavez attribution turned out to be a lady who ran a curio store in Illinois called The Little Indian Shop. I'm not lying.

There were pieces out there with the stamp L. B. Chavez. I have since discovered that the signature has been given to Louis on at least one site for maker's marks. Those turn out to be very unreliable.

In Zuni, I found two of Lawrence's children who confirmed that the bolos were his work. He had lived much of his life with another wife in New Laguna, NM. With the daughter's help, I ran down a nephew who had lived with Lawrence for several years in Laguna.

He said that Chavez, the son of Leo Chavez who ran the first garage and auto repair shop in Zuni, would make one large piece a week. On Saturday, he would take the work to Manny Goodman at the Covered Wagon in Old Town. Manny was popular with the Zunis.

Again my post drew a scathing and rather nasty attack. The



**This girl's jewelry was photographed in 1957--published in 1974**



**This Lawrence B. Chavez knifewing is 5 inches tall**

person said only Louis had the middle initial B. and that was the proof. Back to Zuni. I had found the maker in the first minute of what was turning out to be an ordeal.



**Ferdy Waatsa is the eldest son of Bryant Waatsa**

I went to the Tribal Census Office, which I mostly avoid, and found out that there were quite a few Louis Chavezes. Four in one family and I interviewed a couple of them. None of them had a middle name, hence no middle initial. Only Lawrence had a middle name—Bill, strangely enough.

While this particular search was backwards, it is very much the process I go through regularly. I don't take one or even two people's word for anything.

Remember the little gem of a movie, "The Gods Must Be Crazy," where a Coke bottle falls into the African desert from an airplane? That can really happen.

I originally met and got to know the Waatsa family years ago because I bought katsina dolls from Fernando "Ferdy" Waatsa. I knew that Bryant was a famous silversmith and had created at least one strain of needlepoint, if not the whole genre.

One time I was talking to Ferdy, and asked him why, coming from a family of silversmiths, he never learned the work. "Oh,

I did." He said he had learned with the help of his mother but didn't particularly enjoy it. Then he got a job as a Ranger at El Morro National Monument and quit jewelry.

"I sold a leaf necklace to Mucho Burger back around 1970," he told me. Mucho Burger was the Zuni name for Eddy Munoz, the longest sitting mayor in Gallup history. He once had a little hamburger stand on the east side of town.

"He entered that necklace in Ceremonial, and it won first place." He said the needlepoint leaf design was one Bryant used for pins. Ferdy decided to make a squash of them. His mother helped cut the stones for him.

I was sure I would never see this piece. There was no way to trace such an item, and Ceremonial didn't keep photos of winners, not in 1972. Then a few weeks ago somebody sent me, second or third hand, a post of the necklace. The owner wanted to know why anyone that talented would be completely unknown. Good question.



**Fernando Waatsa's necklace**



## ATADA Members' Meeting

August 19, 2015

El Museo, Santa Fe

There was a big turnout at ATADA's annual members' meeting in Santa Fe. ATADA spread the word that we would be discussing the idea of creating a new magazine in lieu of the sorely-missed-already *American Indian Art*, which published their last issue this summer.

ATADA president John Molloy brought the topic up immediately, saying if ATADA was a partial owner of the new magazine, perhaps our non-profit status might allow for lower mailing costs. He mentioned the names of some of the interested parties who have approached ATADA. Among them: *Whispering Wind* magazine, Bruce Bernstein (Coe Foundation executive director/advisory board member), and NAASA (an association of scholars, many of who wrote for AIA magazine). John said that Bruce Johnson, who had a career in magazine and newspaper publishing, had talked to the ATADA board about the subject at their Santa Fe board meeting (so did Kim Martindale). "It's all in the talking stages now," John said. "Our members want it too, but will they advertise?"

New ATADA board member Kim Martindale then spoke, and repeated the four questions that had been emailed to all members:

1. Would you be willing to make a 2-year commitment to advertising in the new magazine?
2. How do you envision the content of the new magazine?
3. Would you be willing to share your mailing list, via a bonded service, for a one-time use in order to build a subscriber list?
4. Would you know of anyone willing to invest in the new magazine?

*Hali* magazine is also interested, Kim said, and repeated that sharing mailing lists would be crucial.

Mark Blackburn said that he was meeting with Pierre Moos (*Tribal Art* magazine) shortly in Paris, and would talk to him about a new magazine. We need a package showing a positive revenue stream, Mark said.

John pointed out that there are many questions: Content? A story about collectors and collecting in every issue? Object-driven a la AIA magazine? Online? Print? Both? Online-only for two issues, then print and online for the remaining two? The biggest hurdle: funding. Said John, "The magazine cannot lose money."

Ann Lesk asked about lending mailing lists names when she told her clients she would never share. A possible solution —

make those copies "Gifts from Alaska on Madison."

