

ATADA NEWS

A PUBLICATION OF THE ANTIQUE TRIBAL ART DEALERS ASSOCIATION

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Close-ups: Ross Traut, Cindra Kline

Mysteries of Zuni Silver: Part One

ATADA's Valentine to Jay Evetts



Dedicated to the Highest Standards of Dealing and Collecting Antique Tribal Art

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President's Note

Long time friend and trader Jay Evetts is featured in an article in the present issue. Jay has been a special treat at every show attended by numerous ATADA members over the past two decades in my memory.

We are trying to increase the circulation of The ATADA News. The ATADA News has been improved. It is now printed entirely on a full-color press. A dealer and a collector are featured in every issue, up close and personal. There is a fascinating story by Ernie Bulow, Part One of two stories on the mysteries of Zuni Art. Part II will be published in the next issue of the ATADA News. We hope that Ernie will contribute several more stories in the future. Every ATADA full member with a shop or gallery is being sent several copies to distribute to clients. If you wish to receive some additional copies to distribute, please contact Alice Kaufman.

At the August shows in Santa Fe, ATADA sessions will be dedicated to education. The first session will be on using social media. The second will be a clinic on producing a video using your cell phone and/or home computer. We will create an index of ATADA Members' videos on the ATADA Resource_Archive.html web page. The third session will be dedicated to a free appraisal clinic. The fourth and last session will be The ATADA Annual General Meeting. If newsworthy developments occur, we will hold a special evening session.

We are delighted to print stories by Ramona Morris and Wilbur Norman, each explaining what they like and why they like it. We would like to publish more stories like these written by our members, and everyone is invited to submit.

Ending on a sad note, just as the ATADA News went to press, we were informed that Joe Rivera died. Many of us remember Joe from his years at Morningstar Gallery. ATADA sends condolences to his family and friends.

Alice

In 2012, we seem to be on an upswing. Attendance and sales at shows are up. In fact, new attendance records were set at the Kim Martindale show "Art of the Americas" in San Rafael. During the San Francisco area shows in February, interest in the ATADA Lifetime Awards was very high. People were talking about the winners, physicist and Pueblo pottery collector, scholar, and author Francis H. Harlow; Southwest Indian art dealers and collectors Lauris and Jim Phillips; and art dealer and American Indian art collector, patron, and benefactor Eugene V. Thaw. The Winter, 2012 issue of ATADA News was dedicated to the awards. The winners' posters – large-format distillations of the ATADA News story – were displayed at Kim's show, and will be displayed again in Santa Fe in August.

Editor's Desk

This August, ATADA's Whitehawk morning meetings are refocused from the political to the practical. Hands-on ways to improve business will be demonstrated. Learn how social networks, you tube videos, podcasts, and more can present new possibilities. We will need volunteers to teach the less tech-savvy how to take advantage of the Internet.

We will also need volunteers to staff the ATADA Appraisal Clinic, which will be free to the public. Please come to our morning workshops to teach, to learn, to appraise.

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Cover Photo: Engraving was popular in Victorian years, making the dates often found via the souvenir spoon movement (1890 - 1910) valuable in dating other Navajo & Pueblo silver. Here's a twist handle sugar shell, twist handles being among the earliest examples, likely a souvenir of the St. Louis Expo (World Fair) of that year. The birth spoon, info etched on the back of a profile spoon, contains baby's name, birth weight, etc.

Courtesy Cindra Kline
Photograph by Castle Photography

ATADA NEWS

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Policy Statement: ATADA was formed to represent professional dealers of antique tribal art. Our objectives are to promote professional conduct among dealers and to educate others in the valuable role of tribal art in the wealth of human experience. We will develop informed opinions and practices by publications, educational grants and legal activism. Those actions will be supported by newsletters, seminars and the formation of action committees. It is our intent to monitor and publicize legislative efforts and government regulations concerning trade in tribal art and to assess public reaction. To attain our objectives, we will actively seek suggestions from other organizations and individuals with similar interests.

For ATADA's advertising policy see www.ATADA.org/publications.html

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ATADA's August Workshops at Whitehawk

ATADA Needs Volunteers

Be part of ATADA at Whitehawk this August

Calling all tech-savvy ATADA members! Share your Internet experiences and advice.

Doing Business on the Internet

Friday, August 10 8:30 AM at the Santa Fe Convention Center

ATADA invites teachers and learners to watch/create videos/podcasts to post to you tube/www.

atada.org/your own website. Bring a short script and an object to describe for your own video.

Saturday, August 11 8:30 AM at the Santa Fe Convention Center

ATADA needs appraisers to staff the free-to-the-public Appraisal Clinic

Monday, August 13 8 AM at the Santa Fe Convention Center

To volunteer for any of these workshops, please contact Alice Kaufman at acek33@aol.com or (415) 927-3717.



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ATADA at Whitehawk August 2012

Doing Business on the Internet

Friday, August 10 8:30 AM at the Santa Fe Convention Center

ATADA members who use the Internet fluently will share their experiences and advice. Learn about creating and using websites from members who have mastered the art. Can dealers create new business on their own websites, on Facebook, LinkedIn, etc.? Is it worth the investment in time and money? What is the investment? What is the learning curve? Which sites to look at to get ideas and inspiration. We will create a Facebook page at this meeting. Take advantage of what the 21st century has to offer your business. Come teach, come learn, or just observe.

Video Lab: Making videos for posting on you tube/www. atada.org/your own website

Saturday, August 11 8:30 AM at the Santa Fe Convention Center

Watch actual podcasts and videos made by ATADA members, making American Indian art accessible to the public. Using these as models, we will make our own videos/podcasts and post them on the Internet. Bring objects you want to talk about for 2-3 minutes, and smart phones with video capabilities. ATADA will also provide video equipment and Internet access at this meeting.

ATADA Appraisal Clinic

Monday, August 13 8 AM at the Santa Fe Convention Center

What is it? What is it worth? Ask the Experts
A volunteer crew of ATADA members/appraisers will try to identify and give an estimated value for tribal and American Indian objects.

ATADA Annual Meeting

Tuesday, August 14 8 AM at the Santa Fe Convention Center

For members and guests

ATADA's Valentine to Jay

What We Talk About When We Talk About Jay Evetts

Our colleague, Jay Evetts, is currently recovering from a series of strokes. We look forward to seeing him at the August shows in Santa Fe. Here is selection of quotes about Jay, taken from conversations held at Kim Martindale's Marin show in February. The first, longest quote is from Bob Vandenberg, Jay's business partner. This is ATADA's valentine to Jay.

"Jay Evetts has been my business partner since the mid-1980s. We met in Colorado Springs, where I lived in 1979. He lived about 30 miles east of town. I'd see him at auctions and shows, we bought and sold a few things to and from each other. When we were both going to California for a show, we decided to drive there together and split the cost.

"Jay is very easy to travel with. We like the same things, neither of us needs fancy hotels and restaurants. And Jay has never been a man who will look for the last dollar. He's easy to work with. Sometimes we had issues on pricing, but never a conflict. On trips, I like to drive, he likes to ride. He's always been a real interesting personality, more like a celebrity.

"In the 1980s, we bought a little house in Colorado Springs. We both borrowed from our families to get the down payment. When we paid that house off, we bought a couple of places in Taos. As we'd pay off each house, we'd buy another and start to pay that off. In the 1990s, Jay moved to Gallup and I moved to Corrales. We started working Santa Fe harder. We got an apartment there that we still have behind Rainbow Man (the Kapouns are really good landlords).

"Jay was basically buying weavings when we met, and I liked jewelry. So I started buying more weavings and he started buying more jewelry. We have different collecting interests: Jay collects Navajo material, and I'm a Plains collector. When anything came in that the other would like, one of us would buy it out of the partnership. Jay would work mainly in New Mexico and Arizona, and I would travel farther afield.

"The most difficult thing in a business partnership is greed. We never had that problem. And your partner has to be someone you don't fight with. It's really like a marriage.

"Jay's life is like everybody's life. We all go through changes and progressions. We all came from somewhere else. He was a farmer/rancher in Colorado. He started in the Indian

business by buying contemporary Navajo rugs at the Crownpoint auctions and selling them. He liked doing that more than ranching and that morphed to the Indian business. And he is still changing. Now he is a successful artist. Rainbow Man sold 90 of Jay's drawings last summer.

"Being an artist is a really good thing for him, and his output is getting better. When he first started, he was making funky little drawings, but his work has grown more sophisticated.

He has a great eye, a great esthetic. I taught art, and Jay has that kind of ability. But he is definitely an outsider artist, with no formal training.

"Jay is up in Colorado now, getting better. The idea is for him to come home, and he is progressing toward that. He still has an interest in Indian material. He's not buying or selling, but he wants to see everything. He is still involved, but from a different perspective."

Bob Vandenberg

Other voices...

"The true measure of a mans heart is not how much he loves, but how greatly he is loved by others."

Bob Bauver

"I'm always amazed. When I'd ask, 'what are you reading?' the answer could be the most esoteric tome on the history of the Euphrates River in the 15th century. He is an amazing reader!"

Deborah Begner

"He could climb over a six-foot-tall adobe wall. I've seen him do it!"

Susan Swift



Drawings by Jay Evetts

"He is exceedingly knowledgeable and humble, and very fair to deal with."
Mark Winter

"I visited him once when he was living in downtown Gallup, in the early 1980s, when he decided to become a full-time dealer. We talked about his cattle ranch, which ended up under water because of the price of beef. He paid back every penny he owed. He didn't have to, but it was a matter of pride, the ethically correct thing to do. He has an old fashioned sense of responsibility for his failures as well as his successes."
Chris Selser

"He sold me one of the nicest bracelets I ever had circa 1996. I still have it, still love it."
Frank Kinsel

"His love and interest is really authentic Indian art."
Marti Struever

"One of the more refined eyes in our business, and such a gentle and kind person."
John Krena

"I think of a passions for sharing and selling. He is very generous in sharing his knowledge and passion."
Anne Kaufman

"Approachable and knowledgeable."
Bryan Taylor

"A wonderfully sensible individual in all phases of his life."
Irwin Goodman

"He was the most important expert for my book, American Indian Jewelry I.
Gregory Schaaf

"I would give Jay five \$100 bills and ask him to select some jewelry from his inventory for me to buy - the smartest move I ever made."
??

