

THE OLD WEST

Your Summer Guide To Buying
Native American Art and Artifacts,
Fine Western Art, and Western Americana



A SUPPLEMENT TO ANTIQUES AND THE ARTS WEEKLY
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THE OLD WEST • THE OLD WEST • THE OLD WEST • THE OLD WEST

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Letter To The Editor

Why Is Harvard Banning My Nampeyo Book?

Arrogantly and illegally, Harvard attempted to claim copyright on Native American designs in their recently dismissed copyright infringement claims against me. Those claims were dismissed by the honorable Judge Robert Brack, a federal judge in Las Cruces, N.M. After losing its copyright infringement claim against me, Harvard is continuing to pursue its breach of contract against me for self-publishing my original research in *In Search of Nampeyo: The Early Years, 1875–1892*. These charges are as frivolous as their copyright infringement charges.

The Peabody Museum Press board of directors gave me written formal notification that they returned “all rights...to all versions of my manuscripts” to me and recommended I publish elsewhere, which is what I did in complete good faith. I relied upon the Board’s formal written promise. I would have never published without the Formal Notification letter giving me all rights, which included publishing and copyrights to my own photos. The same editor who returned all rights to me is the very one bringing these charges against me.

Harvard is now stating in court that this letter means the opposite of what it says; they now claim that I had no right to publish my photographs, without which the book “would have very little value” according to the editor’s own court testimony. This editor does not seem very clear on the facts either; in a recent deposition, she could not even explain the meaning of a key sentence in the letter she wrote. I am baffled by their specious claims and attacks on me. They didn’t pay to publish this book, I did, and everything in it is my work product. I don’t understand why my constitutional rights, guaranteed to me as a private citizen, are not being more protected. I have done everything in good faith, and the record shows that Harvard has not. Why should I continue to be pursued with legal charges simply because Harvard has the money to



do so? I’m upset by their continued overreaching to suppress my research.

The Peabody Museum has benefited tremendously from my original discovery of Nampeyo’s early ceramics in the Keam collection. Though they publicly state that my ideas are unconvincing, the Peabody Museum is making use of my attributions and even giving tours of the Nampeyo ceramics in the Keam collection. Prior to my research, no one knew that her ceramics formed a major body of work in that collection. Their renegeing on this letter suggests a political and/or personal agenda to suppress my discovery of Nampeyo’s ceramics in the Keam collection.

Harvard chose not to publish my book and now Harvard seems embarrassed by the wide acceptance of my research. They are trying to separate me from my discovery through an abusive use of the legal system. Harvard’s insistence on a permanent injunction against my book amounts to book burning, and this book they are so anxious to eliminate from the world is one that has won four national book awards, including a gold Ben Franklin Award from the Independent Book Publishers. Harvard’s remaining claims are inappropriate and frivolous and should be dropped now.

For more information about Harvard’s legal maneuvering against me, go to the blog site: www.free-nampeyo.blogspot.com and there is also a petition “Free Nampeyo” on www.change.org. For more information visit my site: www.elmoreindianart.com.

Steve Elmore
Steve Elmore Indian Art
Santa Fe, NM
gallery@elmoreindianart.com

For information:
FreeNampeyo.blogspot.com

To sign petition:
“Free Nampeyo” on Change.org

The Great Native American Artifact and Art Show



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C. M. Russell 1864-1926 *Nature's Cattle*

Bronze. Height: 4 3/4 inches California Art Bronze Foundry

J. N. Bartfield Galleries specializes in paintings and bronzes by Masters of the American West, the Taos Founders and classic Sporting and Wildlife Art.

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The Enduring Appeal Of Vintage Lodge Furnishings



Circa 1910 Acoma Olla showing deer with heart line.



Terry and Claudia Winchell, co-owners of Fighting Bear Antiques, invite you to visit their annual show this fall.



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Furnishings that capture the Western lodge from the turn of the century have kept Fighting Bear Antiques' clients loyal for more than 35 years.

BY TERRY AND CLAUDIA WINCHELL
CO-OWNERS FIGHTING BEAR ANTIQUES

Fighting Bear Antiques, established 1981, carries a diversified inventory that allows us to “recreate a Western lodge from the turn of the century.” Since we are diversified, we have been able to weather the ups and downs of the economy for 35 years in business in Jackson Hole.

Jackson has a strong summer and winter economy, and the community has many large properties that we get the opportunity to help furnish and decorate. Because this area was the summer hunting grounds and trappers' rendezvous for various tribes of Native Americans, it is a natural to sell Indian art and artifacts. We do very well with women's dresses and men's war shirts, not to mention children's clothing. We have a large inventory of beadwork, but also carry pre-1950 Navaho rugs, a variety of basketry and a plentiful collection of pueblo pottery.

Since we do not do any auctions or shows, we depend on our retail store to meet clients. Our website and advertising also bring us new customers. Through the years, most of our business has been through referrals, for which we are grateful, and from repeat business from our customers. Like many areas of collecting, we have an aging demographic of active buyers, but we have also been successful in marketing to a younger audience — young families who are purchasing new Western contemporary homes. Our success has been in acquiring what we like and are knowledgeable about, and marketing it at a fair price. We offer great customer service for estates and collectors.

Terry has always been a “picker” at heart, so we are always looking for fresh material in the field. Our region of the West has many great lodges, ranches, etc. that have antique Western art, Indian artifacts, Molesworth furniture and that of the Stickley brothers as well as other makers of the Arts and Crafts era. Terry's knowledge of Molesworth is particularly deep, having authored the classic source on the history of Thomas Molesworth's furniture titled *Thomas Molesworth, the Pioneer of Western Design*. Molesworth often filled his commissions with Native American artifacts, which made his roomscapes indicative of the West.

Recently, Fighting Bear has sold numerous Taos paintings, bronzes of American Indians, Shamanistic Northwest Coast art and Kachinas to name just a small part of our interests. There has been a lot of recent demand related to collecting ethnographic material, a collecting movement started by Andre Breton (1896–1966), the founder of Surrealism.

Having a varied and changing inventory creates excitement in many areas. Not too long ago, we purchased the contents of a lodge in Michigan that belonged to a top executive at Ford Motor Company in the 1930s. It was sold to the Boy Scouts of America, and we obtained the furniture when they closed the camp, making the proceeds a donation to the Boy Scouts scholarship fund.

Our daughter, Cheryl Frey, who works with us at Fighting Bear, is opening her own Midcentury Modern gallery this summer, so the tradition carries on.

Fighting Bear Antiques, 375 Cache Street, Jackson, Wyo., is open 9 am to 6 pm, Monday through Saturday, and Sundays by appointment. The Winchells continue to seek collections and welcome inquiries; email store@fightingbear.com or call 307-733-2669.

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LIVE AUCTION! SEPTEMBER 16-17, 2016 JACKSON HOLE, WYOMING

SESSION I: FRIDAY, SEPTEMBER 16 | SESSION II: SATURDAY, SEPTEMBER 17



Olaf Wieghorst (1899-1988), *Packin' In*, Estimate: \$50,000 - \$75,000



John Clymer (1907-1989), *Moving Camp*, Estimate: \$150,000 - \$250,000



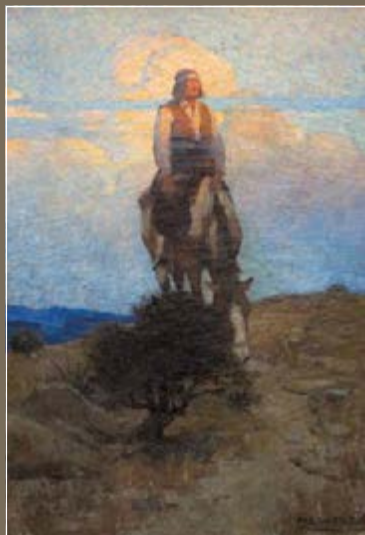
Olaf Wieghorst (1899-1988), *Concord Stage*, Estimate: \$60,000 - \$90,000



Robert Lougheed (1910-1982), *Open Range Encounter*, Estimate: \$40,000 - \$60,000



John Clymer (1907-1989), *September*, Estimate: \$100,000 - \$150,000



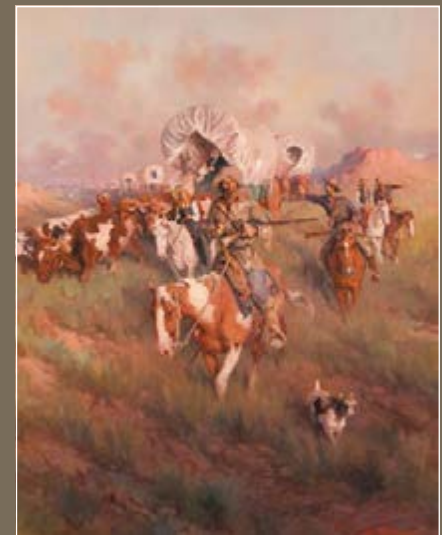
N.C. Wyeth (1882-1945), *He Rode Away Following a Dim Trail Among the Sage*, 1909, Estimate: \$500,000 - \$700,000



Olaf Carl Seltzer (1877-1957), *Medicine Man*, Estimate: \$20,000 - \$30,000



Frederic Remington (1861-1909), *The Sergeant*, 1914, Estimate: \$30,000 - \$40,000



E.S. Paxson (1852-1919), *Ever Westward*, Estimate: \$75,000 - \$100,000



E.S. Paxson (1852-1919), *Louisa "The Judge" Flathead Chief*, Estimate: \$40,000 - \$60,000



Gerald Cassidy (1879-1934), *The Scout*, Estimate: \$30,000 - \$50,000



R Brownell McGrew (1916-1949), *The Bull Pen*, Estimate: \$75,000 - \$125,000

FOR FURTHER INFORMATION PLEASE CONTACT JILL CALLAHAN, AUCTION COORDINATOR: CALL 866-549-9278
EMAIL COORDINATOR@JACKSONHOLEARTAUCTION.COM OR VISIT JACKSONHOLEARTAUCTION.COM

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Two Anticipated Ethnographic Shows Return To Santa Fe



The Antique American Indian Art Show Santa Fe is the largest show of historic American Indian Art in the world.