Ann then mentioned a possible alliance with *First American Art* magazine with whom we could share content.

Kim replied that magazine's focus is on people; he would like the new magazine's focus to be on objects, as, he said, knowledge of objects leads to knowledge of culture. Scott Hale disagreed, saying FAA was about more than people.

Elaine Tucker asked if anyone had approached Mary. Yes, Kim replied, "she's done." A new magazine cannot use the name or look like AIA.

Marjorie Goodman asked if we could expand the *ATADA News*? Kim replied that we need the *ATADA News* to continue, but we need a new magazine as well.

Mark Blackburn said it would be sensible to make a deal with Pierre Moos/*Tribal Art*. Moos has a lot of subscribers in Germany and France, and "is interested in the American market." It would also be wise to continue the Legal Briefs column in the new publication.

Steve Elmore said he'd been meeting with a prestigious group of university and museum people, and they said they want a new "quality magazine."

John reminded the group that ATADA is an art dealers' organization, and that we are not publishers.

John then introduced Barry Walsh, who described his and Vanessa Elmore's video project. Videos will be posted at [atada.org](http://atada.org), on You Tube, and Vimeo. Barry said they shot five in the last few days: Mark Winter on Navaho weaving; Bob Bauer on Southwest jewelry; Bob Gallegos on pottery; Terry DeWald on baskets; Barry and John Hill on katsinas. He emphasized that these videos are not self-promotional but are focused on objects.

Terry Schurmeier advised ATADA to have more activity on social media, and that she does a lot of business in Japan that comes from social media. "ATADA would benefit if we all learned." Victoria Roberts offered to help any member who asked.

Kim reminded us that social media works when there is "something to say," and that content is so important.

Mark said that adding vimeo and You Tube would improve ATADA's position on Google.

Deborah Begner advised us to take videos of young people and women.



Mark Blackburn said our biggest challenge is to get young people involved.

Steve Elmore said that he sees young people buying. It is a myth, he said, that they aren't interested.

Mark said that the high price of tribal art makes it out of reach for most young people.

Terry said there were many young people at her Albuquerque show, and that she ran 240 ads for the show for \$2000.

Jamie Compton said that we could run Legal Briefs as videos.

John then said that ATADA was considering a program that would result in participating members becoming IRS-compliant appraisers. ATADA could set up our own qualifying course to learn the ins and outs of creating a correct appraisal in word and form, and to become US-PAP accredited. Participating members could elevate their status and earn money. Fifteen to 20 people would have to be involved in such a course, and John urged members to think seriously about this. "We have the knowledge," he said. The course would teach how to present the knowledge in the correct form.

Scott Hale was delighted to hear about the proposed course; "What a difference a year makes," he said, and offered his assistance. He could run an appraisal-writing workshop.

Steve Elmore said he supports the *ATADA News*; John said that digital media "is where it is going."

Steve Begner said that the website will be revamped with "different functionality — there will be another new website." Paul Elmore, Elizabeth Evans, and Steve Begner are the website committee. "Now it is effective, but is not as sexy and effective as it could/will be," said Steve. "It is a good step forward."

Wilbur Norman gave the members some good news: Special Agent David Kice, who for so long was "antagonistic to our community" has been replaced in Santa Fe. There is also a new Fish & Wildlife agent in place. "Maybe," Wilbur said, "we can build bridges."

Problems in the coral and ivory trade were touched on. Roger Fry said that a total ban on U.S. ivory sales has been proposed. But the ban should address antique ivory as well. "Significant exceptions are needed," said Roger.

Mark says he has a friend at Fish & Wildlife — "a non-threatening guy" — and that he could arrange a seminar with

him for next August, and that he could also bring someone from NOAA.

John said that Mike McKissick suggested that ATADA sponsor online auctions.

Steve Begner gave the Treasurer's report. We are saving \$3000 per issue publishing the *ATADA News* only online. We will need this for website development and "true" website administration. We are also owed almost \$10,000 in dues, including the dues of "many full members." There will be, Steve said, no more Flather & Perkins discounted insurance for non-payers/members. Elaine offered to call each dues-owing Full member and say we will take their name off the website if the dues aren't paid in two weeks.

Kim advised members to exhibit at shows, not at private venues or hotel rooms. "Do shows to support the industry."

John announced that executive director Alice Kaufman will retire from that position as of December 31, 2015.

The meeting was adjourned.

## Heenetiineyoo3eihiiho' / Language Healers A Film Review by Wilbur Norman

*Of the 139 Native American languages still spoken today, more than half of these are at risk of going extinct in the next ten years.*

Here's the scene: you are a young Native American student sitting in a class that is sixty percent native students and, although you are not supposed to be whispering to a classmate during a lesson, you are. While talking you use a few words from your native language that the white teacher, who does not speak your language, overhears. You are punished without benefit of a full hearing of your explanation. Does this remind you of incidents from 19th-century Indian boarding schools? Try getting your head around the facts: a 12-year-old Menominee girl... in Wisconsin... in 2012.