"You could get three percent off his prices if you gave him a pickle."
Steve Begner

"These are from Jay."
Deborah Begner, pointing to the not-for-sale earrings she was wearing at the Marin Show.

"I love Jay. He was my mentor when I first started in the business. He took the time to teach me when nobody knew me and I knew nothing."
Darlene Seng

"Jay never said much, but when he talked, everybody listened."
Dena Hunt, customer

"A man of true integrity, and few words."
Arthur Erickson

"He was a road warrior. He would stay with us when he came through Tacoma, and my son loved him."
Jack Curtwright

"Jay is the real deal, the last of the old time traders, always generous with his time and knowledge. Everything I ever got from him was great."
Frank Hill

"What a sweet man."
John Hill

"I cherish Jay's chuckle, with that twinkle in his eye. Usually while rubbing some great piece of silver. And he always bends down to pat unknown dogs."
Cindra Kline



MEMBER CLOSE-UP

Although Ross Traut is known to most dealers and collectors as a specialist in Navajo textiles, he is known in the music world for another reason.

Ross Traut



Of the several ATADA members who play the guitar, Ross Traut says he relates most to Bob Caparas: “He is quiet about his music, and keeps it separate from his Indian art business.” The two men also share a love of jazz guitar, which both play. “It was funny to find somebody who does what I do and who likes what I like, something like discovering a parallel universe.”

Ross “became a guitar player when I saw the Beatles on Ed Sullivan in 1964. Playing guitar was what I wanted to do, and I never looked back.” He didn’t have to look far for additional inspiration. “My dad was a musician, and the art form still keeps him alive.” His love for pop music soon grew to include a love for jazz. “I spent a lot of

years studying and playing jazz, and at heart, I am a jazz guitar player. But I love and have made my living playing different styles of pop music.” Ross has recorded with James Taylor, Curtis Mayfield, Brazilian jazz pianist Eliane Elias, to name just three. www.discogs.com describes him as a “top session musician” and Amazon sells two of his own albums (recorded with long-time friend Steve Rodby).

“Most of my adult life was spent pursuing a musical career – music was the only thing I studied, was the only thing that was interesting enough to go to school for. After two years studying at the University of Miami, I felt I was ready to play professionally. Little did I know that there was a great collection of Navajo weaving at the campus museum.”

His love for Navajo weaving was born, Ross believes, when he was a freshman in high school in Wilmette, Illinois. “I have a memory of seeing some Navajo rugs for sale on a table at a garage sale, and thinking ‘if I had some money, I’d buy those.’ I didn’t know what they were, but I knew they were cool. Then, about 12 years ago, I saw some Navajo rugs hanging on a fence at a flea market

on 27th Street and 6th Avenue, near where I live in New York City, and I bought them. I’ve always been interested in things that enrich my life and my home. I thought these rugs were mysteriously beautiful. I started collecting, and after a while, I couldn’t afford to buy any more.” That’s when he found out he could buy and sell enough to “support my collecting.”

Around that same time – circa 2000 – “I had more time. I wasn’t working that much, and when I did work, it was as a recording musician. So collecting grew naturally from an avocation to a vocation. Now the balance has shifted from making my living as a musician to making my living as a dealer.”



navajo fancy manta c.1875

MEMBERCLOSE-UP

How did his wife feel about that? “My wife, Rosa Rodriguez, has always supported my choices, as I have hers, and shares my appreciation of the material. The only area where we differ is whether or not to go out on that next limb as opposed to breathing. Although I met her in New York City while she was studying and working as a modern dancer, she happens to be related to some of the Hispanic weavers in Northern New Mexico. Her family on her dad’s side has a long history in Espanola.” Ross and Rosa’s daughter, Cora, 13, “is much too busy looking at you tube to take notice of my vocation, but she is totally cool and I love my daily one-hour walk to pick her up from school, and the fact that I get to hang around the pad with her and my wife as much as I do.”

It was selling to dealers, Ross says, that “made it clear that this was something I could do. I started by working with Josh Baer, and I became a picker for Josh and other dealers, wholesaling. I realized they liked the stuff I liked. I could follow my own interests and love of the material. And I find it is the same with music,” Ross continues. “I made my own records, and know what it is to be an artist and make choices as an artist. In art, you have to be true to your own interest or you will be lost. For me, that is the only way to be successful. Being a dealer representing this great material, the same formula applies. Collect for yourself, and other people will come along on your journey.” On the other hand, buying material “based on what you think people will like,” or worse still, based on the presence of “raveled reds” or other technical properties “can be dangerous. There is no guarantee anyone will like it if you don’t.”

These days, Ross still buys from and sells to dealers, but as a peer. He expands his list of private customers at shows, and at “venues where the material is being offered,” and by word of mouth. A neighbor, Stephen Shadley, is “an amazing interior designer,” and will sometimes steer his clients (think Diane Keaton) to Ross. He buys “anywhere and everywhere,

just like any other dealer. You have to keep your eyes open, and be where the material is.”

And, increasingly, the material can be found at Ross’s own desk. “I’m a homebody and I tend to stare at my computer



My desk (built it myself, mostly)

a lot. This way of keeping in touch with the marketplace has worked for me. Of course, there is no substitute for seeing material in person. You have to leave the pad every once in awhile, and in particular I always look forward to spending the month of August in Santa Fe.

“I find a lot of opportunities to invest in great material. The idea is to invest in stuff you are excited about. Follow that rule as you grow as a collector – and as your eye develops – and more and more material is visible. As your eye develops, you may see a piece that

wouldn’t have interested you before. There is a lot of great material in many price ranges, material that is exciting and will enrich your life and you can put in your home and enjoy.”

Ross’s role models as a young musician were the Beatles, Jimi Hendrix and B.B. King. Later, he looked to Wes Montgomery (Bob Caparas is also a fan), Miles Davis and Keith Jarrett.

He admires James Taylor personally and professionally – “I spent time with him and he is an amazing musician.”

Ross’s list of role models among Indian art dealers starts with Josh Baer. “The things I learned from him really hold up in terms of the kind of material he represented, and having the ability to describe why the material was of great value as art. He was able to communicate that to me.”



The apartment with rugs etc.

Josh was one of the first people Ross worked with when he started collecting/buying/selling, but Ross emphasizes

his respect for all the current dealers. “They are all so knowledgeable, and all add something uniquely valuable to the arena. And they have all been very helpful to me. In particular, John Molloy encouraged me early on and has been



Navajo wedgeweave blanket c.1885

consider selling now. It is the journey of the dealer who can't afford to keep everything he finds. The more material that passes through my hands, the less I can afford to keep every piece. I find new things by letting the old things go. I have found that the more mature the dealer, the smaller the private collection."

When he thinks about the Navajo weaving collectors who are also involved in music -- Eliot Michael, who sells vintage guitars as well as Navajo weaving, is another example -- Ross says that he feels that looking at old Navajo textiles relates to listening to and playing music. "Not in a corny way," he says, "but because they both 'massage' the same part of the brain. There is a connection between looking at Navajo blankets and listening to music. I play the guitar because of the therapy, almost as if playing were a religion. That same itch is scratched by Navajo textiles."

a good friend.

Ross generously mentions "The Navajo Weaving Tradition," written by Chris Selser and the editor of this magazine, as "the first good book I read on the subject. It helped me to get more interested." And came in handy as well.

"I was at a furniture auction in upstate New York that had what looked like a Navajo textile in the catalog, estimated at \$100/200. I didn't know what it was, but I loved it, and it ended up being the most contested item at the auction. I paid \$1000 (it took forever because the bidding was in increments of \$10). After I bought it, people at the auction were commiserating with me, thinking I had paid much too much. But when I got home, I looked in 'The Navajo Weaving Tradition' and saw a very similar textile. Without knowing what I was bidding on, I'd bought a Navajo 1870s fancy manta. It was one of the great moments of my collecting life. 'I've got one of those!' I thought. I have not been able to repeat that kind of purchase."

Ross estimates there are more than 200 Navajo and Pueblo weavings in his collection, and out of that large group, there is a smaller group of never-sell textiles. "But that group always keeps shifting. Things I never would have sold before, I



Navajo moki blanket c.1875

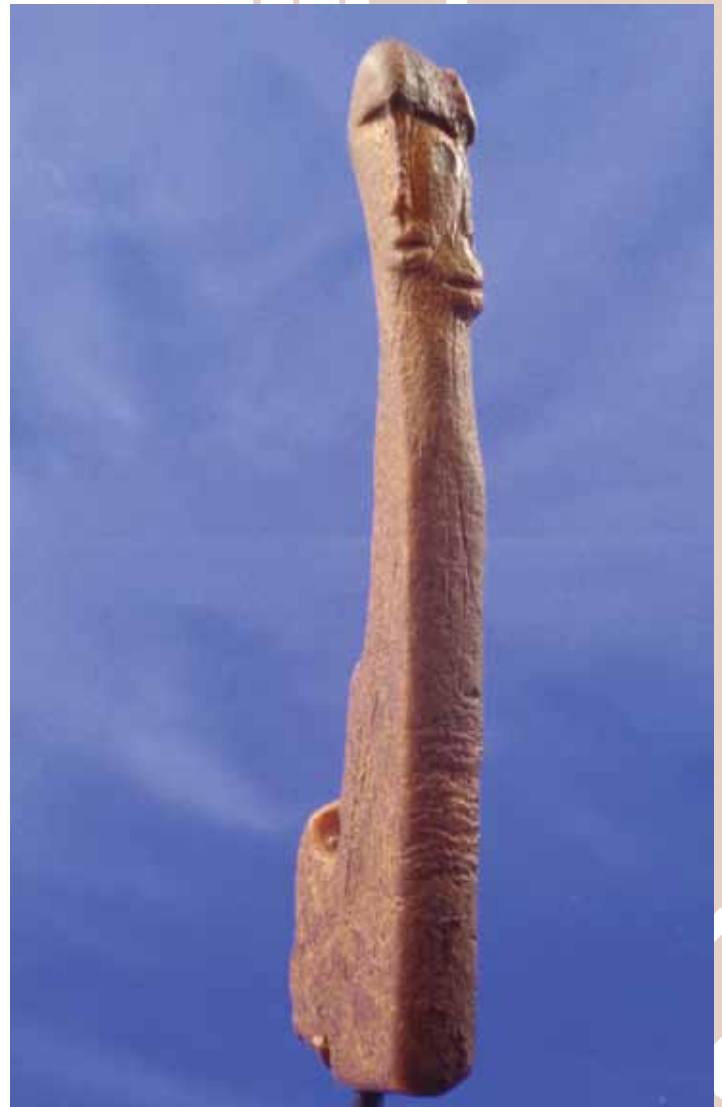
Ramona Morris: What is Art?

