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Traditional/Individual: Modern Native American Art

Los Angeles | September 16, 2019

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Los Angeles | September 16, 2019 at 11am

BONHAMS

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Lots 1 - 78

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ILLUSTRATIONS

Front cover: Lot 4
Back cover: Lot 18
Session page: Lot 48

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The L.D. "Brink" Brinkman Collection, Kerrville, Texas
The Collection of Richard Rosenberg, Winnetka, IL
A Private San Francisco Collection
The Royle Freund Aspen Collection
A Georgia Collector
Private Collection, Houston, Texas and Carmel, California
The Barbara Rogers and H. Wade Stinson Collection
The Estates of Susan and Eliot Black, Scottsdale, AZ

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(two views)

PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL

1

NUVEEYA IPELLIE

Inuit, Iqaluit/Frobisher Bay, (1920-2010), mother and child, carved green stone, signed.

height 10 1/4in, width 11in

\$1,500 - 2,000



2

DAVIE ATCHEALAK

*Inuit, Iqaluit/Frobisher Bay, (1947-2006), depicting an emergence figure/shaman, carved stone, signed.
height 14in, width 14 1/2in*

\$1,500 - 2,000

Davie Atchealak is best known for his sculptures of dancing bears and exuberant drummers; in *Arctic Spirit, Inuit Art from the Albrecht Collection at the Heard Museum*, Heard Museum, Phoenix, AZ, 2006, Ingo Hessel writes: "There is a certain macho aesthetic among male sculptors on southern Baffin Island; Atchealak [was] probably its most zealous practitioner. His drummers are not simply energetic, they are heroic figures sculpted to exaggerate musculature and emotion... about virility and dramatic performance." While the present example still features exaggerated proportions, it serves as a sort of energetic antithesis to Atchealak's more frenetic work. The shaman is well-balanced, physically rooted with both feet flat on the ground, while his expression evokes serene bemusement.

(two views)



(two views)

PROPERTY OF ANOTHER OWNER, LOTS 3-7

3^Y

DENISE WALLACE

Chugach Aleut, (b. 1957), an "Old Bering Sea Figure I" pendant/pin, stylized figure with hinged tunic enclosing a carved ivory torso and arms, 2001, apparently a unique example, sterling silver and fossil ivory.

length 3 3/4in, width 1 1/8in

\$10,000 - 15,000

Provenance

Per the collector, purchased directly from the artist

Illustrated

Dubin, Lois Sherr, *Arctic Transformations: The Jewelry of Denise & Samuel Wallace*, Easton Studio Press/Theodore Dubin Foundation, New York, NY, 2005, p. 11, fig. 9

Transformation, both with regard to the stories told through the iconography of the pieces as well as the versatility of the objects themselves is a major through-line of Wallace's work. "Old Bering Sea Figure I," for example, can be worn either as a pendant or a pin. The piece itself also mutable, featuring a hinged door that opens to reveal the figure's carved ivory body.

"Technically, I'm fascinated with movement,' says Denise. 'I like the idea that a piece can be versatile. I think that this has to do with the fact that a lot of Aleut and Eskimo older pieces had multi-meanings or transformations.'" Further elaborating on Wallace's theme of transformation, anthropologist Kari Chalker is quoted: "Arctic stories are transformed into jewelry and the jewelry itself is transformed with the client's ownership. When a client buys a piece, it becomes theirs, and it takes on new personal meaning - a new story, a story of their awareness of Arctic cultures and their connection to Denise and Sam [Wallace]" (Dubin p. 63).



4 Y

DENISE WALLACE

Chugach Aleut, (b. 1957), "Fetish Necklace," designed suspending seven stylized figures, 1992, apparently a unique example, sterling silver, fossil ivory, and 14K gold. maximum necklace length 15 1/2in, central pendant length 3 1/4in

\$40,000 - 60,000

Provenance

Per the collector, purchased directly from the artist

Illustrated

Dubin, Lois Sherr, *Arctic Transformations: The Jewelry of Denise & Samuel Wallace*, Easton Studio Press/Theodore Dubin Foundation, New York, NY, 2005, p. 199, fig. 207

The "Fetish Necklace" further illustrates Wallace's focus on transformation: each figure is detachable, so the wearer can add or subtract length from the necklace as they see fit. Furthermore, each fetish can be worn on its own as a pin or pendant.