My father once said to me, "If you don't retain your language, who are you?" What he meant was that if you don't have the use of your native language, along with any other, who are you really? He went on to say there are two grim kinds of defeat for a people. The first is when, as a group, you are conquered militarily. The second, more terrible form: when you then defeat yourself by losing your language, your culture, your heritage, your land – your identity. I had not thought of this paternal lecture for many years, until recently, when viewing the 2014 film *Language Healers*.

I do not know if Brian McDermott's film *Heenetiineyoo3eihiiho'* (*Language Healers*) is the first to explore the issue of Native American's loss of their language. Regardless, his story of those striving to revitalize their mother tongue is as good an introduction as one could wish for as the issue presents itself in the United States.

Here's the blurb from the web site for the film:

*In the film "we learn about the importance of Native languages and cultures in Alaska from a Yup'ik dog musher and a Tlingit carver of wood and metal. The film then takes us to a school in Wisconsin where we hear the story of a seventh grade girl who was recently punished for speaking a few words of the Menominee language. We learn more about the fight against language loss through visiting a Euche (Yuchi) immersion school in Oklahoma, where only four fluent elder speakers remain. We also meet National Geographic Fellow and Swarthmore College linguistics professor K. David Harrison who introduces us to his innovative online talking dictionaries project for Indigenous languages. Finally, we travel to Montana where Neyooxet Greymorning, an inventive Arapaho professor of Anthropology and Native American Studies, has been perfecting a method to quickly save these disappearing national treasures." ([thelanguagehealers.com](http://thelanguagehealers.com))*

One of the most touching segments in the film concerns something I thought had been left behind in the last century. At the beginning of this review I provided the brief details.

Miranda Washinawatok was the student. She went to Sacred Heart Catholic Academy in Shawano, Wisconsin, located some six miles from the tribal reservation. A classmate had asked her for the Menominee words for "hello," "thank you," and "I love you." Apparently the teacher did not hear this part of the exchange, just the reply that included *posoh* and *ketapanen*. The teacher, said Miranda, "thought we were talking bad" and snapped, "You're not to be speaking like that! How do I not know you are not saying something bad? How would you like it if I spoke in Polish?" (There is a report that the teacher had once before asked Miranda not to speak Menominee because she, the teacher, couldn't monitor what was being said. It should be noted that Miranda's grandmother is Director of the Menominee Language and Culture Commission.)

Miranda was on the school basketball team and was captain of the volleyball team. That evening's basketball game was parents' night. The assistant coach told Miranda that her teacher reported she had a "bad attitude" and "behavior problems."

In 1869 President Grant's "Peace Policy" toward Native Americans included the establishment of Christian-run boarding schools. Students were taken from their homes and placed in institutions that more often reminded one of barracks and penal colonies. Many youngsters did not survive. Americans were not alone in creating these institutions; you may have seen the moving, true story depicted in the Australian film *Rabbit-Proof Fence*. In our northern neighbor, the tragedy of such schools is current news. In early June of this year, the Canadian Indian Residential Schools Truth and Reconciliation Commission released its final report. Such schools were organized beginning in 1876 and existed as late as 1996 (!), funded by the central government and managed by three main organizations: the Roman Catholic, Anglican and United Churches. First Nations, Metis, and Inuit children were required to attend either a day or a residential school. In the Commission's report there was strong condemnation of the systematic abuse of power in the residential schools. There, as here, many students did not live through their ordeal.

In the 19th and 20th centuries, the first thing many American schools did was cut the students' hair (perhaps mimicking the military in treatment of recruits) and then wash those shorn heads in kerosene. One of the interviewees remembers the teacher drawing a circle high on the classroom chalkboard and making the interviewee stand on her tip-toes for ten or fifteen minutes to hold her nose in the circle. This was a punishment for engaging in Tlingit dances.

Professor K. David Harrison, a Swarthmore College linguist, National Geographic Fellow and author of *The Last Speakers. The Quest to Save the World's Most Endangered Languages* (2010) is also featured in the film. Dr. Harrison has developed a project entitled the "Talking Dictionary." With it, on a computer, one can listen to diction as a native speaker voices a word. One of the points the film does not go into, but that Dr. Harrison discussed when he visited Santa Fe last

autumn, is that a community can, with the Talking Dictionary, control access to its database of spoken words. It is up to the community to decide whether they wish to allow outside access to the program. Some native communities have lost so much to the world around them that they are loathe to share what might be used in a manner not in keeping with their traditions. Words do count.