I was asked recently to give a brief, illustrated lecture focusing on what dealers collect, using myself as an example. Do they just keep the unsold leftovers (the orphans) and label those their collection, or were there special objects that stick to their fingers along the way that never make it into the public venue? That sounded like an easy question, but like most simple questions, the answer turned out to be fairly complex.

Dealers are possibly the ultimate connoisseurs. They must be able to identify objects and know what makes them interesting or important. Their livelihood depends on this knowledge. The unsold orphans are often traded away. It is true that some dealers say that everything they have is for sale, while others of us have found certain things that speak to us personally and somehow never make it out into the wider world. I must admit that there have been a few pieces I have displayed in my booth that caused me to breathe a sigh of relief if they were not sold.

I think most dealers concentrate on a fairly narrow segment of the market – textiles, ceramics, jewelry, basketry, etc. – and hone their expertise to those portions, rather than try to cover everything. My own market segment appears to be rather esoteric. My offerings have been described as being “beautiful brown things”. I have also been called the “Gizmo Queen”. These oddball objects are truthfully the art form that gives me the most joy. I look for pieces with elegant form or surface, and with iconography relating to universal symbolism and the shamanic world view. An artifact that needs extra research just adds to the fun. A sculptured object with multiple images demanding to be ferreted out is a bonus. Those are the types of things that really stick to my fingers.

I have occasionally wondered what I would grab if the place were on fire and I could only save a piece or two. While I was preparing my presentation the answer came to me – a sort of epiphany! Scrolling through my slides, I pulled up a picture of a small Okvik culture tool handle from Alaska made of walrus ivory. The remains of attachment holes were at one end. At the other two faces were carved. The color was a rich earthy brown. One face was smaller, more delicate and slightly higher than the other. The visages were elongated. Modigliani would have recognized them. In the center, they share a single eye. Here was the ultimate image of the duality of nature – male/female, night/day, solstice/equinox – seemingly separate but ultimately the two halves that unite to make a whole. All of this was expressed in this small ancient sculpture – two thousand years old, yet resonating with our own sensibilities and world view. Timeless. In my opinion, this is the ultimate expression of art.



COLLECTOR'S CORNER

The arc of ATADA Associate/collector/scholar Cindra Kline's life has taken her (so far) from her childhood in rural Illinois to a successful career at a Madison Avenue ad agency to motherhood in Minneapolis and Colorado to the world of antique American Indian art

Cindra Kline

Cindra Kline grew up “next to a cornfield” in Morton, IL, “the pumpkin capitol of the world,” near Peoria. Her father worked for Caterpillar Tractor, her mother was a schoolteacher. She majored in advertising and journalism at the University of Illinois, where she was copy editor of the yearbook and a prize-winning writer. “I published my first poem in the sixth grade, and knew I wanted to be a writer since fourth grade.”



She interned for advertising agency BBD&O between junior and senior years in college, and put what she learned at BBD&O to good use when a representative from Young & Rubicam, then the world's largest ad agency, came to campus to recruit young talent for the New York office. “Y&R's then-president was a Midwesterner, and said he was tired of hiring Ivy Leaguers. When I met the Y&R recruiter, I knew what they expected, and they offered me a job as a copywriter.”

When Cindra arrived in New York City – a place she had never been – she lived at the 42nd Street Y, then the 92nd Street Y, and then shared an apartment with two other women on Broadway and 109th Street (her share was the living room; she staple-gunned a bed sheet as a room divider). “It was a huge adventure and I loved it,” she says now.

Her accounts included Bird's Eye vegetables and Breyer's ice cream, “and then I got my lucky break. My creative director liked my work for Sugar-Free Jello, and then my creative supervisor left because she got pregnant.” In the ensuing personnel shuffle, “they gave us a shot and let us” -- Cindra and the art director she'd been working with -- “take over the account. I was told I was the youngest person at Y&R to be in charge of a national television campaign.

“Before we started working on the new ads, the campaign was recipe-driven, with the emphasis on the product. We made the TV spots sexy and refocused

on women: ‘The dessert you don't have to desert.’ We ran high-fashion style ads in Vogue and Cosmopolitan, and won awards for the work. It was a great experience, and a wonderful time at Y&R.” And yes, she watches “Mad Men.”

But Cindra calls her job at Y&R “24/7 -- it was a hard core place to work. To keep my sanity, I would join friends who also had high pressure jobs to go hiking and rock climbing on weekends. We would pile into



The word “Navajo” or “Navaho” appears on many spoons circa 1900. Center is a butter knife.

a van, drive to the country, and do the easy climbs in the morning. Then, when they

COLLECTOR'S CORNER

tried the more difficult climbs in the afternoon, I took the van and went antiquing. I started with quilts, then chairs, then hammered copper, and fell in love with antiquing. And then you get to a point where you have so much that you think about becoming a dealer.

"I was burnt out in Manhattan. I was not even in my late 20s, and I had been there, done that. I was headhunted to join an agency in Minneapolis, where I moved, married, left advertising, and became a stay-at-home mom. And got into antiquing seriously. It was easy to take babies to the weekly auctions. My kids grew up going to antique malls. And Minneapolis-St. Paul was a mecca for antiques."

Cindra went to the Southwest for the first time on a vacation from Y&R. "When I lived in New York, everything was new. I named my cat Jersey because of New Jersey. So I went to New Mexico. I drove around the whole state and fell in love. My real passion for antique Indian jewelry took off when I was living in Minneapolis. I started buying jewelry and then got my own space in an antique mall."

Two other dealers at the mall sold antique Indian jewelry, so Cindra began asking them questions. "I found I couldn't sell anything I didn't know everything about." She blames it on her journalism background.

One of the ways she learned was by attending the old Tesuque flea market. "It was referred to as 'Trader Jack's' back then. I met Terry Schurmeier there. I would bring Fred Harvey bracelets and Terry's associate at the time, Mary Mackie, would buy them by the handful. I bought and sold trade blankets, cowboy boots, whatever, and fell in love with trading. I could get one bracelet for two vintage purses. No cash passed hands – it was a great thing!"

Cindra began traveling to New Mexico from Minnesota as often as budget and childcare would allow. When Terry Schurmeier opened Cowboys & Indians in Albuquerque, Cindra rented case space. She started to attend the August shows in Santa Fe, which became "an annual trek, getting to know dealers and encountering spoons."

Spoons – Navajo silver spoons in particular – started to "pique my curiosity. And when I mentioned my interest in spoons to one of my fellow dealers in Minneapolis, fate intervened once more. He had 200-300 spoons, but no information at all about them." In fact, when Cindra couldn't find information about spoons anywhere, on the Internet or in print, "I knew I'd found my niche."

After seeing the dealer's collection, "I was really excited about how varied the spoons were. I had an idea to do an article. I started my research by requesting everyone send photographs of their collections."

But there was a problem with the photos. There were photos of spoons on bedspreads, spoon handles sticking out of coffee mugs. Then she discovered that Xeroxing was the way to go, showing the actual size and stampwork. She calls learning of commercially reproduced souvenir spoons with twist handles, marketed as 'Navajo Spoons' and made for the 1904 St. Louis World's Fair, her "ah-ha moment," as she had believed the earliest examples of Navajo-made spoons pre-dated the mid-20th century, contrary to the 1940s date commonly cited by dealers when she began her research.

Cindra's theory of early spoons was validated when Bob Gallegos, who was appraising the late dealer Carl Druckman's collection, called Cindra to tell her that one of Druckman's spoons had a smith-engraved date of 1891. Bob advised Cindra to call Carl's mother, and the two met at Mrs. Druckman's home in Tucson. "She opened her heart and her home to me," Cindra says. "My kids call her Nana Sue."

Finding the 1891 spoon "sent me off in a bit of a different direction," but she patiently put her book back together, including newly discovered information, a "labor of love."

That spoon and others from Druckman's collection became part of Cindra's 2001 book, *Navajo Spoons: Indian Artistry*



Backs of spoons are sometimes more interesting than the fronts: note the ear, mouth and eye added by the original smith.

and the *Souvenir Trade, 1880s-1940s* and the 2003-2004 show at the Wheelwright Museum that Cindra guest-curated. The show then toured museums across the country for a year as *Navajo Spoons: Contemporary Tableware and Silversmithing*. To quote from the traveling exhibition catalog, the display included “some of the earliest Navajo responses to the fad for souvenir spoons, which swept the nation in the late 19th century...”

“When I had a rough outline for the spoon book, I approached the Museum of New Mexico Press. I had no agent, just pitched the idea. By then I was living in Colorado, so their editorial director invited me to Santa Fe, where I’d have 15 minutes to sell the concept. I pitched the book as if I were pitching an ad campaign. The 15 minutes turned into 90 minutes, as various staff members called their colleagues in. I left feeling they would offer me a contract, and they did.”

