

Celebrating Native American Arts

Dedicated dealers, galleries, museums and shows keep Native American arts, past and present, alive and thriving for future generations to covet and collect.

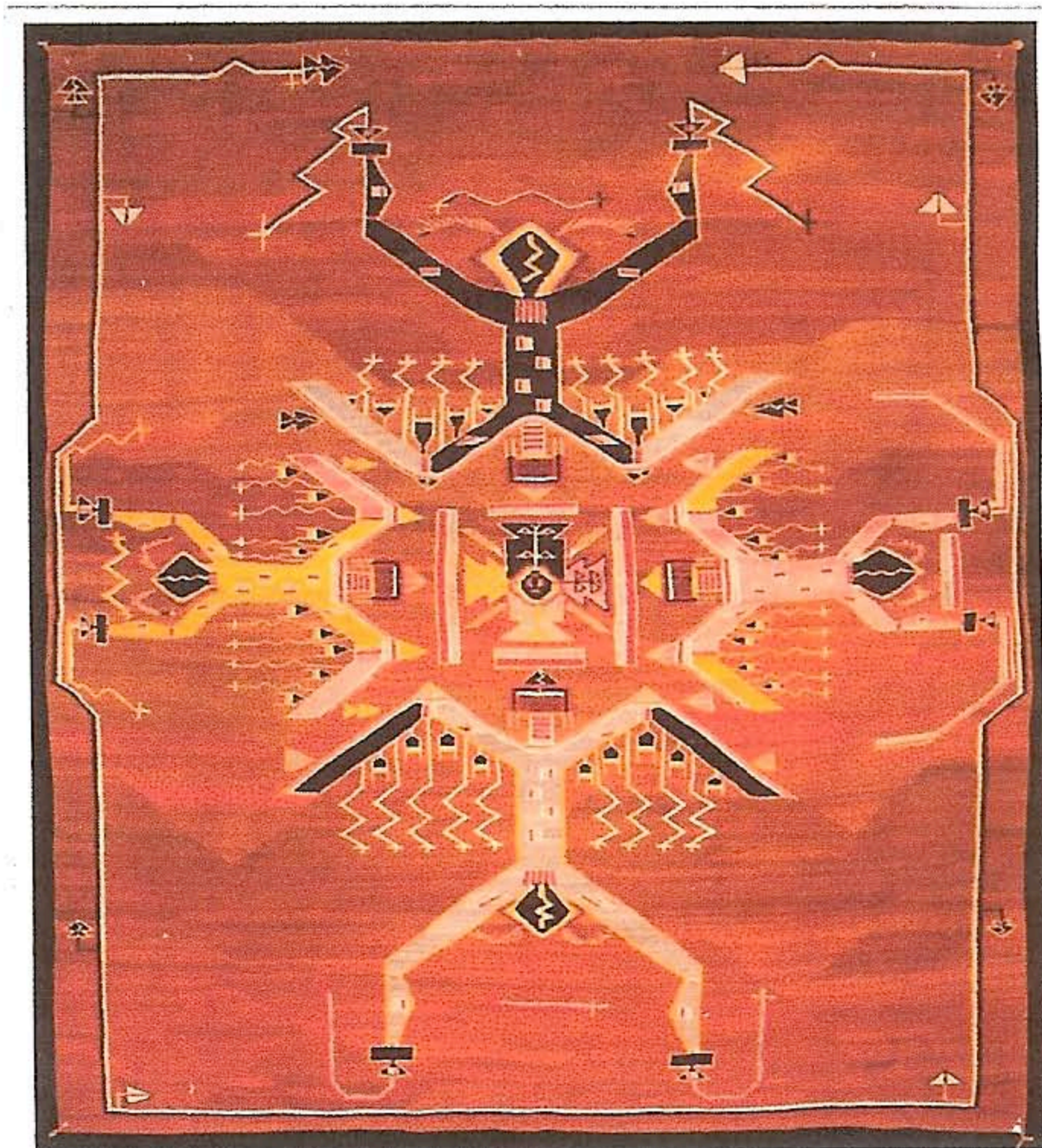
Native American art comprises a major category in the world of art collecting. There are as many different Native American arts, designs and styles as there are tribes and nations. Contributions include pottery, paintings, jewelry, weavings, sculpture, basketry, and carvings from hundreds of different tribes sprawling the United States. Collectors seek out these beautiful works of art, as seen by the constant demand at large art shows like the SWAIA annual Indian Market in Santa Fe, New Mexico, The Heard Museum Guild Indian Market in Scottsdale, Arizona, and the Marin Show: Art of the Americas in San Rafael, California (see our extensive Event Preview on page 136), plus countless other shows throughout the year celebrating these arts.