For the present piece, Wallace took her inspiration from 19th century Inuit carved ivory fetishes of human figures: "Some of the carvings are full body figures, whereas others are simply a stump of a body with no arms. These older fetish pieces might be used as part of a doll or to bring blessings" (Dubin p. 199)



5



6



7

5^Y

DENISE WALLACE

Chugach Aleut, (b. 1957), a “Siberian” pendant/pin, standing woman with colorful dress, designed 1998, created 1999, edition 5/5, sterling silver, fossil ivory, 14K gold, coral, gemsilica and lapis. length 3 1/4in, width 2 5/8in

\$8,000 - 12,000

Provenance

Per the collector, purchased directly from the artist

Illustrated

Dubin, Lois Sherr, *Arctic Transformations: The Jewelry of Denise & Samuel Wallace*, Easton Studio Press/Theodore Dubin Foundation, New York, NY, 2005, p. 168, fig. 178

The “Siberian” figure was one of ten female figures Denise Wallace originally designed as elements of her 1995 “Women of the World Belt.” Wallace designed the belt after a number of worldwide tours with other Native American artists. Speaking on her inspiration for the belt, Wallace said: “It has been a challenge to be part of a collaborative effort. It’s not easy to me to walk out with other people and be creative... After our trips, I wanted to combine a belt celebrating women of various backgrounds interlinked together” (Dubin p. 163).

In the 1990s, Wallace’s belts were reaching an exceptional level of popularity, with regular special orders coming in for individual figures from the various belts. Looking to control the numbers of special orders, Wallace began designating which figures from each belt to replicate in small quantity limited editions (Ibid p. 196).

6^Y

DENISE WALLACE

Chugach Aleut, (b. 1957), a pair of “Man and Woman” earrings, likely from the Gallery Line, each in the form of an abstract figure: one female holding a baby, the other male, 1990, edition 72/100, sterling silver, fossil ivory and sugillite. each earring length 2in

\$1,500 - 1,800

Provenance

Per the collector, purchased directly from the artist

7^Y

DENISE WALLACE

Chugach Aleut, (b. 1957), a pair of “Old Bering Sea” earrings, each in the form of a stylized figure, 1994, edition 82/100, sterling silver, fossil ivory, and 14K gold. each earring length 2 1/4in

\$2,000 - 2,500

Provenance

Per the collector, purchased directly from the artist

Illustrated

Dubin, Lois Sherr, *Arctic Transformations: The Jewelry of Denise & Samuel Wallace*, Easton Studio Press/Theodore Dubin Foundation, New York, NY, 2005, p. 10, fig. 9

Dubin quotes Wallace discussing her work using Old Bering Sea Culture imagery: “This particular type of ivory carving was executed by our ancestors... over two thousand years ago... I am particularly fond of the faces. They are elongated with a limited amount of detail” (p. 11).



8

PROPERTY OF A GEORGIA COLLECTOR

8

PRESTON SINGLETARY

*Tlingit, (b. 1963), 2014, glass basket with black and blue iridescent geometric decoration on a red textured ground, signed.
height 5 5/8in, diameter 5 1/2in*

\$2,500 - 3,500

9

PRESTON SINGLETARY

*Tlingit, (b. 1963), 2014, glass basket with an opaque orange rim and decorated with black geometric motifs on a semi-opaque camel ground, signed.
height 10 1/8in, diameter 10 1/8in*

\$4,000 - 6,000

10

PRESTON SINGLETARY

*Tlingit, (b. 1963), 2014, glass basket with cream geometric decoration on a textured butter yellow ground, signed.
height 4 5/8in, diameter 5 1/4in*

\$2,000 - 3,000

11

PRESTON SINGLETARY

*Tlingit, (b. 1963), 2014, glass basket with geometric decoration in black on a textured greenish-gray ground, signed.
height 9 3/8in, diameter 8 1/2in*

\$4,000 - 6,000

12

PRESTON SINGLETARY

*Tlingit, (b. 1963), 2014, glass basket with an opaque brown rim and black geometric decoration on a textured amber yellow ground, signed.
height 8 3/4in, diameter 8 3/4in*

\$3,000 - 5,000



9



10



11



12

PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

13^Y

DENISE WALLACE

Chugach Aleut, (b. 1957), "King Island Drummer" bolo tie, 1990, edition 4 of 5, sterling silver, fossil ivory. overall: length 20 3/4in; figure: height 3 1/4in, width 2 7/8in

\$2,500 - 3,500

Literature

Dubin, Lois Sherr, *Arctic Transformations: The Jewelry of Denise & Samuel Wallace*, Easton Studio Press/Theodore Dubin Foundation, New York, NY, 2005, p. 45, fig. 47, another example illustrated

14^Y

DENISE WALLACE

Chugach Aleut, (b. 1957), "Sea Mammal" Gallery Line bracelet, 1988, an interpretation of a Yup'ik sea mammal mask, sterling silver and fossil ivory. inner circumference 6 1/2in, gap 1 1/4in, width 1 3/4in

\$1,000 - 1,500

Literature

Dubin, Lois Sherr, *Arctic Transformations: The Jewelry of Denise & Samuel Wallace*, Easton Studio Press/Theodore Dubin Foundation, New York, NY, 2005, p. 203, fig. 215, another example illustrated