Now, Cindra has changed her research focus to Navajo and Pueblo buttons. She has found button collectors of all types, but the best was Jay Evetts, “an amazing button collector and invaluable to my studies. He would drive me out to remote locations on the reservation and introduce me to Navajos. Spoons had been strictly tourist items, removed from the culture, but buttons are an integrated part of the culture. There were buttons on horses’ headstalls, men’s bandolier bags, women’s blouses. When I talked to Navajos about spoons, they would say, ‘I didn’t even know they made these things, how cool.’ But buttons! Navajos would sell bracelets, squash blossom necklaces and even family concha belts but keep their buttons. They hand them down to the grandchildren. ‘Let me tell you who made that, what it was worn on,’ I’d be told. I just fell in love with the stories.”

Cindra has written 133 single-spaced typed pages about

buttons so far, and is the recipient of an ATADA research grant to continue her studies. She was also a research associate at the School of American Research of Santa Fe for many years.



Salt and demitasse spoons were converted to pins due to their size. Spoons gave smiths two canvases: bowl and handle.

The spoons book remains in print, has won awards, and Cindra still gets letters and photos from spoon collectors asking for information. “Now if you type ‘Navajo spoons’ in to Google or sites like Ebay, there are lots of entries,” she says. “Museums are taking notice whereas when I started, they weren’t found in permanent collections.”

“Engraving silver was popular circa 1900, and many spoons were engraved mementos,” Cindra adds. “That’s great for dating other earlier silverwork. It’s rewarding to have helped draw attention to these unique, multi-faceted objects.”

dating other earlier silverwork. It’s rewarding to have helped draw attention to these unique, multi-faceted objects.”



Profile handles on spoons were so popular, they also appeared on bracelet terminals.

In Memoriam

Don Bennett died in a single-vehicle automobile accident on March 28. ATADA sends condolences to Don's family.

Here are brief comments about Don from four ATADA board members:

"That is a loss to us all. Don contributed a lot to the Indian business.. The Whitehawk will stand as a tribute to him."
Jan Duggan

"Don and I go way back, from the days of the Great Western Show, Scottsdale Show, Tucson Show, etc. It seems like I have always know him through most of my business years. He always had a few moments to chat about the old days. We used to always joke about the time at the Scottsdale Show, when I suggested 'why don't you try a show in Santa Fe.' and behold, the Whitehawk adventure began. Always trustworthy and dependable. I first met 'little' Kim Martindale who was hanging out and assisting Don, I believe, at a Great Western Show. He will be missed by us all, but will always be with us."
Michael Higgins

"Don was a good man and certainly a major force in elevating our industry out of the car trunks and into the galleries. He will be missed."
John Molloy

"We've all lost a good friend."
Michael McKissick



Joseph G. Gerena, world renowned art dealer/polymath, passed away at 62 years of age on January 7, 2012, after a long, brave, but discreet battle with liver cancer. Here is a tribute to Joe published in Orientations, followed by Tom Murray's tribute to Joe.



Joseph G. Gerena (1949-2012)

Joe Gerena died on 7 January 2012, following a career distinguished by a remarkable diversity of expertise. After studying for a time at The City College of New York in 1969, he began travelling the world, and was to remain an adventurer his whole life. It was in Kathmandu that he first started buying classical Buddhist thangkas and tribal shamanic objects, and was among the first of his generation to bring the latter home and offer them for sale as important works of art. His curiosity and aesthetic interests were extensive, and he went on to collect and deal in art from every continent and age, with no subject too obscure to arouse his curiosity. Known as a 'dealer's dealer,' Gerena counted among his clients institutions, corporations, dealers, and collectors all over the world.

He also curated exhibitions on subjects only later taken up by museums and scholars: Central Asian Steppes metalwork, the assembly of an Age of Enlightenment 'Cabinet of Curiosities,' and ever more recondite themes. His exhibition 'Masks' at the James Cohan Gallery, New York stretched the definition of the word and received glowing reviews in the New York Times and the art press. Gerena's last project, a comprehensive collection of Ainu objects, was exhibited at the Caskey-Lees Arts of Pacific Asia Show in New York.

Gerena's passion extended to music of every genre and he was a gifted guitarist and banjo player. He was also known for his natural ability for languages and his infectious sense of humour. In the words of friend and colleague Thomas Murray, 'Joe's quick wit was hilarious! He could do accents better than anyone I have ever met ... on a serious side, his good ear permitted him to speak many languages well, which provided social and business entrées to Europe far beyond most of our colleagues.'

Gerena is survived by Marge Levin, his wife and travelling companion of 33 years, by stepdaughter Alexis Katz, grandson Marcus Mooney, father Gilberto Gerena, and sisters Marielia and Gilmari Gerena-Riquelme. A memorial service was held on March 14th at the Rubin Museum of Art in New York.

Adapted from a tribute that appeared in Orientations, vol 43, number 2, March 2012, p.151



Joe Gerena was my closest friend in New York City.

He knew and loved the most esoteric, from Paleolithic Cave Art to Old Kingdom Egyptian to Contemporary Latin American Painting, not to mention from Alaska to Patagonia, Africa and Eurasia and everything in between. He had a piece or knew where one was, and would often tempt me with a price that was a relative bargain. A “dealer’s dealer,” he was a gifted musician and, unlike the rest of us, actually could have succeeded as a guitarist, drummer, and banjo player. And he had the love of his life, Marge Levin! A soul mate who really helped him extend his life and gave it meaning. I need not tell you just how elusive finding a good mate really has been for me. He showed me that a man could be an international art dealer and be a good husband, and a fine step-dad and a doting grandfather to his beloved Marcus.

My heart aches for his absence and the wonder of how I could find a New York Jewish Latino who was the brother with a different father and a different mother to this Irish Catholic kid from Marin County.

Thomas Murray



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Mysteries of Zuni Silver: Part One

Who were Mingos House and John Gordon Leak? In the first of a two-part story, journalist Ernie Bulow looks for the truth about who made what when. Look for Part Two in the Summer issue of the ATADA News.

Editor's Note: There is a paucity of confirmed data on the jewelers/jewelry of Zuni Pueblo from the era of the 1918 Halona dig thru 1960. The most often used reference, the catalog of the 1975 Sotheby's Parke-Bernet auction of the C.G. Wallace Collection of American Indian Art, has numerous errors. There are persistent anecdotes that a table or tables covered with pieces entered in the auction were overturned in an accident, with untrained people matching description cards with the pieces.



John Leekity with two Zuni butterfly dancers

Independent records from newspapers and shows of this period are lost or incomplete. Jeweler attributions were not thought to be important records during these times. Dates reported in the catalog cannot be trusted. The Wallace auction catalog remains a tantalizing glimpse into history, but cannot be used as an independent reference. Further research is needed to validate or correct the errors in the catalog. The article which follows

(and further articles in this series) is Ernie Bulow's attempt to correct some of the misconceptions that follow from the catalog.

Fame is a fickle thing at best—and when it runs counter to strong cultural taboos it becomes truly problematical. Zunis, Navajos, and some other Native Americans avoid bragging, standing out from the crowd, or being too obviously successful. There are even mechanisms for spreading the wealth among the people.

Add to that a general feeling that it is best not to confide any sort of information to the outside world, and the problem becomes serious. There is a strong belief among Zunis that their culture has survived as long as it has by keeping to itself and keeping Zuni lips zipped.

Until the middle of the last century, most Zuni artists tried to stay anonymous, or were content to make and sell their work without much recognition. In the huge collection of jewelry given by trader C. G. Wallace to the Heard museum, only two silversmiths signed their work, and even they only signed sometimes. Practically everything the outside world knows about the early jewelry of the Zuni comes from Wallace's notes.

At this late date it will be impossible to get definitive answers to all the questions—but it seems worth it to do something about the mess of errors—dates, names, attributions—that are found everywhere in the current literature. When Zunis are queried why they never bothered to set the record straight they answer simply, “Nobody asked.” Implied in that answer are the added words, “Melikas (Anglos) think they know more than us.”

It is true that family members, separated from their illustrious grandfathers and great-grandfathers by many years, sometimes answer the Anglos with what

they think will be the “correct” answer. What they want to hear. But there are a number of artists and children of artists who are still alive and alert, and now want to clean up Zuni history.

It is true that John Adair wrote a seminal book on the subject in 1940, but he didn't include some of the great silver workers

of the period—and doesn't touch on the three-quarters of a century that has passed since. So what? Shouldn't the jewelry speak for itself? Of course it does.

But what about the forgotten master jewelers, or the ones whose work is attributed to other artists? My interest in this subject grew out of the suspicion that some of Wallace's brightest stars—Mingos House in particular—never existed.

There was, in fact, never a Zuni named Mingos House, nor the family name of House in Zuni at all. The Zuni Census Office will attest to that. Yet some really fine pieces bear his name. Knowledgeable dealers have long noted the similarity between his work and some pieces attributed to the great innovative artist Teddy Weahkee.

In his first book on Zuni Inlay, Japanese collector/writer Toshio Sei notes that one of the four Cellicion brothers, the eldest, Arnold, doesn't have any identified existing work. Since Arnold's widow, Neva, is still alive, it seemed logical to ask her. She—backed by two of her daughters—pointed to those same pieces that might belong to Mingos—or Teddy Weahkee—as their work. "But we just did the stones," she said. "Somebody else would always set them."

I pointed out to them that some sort of documentation would be needed: Something beyond the collective word of the extended family. They gave me that look that said, "Everyone in Zuni knows which styles belong to which people."

Arnold's daughter, Florence, asked me if a family-owned piece would do. Of course it would. Florence had given a knifewing set, glued on cardboard as they did back then, to her son Rickell, also a master silversmith. He said he was about to set it into a bow guard, and kindly let me photograph it. The shape of the wings is very distinctive, though some Zunis think that others of the Cellicion brothers did similar work.