Another vignette of the film centers on the work of Neyooxet Greymorning, an Arapaho college professor in Montana. He recounts having the experience of one day hearing a disembodied voice over his shoulder, asking, "What are you doing for your people?" It prompted him to get up and go to the library where he walked the aisles running his hands over the stacks of books. When he stopped his hand came to rest on a linguistics book. Although not part of his major course of study he eventually took every linguistic course his graduate school offered. His take is that people talking to people – to children — is how languages are learned. And he suggests time is running out; globally we are losing languages faster than we are losing animal species.

Proving how varied the world of our human communication can be, in the Yuchi/Euchee segment we learn that Yuchi men and women each speak differently, and that their language is not related to any other language so far as has been determined. This means one cannot go to a sister language to find this or that particular word or phrase structure. It is therefore incredibly important that the last surviving fluent speakers pass on their intimate understanding and use of the Yuchi language. Alas, the handful of remaining fluent speakers all appear to be women. Theirs is a heavy burden, indeed.

The stories in the film show us that there is a deep bond between language, land and culture. It would be more accurate to write, the deepest of bonds, for one cannot fully exist without the other; language is identity. "Languages are road maps to the workings of the human brain, repositories of history and culture, libraries of a people's existence. Like an outdoor art commission, languages are site specific. The loss of any one of the world's languages, many of which have no written vocabulary, is a loss that cannot be made right." (W. Norman, "Extinction", *ATADA News*, Winter 2013.)

In the same article I wrote "every 14 days [now closer to ten days] a language dies. By 2100, more than half of the... 7,000 languages spoken on Earth... will likely disappear." (Living Tongues Institute for Endangered Languages and the National Geographic Society.) Shockingly, one of the five identified 'hot spots' for current losses of world languages is Oklahoma and the southwestern United States.

*Language devastation is on the agenda, too. We have lost one-half of all historical languages in the last 500 years and are on the path to losing thousands more. There are about 6700 current languages (UNESCO) with around 2500 of those in danger of extinction. Five hundred are spoken by fewer than ten people... One of the instructive and surprising facts is that since 1950, the United States has lost 53 languages, a greater*

*number than any other country. We have lost a total of 115 since our 'discovery' by Columbus. (W. Norman, *ibid.*)*

*Language Healers* has won an award, creating a buzz around the film, and is being shown at many cultural and academic symposia where the survival of languages is a hot topic. Try to attend a screening if you can.

Oh... and if you want to know what happened to young Miranda at her school in Wisconsin, you can buy the DVD from Mr. McDermott on the film's web site, [thelanguagehealers.com](http://thelanguagehealers.com) for \$30!

**Writer & Director:**  
**Brian McDermott**

**On Screen Participants:**  
**Rochelle Adams, Phillip Blanchett, Conrad Fisher and others**

**Year:**  
**2014**

**Running Time:**  
**40 minutes**





# Media File

Excerpts from recent newspaper, magazine, and Internet articles of interest to the Membership, with links provided where possible to access the full story, usually with images. All quoted or summarized opinions are those of the writers of the stories and of the people who are quoted, not of ATADA. Members are encouraged to submit press clippings or email links for publication in the next issue of the ATADA News. Some links may have been renamed, removed, or otherwise changed since copied; some links may require either a subscription or a fee to access.

**“Arizona tribes: Law requiring return of relics hasn’t met promise”** by Kristen Hwang, ran on Cronkite News on May 12. The story is summarized below; read the entire story at <http://ktar.com/22/1833223/Arizona-tribes-Law-requiring-return-of-relics-hasnt-met-promise>

**D**atelined Washington DC, the story began when Manley Begay, Jr., now a professor at Northern Arizona University, discovered a box labeled Canyon del Muerte, the place where his Navajo family spent their winters, at the Peabody Museum of Archaeology and Ethnology at Harvard University. Begay saw the box amid boxes “stacked to the ceiling” containing the remains of more than 1000 Native Americans. Begay, then a graduate student at Harvard and a member of the museum’s post-NAGPRA repatriation committee, says that seeing that label was “‘as though you’re experiencing the death of a loved one right before your eyes again and again and again.’ ”

Begay then was “optimistic” that tribes could “regain” the “sacred items and estimated 180,000 human remains” that had been taken from them years before in what has been called the “Native American Holocaust.”

But in 2014, federal agencies and museums still had possession of “more than 70 percent of Native American remains.” Begay says that “‘only some museums and only a few individuals have really adhered to the intent — the legal intent — of the law and also the spirit of the law.’ ” Among those who have not, he lists the Smithsonian National Museum of Natural History and the American Museum of Natural History. The story goes on to depict decades of

NAGPRA-related misunderstanding and worse.