15^Y

DENISE WALLACE

Chugach Aleut, (b. 1957), "Sea Otter" pin/pendant, 1990, designed with a human face and hand, centering a shadowbox-set fish and further adorned with a half-moon shaped polychrome scrimshaw landscape, edition 1 of 5, sterling silver, 14k gold accents, chrysoprase, and fossil ivory. height 1 3/4in, width 3 1/8in

\$2,000 - 3,000

Literature

Dubin, Lois Sherr, *Arctic Transformations: The Jewelry of Denise & Samuel Wallace*, Easton Studio Press/Theodore Dubin Foundation, New York, NY, 2005, p. 137-140, figs. 150.7, 151 and 152, other examples illustrated

16^Y

DENISE WALLACE

Chugach Aleut, (b. 1957), "Killer Whale" pin/pendant, 1988, sterling silver and fossil ivory. height 2 3/4in, width 2 5/8in

\$1,000 - 1,500

Literature

Dubin, Lois Sherr, *Arctic Transformations: The Jewelry of Denise & Samuel Wallace*, Easton Studio Press/Theodore Dubin Foundation, New York, NY, 2005, p. 70, fig. 83.2, a similar example illustrated

This piece is apparently unmarked with an edition number; it may have been a one-off commission inspired by Wallace's "Killer Whale Belt" of 1984, prior to her limiting editions to three to five pieces.



13



14



15



16



PROPERTY FROM A PRIVATE COLLECTION

17

NORVAL MORRISSEAU

Bingwi Neyaashi Anishinaabek, (1932-2007), "Sweatlodge Ceremony Inside Turtle," circa 1994, acrylic on paper, signed lower right. height 22in, width 30in

\$3,000 - 5,000

Provenance

Canada House Gallery, Banff, Alberta, Canada, June 1995, the original invoice of which accompanies the lot; frame retains gallery labels verso

Raised by his maternal grandparents (his grandmother, a devout Catholic and his grandfather, an Ashinaabe shaman), Norval Morrisseau was a self-taught artist whose grandparents' religions deeply influenced his work. Many of his early compositions focus on Shamanistic themes and traditions. The bright color palette displayed in the present example is representative of Morrisseau's paintings; he used nearly fluorescent pigments and outlined his figures and animals in black, creating his signature graphic, eye-catching compositions.



PROPERTY FROM THE ROYLE FREUND ASPEN COLLECTION, LOTS 18-20

18

T.C. CANNON

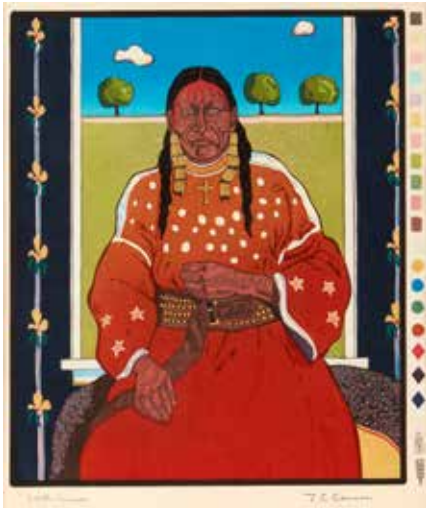
Kiowa, (1946-1978), "Waiting for the Bus, Anadarko Princess," 1977, edition 71 of 125, color lithograph on paper under glass, signed in pencil lower right. paper size 30in x 22in

\$4,000 - 6,000

Literature

Marshall, Ann E. and Pardue, Diana F., *Of Gods and Mortal Men: T.C. Cannon*, Museum of New Mexico Press, Santa Fe, NM, 2017, p. 54, fig. 4.8, another example illustrated.

"Waiting for the Bus (Anadarko Princess)," was Cannon's first lithograph produced in partnership with the prestigious Tamarind Institute. "Published in part to benefit the Santa Fe Opera, the composition is simple and straightforward, but the image is extremely complex due to his technical research and execution with lithographic crayons, pencils and washes of liquid tusche. While I recall his original title had a date reference, the haunting image of the beautifully dressed but disconsolate princess returning from the annual Anadarko fair leaves a lingering mystery as to her identity" (Rettig, David, "Witness to Genius," from Marshall and Pardue, p. 74).



19

T.C. CANNON

Kiowa, (1946-1978), Five works: “Two Guns Arikara,” “His Hair Flows like a River,” “Hopi with Manta,” “Woman in Window,” and “Collector #5,” each edition 34 of 200, “Hopi with Manta,” and “Collector #5,” each signed in pencil by the artist lower left; “Two Guns Arikara,” “His Hair Flows Like a River,” and “Woman in Window” with artist’s printed signature lower right, signed in pencil by Walter Cannon (the artist’s father) lower left.
 each paper size 20in x 25in

\$7,000 - 10,000

This suite of woodblock prints was created in partnership with master Japanese woodcutter Maeda and printer Uchikawa. Work on the images for the suite began in 1975.