The two back-to-back Objects of Art Shows in Santa Fe this August will feature extensive collections of historic to contemporary material that includes fashion and jewelry, furniture and books, tribal, folk and American Indian art, as well as works on paper and canvas, three-dimensional pieces in wood, ceramic, bronze and other media. Objects of Art Santa Fe, will run August 11–14 and the Antique American Indian Art Show Santa Fe, the largest show of its kind in the world, will take place August 16–19. These two world-class events were created by show producers Kim Martindale and John Morris.

Both shows will take place at El Museo Cultural de Santa Fe, 555 Camino de la Familia, in the Santa Fe Railyard. Admission is \$15 for each. For tickets and more information, visit www.objectsartshows.com.

Admission includes viewings of two special exhibits held in partnership with El Museo Cultural: “Jose Bedia: Tribal Affinities,” which features select works by master Cuban American artist Jose Bedia, whose paintings are inspired by American Indian, tribal and ethnographic traditions from around the world, and “Woven in Beauty: 100 Years of Navajo Master Weavers from the Toadlena/Two Grey Hills Region,” is a curated exhibition that explores historic textile traditions from the northwestern New Mexico region of the Navajo reservation.



The special exhibit “Woven in Beauty: 100 Years of Navajo Master Weavers from the Toadlena/Two Grey Hills Region” is a curated exhibition that explores historic textile traditions from the northwestern New Mexico region of the Navajo reservation.

Objects of Art Santa Fe

The 7th Annual Objects of Art Santa Fe show will be a global array of historic and contemporary art, fashion, style and design. The show has become the city’s favorite summer showcase for unique, one-of-a-kind historic and contemporary works from around the world. More than 60 prestigious gallery owners and other traders will exhibit thousands of choice art objects handmade by master artists and designers in a range of media.

Now in its seventh year, the show is widely known as an exhibition of exceptional aesthetics, melding some of the world’s best antiquities and fine art — from ethnographic materials to modernist furniture to contemporary art and fashion. Exhibitors with expertise in global art, culture and creativity will display hand-picked objects intended to appeal to the sensibilities of modern-day collectors who are not afraid to mix the old and the new.

“This is not your grandmother’s antique show,” says Kim Martindale, the show’s co-producer. “The goal of the show is not about having a complete set of Chippendale furniture. People are no longer keeping strict boundaries in art; they are uniting and putting diverse pieces together. They want to have art and design they can live with, they can wear and they can love.”

With an eye toward international design trends, the emerging interest in global ethnographic materials, and the eclectic tastes of young collectors, noted traders from throughout the United States will assemble extraordinary art treasures that span place and time, giving Objects of Art Santa Fe a unique niche in the art show world. At every turn, show visitors will encounter masterful, original material from everywhere — all in one place. Examples for 2016 include a Motherwell painting, a Tang dynasty Chinese horse, an English silver cigarette box, a Pre-Columbian stone sculpture, an African sculpture, Wounaan baskets, contemporary ikat textiles, Persian rugs, jewelry from the Far East, paintings by the Taos masters and more.



Tang Dynasty Chinese horse.



Four Winds Gallery will offer exceptional Southwestern Native American material.

Antique American Indian Art Show Santa Fe

The 3rd Annual Antique American Indian Art Show Santa Fe, one of the most anticipated shows and sales of historic Indian art of the summer art season, brings together nearly 70 of the world’s most knowledgeable experts in American Indian art and thousands of select historic art objects from indigenous cultures throughout North America. Now in its third year, it is the largest show of its kind in the world.

The flagship show in the United States dedicated to pre-1950 American Indian art, the lineup provides an eye-dazzling education in North American Indian art history learned through the lens of original handmade objects that reflect and express the daily life and culture of Native peoples. From textiles and pottery to jewelry, basketry, beadwork, woodcarving and more, the show highlights the artistry, imagination and tribal traditions of historic, largely unknown American Indian artisans and the beauty, inspiration and material resources of the Native landscape.

Set in Santa Fe, the Southwest heartland of American Indian art and culture, the Antique American Indian Art Show follows the city’s centuries-old tradition of trade in Native art, offering authentic, original, high-quality examples by Southwestern pueblos and tribes. At the same time, the show reaches far beyond the Southwest to represent the cultural and geographical diversity of indigenous peoples throughout the United States and Canada. From the Navajo Nation to the Great Plains to the Eastern Woodlands and Northwest Coast, the show’s selection of indigenous artworks is unparalleled, and includes Navajo textiles and jewelry; Acoma, San Ildefonso and other Pueblo Indian pottery; Hopi and Zuni Kachinas; Plains and Prairie beadwork; Woodlands beadwork and artifacts; Northwest Coast Chilkat blankets, masks, bowls and paddles; and Pomo, Apache and Tlingit baskets.

Whether for a veteran collector of historic Indian art or a novice who wishes to discover the art history of Native peoples, the Antique American Indian Art Show will offer an immersive experience of Native art and culture guided by some of the world’s foremost Indian art traders and other authorities. For visitors to the city’s world-renowned Indian Market or Indigenous Fine Art Market, both also held in late August, the show provides an informed historical perspective on the contemporary expressions of today’s best Indian artists.

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Jackson Hole Art Auction Set For September 16–17

JACKSON, WYO. — Trailside Galleries and the Gerald Peters Gallery are presenting the 10th annual Jackson Hole Art Auction, scheduled for September 16–17. Both sessions will be held at the award-winning Center for the Arts in downtown Jackson Hole. Jason Brooks will serve as auctioneer.

Current highlights include N.C. Wyeth's masterwork "He Rode Away Among the Sage, Following a Dim Trail." The 38-by-25-inch oil on canvas, dated 1909, is estimated at \$500/700,000. The painting hails from an important private collection and is fresh to the auction market.

The Jackson Hole Art Auction is offering two important works by John Clymer, "Moving Camp," 20 by 40 inches, (\$150/250,000) and "September," 15 by 30 inches (\$100/150,000).

Other western highlights include high-quality works by Robert Lougheed, E.S. Paxson, Frederic Remington and Olaf Wieghorst.

Current highlights of the Session I sale include small works by Frank McCarthy, Charles M. Russell and Olaf Wieghorst. The objective of the Session I sale, scheduled for September 16, is to offer well-curated, high-quality works for the young or emerging art collector.

The Jackson Hole Art Auction is currently seeking high-quality consignments for the 2016 sale. For a confidential,

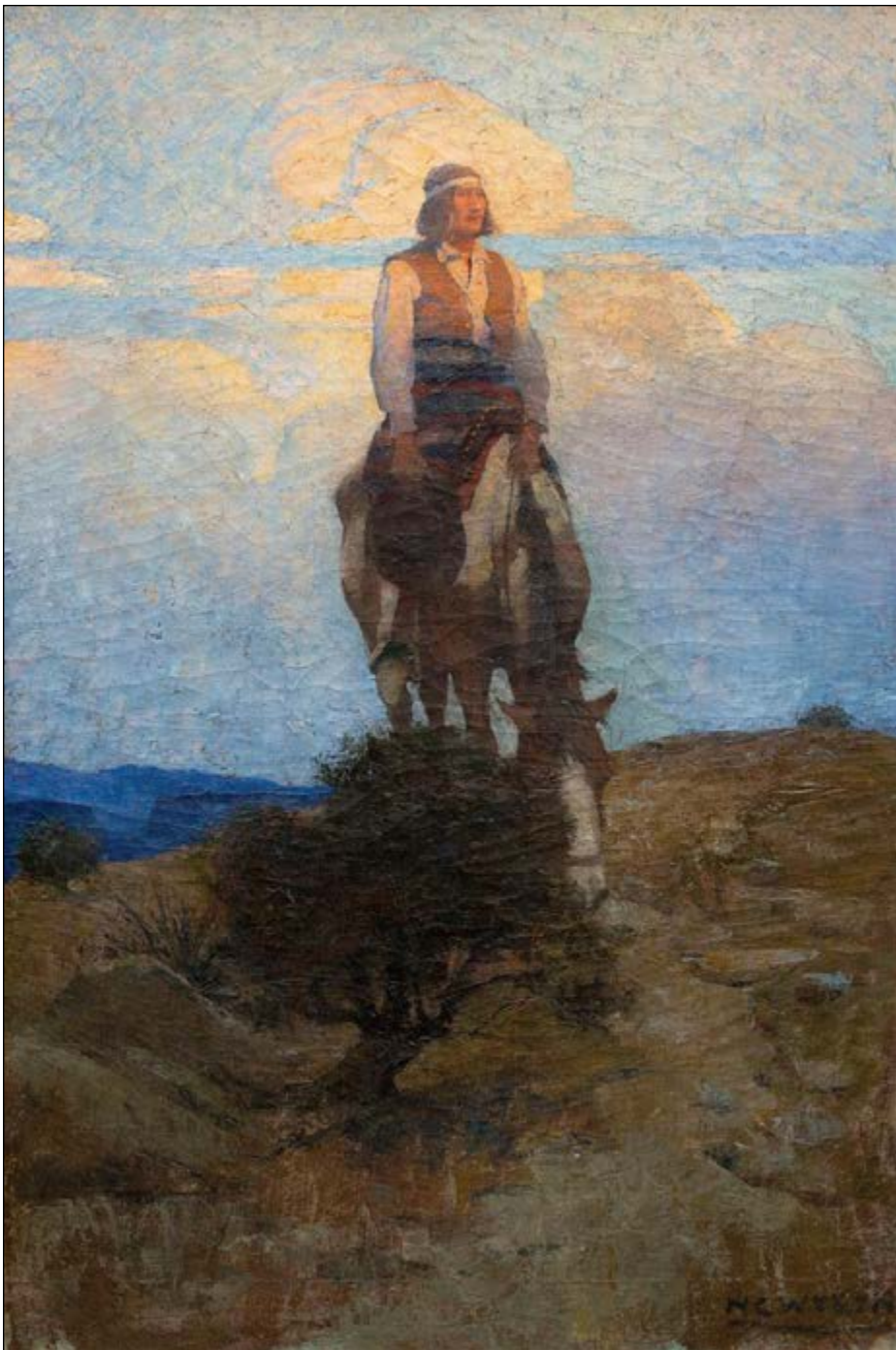


John Clymer (1907–1989), "September," 1972, oil on board, 15 by 30 inches (\$100/150,000).

no-obligation proposal, call 866-549-9278, email coordinator@jacksonholeartauction.com or visit www.jacksonholeartauction.com. Consignors are also invited to visit the Jackson Hole offices (130 E. Broadway, floor 2) each Wednesday between 10 am and 4 pm for a complimentary auction evaluation.