*On his Facebook page, Bruce Bernstein wrote of NAGPRA and this story, “It was and remains an important piece of legislation and it has worked at different levels for many people and communities. But actual repatriations continue to slow because of the extraordinary cultural and monetary costs to communities. And some museums have used the legislation to fill their file drawers with paper reports rather than proactively building partnerships with communities. The greatest shortfall of the legislation, however, is that it has not had enough impact in helping to transform the fundamental ways museums work, particularly in areas of day to day collections management. Repatriation offices continue to be separate and often isolated from the day to day of the museum and its work. There is a need to find these these next steps, new ideas, and implement them.”*



**Cheyenne Full-sized parfleche**  
Artist: unknown  
Rawhide, paint, and leather thong, 25.5 x 15.75 in.  
Photo Courtesy: Ralph T. Coe Foundation

**“Native American Artifacts Sold at Paris Auction Despite Opposition: The Hopi tribe and its supporters in U.S. object to the sale of the religious Katsina Friends artifacts”** were the headline and subhead for Nadya Masidlover’s June 1 story in the *Wall Street Journal*. A summary of the story is below; the full story is at <http://www.wsj.com/>

[articles/native-american-artifacts-sold-at-paris-auction-despite-opposition-1433189811](http://www.nytimes.com/2015/06/19/science/new-dna-results-show-kennewick-man-was-native-american.html?_r=0)

**D**atelined Paris, the story says that despite “pleas from the Hopi tribe and its supporters in the U.S. to suspend the sale,” an auction of Native American artifacts went ahead Monday despite went on. Six Hopi masks — known as the Hopi Katsina

**Hopi requests were overruled by the French body overseeing auctions, who say the Hopis didn’t have “legal standing to sue” or to prevent the sale under French law as “there are no grounds under French law to prevent the sale of such objects.”**

Friends —made from combinations of leather, wood, cotton, and feathers sold for a total of \$44,000 at EVE auction house, “a fresh blow to the Hopi tribe’s years-long legal battle.”

The tribe objects to the sale, saying the masks should be returned — and to public display of the masks. This was EVE’s sixth public auction of Hopi objects. Hopi requests were overruled by the French body overseeing auctions, who say the Hopis didn’t have “legal standing to sue” or to prevent the sale under French law as “there are no grounds under French law to prevent the sale of such objects.”

The Hopis plan to appeal. They are joined in their objections by many interested parties, including the Museum of Northern Arizona, the Heard Museum, the Wheelwright Museum of the American Indian and the Denver Art Museum.

The FBI said it “cannot enforce U.S. laws in France,” and the U.S. Justice Department didn’t comment. The lawyer for the Hopis says under French law, the sale could be stopped, but that the Conseil des Ventes will not use “the tools exist today” to do so.

*Another quote from Bruce Bernstein via Facebook, “Shameful news from Paris. I am sure that if French religious and/or cultural patrimony were put up for sale or were to be exported, the French courts would find a way and stop the actions. How is it possible that other Nations don’t receive the same respect under French law?”*

**New DNA Results Show Kenniwick Man was Native American** was the headline of the *New York Times* June 18 story. See a summary of the very long story below, see the full story at

[http://www.nytimes.com/2015/06/19/science/new-dna-results-show-kennewick-man-was-native-american.html?\\_r=0](http://www.nytimes.com/2015/06/19/science/new-dna-results-show-kennewick-man-was-native-american.html?_r=0)

**F**irst, some background — the story of the 1966 discovery of a human skull in the Columbia River near Kennewick, WA. A complete skeleton was discovered and the bones were found to be 8500 years old. The skeleton was known as Kennewick Man, “one of the oldest and perhaps the most important — and controversial — ever found in North America.”

Nearby tribes “say the skeleton was the bones of an ancestor, and wanted to reclaim them and bury them.” Scientists sued saying the “skeleton has ‘Caucasoid’

features and could be European.” But Danish scientists who analyzed the skeleton’s DNA say the “genome clearly does not belong to a European,” and Kennewick Man “is most closely related to contemporary Native Americans.” Kennewick Man’s genome helps us understand “how people first spread throughout the New World” — “no mysterious intrusion of Europeans thousands of years ago,” but several waves of Native Americans “spread across the New World, with distinct branches reaching South America, Northern North America, and the Arctic.”

But the new study has not answered the questions of “what to do with Kennewick Man.” The Colville tribe, who claims the skeleton, is closely related but it cannot be proven that K.M. was an ancestor. The Colville tribe still plans to rebury K.M., and hope this new study will “help in their efforts.” Other scientists say that K.M.’s skull “resembled those of the Moriori people,” or the Ainu, from northern Japan, whose ancestors “might have paddled canoes to the New World.”