This suite features metallic accents and borders Cannon increasingly employed later in his career, inspired by his admiration for the work of Viennese artist Friedensreich Hundertwasser, well-known for his bright palette and use of metallic pigments in his paintings and prints.

“Graphic works had been integral to Hundertwasser’s widespread international recognition. He had created large editions of silk screens and smaller Japanese woodcut editions in which certain colors were replaced with metallic imprints. In 1977 Aberbach Fine Art published for Cannon a suite of five woodcuts... the blocks were cut and the prints were made by the same Japanese masters who had produced those for Hundertwasser, in the same workshops.” (Rettig, David, “Witness to Genius,” from Marshall, Ann E. and Pardue, Diana F., *Of God and Mortal Men: T.C. Cannon*, Museum of New Mexico Press, Santa Fe, NM, 2017, p. 65-67.

Cannon was only able to personally sign the first two woodcuts from the suite (“Collector #5” and “Hopi with Manta”) before his death in an automobile accident in 1978. Posthumously, the suite was dubbed the “Memorial Woodblock Suite,” and Cannon’s printed signature was added to the remainder of the already-completed works. Cannon’s father, Walter, then added his hand-signed signature on behalf of his son.



20

T.C. CANNON

Kiowa, (1946-1978), "Grandmother Gestating Father and the Washita River Runs Ribbon-Like," 1975, edition 23 of 999, woodblock on paper under glass, printed signature lower right; signed by Walter Cannon in pencil lower left.
 sight: height 15 1/2in, width 11 1/2in

\$2,000 - 3,000

Literature

Marshall, Ann E. and Pardue, Diana F., *Of God and Mortal Men: T.C. Cannon*, Museum of New Mexico Press, Santa Fe, NM, 2017, p. 69, fig 5.4, the original painting illustrated; p. 67, T.C. Cannon's original poem "Grandmother, Gestating Father," reprinted.

The Collection of L.D. “Brink” Brinkman



Born during a Montana blizzard in 1929 on land homesteaded by his Danish grandparents, Lloyd Donald “Brink” Brinkman grew up in Mississippi as the oldest in a family of seven children. After service in the Army during the Korean War, Mr. Brinkman completed his education at the University of Southern Mississippi, going on to become a renowned entrepreneur, cattleman, philanthropist and art patron. Along the way, Mr. Brinkman adopted Texas as his home, embracing the spirit of the west and all things Western.

At six feet four inches, Mr. Brinkman was a big man with a personality to match, usually attired in cowboy boots and with his signature cigar—“larger than life” and “force of nature” were the words frequently used to describe him. Mr. Brinkman was successful in multiple business ventures, including L.D. Brinkman Company based in Dallas, which he led to become the largest floor-covering distributor in the US. He later moved his headquarters to Kerrville in the Texas Hill Country, where he bought ranches and became a preeminent breeder of Brangus cattle and cutting horses. His Brinks Brangus operation was recognized internationally for its innovative breeding techniques, genetics and marketing.

Possessing a keen eye for potential, he was also a founding investor in Home Depot and owned a chain of successful restaurants throughout several central and southern states.

Brink had a well-deserved reputation as a demanding taskmaster, but he was also known for his kind and generous heart. He began collecting art in the 1960s and was an early patron of G. Harvey. He developed lasting friendships with many of the artists whose work he collected, counting Joe Beeler, Ken Carlson, Douglas Van Howd, and Olaf Wieghorst, among others, as friends. Although not an artist himself, Brink was an honorary member of the Cowboy Artists of America and was instrumental in providing the CAA with a facility in Kerrville in the 1980s. Mr. Brinkman also served on the board of the National Cowboy Hall of Fame & Western Heritage Museum in Oklahoma City for many years.

The following 14 works by Allan Houser were purchased by Mr. Brinkman directly from the Gallery Wall, who represented Allan Houser in the early 1980s. The collection is representative of Mr. Brinkman’s legacy as a patron of those artists whose work he admired, as well as for his affinity for Native American art and material culture.



(two views)

PROPERTY FROM THE L.D. "BRINK" BRINKMAN
COLLECTION, KERRVILLE, TEXAS, LOTS 21-34

21

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Sacred Rain Arrow," 1980,
bronze, edition 5/20, signed.
excluding base: height 11 3/4in, width 7in

\$5,000 - 8,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona,
and Santa Fe, New Mexico, 1981, a copy of the invoice of which
accompanies the lot

Literature

W.J. Rushing, *Allan Houser: An American Master*, Harry N. Abrams,
New York, NY, 2004, p. 1, another larger example illustrated



22

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "War Pony," modeled 1978, bronze, edition 9/20, signed. excluding base: height 23 1/2in

\$20,000 - 40,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot

Literature

W.J. Rushing, *Allan Houser: An American Master*, Harry N. Abrams, New York, NY, 2004, p. 114, another example illustrated