Because Neva and Arnold never set any pieces they were likewise never able to sign any pieces. Which still leaves the question—who was Mingos House? Laurencita Mahkee, long-time staff member of Zuni Arts and Crafts Guild, offers an interesting etymology. An old man named Minku Dooley lived in the middle village, not too far from Wallace's store.

It was common in those days for several smiths to share a work shop, such as the one maintained by Horace Iule. For one thing it allowed access to a larger array of tools, which

were hard to come by. Minku, who made adobe bricks with his wife, had a spare room. Thus pieces made in this shop came from "Minku's House." Might be.

A more widespread practice was the use of "house" names. Made-up monikers to put on pieces jointly produced by several artists, or pieces when the trader didn't actually know the maker. Another such name was John Gordon Leak. Again, there is nobody named Leak in Zuni. But there was a John Leekity who made similar jewelry.

As it turns out, Leekity, known in Zuni by the name of Choo'tsana (small corn), was another master of mosaic inlay who never set his own pieces. It is a matter of record that Wallace had more Navajos working for him than Zunis, and it was generally their job to set the stones in silver.



Knifewing set made by Arnold and Neva Cellicion--Their work is often attributed to the mythical Mingos House

Older jewelers in the village don't think Leekity made anywhere near all the pieces attributed to him and similar pieces have been attributed to everyone from Old Man Leekya, to Dan Simplicio, to several modern stone workers.

One of my best sources of clarification is needlepoint innovator Bryant Waatsa, now in his nineties, who has been active since the beginning of the modern era, worked for Wallace, and knew all the famous artists. Looking through the famous Wallace catalog from Sotheby's (1975), the source of most attributions of Zuni art, he found many errors.

lived in the house as in-laws. The Waatsas, the Soceeahs, the Boweketis and the Nakatewas.

Walter Nakatewa was Bryant's father-in-law. I asked Neva Cellicion what she thought—she was Red's sister—and she said her brother Morris, known as Red, had never made any jewelry at all. I thought the matter was ended until I learned that another silversmith, Chris Jamon, said that it was another brother, Howard, who originally went by that name.

Then Chris's wife recalled that when she was a little girl the whole family was called the "red people" in Zuni. Bright red hair runs in their genes and still pops up three generations later. According to some Zunis they all had red hair, but Neva and her sister kept theirs dyed black.

There is a photo in one of the jewelry books that shows the sister, Maryetta Soseeah, with a good bit of her flame-red roots showing. Zuni Councilman Loren Leekela agrees that his uncle Red never made any jewelry. As for his father, Howard, "He would never have made Kokko (Katsina) figures because he was very religious. Neither of them ever made those pieces."

That seems pretty convincing, but I have to report that Leonard Martza, another smith from the classic period, is quite insistent that Morris Leekela did, indeed, make jewelry. Hugh Bowekety, another of Nakatewa's sons-in-law, agrees with Bryant that he didn't.

Leonard is on the other side of the controversy. He spent a good deal of his career making the silver for other people's stone work. But it turns out that Leonard's sister Genevieve collaborated on many of his pieces and his granddaughter has worked with him in recent years.

In the beautiful book on Zuni silversmiths by Jim Ostler, Marian Rodee and Milford Nahohai—on page 84—there is a photo of an elaborate mosaic eagle dancer. I have admired that piece many times. The other day I happened to read the caption. It was from the Heard Museum collection, made by Bruce Zuni, and dated 1925.



Eagle Dancer inlay by Dorothy and Bruce Zunie

Pointing to a fine set of inlaid Salamopias (protectors of the six directions) he told me they were not made by "Red Leakala" as the caption said. "They were made by Walter Nakatewa." I asked him why he was so sure and he told me he had seen them made. It turns out that four families once

Bruce Zunie was born in 1931, served as Chief of Police in Zuni for some years, and died prematurely in 1971—aged 40. Since it was a tribal publication, somebody should probably have caught the error, but the wrong date obviously came from the Heard, who almost certainly got it from C. G. Wallace who once owned the piece. Robert Bauer had previously discovered a similar error in Wallace's dating of a piece.

I went to talk to Dorothy Zunie, Bruce's widow and got an interesting story. She went to work for Wallace as a teenager, still in high school. Her first job was as his housekeeper. Her father Harry Cheeku (spelled Chico by the Anglos) worked for the trader primarily as a buffer. Dorothy soon moved to the shop, buffing and doing finish work, and before long was shaping and setting stones in Navajo silverwork.

Dorothy and Bruce married when he got out of the service and started making jewelry together. Bruce's job as Chief of Police took much of his time and he would lay out a piece and Dorothy would complete it during the day. This was the case with many unknown wife collaborators including Dan Simplicio's wife.

We paged through some books and magazines together and Dorothy pointed out pieces made by her and Bruce attributed to other artists—some to Leo Poblano.

Dan Simplicio Sr. was a relative of Bruce's, and they sometimes collaborated. Some of the Zunie's patterns have survived, though most are lost. Dorothy says that some of the sketches were done for them by another great Zuni artist, Anthony Edaaki, including the one for the magnificent eagle dancer.

And what about the smiths who were on their way to fame and then got lost in the shuffle? There are many of them, for sure. The magnificent needlepoint work of William Nakatewa one of the creators of the style, has never gotten the attention it deserves.

Bowman Paywa opened a bakery and a promising career came to an end. The fabulous husband and wife team of Tom and Mary Weebothe were once top of the heap. Pauline Dishta worked on many of the famous pieces by Joe Zunie and was master of the covered wagon design, continued in a slightly different form by Lincoln Zunie.

One of the most original, accomplished smiths of all times,

Ukwine Neese, is another lost genius. A necklace by him is pictured in the November issue of *New Mexico Magazine* and belongs to Richardson's Trading. John Adair obviously admired him and devoted several pages to his working technique.

Hopefully it is not quite too late to bring great talent to light, to correct the many mistakes that have found their way into print, and to give a face to the amazing artistic talent that is Zuni Pueblo.

See the ATADA News Summer issue in August for Part Two of this story.



Dorothy and Bruce Zunie



Memo to Passionate Collectors: Join ATADA

ATADA has always welcomed collectors as active members.

Associates -- a special membership for collectors -- receive the ATADA News four times a year. The magazine's stories and images are a passport to the vibrant world of Tribal and American Indian art, tracking issues affecting our markets. Dealers and collectors are profiled in every issue.

Associates are eligible to purchase discounted members-only group insurance for their home collections. Associates are invited to join and chair ATADA committees.

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ATADA
Antique Tribal Art Dealers Association www.atada.org

ATADA Board of Directors Meeting

San Rafael, CA Wednesday, February 22

4PM PST - Embassy Suites

Attending:

Bob Bauver

Roger Fry

Bob Gallegos

Alike Kaufman

John Molloy

Thomas Murray (invited to stand-in for Wilbur Norman)

Clinton Nagy

Arch Thiessen

On the telephone conference call:

Peter Carl

Jan Duggan

Kate FitzGibbon

Michael Higgins

Agenda

*Starred items indicate action is needed

1. Jay Evetts

It was decided to recognize Jay's "distinguished contribution and career as an art dealer" by a story in the next issue of the ATADA News. Similar stories in the ATADA News may be published in the future on ATADA members (or non-members) on a case-by-case basis. A story will be included on Joe Gerena, who recently passed away.

*2. Status of Health Insurance Under ATADA Auspices: John Molloy will investigate the Freelancer's Union, which insures John and his wife.

3. Treasurer's report: Bob Gallegos reported that there is \$15,538 in the ATADA Foundation account; \$40,000 is ATADA's account; and \$25,000 in an ATADA CD. As of February 22, we are still owed \$10,000 in dues from Full members, and \$3150 from Associates. Compared to previous years, Bob said, we are spending more on the ATADA News, but producing a better magazine and distributing more of them. In 2011, we gave \$8000 to the Foundation, but we may spend more this year on advertising and promotion. Bob: "We can't lobby, but we can advertise." Publications including Architectural Digest, the New Yorker, and Cowboy & Indians were discussed. Bob says this is his last year as Treasurer, and that Larry Cornelius, who has been working with Bob for a few years, will take over for the same \$3000 annual fee that ATADA was paying Bob.

*4. Status of ATADA News Subscription Drive - Expanding circulation of the ATADA News tenfold: Where? Museum members' shops; museum non-members' shops; college libraries; members' galleries. But always ask museums and colleges before sending. Kate has a list of museums that she will share with Bob Gallegos. Another idea: To bundle issues of ATADA News with American Indian Art magazine. If they say no, ask Tribal Art, Cowboys & Indians. If anyone agrees, the issue of the ATADA News that gets bundled should be "special." Kate reminded us that online was the way to younger people's hearts and minds. Bob Bauver said that most ATADA members were old enough to still prefer print.

5. Click here with credit card? An idea to collect online, Paypal-style membership dues and subscription fees, but the banks' terms are too "Draconian." Bob (and soon Larry) will continue to take dues and subscription fees paid by credit card on the phone.

*6. Soliciting auction houses as ATADA News advertiser? Some board members were pro, some con. It was decided to poll the membership. But if auction houses are ATADA members, they can advertise. "If you sell what we sell," one board member said, "you can advertise if you are a member." Who else to solicit? Restaurants, hotels, art shipping services, etc. Further distribution of free copies? Soliciting help with provenance? An auction house class of members: Yes, if, like Ron Munn, they agree to the ATADA guarantee.

7. Sponsorship for ATADA.org? Ads on the Facebook page? Probably not, but we would consider any sponsorship on a case-by-case basis.