*Further genetic testing is called for to learn more about ancient and modern Native American history. Some tribes are unwilling to submit samples for testing, but the Colville tribe is participating.*

**“ISIS Destroys More Artifacts in Syria and Iraq” was the headline for the *New York Times* July 3 story by Rick Gladstone and Maher Samaan. See a summary below, the full story at**

[http://www.nytimes.com/2015/07/04/world/middleeast/isis-destroys-artifacts-palmyra-syria-iraq.html?\\_r=0](http://www.nytimes.com/2015/07/04/world/middleeast/isis-destroys-artifacts-palmyra-syria-iraq.html?_r=0)

The story says that ISIS “indulged in new public displays of artifact destruction this week, sledgehammering a half-dozen statues said to have been stolen from the ancient Syrian city of Palmyra.”

Also destroyed by ISIS: a 2000-year-old Lion stature in Palmyra and a 13th-century tomb in Kirkuk. Photos and statements describing the destruction were posted online. ISIS also publicly flogged a “smuggler” and “smashed” six or more of his statues from Palmyra. Photos posted by ISIS included”

An Iranian “heritage” expert and architect told the *Times*, “This is a terrible and tragic addition to ISIS’s long list of never-ending and incomprehensible destruction of some of Iraq’s and Syria’s most important historic monuments.’ ” ISIS says the destroyed artifacts were “sacrilegious vestiges that deserve to be obliterated.” The director general of Unesco said the destruction ‘reached unprecedented levels in modern history.’ Some people speculated “that Islamic State fighters might have posted photographs of fake statue remnants and sought to smuggle the real ones themselves.”

*Stories like this bolster the arguments of academics, archeologists, collectors, and curators who argue against returning artifacts to their original country. The collector in the next story had a different idea.*

**“Collector Gives Back Ancient Indian Statue Said to Have Been Stolen From Temple,” published July 1 in *The New York Times* was yet another story by Tom Mashberg about Subhash Kapoor, the owner of Art of the Past gallery on Madison Avenue. See a brief summary below, see the full short story at <http://artsbeat.blogs.nytimes.com/2015/07/01/collector-gives-back-ancient-indian-stature-said-to-have-been-stolen-from-temple/>**

Another ancient Indian statue with a \$1 million price tag “said to have been looted from a temple and then smuggled into the United States” by Manhattan art dealer Subhash Kapoor was “willingly” turned over to federal agents “by a New York collector who had been misled into buying it by fraudulent paperwork.”

This was just the latest of the seizure of 2600 Indian artifacts from Kapoor worth \$100 million. Kapoor has been accused of “running the biggest illicit antiquities operation uncovered on American soil.” He is currently in prison in India, charged with looting and

smuggling.

*It seems stories about Mr. Kapoor appear in every issue’s Media File.*

**“An Elevated Take on Turquoise” was the headline for the *Wall Street Journal’s* small story/medium-sized color picture in the July 18 edition. Read a very brief summary below, see the original illustrated story including information on some good-looking striped t-shirts at <http://www.wsj.com/articles/a-stripe-lovers-dream-and-an-homage-to-vintage-turquoise-1437156028>**

What will they think of next? New Mexico native/New York jewelry designer Anna Sheffield’s new collection, inspired by her Native American jewelry, is “a mix of new and updated vintage pieces...that pushes the vernacular.”



**This knifewing manta pin from the necklace lost a piece of leg  
Photo Courtesy: Ernie Bulow**

For example: “a vintage petit-pin cuff has some of its turquoise drops replaced with diamonds.”

*Prices range from \$950 to \$7500.*



**“Merchants in S.F. say they’re on right side of ivory rules”** by Rachel Swan and Steve Rubenstein was a front-page story in the *San Francisco Chronicle* on July 29. See a summary below, see the full story at <http://www.sfchronicle.com/bayarea/article/Merchants-in-S-F-say-they-re-on-right-side-of-6411124.php>

**T**he ivory that begins as the tusk of an elephant in Africa has often wound up in the boutiques of Grant Avenue, in the center of San Francisco’s Chinatown,” was the story’s opening sentence.

Despite all bans, including President Obama’s July “near ban on the sale of elephant ivory,” carved ivory seems to be displayed and offered for sale “at any number of art galleries.”

The questions “at the heart of the latest round of the ivory wars” now, say Swan and Rubenstein, are about the age and authenticity of the ivory: new, old, or Imitation? The writers take a tour of Grant Avenue (Chinatown) galleries and find the owners saying their ivory was made of “animal bone, or wooly mammoth ivory, or plastic, or legally obtained antique ivory

with the paperwork to prove it...” But the ivory items “looked like ivory and were carved like ivory.”

*The story quotes gallery owner after gallery owner saying that their \$1500/20,000 “ivory” material was made from non-ivory. “They’re all made of mammoth,” said one.*

**“Native American Artists Display Works in Santa Fe”** was the headline for a *New York Times* story published August 21 — Prime Time for Indian Market — and written by Joshua Brockmanaug. **But the story was not about Indian Market. See a summary below, see the original story at** [http://www.nytimes.com/2015/08/22/arts/design/native-american-artists-display-works-in-santa-fe.html?\\_r=0](http://www.nytimes.com/2015/08/22/arts/design/native-american-artists-display-works-in-santa-fe.html?_r=0)

**D**atelined Santa Fe, the story focused on the Indigenous Fine Art Market (IFAM), an “artist-led initiative that formed last year as an alternative to the Santa Fe Indian Market.”