From 1962 to 1975, Houser taught sculpture at the Institute of the American Indian Arts in Santa Fe, eventually becoming the head of the sculpture department. During his tenure at the IAIA, Houser was prolific, experimenting with a range of themes, subjects and representative styles. "In the late 60s and early 70s, [Houser] made a series of striking busts of Native figures in steel, including 'Buffalo Dancer' (1969) and 'Plains Indian' (1971), which feature open and lattice-work forms and rusticated surfaces... [Both] are semi-abstract - somewhat more expressionist than realist, especially their painterly surfaces - but the reality they invoke feels truthful. They represent the synthesis of imagination and observation" (Ibid. p. 110-111).

Houser continued to explore this synthesis throughout his career, further incorporating sinuous natural forms, abstraction and "painterly" textures into his work. "War Pony," sculpted in 1978 and the smaller "Appaloosa," dating to 1980 and also offered in this catalogue, illustrate the natural progression of Houser's early experimentation with his steel openwork "Buffalo Dancer." As Houser's technique evolved over time, his modernist semi-abstract works began to take on a more streamlined elegance - without losing their essential dynamism.



(additional views)





(two views)

23

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Appaloosa," 1980, bronze, edition 9/10, signed and impressed with foundry mark on the belly. height 10in, width 14in

\$4,000 - 6,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot

Literature

W.J. Rushing, *Allan Houser: An American Master*, Harry N. Abrams, New York, NY, 2004, p. 114, another example illustrated



(three views)

24

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "49," bronze, edition 9/20, signed and impressed with foundry mark.
 excluding base: height 12 1/2in, width 12 1/4in

\$8,000 - 12,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot

Literature

Whyte, Malcom, *Walk in Beauty: Discovering American Indian Art: American Indian Paintings and Sculpture from the Collection of Malcom and Karen Whyte*, Herbert F. Johnson Museum of Art, Cornell University, 2007, p. 33-35, cat. 24, another example illustrated: "Allan Houser blended modern sculptural aesthetics with traditional Apache forms to create eloquent works, at once tribal and universal. His bronze entitled "49," (cat. 24) personifies a tale of fifty warriors who went out to battle with all but one coming back. The survivors gathered around to sing praises of their lost comrade. Houser's works celebrate grace, nobility, and strength rather than irony and outrage."



(two views)

25

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Hunter's Prayer," 1980, bronze, edition 14/20, signed and stamped with foundry mark. excluding base: height 18 5/8in, width 4 1/2in

\$10,000 - 15,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot

Literature

W.J. Rushing, *Allan Houser: An American Master*, Harry N. Abrams, New York, NY, 2004, p. 233, another example illustrated



(additional views)

26

ALLAN HOUSER

*Chiricahua Apache, (1914-1994), "I Brush My Hair," 1980, carved marble, signed.
height 17 1/2in, width 12 1/4in*

\$10,000 - 15,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico; a copy of an appraisal sheet from the Gallery accompanies the lot



(two views)

27

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Pow-Wow Singers," bronze, edition 5/12, signed and stamped with the foundry mark. excluding base: height 8 1/2in, width 14 1/4

\$7,000 - 9,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot



28

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Buffalo Dancer," bronze, edition 1/15, signed and inscribed with foundry mark. excluding base: height 19in, width 8 5/8in

\$7,000 - 10,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot

(two views)



29 (two views)

29

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Spiritual Guard," bronze, edition 6/24, signed and impressed with foundry mark.
excluding base: height 14 5/8in, width 4 1/2in

\$6,000 - 8,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot

30

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "The Stalker," 1975, bronze, edition 6/24, signed and impressed with foundry mark.
excluding base: height 4 3/4in, width 9 1/2in

\$4,000 - 6,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot

Literature

W.J. Rushing, *Allan Houser: An American Master*, Harry N. Abrams, New York, NY, 2004, p. 109, another example illustrated

31

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Friendly Talk," bronze, edition 15/100, signed.
height 4in, width 2 3/4in

\$2,000 - 3,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot



30 (two views)



31 (two views)



32 (two views)



33 (two views)





34 (two views)



32

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "The Old One," bronze, edition 17/24, signed and stamped with foundry mark.
excluding base: height 4 3/8in, width 2 3/4in

\$2,000 - 3,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot

33

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Peyote Songs," 1977, bronze, edition 4/24, signed and stamped with foundry mark.
excluding base: height 9in, width 5 5/8

\$6,000 - 8,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot

Literature

W.J. Rushing, *Allan Houser: An American Master* 2004, Harry N. Abrams, Inc., New York, NY, p. 109, another example illustrated: "'Peyote Songs'... embodies ancient and modern manifestations of the visionary tradition in Native culture... the ecstatic singer/drummer of 'Peyote Songs' is a realistic genre figure, whose fluctuant, 'painterly' surface is the result of Houser's vigorous modeling of the wax before casting" (p. 129).