Since 2007, the Jackson Hole Art Auction has been recognized as one of the premier art events in the country, defined by the high standards of works offered in a variety of genres, including western, wildlife, sporting, figurative and landscape art by both renowned past masters and contemporary artists. With showrooms in

Jackson Hole, Wyo.; Scottsdale, Ariz.; Santa Fe, N.M. and New York City, the auction partners bring more than 100 years of experience and expertise to the event. The Jackson Hole Art Auction is a signature event of Jackson Hole's annual Fall Arts Festival and attracts collectors from across the country as well as abroad.



N.C. Wyeth (1882–1945), "He Rode Away, Following a Dim Trail Among the Sage," 1909, oil on canvas, 38 by 25 inches (\$500/700,000).

Olaf Wieghorst (1899–1988), "Packin' In," oil on canvas, 24 by 30 inches (\$50/75,000)



Robert Lougheed (1910–1982), "The Mustang Runners," 1973, oil on board, 20 by 30 inches (\$22/28,000).





Kevin Red Star (American, b 1942), "Mr & Mrs Choke Cherries," circa 1980, serigraph, signed and numbered in pencil, edition of 150, AP; 22½ by 30½ inches.

Kevin Red Star And The Crow Experience

BY JESSIE GILLAN
CREATIVE DIRECTOR, ROGALLERY.COM

Kevin Red Star was born in 1943 on the Crow Indian Reservation in Lodge Grass, Mont. One of the most well-known and acclaimed Native American artists, Kevin Red Star is included in the permanent collections of many museums across the country. His artworks are primarily bold portraits of the Crow people, with lots of texture and abstracted elements. Faces with defined and often arresting eyes are the primary focus of his works.

After more than 40 years of painting, it is not surprising that Kevin Red Star's prominence as an artist is gaining ground. Recently in 2014, Daniel Gibson wrote a book titled *Kevin Red Star*, covering his life as an active artist since 1973. Also in 2014, Kevin Red Star was accepted into the Russell Skull Society for the Charlie Russell Auction March 2014, an exhibition and sale to benefit the C.M. Russell Museum.

In a 2015 interview discussing where Red Star thinks Native American artwork is today, he said, "It is progressing. The writers and poets are astounding, and there's a new generation of filmmakers and fashion designers. Young people are doing dynamic work, so it's going to flourish. We will be in the limelight for a while. Also, there is still space for new trends, because of this comfortable zone where some people tend to stay — if an artist wants to grow, he has to take chances, move forward. But I like to keep a positive outlook: Art moves the world, and when I am in that realm, I see hope for humanity." (Article: <http://indiancountrytodaymedianetwork.com/2015/07/08/artist-kevin-red-star-shines-city-lights-161001>).

In the serigraph shown, "Mr & Mrs Choke Cherries," the husband and wife are shown in front of a tipi in brightly colored traditional dress, under the light of the full yellow moon suspended in an indigo sky. The Crow people are historically known to construct some of the largest tipis, and the artist provides interesting details of its structure. Red Star captures an aura of mystery in the work — why is the couple outside on what looks to be a cold night? Where is the man looking and what does he see?



Kevin Red Star (American, b 1942), "Crow Indian with Spear," 1979, oil on canvas, 28 by 24 inches.

The oil painting dates from 1979 and is a portrait of a Crow Indian man. The dark background enhances the ethereal, almost ghost-like emergence of the warrior, who is armed with a spear and regards us intently. The feathers in bold black and white and the man's painted face and multicolored eyes are really striking and compelling.

These artworks are available for sale at www.RoGallery.com, as well as a few other Native American artist works, including R.C. Gorman, Harrison Begay, Aay-na Buck and David Johns. Find them on the website directly or stop in to the gallery by appointment to view the artworks in Long Island City, NY at 47-15 36th Street.

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Native American And Western Artwork Prices Gain Momentum



Assigned a very conservative \$10/15,000 estimate, this Classic Navajo Second Phase chief's blanket inspired a bidding war at Moran's February Decorative Art Auction, ultimately realizing \$92,250.



"On the Warpath" by Cyrus Edwin Dallin (Boston, 1861–1944) was expected to bring \$15/25,000 at one of Moran's recent California and American Fine Art Auctions; the bronze earned an astounding \$54,000.



MONROVIA, CALIF. — While John Moran Auctioneers has never shied away from consignments of Western artwork and Native American objects, the last year has seen a marked increase both in the volume of such consignments and the resulting prices realized. Over the last few years, auction prices for Native American objects and jewelry have seen a steady resurgence, as the popularity of Western genre artwork, bronzes and furniture has continued to grow among American auction buyers and the rebounding economy has encouraged sellers to part with their collections. In fact, sales of Western and Native American Art have taken off not only with those buyers already residing in the west, but across the country at large. Also boding well for the auction market at large, Moran's has seen auction prices strengthening for Native American objects and Western fine arts both contemporary and antique.

Hailing from the more modern end of the spectrum, a gold cuff by Hopi artist Charles Loloma (Phoenix, Ariz., 1921–1991) was offered from a private collection at Moran's December Fine Jewelry Auction. While the estimate was conservative at \$4/6,000, the selling price exceeded even the most optimistic predictions; the bracelet brought \$21,250 at the auction block (including Moran's buyer's premium). The tufa-cast bracelet featured a textured exterior band bezel-



This stunning bracelet by Hopi artist Charles Loloma (Phoenix, Ariz., 1921–1991) featuring the artist's signature hidden inlay was brought to the auction block at Moran's December Fine Jewelry Auction and exceeded expectations with a \$21,250 selling price against an estimate of \$4/6000.

set with dual turquoise cabochons, while the interior was fully inlaid with a rainbow-like array of turquoise, coral and lapis lazuli. Diana Pardue, writing for the Heard Museum, has argued that Loloma's use of hidden interior inlays, which began in the 1970s, is the detail that tipped his jewelry into the category of fine art. Pardue's prescient words, as well as the fact that the cuff sold by Moran's went to an east coast collector certainly serves as an excellent illustration of the enduring and widespread desirability of works by prominent modern and contemporary Native American artists.

On the other end of the spectrum, Nineteenth Century and earlier works of art by unnamed Native American artists have also garnered strong selling prices; the most stunning example came in the form of a circa 1860s Second Phase Navajo chief's blanket which was consigned from a private El Paso, Texas, collection. While some condition issues (in the form of scattered holes and wear to the selvedge edges) were evident, the finely woven textile featured bands in the coveted cochineal-dyed red wool, and was the object of a heated bidding war between private collectors and prominent galleries. The blanket handily outstripped the \$10/15,000 estimate with an exceptional \$92,250 selling price.

At Moran's October California and American Fine Art Auction, buyers responded quite well to traditional Western works of art by names such as Joseph Henry Sharp and Edgar Payne. One of the most impressive results came in the form of "On the Warpath," a meticulously modeled bronze sculpture of a Sioux man on horseback by Boston artist Cyrus Edwin Dallin (1861–1944). Dallin's immense respect for the American Indian is evident in his work, and his bronzes continue to capture the imagination of Western art collectors 60 years after his death; "On the Warpath" realized \$54,000, well over the \$15,000 to \$20,000 estimate.

In the case of Moran's, which this year saw the consignment of a large collection of Contemporary and Modern Western works of art from the Estate of Phoebe Hearst Cook, the evidence of the Contemporary Western art market's health has been at least anecdotally substantiated as contemporary bronzes and paintings from the estate have achieved consistently stout prices in sales throughout the calendar year. In their March California and American Fine Art Auction, Moran's offered Bill Anton's (Chicago, b 1957) painterly impressionist work "Rhythm of the West" with a \$12,000 to \$18,000 estimate; the work soared to a \$30,000 final selling price thanks to a number of competing floor bidders.

When taking into account the rallying American economy at large, it is perhaps unsurprising that Moran's has found renewed success with Western works of art and Native American objects. However, larger forces seem to be at play, with the increased demand for Western art and objects reflected in stronger-than-expected sale's prices throughout the last year. Moran's expects this trend to continue into the latter part of 2016, and is currently inviting consignments of Native American objects and Western artworks for a special September Western Decorative Art Auction.

To review prices realized from John Moran Auctioneers' past sales, or to inquire regarding consignment, visit, www.johnmoran.com.

One of a number of modern and contemporary works from the estate of Phoebe Hearst Cooke offered at Moran's in the last year, Bill Anton's (Chicago, b 1957) painterly oil, "Rhythm of the West," earned an impressive \$30,000 at the auction block (\$12/18,000).



Private dealer Dennis Brining, left, with a collector.

Collecting And Philanthropy Intersect At Culturalpatina

Dennis Brining, the owner of culturalpatina has had a passion for collecting all things beautiful and unique his entire life and is driven by a desire to share these items and their cultural context with others, which is why he started culturalpatina. Culturalpatina has representative items from the American Southwest, Asia, Central and South America and Nagaland in Northeastern India. Brining strives to offer the discriminating collector the best items that he has collected or can find for sale from numerous sources from each of these areas of the world. His primary interests are in pottery, textiles, bronze sculptures and extraordinary pieces of adornment. All sales are via the internet only.

Culturalpatina has the largest collection of paintings and sculpture by western artist Ron Stewart in the world. At his private East Coast gallery one can find some of Stewart's earliest paintings as well as some of his most recent artworks that have not yet been shown in public.

In addition, culturalpatina has the second largest collection of authentic Naga Indian art in the United States. It is all authentic, meaning that it was made by the Naga and used in their cultural ceremonies. The majority of the museum-quality Naga items shown on his website were collected prior to 1982, when the Naga converted to Christianity.