While Indian Market presents nearly 950 artists to “throng of collectors, tourists and museum curators” who “will jockey for position to view and acquire new pieces,” IFAM “aims to be a more relaxed marketplace that tries to showcase a broader spectrum of artists who are less defined by classification or competition requirements.” Located on the tracks of the RailRunner, the train between Santa Fe and Albuquerque, IFAM hosted about 370 artists from tribes from Oklahoma, Alaska, and California, as well as “a robust showing from the Southwest. The clanging of bells of trains entering and leaving the Santa Fe Railyard...provided a dramatic backdrop.”

Sotheby’s David Roche was quoted saying he was “blown away that there was representation of the Wampanoag tribe.” Both Indian Market and IFAM are juried shows, but IFAM does not present awards or give prize money, “which can be a magnet for collectors and is a big part of the Indian Market’s history as the proving grounds for up-and-coming artists.”

The story asks, “Will IFAM, which is run by volunteers, endure?” The event was started by John Torres Nez, “a Navajo archaeologist and artist who...resigned as chief operating officer of SWAIA last spring because of differences with the board over...finances.” What the *Times* calls “a groundswell of artists prompted the formation of IFAM, with Mr. Torres Nez at the helm.” Says Torres Nez, “‘Everyone owns it. So I think that makes the atmosphere feel different.’”

Shonto Begay, a Navajo painter, exhibited for



**Fernando Waatsa’s first place necklace--1972**  
Photo Courtesy: Ernie Bulow

years at Indian Market, but left for IFAM. “ ‘People have been waiting on the side for a long time trying to get into the Swaia show,’ ” he said. “ ‘A lot of them are here.’ ” Torres Nez hopes to “expand IFAM to tribes, pueblos and other cities.”

*It is easy to imagine collectors in town for Indian Market reading this story at breakfast and winding up touring — and buying at — IFAM.*

**“Limited housing, poor economy plagues reservation,” was the headline for Part Three of a six-part series on the settlement of America, written by by Vinnie Rotondaro and published in the *National Catholic Reporter*, September 3 issue. See a brief introduction to the series below, see this installment at <http://ncronline.org/node/108971> and go to <http://ncronline.org> for earlier and later installments.**

**F**rom the introduction: “Papal bulls from the 1400s condoned the conquest of the Americas and other lands inhabited by indigenous people. The papal documents led to an international norm called the Doctrine of Discovery, which dehumanized non-Christians and legitimized their suppression by nations around the world, including by the United States.

“Now Native Americans say the church helped commit genocide and refuses to come to terms with it.

“This is Part Three of a six-part series on the legacy of the Doctrine of Discovery, which Poses questions like “How does this history affect life in Cheyenne River today?”

*This series was recommended to members by John Molloy.*

**“Clear Lake battles thefts of Native American treasures” was the headline for Jill Tucker’s front page story in the *San Francisco Chronicle* on September 5. Read a summary below, read the full story at <http://www.sfchronicle.com/bayarea/article/Clear-Lake-battles-thefts-of-Native-American-6487544.php>**

**D**atelined Lakeport, Lake County (California), then story begins, “For centuries, the black obsidian spear points and other Native American artifacts remained near the shore of Clear Lake, where their creators had left or buried them.

Then, a few weeks ago, a 41-year-old man dug them up, stashed them in a satchel and carried them away... While the man kept detailed notes on his finds, he was no archaeologist, officials said, but a drifter high on methamphetamine and living in a van.”

**That training came in handy when, two weeks later, a Deputy Sheriff found the person who had taken the obsidian spear points. “Everything from the artifact training was playing out in front of him...the the drugs. The documentation. Photos of finds on a digital camera.”**

Tucker writes that such looting is “not unusual” and “an act that spans the decades, driven by opportunism and a disregard for cultural relics and their spiritual connection to the land.” Now, Lake County is attacking the problem as the drought has made thing worse — exposing “prehistoric sites as water levels drop and thick brush and poison oak are burned away...” The Internet and social media “have become a key research and communication tool for artifact thieves looking to score.”

And now, “for the artifact looters, the drought and the wildfires have been a boon for business.” Said a state park superintendent, “ ‘Drought brings the water down. Much of the lake (normally) hides cultural sites and villages.’ ” Looters “flock to the water’s newly exposed edge.” Or they explore the “scorched earth looking for signs of Native American sites.

Taking the artifacts is illegal, in some cases a felony. Still, it’s typically an under-the-radar crime, and the the fact that the drifter in the van was busted was unusual.”