34

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Plains Drummer," bronze, edition 3/24, signed.
excluding base: height 10 1/8in, width 7 1/4in

\$5,000 - 8,000

Provenance

The artist, as represented by the Gallery Wall, Inc., Phoenix, Arizona, and Santa Fe, New Mexico, 1981, a copy of the invoice of which accompanies the lot

PROPERTY FROM VARIOUS OWNERS, LOTS 25-26

35

FRITZ SCHOLDER

Luiseño, (1937-2005), "Screaming Indian," 1970, oil on canvas, signed upper right, signed and dated verso.
height 68in, width 68in

\$40,000 - 60,000

Provenance

Acquired directly from the artist, thence by descent. According to family lore, "Screaming Indian" was purchased during a visit to Scholder's studio in Taos in 1970. Although the buyers were apparently unfamiliar with his work, they "...recognized great art when they saw it, and bought the picture while the canvas was still wet..." The painting has hung in the family home ever since.

Illustrated

Brody, J.J., *Indian Painters & White Patrons*, University of New Mexico Press, Albuquerque, NM, 1971, front cover and p.202, plate VIII

With its organic palette and the subject's contorted visage, "Screaming Indian" showcases the influence of Francis Bacon on Fritz Scholder's artwork at the time. See Lukavic, John P., Ph.D., et al, *Super Indian, Fritz Scholder 1967-1980*, 2015, Denver Art Museum and DelMonico/Prestel Publishing, New York, NY. Published in conjunction with the exhibition of the same name, the volume includes an essay by art collector Ken Logan, "A Collector's View, How the West Was (Really) Won: The 1970s Indian Paintings of Fritz Scholder", in which he observes:

"It should not be surprising that many of Scholder's Indians are obviously tortured creatures; distorted, monsterlike faces abound... No wonder Scholder cites Francis Bacon as one of his most important influence.

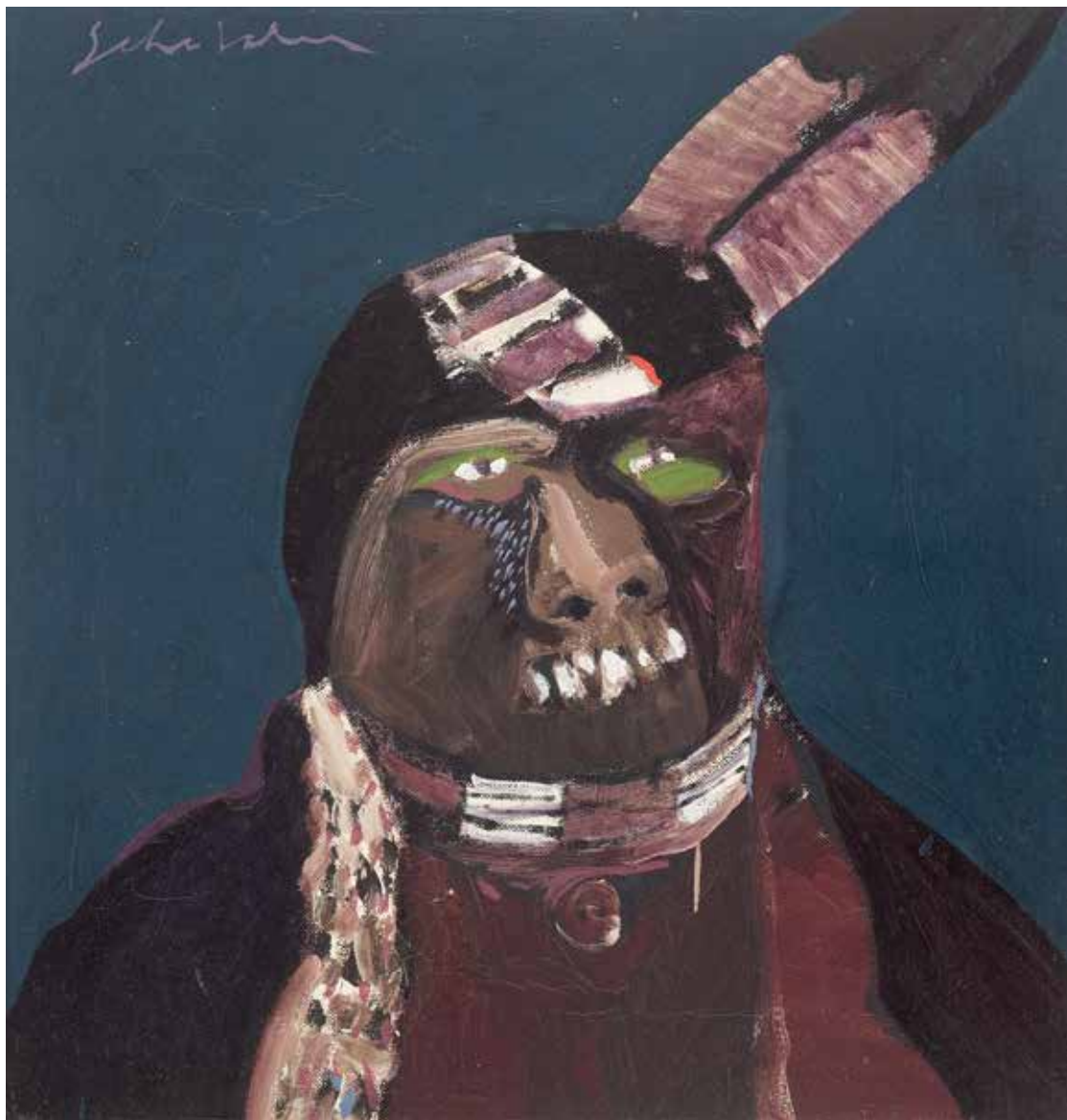
In fact, the screaming Indian in Scholder's 1969 painting *Indian in Car* seems to closely relate to Bacon's famous series of screaming popes. The anguish expressed in the Indian's face may reflect the prospect that the subject has no control over where he is "being driven"; his life is being controlled, for example, by the vagaries of white administrators with little concern over what is in his best interests.