Art has always played an integral part in the daily life of Native Americans. Pottery was made for food and water storage, detailed weavings for dress and warmth, ornate shields for protection, and carved fetishes to protect against potential problems and connect with nature, among other items.

Today these historic arts have evolved. Contemporary artists often look to their ancestors for inspiration, but there has also been innovation across traditional and non-traditional art forms, further preserving the rich art of these peoples.

Many of these historic arts have been lost, but there are dedicated dealers, galleries, museums and shows that keep the Native American arts, past and present, alive and thriving for future generations to covet and collect.

The annual **Marin Show: Art of the Americas** is one of the most extensive showcases of its kind. Held in San Rafael, California, and produced by KR Martindale Management, the weekend event expects up to 3,000 attendees and hosts top dealers, collectors, and artists from across the world. The exhibited art includes pottery, textiles, sculpture, jewelry, beadwork, baskets, paintings, photography and more. Vetted by the Antique Tribal Art Dealers Association (ATADA), the event offers quality material to first-time buyers as well as seasoned collectors. 🏞️



Navajo sand painting textile, c.1930s, 92 x 84"
COURTESY ELK CREEK TRADING CO. FOR MARIN SHOW

Where to Find Native American Art and Artifacts

Marin Show: Art of the Americas

February 21-22, 2009
Marin Civic Center Exhibit Hall
10 Avenue of the Flags
San Rafael, CA 94903
(310) 822-9145

Art of the Americas

This year's Marin Show: Art of the Americas marks 25 years as a premier collecting showcase of historic and contemporary art.

Focusing on indigenous arts from across North, Central and South America, the annual *Marin Show: Art of the Americas* is one of the most extensive showcases of its kind. Held in San Rafael, California, and produced by KR Martindale Management, the weekend event expects up to 3,000 attendees and hosts top dealers, collectors, and artists from across the world. The exhibited art includes pottery, textiles, sculpture, jewelry, beadwork, baskets, paintings, photography and more, ranging in price from \$25 to over \$1 million. The event offers quality material to buyers ranging from first-time buyers to seasoned collectors.

Kim Martindale, a collector for 40 years as well as an exhibitor, notes that the show has seen market prices of much of this type of art vault to the highest stratosphere during his 25 years producing the show.

"If you want to see what's out there in the American Indian art world, you have to be at this show," says Martindale, show producer. "It has everything there, and if you want to learn

MARIN SHOW:

ART OF THE AMERICAS

FEBRUARY 21-22, 2009

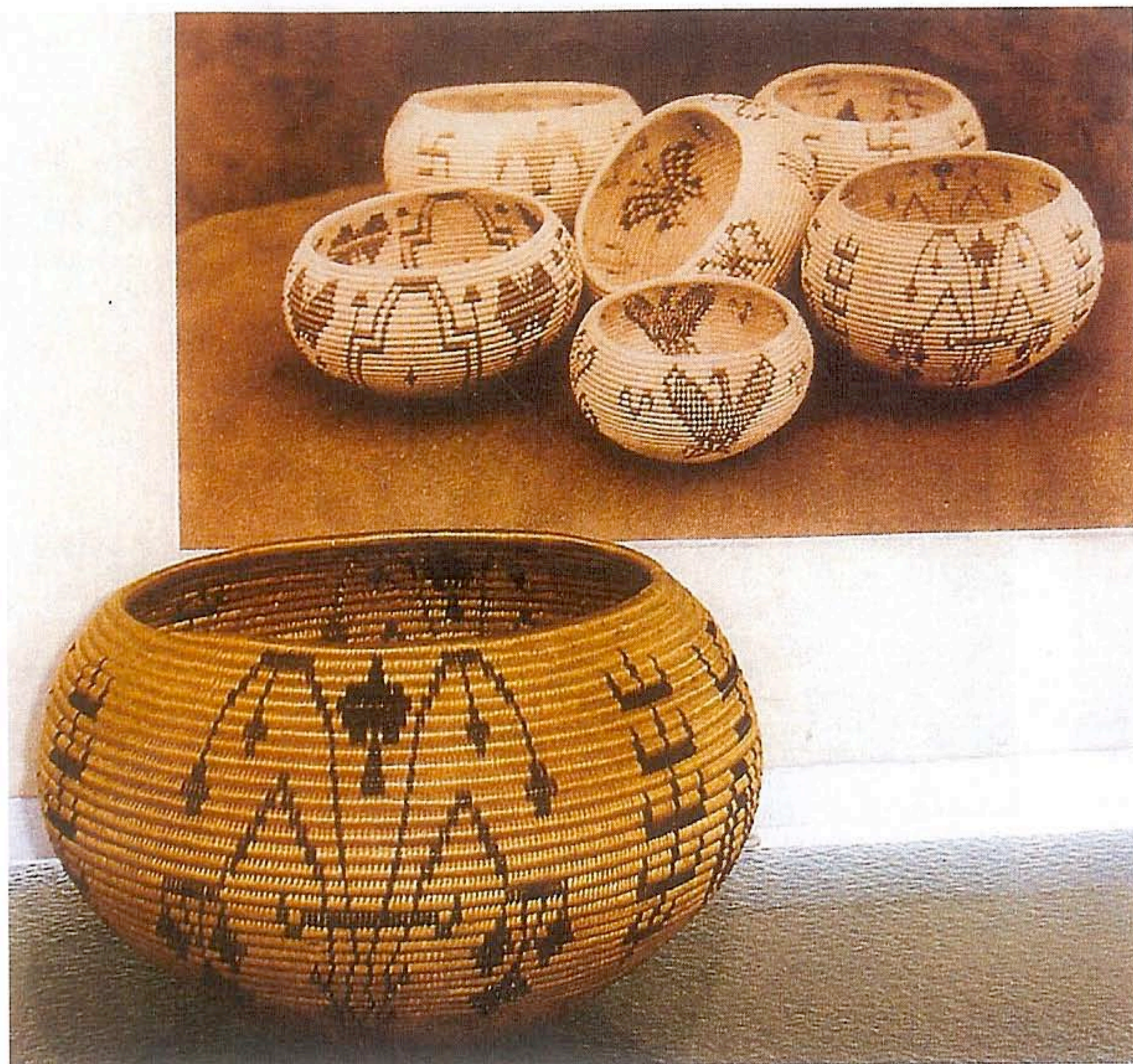
MARIN CIVIC CENTER EXHIBIT HALL

SAN RAFAEL, CA 94903

(310) 822-9145



Beaded Sioux Pipe Bag, c.1880
COURTESY MICHAEL MCGLYNCHEY POTTERY



Washoe Basket by Tootsie Dick with Edward Curtis photo (in background).
COURTESY JOHN C. RAUZY



Cochiti Olla, c.1865, 17 x 20"
COURTESY DAVID COOK GALLERIES

about the nature of this field—and additional indigenous Americas art—or where the market stands for a vast variety of the material, this is one of the most important events to attend.”