Over the years, Brining has been involved in humanitarian work with Lions Clubs International — both here in the

United States in his home state of Virginia, as well as abroad — in Africa, Vietnam and Myanmar.

"Lions meet the needs of local communities and the world with 1.4 million members, who perform community service in more than 208 countries and geographic areas and share a core belief: 'community is what we make it,'" said Lion Brining. He has raised more than \$1 million in grant monies and led major service initiatives domestically and internationally, including supporting the founding of a hospital in Kabale, Uganda, thereby helping tens of thousands of people.

Lion Brining continues this and other important humanitarian/educational work today via culturalpatina in his annual giving. A percentage of all monies made from the sale of culturalpatina items goes to one or more of these organizations every year. Brining is a member of the School for Advanced Research, (SAR) Santa Fe, New Mexico; honorary member of the American Indian Education Fund, Scholarship Committee; financial contributor to the Native American College Fund; to Lions Clubs International Foundation; to Saint Joseph Indian School; to Saint Labre Indian School; to Conexus for Healthy Vision, formerly known as Prevent Blindness mid Atlantic; and to Compassion International-Child support to children in Uganda and India.

To access the culturalpatina collection, visit www.culturalpatina.com or www.culturalpatina.etsy.com.



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Kevin Red Star

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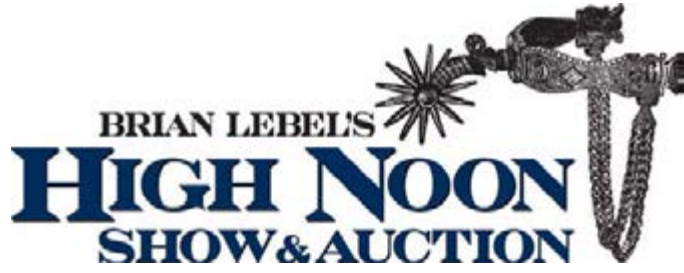
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Three Santa Fe Museums Celebrate Lloyd 'Kiva' New's Centennial Year



Inside the "Lloyd Kiva New: Art, Design, and Influence" exhibition at the IAIA Museum of Contemporary Native Arts, photograph by Jason S. Ordaz, Institute of American Indian Arts, 2016.

SANTA FE, N.M. — Celebrating the centennial of the birth of seminal Native American artist Lloyd Kiva New (1916–2002), three Santa Fe arts institutions are presenting exhibitions in his honor.

Locally, New, a Cherokee, is known as the Institute of American Indian Art's (IAIA) first artistic director; nationally, Native people refer to him as the "Godfather of Native Fashion."

At the Museum of Indian Arts and Culture (MIAC), a retrospective, "A New Century: The Life and Legacy of Cherokee Artist and Educator Lloyd 'Kiva' New" will be on view through December 30. "A New Century" is a mesmerizing look into New's life, from his humble beginnings on the family farm in Oklahoma to the burgeoning days at IAIA. In between he strides the decks of the USS *Sanborn* during World War II and the halls of the Art Institute of Chicago.

Opening successive and successful boutiques and craft centers in the gleaming postwar enclave of Scott-

sdale, Ariz., New was a pioneer in the worlds of fashion, entrepreneurship and Native art instruction. His vision of cultural studies and creative arts education continues to influence and inspire.

Through personal recollections, photos, archival documents and objects pour la couture, "New Century: The Life and Legacy of Cherokee Artist and Educator Lloyd 'Kiva' New" reviews the life of this American Indian visionary.

At the IAIA Museum of Contemporary Native Arts, "Lloyd Kiva New: Art, Design, and Influence," is on view through July 31. Celebrating the work of New, this exhibition draws on three major themes of his legacy, each tied to his innovative concepts in Native art and culturally-based education. "Lloyd Kiva New" includes nearly 30 paintings by New from his personal collection, completed between 1938 and 1995, many never before shown in a museum or gallery. New is best known for fashion design — extravagant hand-



Men's sport shirt by Lloyd Kiva New. Photography by Kitty Leaken.

bags, dresses and modern design objects are calling cards of New's art career — but his two-dimensional works, on view here, are not as well known.

The exhibition at the New Mexico Museum of Art through October 10, "Finding a Contemporary Voice: the Legacy of Lloyd Kiva New and IAIA," takes an early Fritz Scholder group portrait of the faculty at the Institute of American Indian Arts and the legacy of the its cofounder Lloyd Kiva New as starting points. The exhibition includes work by IAIA faculty and alumni from the 1960s to the present such as Scholder, Neil Parsons, T.C. Cannon, Melanie Yazzie, Hulleah Tsinhnahjinnie and Will Wilson.

New encouraged students to look at innovative techniques and forms as a path to creating contemporary Indian art. The founding of the IAIA in Santa Fe in 1962 intersected with a significant moment in the history of Western Art. Ethnicity and culture, political ideology, feminism and the inclusion of personal narratives became legitimate forms of expression in mainstream contemporary art.

Looking back half a century now, enough time has passed that the early days of IAIA can be historicized and examined in greater context, and "Finding a Contemporary Voice" does just that. The institution was founded during a period of great change and spurred shifts in how indigenous artists viewed themselves and their art, paving the way for Native American artists to take their place in the global contemporary art field. Looking at the issues of identity still being raised in contemporary Native American art, it is clear that the artwork of the 1960s and 70s were the beginning of a conversation that continues to this day.

IAIA and MIAC will jointly present a symposium, "The Lloyd Kiva New Centennial Convocation" October 27 and 28. The convocation will be an interdisciplinary look at the contemporary Native art movement and New's many contributions to it.

The IAIA Museum of Contemporary Native Arts is at 108 Cathedral Place. For information, 888-922-4242 or www.iaia.edu/iaia-museum-of-contemporary-native-arts.

The Museum of Indian Arts and Culture is at 710-708 Camino Lejo, off Old Santa Fe Trail. For information, 505-476-1269 or www.indianartsandculture.org.

The New Mexico Museum of Art is at 107 West Palace Avenue. For information, 505-476-5041 or www.nmart-museum.org.



Will Wilson, "How the West is One," 2012 (printed 2013), pigment prints, diptych, 36 by 50 inches. Collection of the New Mexico Museum of Art. Museum purchase with funds from FOCA+P and Bob Nurock, in honor of Dr Joseph Traugott, 2013 (2013.18ab) ©Will Wilson.

Altermann's Largest Sale Ever To Take Place August 12 & 13

SANTA FE, N.M. — Altermann Galleries will present its largest auction ever on August 12–13 in Santa Fe at its auction facility, 345 Camino Del Monte Sol. The 690-lot event will include a wide variety of material.

The Native American selection will include, textiles, pottery, Plains clothing and silversmithed boxes and artifacts. Some of the highlights of this section are a Pawnee pipe tomahawk, circa 1860 (\$3,5/4,500), a Northern Plains knife and beaded sheath, circa 1870s (\$2,5/3,500), a Zuni Polychrome Jar, circa 1890–1910 (\$4/6,000) and a Steven Lucas and Hisi Nampeyo polychrome pot (\$5/6,000). In addition to the Native American material, Also offered will be silver over stainless steel spurs signed Edward H. Bohlin (\$2,5/3,500). More than 50 lots will be offered in this section.

Olaf Seltzer is well represented by a 16½-by-24-inch oil titled "Moving," (\$30/40,000), and an exquisite 9-by-6-inch watercolor (\$8/12,000). A rarely seen 24-by-42-inch bronze casting by Nineteenth Century French artist Duchoiselle, titled "Native American Hunter" (\$25/35,000) will be offered, accompanied by an exquisitely carved period pedestal. Another seldom seen casting being offered is Solon Borglum's "Fighting Bulls" (\$12/16,000). Grace Carpenter Hudson is represented by a very appealing 16½-by-12½-inch oil, depicting an Indian girl and rabbit, titled "Western Wilds" (\$10/15,000). Also, included in



Duchoiselle, "Native American Hunter," Nineteenth Century, bronze, 24 by 42 by 11 inches (\$25/35,000).



Olaf Seltzer (1877–1957), "Moving," oil on canvas, 16½ by 24 inches (\$30/40,000).

the deceased masters category are works by Edward Borein, Charles Russell, Leon Gaspard and Gerald Cassidy.

Clark Hulings will be represented by four works, including a 28-by-42-inch oil titled Old Town (\$70/90,000), which he often referred to as his finest creation. Allan Houser will have five of his bronzes in the sale.

Many of the top rated western artists that were active in the second half of the Twentieth Century will have masterworks in the sale; among them are Gordon Snidow's "Happy Hour"

(\$35/45,000), Melvin Warren's "Saddling the Blue Roan" (\$25/35,000) and Frank McCarthy's "Pushed Hard" (\$30/40,000). Also offered are fine examples by William Acheff, Joe Beeler, James Boren, Martin Grelle, Harry Jackson, G. Harvey, Robert Loughheed, Brownell McGrew, Ken Riley, Ray Swanson, Andy Thomas, Melvin Warren and Olaf Wieghorst.

A catalog is available and can also be viewed online at www.altermann.com, along with condition reports on all of the works.

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CLOCKWISE FROM LEFT: A CLASSIC NAVAJO SECOND PHASE CHIEF'S BLANKET, EST: \$10,000/15,000 - A HOPI KACHINA DOLL, EST: \$3000/5000
 A GROUP OF GEM AND SILVER NATIVE AMERICAN JEWELRY, EST: \$1000/1500
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A New Look At Cady Wells, New Mexican Modernist



"Santo No. 1," circa 1948, gouache impasto on paperboard. Collection of the New Mexico Museum of Art, gift of the Cady Wells Estate, 1982.

TULSA, OKLA. — Thanks to broad fascination with Georgia O’Keeffe and Marsden Hartley, among other leading lights, Modernism in New Mexico can seem a well-trodden subject. But lesser well-known talents deserve further exploration. One is H. Cady Wells (1904–1954), whose vital, engrossing watercolors on paper are the focus of a traveling exhibition on view at Philbrook Downtown through October 2.