In another painting from 1972, *Massacre in America: Wounded Knee*, the bloody corpses of the victims of the 1890 Wounded Knee massacre, which have been thrown into a snowy mass grave and look disturbingly inhuman, bear a grotesque similarity to the slab of meat that dominates Bacon's seminal work *Painting* (1946).

The important point is that while Scholder has appropriated aspects of Bacon's style, he has applied them to subject matter that clearly reflects his own unique, genuinely personal experience.

The Conceptual basis of Scholder's 1970s *Indian* series is completely original, and in fact revolutionary, in the sense that he has discarded the stereotypical stoic Indian portraiture that had dominated Western painting until that time. In effect, not only was Scholder heavily invested in the "multiculturalism" wave of the 1970s, he was one of the first artists to return to the figure - and more importantly, to use the portrait to explore issues of psychological identity." Ibid., pp.19-20





36

FRITZ SCHOLDER

Luiseño, (1937 - 2005), "Dark Indian #2," 1970, oil on linen, signed upper left, inscribed verso: Scholder - Santa Fe. height 18in, width 18in

\$5,000 - 8,000

Provenance

Elaine Horwitch Gallery, Scottsdale, AZ; retains gallery label verso



37



38

PROPERTY FROM THE ROYLE FREUND ASPEN COLLECTION

37

FRITZ SCHOLDER

Luiseño, (1937 - 2005), "Buffalo Dancer," circa 1970, from the "Indians Forever" suite, edition 52 of 75, lithograph on Arches paper, signed in pencil lower right.
paper size 30in x 22in

\$1,200 - 1,800

38

PAUL PLETKA

Santa Fe, New Mexico, (b. 1946), standing Crow warrior, watercolor and gouache on paper under glass, signed center right.
sight: height 9 3/4in, width 7in

\$1,200 - 1,800

Paul Pletka, while not a Native American artist, has been fascinated with Native North American cultures, costumes and artifacts since his early childhood. He does meticulous research on his subjects, prioritizing portraying his largely 19th century subjects as accurately as possible. Pletka has been quoted referring to himself as an "interpreter," working in a neo-surrealistic representative style.



39 (three views)



40 (two views)

**PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL,
LOTS 39-41**

39

FRANCISCO ZÚÑIGA

Costa Rican/Mexican, (1912-1992), "Standing Mother and Child", 1959, bronze with brown and green patina, numbered V, signed. excluding base: height 17 7/8in, width 6 7/8in

\$8,000 - 12,000

Literature

Reich, Sheldon and Zúñiga, Francisco, "Francisco Zúñiga, Sculptor: Conversations and Interpretations," University of Arizona Press, Tucson, AZ, 1981, p. 92, pl. 64, another example illustrated

While many may argue that Zúñiga's representations of mestiza women are romanticized (he often depicted them in heroic proportions, strong and stoic) Zúñiga never though himself romantic. Rather, he focused on the history of representation in Mexican and Latin American prehistoric art filtered through the lens of the "universal": "Rodin, Michelangelo, Maillol, and Moore are summits of universal culture... If I sometimes utilize their techniques... I do not execute a sculpture like Rodin's, or Moore's or Maillol's. There is a fundamental difference in the form... The idea of this form in my case has its roots in prehispanic and colonial art" (Ibid. p. 93).