The show is divided into two areas: the main floor, which focuses on antique material, and the adjacent hotel ballroom, which showcases contemporary art and artists. Martindale says the ratio is about 80 percent antique items to 20 percent contemporary with roughly 150 to 200 exhibitors.

“The area in the Marin Center is the antique and the original section of the show, with only pre-1950 material,” says Martindale. “Over the years, the Embassy Suites was built next door and we have used their ballroom when we brought in the contemporary element—contemporary dealers or artists themselves—about eight years ago.”

Martindale says the contemporary part of the show is what has evolved in the last 60 years in the Native American and Latin American indigenous art worlds.

“Often you can see the pieces in the antique side that serve as the inspiration,” says Martindale.

Contemporary artists participating include painters **Michael Horse** and **Baje Whitehorse Sr.**, jeweler **Jennifer L. Medina**, Acoma potter **Adrian Trujillo** and Jemez Pueblo sculptor **Victor Vigil**, among many others.

Longstanding galleries focusing on the historic side of the show include Toadlena Historic Trading Post, Michael Higgins Elk Creek Trading, Terry DeWald American Indian Art, Four Winds Gallery, David Cook Galleries, Spirits of the Plains Gallery, Martha Hopkins Struever, Sandra Horn, and Shiprock Trading. Contemporary galleries include Fine Pueblo Pottery and 2 Bears Indian Jewelry.

The show is vetted by the Antique Tribal Art Dealers Association (ATADA), an organization formed to represent professional dealers of antique tribal art. The objectives of the ATADA are to promote professional conduct among dealers and to educate the public in the valuable role of tribal art in the wealth of human experience.

“Even beyond ATADA, in the exhibitor contract for the show there’s a guarantee that the dealers are not invited back if there are any problems,” says Martindale. “It’s a vetted show, so there is a comfort for a buyer that a piece is what the exhibitor says it is.



Navajo Late Classic Blanket, c.1870s, banded pattern, woven with cochineal-dyed red, indigo blue, vegetal yellow and variegated grays, entire blanket handspun yarn, 74 x 53"
COURTESY SPIRITS OF THE PLAINS GALLERY



Zuni Kachina, early 20th century, 16"
COURTESY COWBOYS AND INDIANS ANTIQUES



Niki Lee, *Portrait at Twilight*, ink on paper, 16 x 20"
COURTESY OF THE ARTIST



Jewelry and silverwork by deceased artists Preston Monongye, Charles Loloma, Kenneth Begay, Morris Robinson and Leekya Deyuse.
COURTESY TURKEY MOUNTAIN TRADERS



Kawiisu Basket
COURTESY LINN-TUCKER INDIAN BASKETS



Model Tipi, Plains, c.1890, 14 x 15½"
COURTESY DAVID COOK GALLERIES

There are also some exhibitors who are with ATADA."

To highlight the Marin Show's 25th anniversary, there will be a gala benefit on Friday, February 20, from 7 to 10 p.m.

In addition to the exhibit floor, there will also be a reservation-only talk directed to those highly vested in the business of collecting, owning or selling specifically Native American art, and two public lectures.

The business lecture held February 19 at 5 p.m. is titled *Collecting and the Law, Pt. 2* and will be moderated by Roger Fry Esq., Rendigs, Fry, Kiely & Dennis, Llp, (OH), and Professor of Law Emeritus Richard Edwards (U. of Toledo). The lecture is \$100 per person with proceeds benefiting the ATADA.

The first public lecture, titled *25 Years of Collecting Indigenous American Art*, is on February 21 at 10 a.m. and is a panel discussion with collectors and dealers discussing the changes the market has been through over the last 25 years, where it stands today, and where it is headed. The second public lecture, presented by the Friends of Ethnic Arts, will be held February 22 at 10 a.m. and is a discussion spearheaded by author and art historian Aldona Jonaitis titled *Totem Poles and Tourism: The Creation of a Northwest Coast Icon.* 🏞️