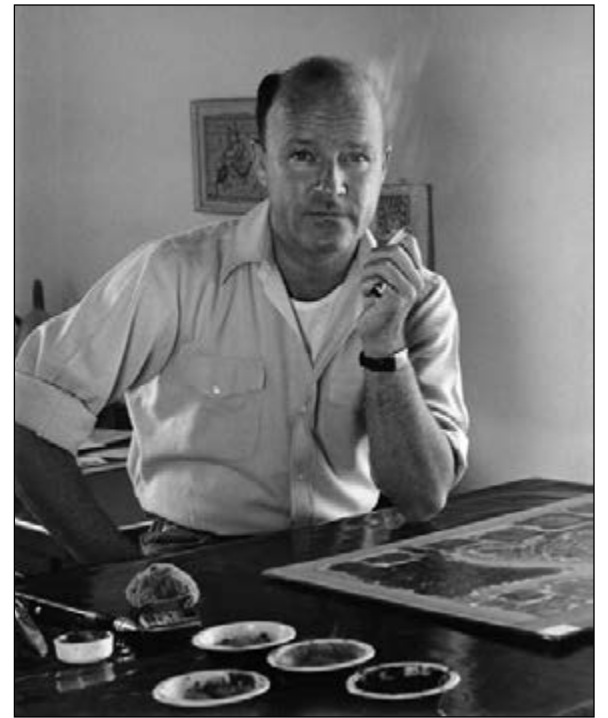
Organized by the Tulsa museum in partnership with the New Mexico Museum of Art, “Cady Wells: Ruminations” features 24 semi-abstract works, most of them drawn from the collection of the Santa Fe, N.M., museum, which houses the artist’s archives.

Completed between the 1930s and the 1950s, the Modernist works included in the show interpret the region’s dramatic landscape and distinctive religious and cultural traditions. Wells was drawn to faith-infused Spanish Colonial art, which he collected, as well as ancient petroglyphs and Pueblo architecture.

Henry Cady Wells was born in Southbridge, Mass. His family founded what became Old Sturbridge Village. He studied at a series of private boarding schools, including the Evans Ranch School in Arizona in the 1920s. After briefly working for the family firm, American Optical Company, he journeyed to New Mexico at the invitation of E. Boyd and Eugene Van Cleave. He settled in the state in 1932 at age 28.

Taos, N.M., painter Andrew Dasburg was an early mentor to the artist who exhibited regularly with the Rio Grande painters and at the Museum of New Mexico. He served in the military for four years during World War II, returning from the conflict in 1945. He traveled to France in the early 1950s, where he absorbed the work of Matisse, Picasso and, particularly, Georges Rouault.

According to the Philbrook, his art “took on the complex layering of a spirit inspired by music, calligraphy and stained glass, but traumatized by active



"Portrait of Cady Wells," gelatin silver print. Courtesy Palace of the Governors Photo Archives.

World War II combat, sexual intolerance and atomic bomb experiments at Los Alamos, just 12 miles from where he lived and painted. Such midcentury influences marked his increasingly surrealist style with equal parts rapture and disquietude.”

Curator Catherine Whitney organized the display, which following its close in Tulsa, travels to Santa Fe. Philbrook Downtown is at 116 E. Matthew B.

Brady Street in Tulsa. For information, 918-749-7941 or www.philbrook.org.

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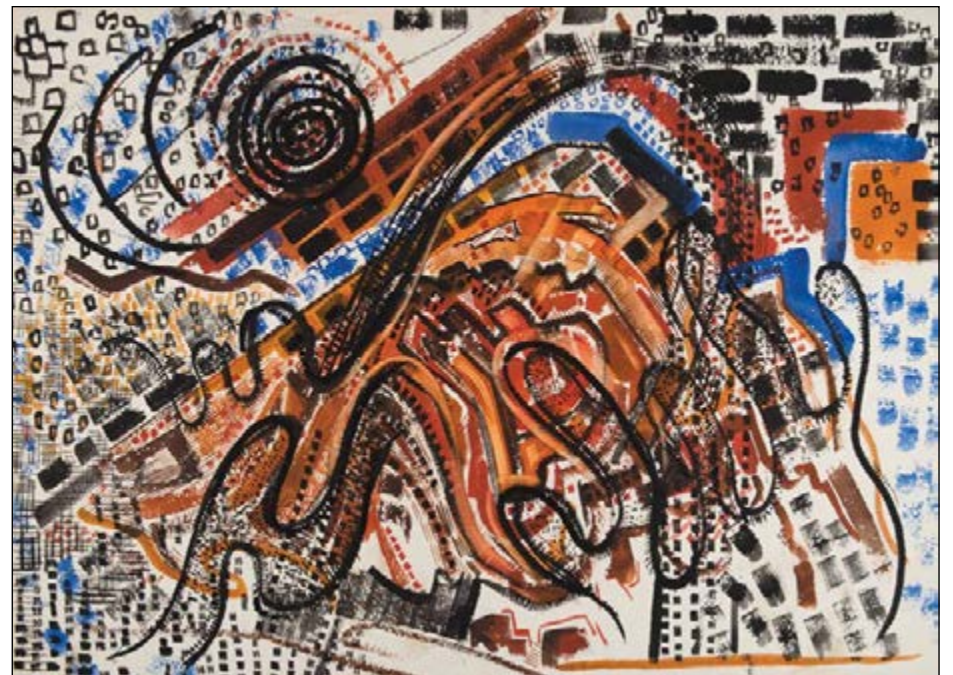
Joe Beeler | *Colonel Goodnight Entering the Palo Duro*
Oil on linen | 24 by 48 inches | \$40,000 - \$60,000 Realized \$79,200



Margaret Tafoya | *Black Pot*
Ceramic | 15 1/2 by 13 by 13 inches | \$12,000 - \$16,000 Realized \$14,400



Wool | 96 by 144 inches | \$4,000 - \$8,000 Realized \$9,300



"Landscape Study - Hill and Cedars," watercolor and gouache on paper. Collection of the New Mexico Museum of Art; gift of the Cady Wells Estate, 1982.



"Untitled," 1938, watercolor on paper. Collection of the New Mexico Museum of Art, bequest of Vivian Sloan Fiske, 1978.

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Teacher, Collector, Dealer And Promoter...

BY DON PHELPS

At 10 years old, after believing I was a Native American, I found out playing with Native children didn't make me a real Native American. I started collecting Indian art instead. I sold my baseball card collection to a neighbor for \$10 and went to the Kachina Store in Lake Tahoe (The Old Miners Cabin, Tahoe City). I extensively researched one kachina and I found out who the Hopi people were, where they lived, and the history of their kachina culture.

Within 20 years, this one kachina led to a collection of more than 100 Native American items, from rare artifacts to tourist items. Yes, I was hooked as a collector. I attended every Native American Art show I could within 50 miles of Concord, Calif.: the UC Davis Pow Wow, the Monterey Indian Art Show and the Pasadena Indian Art Show — all now vanished.

Another 100 items later and I was ready to sell some treasures. There was an Indian Art Show coming to the Alameda Country Fair Grounds in Pleasanton, Calif., being put on by the Traders Guild. Upon inquiring about the date, time and admission fee, the promoter and I began talking about our mutual interest in Native American art and culture. He asked me why I hadn't rented a booth to sell my overstock. That interchange made me realize this was something I wanted to do.

My first show I wondered how I went from a buyer to a collector to a dealer and, most importantly, did I really want to sell some of my collection? The second day of the show, I sold the first kachina I had purchased for \$275 and I was bitten by the dealer bug. As a dealer, I successfully attended many fine shows for the next ten years and met many fine people. Promoters who were role models to me included Kim Mar-



Don Phelps

tindale, Dick and Paula Plum and Merlin Carlson, among others. As the years passed many shows folded; people blame it on eBay and the lack of interest in the younger generations.

At this point I was getting ready to retire and decided to rent a small space at the Alamo California Women's Club to promote a Native American Art Show. The show was a great success.

Upon my official retirement from my teaching career at Saint Mary's College of California in Moraga, I started looking for a bigger venue for my show. After soul searching for months and gathering information from the pros, I decided to make the Alamo Show a yearly event and introduce Native art to the area. I picked the end of May as

our annual date because it did not conflict with other shows. I chose the name of Todos Santos Trading Post as the company name and titled the show The Great Native American Artifact and Art Show.

Our first year was successful but a small building was more challenging. The second year, having met our challenges, we doubled our attendance and had great reviews from the public. But the space became too small to allow for more customers and dealers. Thus I searched and found a great building in Sacramento for a larger show while keeping the quaint Alamo Show, that everyone loved.

I created a webpage for the benefit of our dealers and customers and went to work on year four. With all the updates and hard

work, I can now say with pride "Todos Santos Trading Post will celebrate the 6th annual Great Native American Art and Artifact Show, in both Sacramento, Calif., in October and Alamo, Calif., in May. This successful marketplace features the finest examples of contemporary and antique Native American Art. It also includes an array of rare and antique artifacts."

We are proud to showcase many of the nation's Native American artists. To name a few: Debbie Martinez-Rambeau from Earth to Hand — gourd art vessels and quilts; Andrew Munana — antique Native jewelry and art; Joseph Alphabet — ethnographic art; Tony Mitchell from O'Teo's Creations — contemporary silver jewelry; Enrique de los Angeles from Alma Z — hand woven textiles and rugs; Barbara Murphy from Sundance — baskets and beadwork; Steve and Anita Shearer of Shearer Splendor Native Art; Estela and Steven Klink-Pocas Cosas — North and South American Native art; Tony Gonis — fine pueblo pottery; and many others...

Along with these fine Native artists, there will be collectors selling and displaying their wares from various areas around the United States. There will be fine collections of Hopi kachinas, North West Coast totem poles, period pueblo pottery, pawn jewelry and many rare artifacts available for sale.

I guess I am now the promoter I always wanted to become! Please come and join us.

Don Phelps's events take place at the Scottish Rite Center, H Street, Sacramento, Calif., October 22–23, from 10 am to 4 pm daily and Alamo Women's Club, 1401 Danville Blvd., Alamo, Calif., May 20–21, 2017. Admission is \$8 for adults, \$6 for seniors and children are free.