*8. Fundamental Questions? Answers from the board and membership:

ATADA Goals: Most people felt ATADA's original goals of integrity and professionalism are still relevant today. Bob Gallegos: "The goals remain the same, but the process is different." Clinton expressed frustration at the "collective inability" to get new people into the business, and to find new, younger buyers. Bob said that reaching younger people was our #1 priority. "We need to give talks in different parts of the country." We will ask Natalie Linn and Elaine Tucker to help us strategize and take action - find a way to speak to people about tribal arts. Clinton suggested members videotape talks on objects and post them on youtube and www.atada.org. He recommended we watch Mark Sublette's teaching videos on you tube and use them as a model to make our own. Clinton said "you need three things: a microphone, a smart phone and an object," and suggested each board member make a video. [The day after the meeting, Clinton and Roger Fry

made three informational videos on an iPhone and posted them at _____.] Tom Murray said we should set up a video camera at Whitehawk in Santa Fe and make videos with a number of members and their objects for the web. The next ATADA News will have a "Call for Entries" for members to tape and send to webmaster@atada.org for posting.

*Social Media and WWW – The Facebook page is up and running and members contribute. Bill Waites has agreed to be part of a panel on social media in an August Santa Fe meeting. Clinton suggested we/he create a Faceook page at the meeting. We will ask Mark Sublette to join the panel as well.

*An ATADA-sponsored Show? – Many pros and cons – the upshot was to leave it to show-producing professionals, and if we explore the possibility of an ATADA show further, we will do it with their assistance. Bob Gallegos suggested we talk to a promoter and put together a series of shows within 200 miles of each other on the same long weekend.

*Education issues: Clinton announced that Splendid Heritage was considering a pop-up museum "in Silicon Valley." Answering our email "fundamental Questions" to the membership, Fred King suggested an ATADA consignment gallery at the Stanford Shopping Center. This idea met with general approval, and will be researched.

Lobbying? At this time , ATADA cannot afford to pay for significant/effective lobbying.

*Advertising in External Journals – "not just preaching to the choir": Board members like the idea of putting some of our Foundation money into promoting ATADA, and we will consider ads in Architectural Digest and Cowboys & Indians, the New Yorker, the New York Times Magazine. Alice will request media kits from those magazines and share the information as to cost.

*Increasing Member Participation – Many ideas, including as speakers' bureau, the ATADA consignment gallery, many of which will be explored. A continuing suggestion: to increase revenue and use that money for education of the public, in order to locate new collectors.

9. Santa Fe summer meetings/events/symposia:
Tentative schedule --

Friday, August 10 - Using Social Media: 8:30 AM
Monday, August 13 – ATADA Appraisal Clinic: 8 AM
Tuesday, August 14 - ATADA Annual Meeting - start at 8 AM

*10. New member? Re-define Full member?

It was agreed to delete the words "full time" for Full members. "Why would we care if they do something else as well," Clinton said, "as long as they agree to our by-laws." Gaile Sweeney's definition -- "do you file business taxes for your tribal art business? – can be our guide as well. *It was agreed to delete the words "full time" for Full members in the Bylaws. A by-laws amendment is requited to make this change.

Tom Murray commented, "I would not recommend that any young person go into this field without another source of income."

It was agreed to delete the words "full time" from the definition of Full members in the Bylaws. A bylaws amendment is required to make this change.

[note added in proof]

From the Bylaws as Amended July 2, 2010: Requirements for Full Membership:
"Section 4. An individual or business entity of good character, reputation, and credit standing that has been actively engaged in an Antique Tribal Art - Artifact business for two (2) years is eligible to apply for Full Membership."

There is no need for a bylaws amendment as stated at the meeting.

*11. Selecting a new board member from a younger generation? Arch will explore this possibility.

12. Research grants:
\$250 to the Marin Museum of the American Indian
\$500 to Andrew Higgins/University of Arizona Museum basket project
\$500 to the University of Northern Arizona.
Museums who accept our grants will be asked to distribute the ATADA News in their shops.



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March 27, 2012

Robert Bauver
ATADA Education Committee Chair
215 Sierra SE
Albuquerque NM 87108

Dear Mr. Bauver:

On behalf of the University of Arizona and the Arizona State Museum, I offer our sincere thanks for ATADA's recent gift of \$500 to the exhibit *Basketry Treasured* in response to Andrew Higgins' request. We greatly appreciate the generous support of ATADA and individual dealers. Andrew has embraced the challenge of making *Basketry Treasured* a reality and has been instrumental in our planning and design of the exhibit. The museum is truly fortunate to have dedicated staff (like Andrew) and friends (like Michael Higgins of Michael D. Higgins Antique Indian Art) who care very deeply about Native American culture, the museum's mission, and the protection of our collections.

The *Basketry Treasured* exhibit will be the opening phase of a much larger and permanent basketry project, *Saving Woven Wonders of American Heritage*. Your support of this opening exhibit will help us showcase many fabulous examples of American Indian basketry in advance of the permanent exhibit.

ASM holds some of the world's most significant collections representing the peoples of the American Southwest and northern Mexico. With more than 25,000 specimens, our comprehensive assemblage of American Indian basketry includes not only baskets, but other woven items such as sandals, cradle boards, mats, and cordage representative of every regional culture group dating from 11,000 years ago to the present. We know of no other museum collection larger, more impressive, better documented, or more comprehensively representative of southwestern cultures.

Our basketry collection garnered national recognition in 2011 and a \$400,000 grant from Save America's Treasures, a federal preservation initiative. This recognition is a testament to the collection's importance to the history of our country. The Save America's Treasures fund-raising campaign will culminate in the construction of a climate-controlled storeroom and new permanent exhibition space specifically for our "woven wonders" in 2013.

Again, I thank you for your interest in, and support of, our work at Arizona State Museum. We will host an opening reception for *Basketry Treasured* on April 27. Your invitation is enclosed. I hope you and members of the ATADA board will be able to join us.

Sincerely,

Beth Grindell, Ph.D.
Director

cc: Robert V. Gallegos
Alice Kaufman, Executive Director, ATADA
Andrew Higgins, Assistant Curator of Ethnological Collections, ASM

CELEBRATING THE ENDURING CULTURES OF THE SOUTHWEST



MUSEUM OF THE AMERICAN INDIAN

March 27, 2012

ATADA
215 Sierra S.E.
Albuquerque, New Mexico
87108

Re: 2012 Contribution to the Museum of the American Indian

Dear ATADA members:

The Museum of the American Indian thanks you for your donation of \$250.00, received on March 15, 2012. Your donation is deductible for federal income tax purposes. No goods or services were provided in exchange for your contribution. Our Federal Tax ID # is 23-7296514.

Your donation helps the museum fulfill its mission to provide the people of Northern California with programs and exhibits that deepen understanding and appreciation of Native American cultures. The Museum promotes accuracy, sensitivity and respect for the heritage and history of our continent's earliest inhabitants.

Your support allows us to continue our core work producing Native American art exhibits and cultural events and providing educational programs serving thousands of Bay Area school children. According to Mary Jane Burke, Marin County Superintendent of Schools,

"The Museum of the American Indian is a treasure house of artifacts and learning—a magical place that transports children and adults back in time."

I hope that you will come and see our new exhibition *Precious Cargo: California Indian Cradle Baskets*, March through July 2012. You will be receiving the exhibition card announcing the Opening and other events.

Go to www.marinindian.com to read about our next exhibit and upcoming events.

Thank you once again for your support.

In gratitude,

Colleen Hicks
Executive Director

P.O. BOX 864 • 2200 Novato Blvd. (Miwok Park) Novato, CA 94948
Tel: (415)897-4064 • fax: (415)892-7804 • e-mail: office@marinindian.com • web: www.marinindian.com

Custer only lost a battle. The war is in our hands and the enemy is U.S.?

*An update from Christopher Kortlander, Founding Director
Custer Battlefield Museum*

Some 135 years after the carnage of the famous Battle of the Little Big Horn, another battle continues which seeks to hold the federal government accountable to "We, the People." The historic Township of Garryowen is the subject of a struggle with the Constitution, the Bill of Rights, and We, the People - all under attack by a government that increasingly answers to no one.

For those new to my issues, in 2005 some two dozen heavily armed federal agents descended upon Garryowen, in a raid to investigate the alleged crime of the sale of a 7th Cavalry uniform button on the Internet. For the next five years and after a second raid in 2008, the federal government held items it had seized, including artifacts, business records, and collectibles from the businesses at Garryowen, including the Custer Battlefield Museum. Like other cases now reported around the country, no formal charges were ever filed. The matter was never brought before a judge. The federal agents, having prosecuted their cases without ever bringing charges, simply walked away, and those who were victimized by these agents were never able to face their accusers in court.

Something the general public doesn't understand is that most of the Constitutional protections provided in the Bill of Rights do not apply to citizens until they have been charged in court. In Garryowen, federal agents were able to destroy my businesses and my reputation, but because no one was ever charged with a crime, the law does not recognize that my Constitutional rights were violated. At least, that was the decision of a federal court judge when the agents involved were sued in 2011.

The same judge also ruled that federal agents, whom I call "super citizens," cannot be held civilly responsible for their actions because of the concept of "qualified immunity." Amazingly, they can lie or invent evidence with impunity, while the typical, every day U.S. citizen does not have any recourse in bringing our hired help (our federal "super citizen" employees) to justice. At least our elected officials can be voted out of office; against federal agents - especially law enforcement agents - we apparently have no defense or recourse.

Now, almost seven years later, many of the items seized in 2005 and 2008 have still not been returned to Garryowen. Although federal agents say the items still held are contraband, not a single vestige of proof has been offered in support of that allegation. After a year of legal wrangling, the same federal court judge in Billings, Montana, is just now considering my request to have the items returned to Garryowen and the Custer Battlefield Museum.

Perhaps the most frightening part of our federal bureaucracy is that it works in secret. We are not talking about national defense. We're not talking about drugs and crimes of violence. In Garryowen, the issue was a button, one button. And not a very expensive button, at that. But the BLM has chosen to hide behind laws and regulations intended to protect us against another 911 attack. BLM law enforcement is afraid to have you and I - the public - look over their

shoulder and see what they are doing with their guns and badges.