In mid-August, members of the Lakeport sheriff’s team went to a training session on “illegal looting of artifacts, a gathering co-sponsored by the Koi Nation and hosted by the Habematolel Pomo at the Running Creek Casino in Upper Lake, with state parks officials there as well.”

That training came in handy when, two weeks later, a Deputy Sheriff found the person who had taken the obsidian spear points. “Everything from the artifact training was playing out in front of him...the the drugs. The documentation. Photos of finds on a digital camera.”

*The story’s last paragraph: “To some people, such relics represent a curiosity or a quick buck. But to Native Americans, ‘that’s one more taking of their heritage.’ ”*

“‘Connoisseurship and Good Pie: Ted Coe and Collecting Native Art,’” a review by Judith H. Dobrzynski, appeared in the *Wall Street Journal* on September 10. The subhead: “An exhibition of Native American art that looks beyond

*The illustration used with this WSJ review was of a circa 1740 Cree or Ojibwa military-style coat, the same image that is on the cover of this magazine.*

“What is clear throughout is Coe’s excellent eye—his selection of the best after, as he once wrote, studying and coming to ‘understand’ these pieces, some of which date to the 18th century... Both remind us that cross-pollination between Europeans and Indians was far from unusual...”

ethnography.” See a summary below; see the full illustrated story at <http://www.wsj.com/articles/connoisseurship-and-good-pie-ted-coe-and-collecting-native-art-review-1441837512>

Dated Santa Fe, the story began, “In the annals of Native American art history, Ralph T. Coe (1929-2010) ranks as one of the good guys. A scion of a wealthy Ohio family, he grew up amid Impressionist art, but he appreciated the aesthetic value of Indian art and strove to persuade reluctant art museums, which mainly recognized its ethnographic significance.

The review traces Coe’s career: “trained in art history at Oberlin and Yale, and eventually director of the Nelson-Atkins Museum of Art.” It talks about Coe’s first purchase: a Northwest Coast totem pole when he was 26. His collection finally grew to 2000-plus pieces. Now the Coe Foundation has lent 200 piece from the collection for an exhibit at the Wheelwright Museum in Santa Fe.

“Curator Bruce Bernstein has organized the objects around the themes of three important exhibitions,” “Sacred Circles: Two Thousand Years of North American Indian Art,” (1976); “Lost and Found Traditions: Native American Art 1965-1985” (1986); and “The Responsive Eye: Ralph T. Coe and the Collecting of American Indian Art” (2003).

“What is clear throughout is Coe’s excellent eye—his selection of the best after, as he once wrote, studying and coming to ‘understand’ these pieces, some of which date to the 18th century... Both remind us that cross-pollination between Europeans and Indians was far from unusual...”

“...[T]his exhibit is testimony to the ability Coe had to train his own eye— and an invitation to viewers, too, to look hard and find the art in Native American objects.”



# Directory Updates & New Members

ATADA would like to welcome...

## New Members

### Full

#### Dennis Brining

Cultural Patina  
5933 Fairview Woods Dr  
Fairfax Station, VA 22039  
**(703) 503-8019**  
[culturalpatina.etsy.com](http://culturalpatina.etsy.com)  
[dlbent@aol.com](mailto:dlbent@aol.com)

#### Abby Kent Flythe

Abby Kent Flythe Fine Art  
P.O. Box 308  
Spotsylvania, VA 22553  
**(540) 895-5012**  
**(540) 538-9406**  
**(540) 538-9407**  
[info@abbykentflythefineart.com](mailto:info@abbykentflythefineart.com)

#### Charles King

King Galleries  
7100 E. Main Street #4  
Scottsdale, AZ 85251  
**(480) 440-3912**  
[kgs@kinggalleries.com](mailto:kgs@kinggalleries.com)

## Museum members

#### Peter C. Keller

Bowers Museum  
2002 North Main Street  
Santa Ana, California 92706  
**(714) 567-3600**

#### Michael Ruff, Director of Development

Fowler Museum at UCLA  
Box 951549  
Los Angeles CA 90095-1549  
**T (310) 206-0246**  
[michael.ruff@arts.ucla.edu](mailto:michael.ruff@arts.ucla.edu)

## Reinstated Full Members

#### Michael Bradford

Moqiu Trading Company  
Spavinaw, OK  
**cell (303) 809-2360**  
[michaelbradford2@gmail.com](mailto:michaelbradford2@gmail.com)

#### Daniel Rootenburg

Jacaranda Tribal  
280 Riverside Drive, Suite 13E  
New York, NY 10025  
**(646) 251-8528**  
[daniel@jacarandatribal.com](mailto:daniel@jacarandatribal.com)

## Updates:

Russell P. Hartman  
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19th century Mapuche chief's poncho  
Andres Moraga Textile Art

Zuni warrior  
John Hill Antique Indian Art