For additional information, www.pleasantonindianartshow.com or contact Don Phelps at p Phelpsstst@gmail.com.

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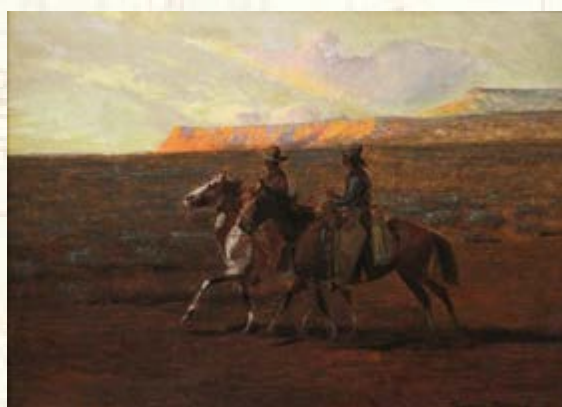
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W. H. D. Koerner (1878-1938): "Stampede #2," oil on canvas, 36" x 28"



E. W. Gollings (1878-1932): "Shelter," 1929, oil on canvas, 30" x 40"



Edward Borein (1872-1945): "Two Cowboys," oil on board, 8 5/8" x 11 7/8"

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Henry M. Shrady: Nature And History In Bronze

BY JAMES D. BALESTRIERI,
DIRECTOR J.N. BARTFIELD GALLERIES

The prestige that American sculptor Henry M. Shrady (1871–1922) brought to the Roman Bronze Works — the foundry that cast all but a few of his works — was so significant that in 1908 the foundry built a home and studio for the artist in White Plains, N.Y. Shrady's home and studio has hosted other sculptors in the intervening years and is now the Leo Friedlander Studio and is listed on the National Register of Historic Places.

But this is just one remarkable fact about a remarkable American artist.

Shrady was born in New York. His father, an eminent physician, had been one of President Ulysses S. Grant's doctors when Grant contracted throat cancer. Hold that thought.

After a year at Columbia University, Shrady abandoned what might have been a career in the law and joined his brother-in-law (one of the Gould family) in business at a company that made matches.



Henry M. Shrady (1871–1922), "Monarch of the Plains," bronze, 13¼ inches high, signed and dated 1899 Theodore B. Starr.

Matches did not catch fire, apparently, but Shrady caught typhoid fever.

When typhoid left Shrady unfit for tycoonism, the young man, as he recuperated, began to draw animals: dogs in pet shop windows; moose and bison at the zoo. His wife saw talent in her husband's therapeutic doodles and sent some of them, without his knowledge, to the National Academy of Design.

To the delight of Shrady and his wife, people liked and bought his drawings and paintings, and Shrady took the opportunity to begin to study sculpture.

Shrady's tabletop cavalry groupings and Western animals were conceived in a few short years, circa 1900–03.

Works such as the majestic "Elk Buffalo," the kinetic "Monarch of the Plains,"

the classic "Bison," and the poignant "Empty Saddle" were, and still are, highly praised and prized. In fact,

in a letter to Shrady, Frederic Remington wrote, "It's by and large the best buffalo I ever saw modeled and it has become one of the things that I had to own — if you hadn't have modeled it I should probably have stolen one..."

In 1901, Shrady received his first monumental commission, an equestrian piece for the Army Plaza in Brooklyn depicting Washington at Valley Forge. Just one year later, Shrady and Edward Pearce Casey, an architect, won the commission to create the Ulysses S. Grant Memorial outside the Capitol in Washington, D.C.

Shrady's father tended Grant; his son memorialized him in bronze and stone. The circle closed.

For the next two decades, the Grant Memorial occupied almost all of Shrady's time and effort.

He dove into animal biology, taking courses at the American Museum of Natural History, and dove into the study of horse and lion anatomy (four lions would adorn the corners of the monument pedestal), dissecting animals to understand their forms.

What the viewer notes on looking at Shrady's bronzes is something beyond the buffaleness of the buffalo or



Henry M. Shrady (1871–1922), "American Bison," bronze, 12¼ inches high, signed and dated 1900 Roman Bronze Works, N.Y.

the horseness of the horse. Shrady, in a feat of real legerdemain, subordinates the majesty of the species beneath the characteristics of the individual animal. Where other sculptors would strive to create the most perfect specimen, Shrady sculpts the personality of the animal and that, in turn, gives rise to the sense of grace, power and beauty. Rough textures, smooth areas of hide, the lids on eyes, the shapes of nostrils — in Shrady's work, these details, and the attention he gives to them, reveal the soul of the wilderness and the breathtaking wonder of nature and the American West.

Before Grant and Washington, before the white man and the Native American, before history, the land belonged to the animals. If you look and look and look again, Shrady seems to say, you can catch a glimpse of that unspoiled, primordial world in the forms of the creatures of the wild.

J.N. Bartfield Galleries is located at 60 West 55th Street, fifth floor, New York City. For information, call 212-245-8890 or email galleriesinfo@bartfield.com. The website is www.bartfield.com.



Henry M. Shrady (1871–1922), "Elk Buffalo," bronze, 22½ inches high, signed and dated 1900 Roman Bronze Works, N.Y.



Henry M. Shrady (1871–1922), "The Empty Saddle," bronze, 11 inches high, signed Theodore B. Starr.

The Dealer's Perspective

By JOHN MOLLOY

In order to understand the aesthetics of Native American art, one must first familiarize oneself with the distinct visual vocabularies of the different regions — the sculpture of the Northwest Coast, the textiles of the Southwest, the beadwork of the Plains and Plateau, et al. These areas have very different traditions of artistic expression. One constant throughout all these regions, however, is the fine quality of the workmanship. There is an attention to details, painstaking care and fineness of execution. There is no art brut here. Of course, some work is more successful than others and one role of the dealer is to recognize these distinctions. Many other factors, such as condition and patina, also influence where one piece stands in relation to others.

Learning to make these distinctions is obligatory in refining one's vision of the genre. Understanding where an item fits within the timeline of its tradition is also a vital piece of a dealer's education.

When looking at Native American art, the experienced eye can place the object in a historical tradition that has evolved over the years. Technical details often dictate the dating of objects such as the use of s-spin versus z-spin in textiles or dating the rich, deeply red white-heart bead versus the one with the more brick-like color. In different genres, size/shape can be determining factors. In others, not so much. Each area, aside from its visual vocabulary, has its own material details that one needs to know in order to place the work in its proper historical context. It is only by handling material and really looking at it can one understand these often subtle distinctions.

At the end of the Twentieth Century, the attics of America were emptied and exciting finds in all areas of antique were to be had. Oftentimes, decisions had to be made quickly under difficult circumstances such as a rainy day in Brimfield with a competitor looking over your shoulder to see if you put down an object. One learned to refine both their instincts and sensibilities when it came to the art and the business of art. What developed from this training is an intuitive response to the material which every dealer learns to trust.

This is how we live.

When I first saw the Blackfeet blanketstrip in a collection in Colorado (illustrated in our ad this issue), it was imme-



Warm Springs model cradle, circa 1860.

diately clear from its width (7 inches in the rondels), colors (two tones of blue with white) and minimalist design, that it was an early piece, 1870 or earlier. Closer inspection revealed that the thread used to tack down the flat stitch beadwork was s-spin which confirmed the early date. The age and fineness of execution as well as its clarity and beauty places it in the first tier of this type of object.

Pony beads are the large beads used by Natives of the Plains and the Plateau as predecessors to the more common seed and real beads. The Warm Springs model cradle illustrated here is covered with pony beads. In 1803 when Lewis and Clark traveled among the Nez Perce, a Plateau tribe similar to the Warm Springs people, they collected a full size cradle covered with pony beads that they sent back to President Jefferson. Jefferson didn't believe government should be in the museum business, so he kept the cradle in his great hall. When Jefferson died, his estate needed money to pay his debts (Jefferson also predated lobbying



This bag features the traditional foliate motif that Lois Dubin suggests (on page 191 in *Floral Beauty* which was published to accompany an exhibition at the Autry Museum in 2014) that this motif may have cosmological significance. This bag is published on page 193 of that book and dates to the 1870s; 9 by 9¾ inches.

and the high-fee lecture tour). The cradle, along with his other possessions, were sold and is now in Harvard's Peabody Museum.

While pony beads were discontinued on the Plains by the 1860s, they continued to be favored on the Plateau into the 1870s. Because of this, we know that this Warm Springs model cradle dates to that time period, if not before that fact.

A dealer for more than 25 years, John Molloy has placed significant objects in numerous museums and assisted prominent collectors in assembling their collections. Molloy Gallery is located at 49 East 78th Street/Suite 2B, New York City. For information, visit www.johnmolloygallery.com; email info@johnmolloygallery.com; or call 212-249-3020. The gallery will be exhibiting at Whitehawk Indian Art Show, Santa Fe, N.M., opening August 12 at 6 pm and running August 13-15; and the Antique American Indian Art Show Santa Fe, opening August 16 at 6 pm and running August 17-19.



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‘Power And Prestige: Headdresses Of The American Plains’

New Exhibition Seeks To Understand The Roles Of Native American Headdresses In Both Ceremony And Conflict

OKLAHOMA CITY, OKLA. — The National Cowboy & Western Heritage Museum will host “Power and Prestige: Headdresses of the American Plains,” opening August 26 and running through May 14,



Ring-Neck Pheasant Feather Headdress, North American Great Plains, Lakota, circa 1900, feathers, felt, porcupine quills, hackles, cotton, sinew. 1983.07.01

2017. This original exhibition curated by the museum includes nine headdresses from Northern and Southern American Great Plains, along with historical photographs and other supporting artifacts.

The gallery will include ledger art depicting Indian warriors and bonnets from the museum’s permanent collection. Along with the exhibition’s ledger art will be photography and paintings of bonnets in both religious ceremonies and daily life. All art and artifacts are attributed to the Blackfoot, Cheyenne-Arapaho, Crow, Kiowa, Lakota and Pawnee tribes.