After the investigation was ended, the federal government still resisted letting the public see what they had done in advance of their raids at Garryowen. Federal attorneys fought against your right to see the documents they filed to obtain search warrants in 2005 and again in 2008. I fought that issue in court and eventually won in a ruling that recognized your right to shine a light on the search warrant process, even if after the fact. To realize that right, that you might see their lies and unconstitutional activities. The case went before the Ninth Circuit Court of Federal Appeals. That court, reversing a decision of the federal judge in Billings Montana, ruled that the public has a common law right to have documents used to obtain a search warrant by the federal government opened for all to see when the case is closed. This represented a small but important victory in our ongoing struggle against those "super citizens" who would roll over us, their abuses hidden from view, but always at the expense of our freedom and liberty.

And others have noticed. The Wall Street Journal has reported frequently on the assault of our liberty in recent months. In a front page story, published December 17, 2011, the battle involving the Custer Battlefield Museum was featured. Similar stories are also expected to appear shortly, also before a national audience.

Now the battle continues into the Court of Federal Claims in Washington, D.C. Together with the businesses at Garryowen, Montana, I have filed a multimillion dollar lawsuit against the government, seeking compensation for loss of business, conversion of property, and defamation of character and reputation. But the cost of the battle is high and most of our fellow citizens are not even aware that they, too, are in danger. It is important that we use all of the tools and assets at our disposal to resist those who would take away our rights, and our very freedoms.

For us to love our country and the principles for which it stands requires a commitment to freedom as great as that of our founding fathers. It is true that the opposite of love is apathy and we cannot expect apathy to sustain our country or our freedoms. As any soldier knows, freedom is never a free. It is purchased at great price - with blood, sweat, and tears. And it will be sustained only if we actively and passionately love our country with a firm reliance on the protection of divine providence, mutually pledging to each other our Lives, our Fortunes, and our sacred Honor. So help us, God.

"Science may have found a cure for most evils; but it has found no remedy for the worst of them all -- the apathy of human beings." - Helen Keller (1880-1968)

"What you need is sustained outrage...there's far too much unthinking respect given to authority." - Molly Ivins (1944-2007)

Tax-deductible donations to support this effort to demand accountability can be made to the Custer Battlefield Museum Legal Fund.

Calendar of Events

April 26 - 28, 2012, Albuquerque, New Mexico

Annual Gathering of Nations Powwow, Miss Indian World, and Indian Traders Market ; More than 3,000 dancers compete in Albuquerque, New Mexico, representing more than 500 tribes from Canada, the United States and Mexico. About 800 participate in the Indian Traders Market that weekend. Location: at the "Pit". Phone: (505) 836-2810.

May 4 - 5, 2012, Albuquerque, New Mexico

IACA Spring Wholesale Market The IACA Spring Wholesale Market (open to the trade and IACA members) will be held on May 4-5. The event will be held at the Hotel Albuquerque, Albuquerque, New Mexico. For more information, please call (505) 265-9149 or visit Indian Arts and Crafts Association website.

May 8 - 13, 2012, Brimfield, Massachusetts

May's Antique Market hosts over 5000 Antiques and Collectibles dealers from all over the country in the center of Brimfield, Massachusetts. Known as the largest outdoor antiques and collectibles gathering in the world, Brimfield attracts tens of thousands of dealers and buyers every May, July and September. <http://www.maysbrimfield.com/>

May 19, 2012, Hubbell Post, Ganado, Arizona

Friends of Hubbell Native American Arts Auction, Spring 2012 Preview 9-11:00 am. Bidding begins 12 noon, DST. Auction helps indigenous artists to sell their hand made ceramics, katsinas, Navajo rugs, and other items. Your purchase benefits not only the artisan, but the park as well. Native American vendors also offer food, handmade jewelry, musical instruments, recordings, folk art, and much more. For more information please call (928) 755-3475.

May 26 - 27, 2012, Santa Fe, New Mexico

The Native Treasures Indian Arts Festival is held at Santa Fe Convention Center May 26-27, 2012, downtown Santa Fe. Native Treasures: Indian Arts Festival benefits the Museum of Indian Arts and Culture; For information, please call (505) 982-6366 ext 112.

May 26 - 27, 2012, Flagstaff, Arizona

The Twenty-second Annual Zuni Festival of Arts and Culture will be hosted by The Museum of Northern Arizona. This festival is held in partnership with the Ashiwi Awan Museum and Heritage Center in celebration of the Zuni way of life. For more information phone: (928) 774-5213.

May 26 - 27, 2012, Jemez Pueblo, New Mexico - event and dates to be confirmed

The Annual Jemez Red Rocks Arts and Crafts Show will be held at Jemez Pueblo, phone (575) 834-7235 or (575) 834-0103 for details. Annual, Memorial Day weekends.

June 4, 2012, San Francisco, California

Bonhams' Fine Native American Art Auction, Location: San Francisco. Bonhams and Butterfields, 220 San Bruno Avenue, San Francisco, CA 94103, (415) 861-7500, or (415) 503-3294, or visit <http://www.bonhams.com/>, click on Departments tab, select Native American Art.

June 8 - 10, 2012, Oklahoma City, Oklahoma

Red Earth, America's Greatest Native American Cultural Festival,

When the 26th annual Red Earth Native American Cultural Festival is held at the Cox Convention Center June 8, 9 and 10, 2012 in downtown Oklahoma City, more than 1200 American Indian artists and dancers from throughout North America will gather to celebrate the richness and diversity of their heritage with the world. For three exciting days Oklahoma City will be at the center of Native American art and culture in America. For more information, please call (405) 427-5228. Many ATADA members/dealers historically participate in this festival - come and meet them in person!

June 23, 2012, Flagstaff, Arizona

Museum of Northern Arizona Navajo rug Auction Location: The Museum of Northern Arizona Hundreds of gorgeous, handmade, authentic Navajo weavings go on the auction block during this fast-paced and fun event! Public Auction Preview: June 23, 9am-1pm Museum of Northern Arizona. Auction Begins: June 23, 2 pm. Museum of Northern Arizona. Phone: 928-774-5213

June 24, 2012, Taos, New Mexico

Taos Pueblo San Juan Feast Day. Sunrise mass at San Geronimo church, traditional Corn Dances. No cameras. Located at Taos Pueblo plaza, Taos, New Mexico.

June 22 - 24, 2012, Denver, Colorado

The Brian Lebel's Old West Show and Auction now in its 23d year will be held in the Denver Merchandise Mart. The Old West Show and Auction will continue to showcase such items as: rare photographs, vintage posters, advertising, & scarce historical western artifacts; the finest in Cowboy & Indian antiques & artifacts, bits and spurs, chaps, firearms, beaded items; fine western art and decorative items. For more details, contact: Brian Lebel, Phone: (602) 437-7602 <http://www.codyoldwest.com/>, brian@denveroldwest.com.

June 30 - July 1, 2012, Flagstaff, Arizona

The 79th Annual Hopi Festival of Arts and Culture will be hosted by The Museum of Northern Arizona. The MNA Hopi festival was started by museum founders Harold and Mary-Russell Ferrell Colton in an effort to encourage the survival of Hopi arts and crafts. Please contact museum for further information at (928) 774-5213.

July 10 - 15, 2012, Brimfield, Massachusetts

Brimfield Antique Market hosts Antiques and Collectibles dealers in the center of Brimfield, Massachusetts. Known as the largest outdoor antiques and collectibles gathering in the world, Brimfield attracts tens of thousands of dealers and buyers every May, July and September.

July 13 - 15, 2012, Taos, New Mexico

27th Annual Taos Pueblo Pow Wow gathering of Indian Nations at Taos Pueblo. Competition dancing, drumming, Native American food and arts and craft booths. Location: Taos Pueblo Pow Wow Ground, Taos, New Mexico. For more information, please call (575) 758-1028

July 25 - 26, 2012, Taos, New Mexico

Taos Pueblo Feast Days of Santiago and Santa Ana. Saints' days celebrated with traditional Corn Dances on the plaza. No cameras. Location: Taos Pueblo, Taos, New Mexico.

July 28 - 29, 2012, Eagle Nest, New Mexico

The High Country Arts and Crafts Festival - Last weekend in July, in its 30th year. Enjoy Americana and Native American Arts and Crafts in the mountains of New Mexico. Blue skies, food booths and events for children. Phone: (575) 377-2420

August 3 - 5, 2012, Albuquerque, New Mexico

The Great Southwestern Antique Show, at the LUJAN BUILDING AT EXPO NEW MEXICO (STATE FAIRGROUNDS). Early entry is Friday, August 3d from 2 pm to 7 pm, General admission 9 am - 5 pm, Saturday, August 4th; The show hours are 10a.m. to 4p.m. Sunday, August 5th. Two-day passes available. Please contact Terry Schurmeier at (505) 255-4054, e-mail: cowgirls@rt66.com, web site <http://www.cowboysandindiansnm.com/> for information and special hotel rates.

Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 4 - 5, 2012, Flagstaff, Arizona

The 63d Annual Navajo Festival of Arts and Culture will be hosted by The Museum of Northern Arizona Heritage Program. An authentic presentation of the Navajo "Beauty Way" philosophy of living in harmony is offered by more than 55 Navajo artists, storytellers and cultural interpreters from many clans. Please contact museum for further information, (928) 774-5213.

August 8 - 12, 2012, Red Rocks State Park, Gallup, New Mexico - to be confirmed

The 90th Annual Inter-Tribal Ceremonial (second week in August, Wed - Sun) will be held at Red Rock State Park, Gallup, New Mexico. Please call (505) 863-3896 for details after about June 1, 2012. More than 30 tribes throughout the US travel to Gallup for this annual event.