“The exhibition explores the evolution of the headdress, otherwise known as a war bonnet, with a particular focus on the ‘flared’ style, the most recognizable and commonly worn North American Great Plains bonnet,” said Eric Singleton, curator of ethnology at the National Cowboy Museum. “While presenting a realistic investigation of the feather headdress, the ‘Power and Prestige’ exhibition explores who wore them, what place they held in society and how these uses varied depending on tribal nation and even the headdress maker.”

Feather headdresses are an iconic image of the American West, yet the truth behind these emblematic items is more complex than the name “war bonnet” would indicate. Going back centuries, headdresses have played an important role in both ritual and war, and with many tribal varieties in style, use and design.

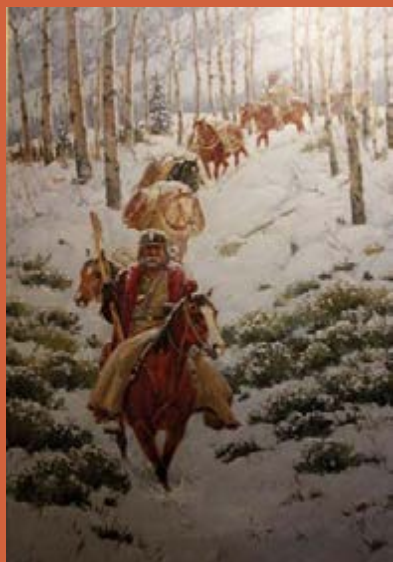
Nationally accredited by the American Alliance of Museums (AAM), the National Cowboy & Western Heritage Museum is located at 1700 Northeast 63rd Street, only six miles northeast of downtown Oklahoma City, at the junction of Interstates 44 and 35. For information, visit www.nationalcowboymuseum.org or call 405-478-2250.



Eagle Feather Headdress, North American Great Plains, Blackfoot attributed, circa 1910, feathers, felt, glass beads, cotton. 1991.01.0495

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Ron Stewart (b. 1941), “Down From the Shadows,” oil painting, 2013, 36 x 24 inches. Purchased directly from the artist.



Late 19th century Acoma Olla, Tularosa design in black and white with a red base and interior, height 11.5”, diameter 14”.



Circa 1890 Apache Olla coiled basket, height 13”, diameter 16”. Provenance extends to William L. Wilson, United States Postmaster under President Grover Cleveland.



Sarah Paul Begay, handwoven Navajo pictorial rug, wool, 48 x 35 inches.

SANTA FE ART AUCTION

2016 AUCTION PREVIEW

NOVEMBER 12, 2016 | 1:30 PM MST | 1011 PASEO DE PERALTA, SANTA FE, NM 87501



Paul Pletka (b. 1946), *Untitled*, acrylic on canvas, 64 x 102 inches, \$75,000-\$125,000

INVITING CONSIGNMENTS FOR THE 2016 AUCTION THROUGH SEPTEMBER 15TH

FOR ADDITIONAL INFORMATION CONTACT ADAM H. VEIL, EXECUTIVE DIRECTOR
 CALL: 505 954-5771 | EMAIL: CURATOR@SANTAFEARTAUCTION.COM
 VISIT: SANTAFEARTAUCTION.COM

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Auction In Santa Fe To Take Place August 8–9

SANTA FE, N.M. — Manitou Galleries is presenting its Auction In Santa Fe (AISF) on August 8–9 at the Mesa Ballroom of the historic Hilton Hotel, 100 Sandoval Street. The auction preview will take place August 6 and 7 from 9 am to 5 pm, and from 9 am until the 1 pm auction time on August 8 and 9.

The fine art portion will premiere paintings and sculpture from nearly a dozen collections from around the country, including works by Anton, Bakos, Balink, Bernath, Blumenschein, Borein, Boren, Brett, Brown, Buff, Chmiel, Coleman, Daughters, Deist, Dunton, Eggenhofer, Gibbard, Gonske, Goodacre, Groll, Hardin, Harvey, Hauser, Hennings, Houser, Hullenkremmer, Hyde, James, Joullin, Kloss, Kohler, Laager, Leigh, Lockwood, Looking Elk, Lucas, McAfee, McCain, McElwain, Mell, Moran, Morang, Morgan, Moyers, Naumer, Neal, Nordfeldt, Ostermiller, Phillips, Post, Powell, Red Bird, Red Star, Reed, Riddick, Rodriguez, Rolshoven, Scheuerle, Schmid, Scott, Sisson, Stack, Swinnerton, Tait, Tobey, Ufer, Vetter, Vincent, Vinella, Von Hassler, Wands, Westergaard, Wieghost, Woolsey and Worrell. Gerald Harvey's "Trail by Sunset" oil, a 15-by-10-inch Leon Gaspard (1882–1964) oil and an Ed Mell 24-by-20-inch oil titled "Offering" will be featured on August 9.

With several art and antique Indian shows, as well as Indian Market on the horizon later in August, AISF is going to give the public a good taste of what is to come by boasting the largest number of high-quality antique and contemporary Pueblo pottery pieces offered since its 2011 sale, which featured a collec-

tion from Bethany College of Lindsborg, Kan. More than 60 Navajo weavings will also be crossing the auction block during the two-day sale. All eyes will be on a Santa Clara pottery jar by Margaret Tafoya (1904–2001) which was purchased directly from Margaret and subsequently spent many years on display in the lobby of the Taos Inn, as well as a Santa Clara Pueblo vase by Autumn Bortz-Medlack and two large Nambe Pueblo micaceous clay pots by Lonnie Vigil.

Basketry items will also be a highlight, featuring a Haida spruce root hat by well-known weaver Isabelle Rorick, and the lot will include the book *Spruce Root Basketry of the Haida and Tlingit* by Sharon Busby. A Washoe polychrome basket by Tootsie Dick Sam (1885–1929) and a Western Apache olla basket, circa 1900, will also be sold. Works by the Chemehuevi, Salish, Maidu, Tlingit, Hupa and more of the lesser known tribes will be featured.

An extraordinary collection, consisting of a Blackfeet vest, circa 1880, a Lakota Sioux quirt with a beaded buffalo hide wrist strap, circa 1870s and Chinese coin scepter, circa Nineteenth Century, which were all presented to the Hopi chief Hooker Hongeva by the Blackfoot and Lakota Sioux tribes, as well as Chinese railroad workers, will be featured along with collector's notes and a photograph. A showy Nez Perce fully beaded mirror bag, circa early Twentieth Century, will also catch collectors' attentions, along with a Northwest Coast Tlingit carved seal effigy feast dish by August Bean and Rudolf Walton, circa 1890.

Several lots of firearms and weaponry will be offered, including an impressive



Navajo Western Reservations floor rug, circa 1950, 12 feet 6 inches by 7 feet (\$12/15,000).



Margaret Tafoya (1904–2001) Santa Clara pottery jar, 11½ by 9 inches (\$6/9,000).

pair of Colt single-action Army revolvers (Cavalry models manufactured in 1890) with consecutive serial numbers with military markings and factory letters (\$15/20,000), as well as a .45 caliber Colt single-action Army revolver (1933).

Live, absentee, telephone and internet bidding will be available, and all events are free and open to the public.

For more information and/or to order a full-color catalog for \$30, visit www.auctioninsantafe.com, telephone 307-635-0019, or email info@auctioninsantafe.com.



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From left to right: **Zuni Polychrome Jar** (ca. 1890 -1910) | Ceramic
10 1/2 by 11 by 11 in. | \$4,000 - \$6,000
Lot of 2 bags (Possibly Sioux-Cheyenne ca. 1809 - 1910) | Brain tanned deer
hide, dyed horse hair & beadwork | [Each]: 14 by 20 in. | \$5,000 - \$7,500



From left to right: **Frank McCarthy** | *Pushed Hard*
Oil on panel | 24 by 36 in. | \$30,000 - \$40,000
Grace Carpenter Hudson | *Western Wilds, Kol-Pi-Ta (1926)*
Oil on canvas | 16 1/2 by 12 1/2 in. | \$10,000 - \$15,000

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Elias Rivera (b 1937), untitled, oil on canvas, 64 by 80 inches, estimated at \$40/60,000.

Santa Fe Art Auction
Set For November 12

Located in the heart of historic downtown Santa Fe, and organized in conjunction with the Gerald Peters Gallery, the Santa Fe Art Auction (SFAA) is one of the Southwest's premier annual auction of classic and contemporary Western art.

For more than 20 years, the Santa Fe Art Auction has featured a carefully curated selection of paintings, prints, works on paper and sculpture by Taos Society and Santa Fe Art Colony artists; important works by the Cowboy Artists of America; exceptional offerings by contemporary masters; and Native American antiques.

The Santa Fe Art Auction has proudly established a number of auction records, and has achieved impressive results for paintings for Robert Henri, Ernest Blumenschein, Bert Phillips, Winold Reiss, Carl Rungius and Howard Terpning.

The 2016 installment, scheduled for Saturday, November 12, boasts a strong profile of works by Frederic Remington, Leon Gaspard, Olaf Wiegborst, Allan Houser and Bob Kuhn, as well as potentially market-setting paintings by Paul Pletka, Elias Rivera and Emil Bisttram. Serving an international profile of buyers and sellers, SFAA is one of the Southwest's foremost full-service auction houses.

For information, visit www.santafeartauktion.com, call 505-954-5858 or email curator@santafeartauktion.com.

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Saturday, May 13, 2017
9:00 am - 3:00 pm

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Exhibitions and Events of Note

MUSEUMS

July 31

Lloyd Kiva New: Art, Design, and Influence
IAIA Museum of Contemporary Native Arts
Santa Fe
<https://iaia.edu/iaia-museum-of-contemporary-native-arts/>

August 1–July 31, 2017

American Museum of Western Art, The Anschutz Collection
Denver
www.anschutzcollection.org

August 13–September 10

A Timeless Legacy: Women Artists of Glacier National Park
Hockaday Museum Of Art
Kalispell
www.hockadaymuseum.org

August 13–November 20

By Her Hand: Native American Women, Their Art, and The Photographs of Edward S. Curtis, Booth Museum of Western Art
Cartersville
www.boothmuseum.org

To August 14

Yellowstone Discovered: William Henry Jackson's Lost Prints Reveal the Park for America
Buffalo Bill Center of the West
Cody
www.centerofthewest.org

August 25–May 14, 2017

Power and Prestige: Headdresses of the American Plains
National Cowboy and Western Heritage Museum
Oklahoma City
www.nationalcowboymuseum.org

To August 28

Yellowstone National Park Through the Lens of Time: Photography by Brady J. Boner and William Henry Jackson
National Museum of Wildlife Art
Jackson
www.wildlifeart.org

Yosemite 1938: On the Trail with Ansel Adams and Georgia O'Keeffe
National Museum of Wildlife Art
Jackson
www.wildlifeart.org

A Place in the Sun: The Southwest Paintings of Walter Ufer & E. Martin Hennings
Philbrook Museum of Art
Tulsa
www.philbrook.org

Ansel Adams: Early Works
Fenimore Art Museum
Cooperstown
www.fenimoreartmuseum.org

To August 31

Lone Wolf (Hart M. Schultz): Cowboy, Actor & Artist
Western Spirit: Scottsdale's Museum of the West
Scottsdale
www.scottsdalemuseumwest.org

To September 5

Grand Teton Natl. Park in Art: Painting the Park from Thomas Moran to Today
National Museum of Wildlife Art
Jackson
www.wildlifeart.org

Spirit Lines: Helen Hardin Etchings
Heard Museum
Phoenix
www.heard.org

In Fine Feather: Selected Featherwork from Peabody Collections
Peabody Museum of Archaeology & Ethnology
Cambridge
www.peabody.harvard.edu

To September 11

Mabel Dodge Luhan & Company: American Moderns and the West
Harwood Museum
Taos
www.harwoodmuseum.org

Frida Kahlo Through the Lens of Nickolas Muray
Gilcrease Museum
Tulsa
www.gilcrease.org

Landscape of an Artist: Living Treasure Dan Namingha
Museum of Indian Arts & Culture
Santa Fe
www.indianartsandculture.org

To September 18

Kay Walkingstick: An American Artist
National Museum of The American Indian
Washington DC
www.nmai.si.edu

American Masterworks by Howard Terpning: Highlights from the Eddie Basha Collection
The Rockwell Museum
Corning
www.rockwellmuseum.org

To September 25

Texas Folk Art
Amon Carter Museum
Forth Worth
www.cartermuseum.org

To September 28

Personal Journeys: American Indian Landscapes
Heard Museum
Phoenix
www.heard.org

To October 2

Cady Wells: Ruminations
Philbrook Museum of Art
Tulsa
www.philbrook.org

Route 66: Recent Creations, Retro Collections
Desert Caballeros Western Museum
Wickenburg
www.westernmuseum.org

Saddles That Shaped the West
Desert Caballeros Western Museum
Wickenburg
www.westernmuseum.org

Everett Raymond Kinstler: Journeys West and Beyond
Booth Museum of Western Art
Cartersville
www.boothmuseum.org

To October 10

Finding a Contemporary Voice: the Legacy of Lloyd Kiva New and IAIA
New Mexico Museum of Art
Santa Fe
www.nmartmuseum.org

October 15–March 5, 2017

Carson Thomas: Ride Through History
Desert Caballeros Western Museum
Wickenburg
www.westernmuseum.org

To October 29

Visionaries in Clay
The Couse-Sharp Historic Site
Taos
www.couse-sharp.org

To October 30

Georgia O'Keeffe's Far Wide Texas
Georgia O'Keeffe Museum
Santa Fe
www.okeeffemuseum.org

To November 1

Curt Walters: A Retrospective
Museum of Northern Arizona
Flagstaff
www.musnaz.org

To November 6

West Mexico: Ritual and Identity
Gilcrease Museum
Tulsa
www.gilcrease.org

Oscar Bluemner
Philbrook Museum of Art
Tulsa
www.philbrook.org

To November 15

A Kaleidoscope of Color: Indian Trade Blankets
Maryhill Museum of Art
Goldendale
www.marhillmuseum.org

To November 27

Marjorie Thomas: Arizona Art Pioneer
Desert Caballeros Western Museum
Wickenburg
www.westernmuseum.org

To December 4

Unbound: Narrative Art of the Plains
National Museum of The American Indian
New York
www.nmai.si.edu

From December 9–March 5, 2017

Maynard Dixon: Beyond the Clouds
Desert Caballeros Western Museum
Wickenburg
www.westernmuseum.org

To December 23

To Honor The Plains Nations
The Brinton Museum
Big Horn
www.thebrintonmuseum.org

To December 30

Picturing Indian Territory, 1819–1907
Fred Jones Jr Museum of Art
Norman
www.ou.edu

A New Century: The Life and Legacy of Cherokee Artist and Educator Lloyd 'Kiva' New
Museum of Indian Arts & Culture
Santa Fe
www.indianartsandculture.org

To December 31

First Person: Native American Accounts of Battle of Little Bighorn
Philbrook Museum of Art
Tulsa
www.philbrook.org

Undaunted Spirit: Native American Art
Montclair Art Museum
Montclair
www.monclairartmuseum.org

Traditions of Celebration and Ritual: The Thaw Collection of American Indian Art
Fenimore Art Museum
Cooperstown
www.fenimoreartmuseum.org

February 11–March 26, 2017

Masters of the American West
The Autry
Los Angeles
www.theautry.org

To April 16, 2017

Jicarilla: Home Near the Heart of the World
Wheelwright Museum
Santa Fe
www.wheelwright.org

Through April, 2017

Chimayo: A Pilgrimage Through Two Centuries
Museum of Spanish Colonial Arts
Santa Fe
www.spanishcolonial.org

To May 25, 2017

Oblique Views: Archaeology, Photography and Time
Museum of Indian Arts & Culture
Santa Fe
www.indianartsandculture.org

To July 9, 2017

New Acquisitions Featuring The Kaufman Collection
The Autry
Los Angeles
www.theautry.org

To September 10, 2017

Flamenco: From Spain to New Mexico
Museum of International Folk Art
Santa Fe
www.internationalfolkart.org

To December 31, 2017 Or Beyond

Raven's Many Gifts: Native Art of The Northwest Coast
Peabody Essex Museum
Salem
www.pem.org

Journeying West: Distinctive Firearms from the Smithsonian
Cody Firearms Museum
Cody
www.centerofthewest.org

Nation to Nation: Treaties Between the US and American Indian Nations
National Museum of The American Indian
Washington DC
www.nmai.si.edu

Santa Fe Indian School Style: Works on Paper
Taos
www.millicentrogers.org

We Are of This Place: The Pueblo Story
Indian Pueblo Cultural Center
Albuquerque
www.indianpueblo.org

Inspiring Sights: Yellowstone through Artists' Eyes
Buffalo Bill Center of the West
Cody
www.centerofthewest.org

SHOWS AND MARKETS

August 12–14

Objects of Art Santa Fe
Preview August 11
m2 – KR Martindale & John Morris
www.objectsofartsantafe.com

August 17–19

The Antique American Indian Art Show
Preview August 16
m2 – KR Martindale & John Morris
Santa Fe
www.antiqueindianartshow.com

August 20–21

Indian Market
Preview August 19
SWAIA
Santa Fe
www.swaia.org

September 9–10

Quest For The West Art Show and Sale
Eiteljorg Museum of American Indians and Western Art
Indianapolis
www.eiteljorg.org

September 23

Buffalo Bill Art Show & Sale/Auction
Cody
www.buffalobillartshow.net

October 22–23

The Great Native American Artifact and Art Show
Don Phelps, Todos Santos Trading Post
Sacramento
www.pleasantonindianartshow.com

December 3–4

Native Art Market
National Museum of the American Indian
Washington DC and New York City
www.nmai.si.edu

January 21–22, 2017

Brian Lebel's High Noon Show & Auction
Mesa
www.oldwestevents.com

March 16–18, 2017

The Russell Exhibition and Sale
C.M. Russell Museum
Great Falls
www.cmussell.org

May 12–13, 2017

Old West Show
Witherell's
Grass Valley
www.witherells.com

AUCTIONS

July 23

Western and American Art Auction
Coeur d'Alene
Reno
www.cdaartauction.com

August 8–9

Auction in Santa Fe
Santa Fe
www.auctioninsantafe.com

August 12–13

Western and American Art Auction
Santa Fe
www.altermann.com

August 12–14

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American Indian artifacts, art and related collectibles.
Santa Fe
www.allardauctions.com

August 18–19

41st Annual Benefit Auction
Wheelwright Museum
Santa Fe
www.wheelwright.org

September 16–17

Jackson Hole Art Auction: Masterworks of the American West
Jackson
www.jacksonholeartauction.com

October 25

California and American Fine Art Auction
Altadena
www.johnmoran.com

November 12

Santa Fe Art Auction: Classic Western Art
Santa Fe
www.santafeartauction.com

January 21, 2017

Brian Lebel's High Noon Auction
Mesa
www.oldwestevents.com

GALLERIES

Summer 2016

Plains Beadwork and Quirts, an online exhibition
John Molloy Gallery
www.johnmolloygallery.com



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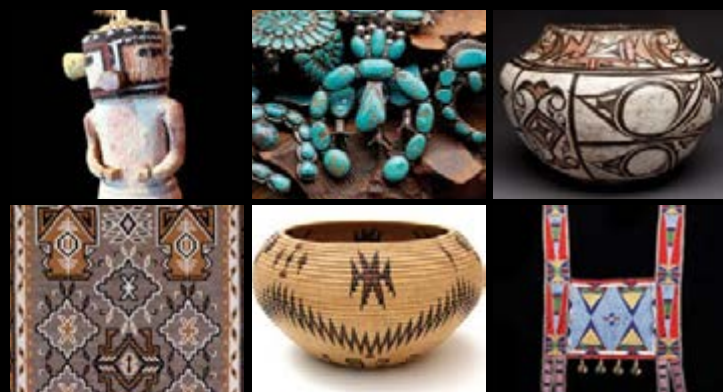
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