August 9 - 11, 2012, Santa Fe, New Mexico

29th Annual Antique Ethnographic Art Show Ethnographic and tribal art from around the world. Over 100 dealers. Preview Gala: Thursday, August 9, 6:00 - 9:00pm. General Admission: Friday, August 10, 10:00am - 6:00pm; Saturday, August 11, 10:00 am - 5:00pm. Preview tickets are \$75.00, show \$10.00, and all tickets available at the door, cash and checks only. For information e-mail whitehawk02@hotmail.com, phone (505) 992-8929 or visit the website at <http://www.whitehawkshows.com/> for updates. Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 10 - 19, 2012, Santa Fe, New Mexico

The Santa Fe Show: Objects of Art at El Museo Cultural de Santa Fe in the Rail Yard district from August 11-13 and August 17-19, 2012, 11 am - 5 pm., covering two weekends. The Opening Night Gala, August 10, 6 - 9 pm. The show will include Asian, Fine Art, Furniture, Indian, Jewelry, Modernism, Textiles, Tribal and Objects of Art from many centuries, countries and cultures, all to be presented with an artful estheticism. For more information, please contact John Morris at (310) 901-6805 or Kim Martindale at (805) 340-0384 or visit <http://www.santafeshow.com/> Many ATADA members/dealers historically participate in this show - come and meet them in person!

August dd, 2012, Santa Fe, New Mexico - info and dates to be confirmed

Doug Allard's Best of Santa Fe Auction, 2012 will be held at Scottish Rite Hall, 463 Paseo de Peralta, in Santa Fe, NM; For more information, please call (888) 314-0343 or e-mail info@allardauctions.com

August 12 - 14, 2012, Santa Fe, New Mexico

The 34th Annual Invitational Antique Indian Art Show. Oldest and largest antique event of its type in the world. Location - Santa Fe Community Convention Center. The Whitehawk Indian Art show Preview Opening: Sunday, August 12, 6:00-9:00pm. General Admission: Monday August 13, 10:00am - 5:00pm; Tuesday, August 14, 10:00 am - 5:00 pm. Preview tickets are \$75.00, show \$10.00, and all tickets available at the door, cash and checks only. For information e-mail whitehawk02@hotmail.com, phone (505) 992-8929 or visit the website at <http://www.whitehawkshows.com/> for updates.

Many ATADA members/dealers historically participate in this show - come and meet them in person!

August 13 - 17, 2012, Santa Fe, New Mexico

Numerous gallery openings and shows related to Santa Fe Indian market will be held this week. Check web sites and gallery news for details. <http://www.santafeindianmarket.com/>

August dd, 2012, Santa Fe, New Mexico - info and date to be confirmed

Annual ATADA General Meeting: Santa Fe Convention Center, 8 - 10 am. Members and friends are welcome!

August dd-dd, 2012, Santa Fe, New Mexico - dates to be confirmed

The 37th Wheelwright Museum Annual Silent Auction and Live Auction Preview Party will be held Thursday, August dd 4:00-6:00pm, and the Collector's Table and Live Auction of American Indian Arts and Crafts will be held on Friday, August dd.

August 18 - 19, 2012, Santa Fe, New Mexico

The Santa Fe Indian Market is the preeminent Native arts market in the world; it simultaneously embraces the past, present and future of Indian Arts. There is simply no other time and place in the Native arts world where the impact and influence of Native culture and identity is reinforced, reestablished and reinvented. The Indian Market features visual arts, literature, film, music, culinary arts, symposiums and much more. The Santa Fe Indian Market hosts over 1100 artists from 100 tribes and is the largest cultural event in New Mexico, attracting 100,000 visitors per year. Indian market is held on the Plaza in Santa Fe, New Mexico. <http://www.santafeindianmarket.com/>

August 23 - 26, 2012, Baltimore, Maryland

The Baltimore Summer Antiques Show is the largest summer antiques show in the U.S.A., Now in its 32nd year, 550 International Dealers, 70 Dealer Antiquarian Book Fair. Held at the Baltimore Convention Center, Downtown at the Inner Harbor, One West Pratt Street. 2 main entrances: West Pratt Street Lobby, Charles Street Lobby. Tickets: \$12.00; Good for all show days. For more information call the Palm Beach Show Group at (561) 822-5440 or visit <http://www.baltimoresummerantiques.com/>

Media File

Excerpts from recent newspaper, magazine and Internet articles of interest to the Membership, and links are provided to access the full story. All 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 e-mail links for publication in the next ATADA News.

“The hidden consequences of closing state parks” is the title of Paul Rolly’s January 3, 2012, column in the Utah News section of the Salt Lake City Tribune. The complete story is at <http://www.sltrib.com/sltrib/politics/53223124-90/state-navajo-relics-museum.html.csp>

“Cabot’s Pueblo Museum archiving project violates Desert Hot Springs policy” is the headline for a story from The Desert Sun published January 4, 2012. “City OKs deal to preserve items at museum” was the subhead. Story access at: <http://pqasb.pqarchiver.com/mydesert/access/2552383151.html?FMT=ABS&date=jan+04%2C+2012>

“Researchers, tribes clash over Native bones,” an AP story, was posted at Boston.com on January 15. The full story is at http://www.boston.com/2012-01-15/researchers_tribes_clash_over_native_bones/

“Exhibit will transform perceptions of Native Americans and their art” by Chris Bergeron was posted in the MetroWest Daily News on January 15. Read the full story at <http://www.metrowestdailynews.com/arts/x2062850874/Exhibit-will-transform-perceptions-of-Native-Americans-and-their-art>

“New Alabama law could mean finders-keepers for historic artifacts found underwater,” by Thomas Spencer was posted by Birmingham News writer/blogger on January 16. The full story can be accessed at http://blog.al.com/spotnews/2012/01/new_alabama_law_could_mean_fin.html.

“Keno Auctions sets records for furniture, effigy ladle” was the headline in the Auction Central News on January 3, 2012. Read the full story at <http://acn.liveauctioneers.com/index.php/auctions/auction-results/6395-keno-auctions-sets-records-for-furniture-effigy-ladle#ixzz1kKep2o5G>.

“Bloom or Bust? Jury’s out on state of Santa Fe art market: While some gallery owners have seen signs of life in the art market, others say City Different scene is getting stale” was the headline for Tom Sharpe’s story in The New Mexican that was published February 18. See the full story at <http://www.santafenewmexican.com/localnews/Santa-Fe-art-market--Bloom-or-bust-#.UP18hFes-gs>.

“Mythic Warrior Is Captive in Global Art Conflict” was the headline for a February 23 story by Tom Mashberg and Ralph Blumenthal in The New York Times. See <http://www.nytimes.com/2012/02/29/arts/design/sothebys-caught-in-dispute-over-prized-cambodian-statue.html?pagewanted=all>

“Scientists’ Victory Over the Research Works Act Is Like the SOPA Defeat” was the headline of Konstantin Kakaes’ story posted February 28 by Slate.com. For the story, read http://www.slate.com/blogs/future_tense/2012/02/28/research_works_act_elsevier_and_politicians_back_down_from_open_access_threat_.html?wpisrc=obnetwork.

“An Uneasy Cultural Exchange,” a March 14 story in The New York Times by Guy Trebay, focused on the use of Navajo and other American Indian design in contemporary clothing. See http://www.nytimes.com/2012/03/15/fashion/an-uneasy-exchange-between-fashion-and-navajo-culture.html?_r=1&scp=2&sq=guy%20trebay&st=cse



“Antiquities Dealer Gets Home Detention, Fines for Illegally Dealing in Indian Artifacts” was the headline for a March 10 story posted by the Agoura Hills Patch. See the story at <http://agourahills.patch.com/articles/antiquities-dealer-gets-home-detention-fines-for-illegally-dealing-in-indian-artifacts>.



“TV Digs Will Harm Patrimony, Scholars Say” was the headline for Bill Carter’s March 20 New York Times story. The complete story is at <http://www.nytimes.com/2012/03/21/arts/television/spikes-american-digger-draws-concern-from-scholars.html>.



“Antique Ivory Sales Banned in California, Consignments Seized” by David Hewett was published in the April issue of the Maine Antique Digest. The complete story is at <http://www.maineantiquedigest.com/stories/index.html?id=3069>

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Shamanic Figure
Eskimo

Photo/Design: James Trotta-Bono

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Directory Updates & New Members

ATADA would like to welcome...

New Members

Full Members

Denise Doty-Wells

Loneindian Trading
P.O. Box 4320
Chino Valley, AZ 86323
{928} 636-4847

Cell (505) 220-9364

loneindian@msn.com

Services: Indian goods, rugs, pottery, baskets, jewelry

Ross Traut

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New York, NY 10001

(212) 691-6212

(917) 664-5152

rosstraut@earthlink.net

Specialty: Antique Navajo and Southwestern Textiles and Silver

Full Rejoined

Terry R Sopher Sr.

American Indian Antique Art

(703) 256-2836

cell (703) 801-2565

tsopher@verizon.net

Specialty: Historic Navajo & Pueblo weaving, Pueblo pottery, Plains beadwork, basketry, Pueblo & Navajo jewelry, Navajo & Pueblo artwork

Lecture subject: Historic Navajo weaving

Associates

James R. Spears

5707 Russellville Rd
Franklin, KY 42134

(270) 586-7430

spearsjamesr@gmail.com

Terry J. Stumpf

AddressLabel: Listed

RR #3 Box 162b

Carrollton, IL 62016

(217) 942-6083

terrystumpf@yahoo.com

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Portland, OR 97205

(503) 276-4294

deana.dartt@pam.org

<http://portlandartmuseum.org>

Joyce Herold

Curator of Ethnology Emeritas
The Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5798

(303) 757-0973

jherold@dmns.org

www.dmns.org

Directory Update

Fred King

Fredsnavaajo2@gmail.com

For Hundreds of Years, Jars Like This Offered Protection & Security

*Hopi seed jar attributed to Nampeyo
circa 1910-1920s
Marcy Burns American Indian Arts, LLC
New York, New York*



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Robert V. Gallegos

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Go to www.ATADA.org and click on ATADA_News

As we go to press, three 2010 issues are available, all in color!

Indexing and more issues to come!



Check out the ATADA web site! www.atada.org



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Larkspur, CA 94939