Discussing the present piece in *Conversations and Interpretations*, Reich says: "Standing Mother With Child"... is lost in her own dream. Clutching her lower body is a small child who looks to her for protection and succor, but the woman seems almost unaware of him. The sculpture is imposing, the woman and child forming a large solid structure... There are abstractions, but they come through the generalizing of shapes rather than through experimentation with technique" (Ibid. p. 95).



40

ALLAN HOUSER

Chiricahua Apache, (1914-1994), untitled, depicting a crouching woman with head in hand, carved stone, signed. height 6 1/4in, width 10 3/4in

\$2,500 - 3,500



41 (two views)



41

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Abstract Family", 1992, bronze with iridescent patina, edition 18/20, stamped signature and foundry mark.

excluding stone base: height 11 3/4in, width 7 1/4in

\$2,000 - 3,000

PRIVATE COLLECTION, HOUSTON, TEXAS AND CARMEL, CALIFORNIA, LOTS 42-44

42

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Dawn," 1990, edition 6/10, signed and impressed with foundry mark near the base, raised on an integral pink granite base.

excluding base: height 18 3/4in, width 38in, depth 19 1/2in

\$10,000 - 15,000

Literature

W.J. Rushing, *Allan Houser: An American Master*, Harry N. Abrams, New York, NY, 2004, p. 149, another example illustrated

Rushing, in his discussion of Houser's sculptural "conversation" with fellow modernist sculptor Henry Moore points out that: "not only did Houser share with Moore a deep, abiding affinity for the theme of the mother and child and a tendency to treat the female form as a literal and metaphoric landscape of sensuality, but he also moved back and forth between representation and (semi-)abstraction... Reductive yet expansive, the abstract works are more open-ended, and yet they are every bit as poetic and emotive as his representational works of art. At times he used centrifugal forces in place of charging buffalo or thundering equestrians, but his abstract forms are often paradoxically dynamic and resolutely still" (p. 150).

Houser's "Dawn" echoes his many recumbent (mostly female) forms carved from stone, marble or cast in bronze. With "Dawn," the prominent absence of a figure beneath the hollow, fabric-like form illustrates the thin line Houser's works often walk between the physical reality and the imagined. Furthering the paradox, Houser has chosen to use a monumental, textured stone slab to serve as the work's base. This outsized naturalistic footprint lends a feeling of permanence to the organic, undulating form, and in turn, its suggested occupant.



42 (three views)



43 (three views)



44 (four views)

43

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "Zuni Water Maidens," 1990, bronze with dark brown patina, edition 1/18, signed and impressed with foundry mark. height 20 3/4in, width 9in

\$7,000 - 10,000

Literature

W.J. Rushing, *Allan Houser: An American Master*, Harry N. Abrams, New York, NY, 2004, p. 155, another example illustrated

Discussing Houser's related "Chrysalis" and "Zuni Watercarrier," each executed ten years prior to "Zuni Water Maidens," W.J. Rushing argues that these modernist vertical forms "[are] abstract and totemic enough to signal the universal work of women..." Quoting Houser: "Simplicity appeals to me in a land where the simple things are respected and appreciated. Simplicity is a way of life. I have tried to interpret what I feel lends itself to this area, but has a universal appeal" (p. 152).

44

ALLAN HOUSER

Chiricahua Apache, (1914-1994), "The Gathering," 1993, bronze with brown and verdigris patina, edition 7/30, signed. excluding base: height 10 3/4in, width 3 1/2in

\$2,500 - 3,500



(two views)

PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL

45

SHELDON HARVEY

Navajo, (b. 1978), three mixed media sculptures, Yei figures, 2007 and 2010, each signed verso.
the largest height 43in, width 14 1/2, depth 11 1/2in

\$1,000 - 1,500

A self-taught painter and sculptor, the majority of Sheldon Harvey's work is inspired by Diné folklore and religion. Harvey mixes elements and features found in traditional representations of Yei spirits with expressionism, cubism, and other modern and contemporary aesthetics. Alluding to the Navajo Creation Story, the wings and elongated bodies of these sculptures evoke the insect-like Air-Spirit Beings that inhabited the First World, "Nihodilhil."



PROPERTY OF VARIOUS OWNERS, LOTS 46-47

46

EMMI WHITEHORSE

Navajo, (b. 1957), "Earth Signs," three works, 7/85, mixed media on paper, mounted on canvas, each signed lower right. sizes 32in x 48in and 28in x 40in (2)

\$700 - 900

"Touch is all important to Emmi Whitehorse's unique style. She uses her hands to smear, caress, and fine-tune the dry washes of her grounds. The actual drawing process is equally intuitive... Viewers can choose -as we adjust our eyesight, our depth of field, to Whitehorse's intricate cyphers- whether to read these signs of nature as either very near ('myopic,' she calls it) or very far away. Either way, the tangles of marks amount to a secret cache, a secret code" (Lippard, Lucy R., "All the Way Home," 2006, essay for Whitehorse exhibition, Boulder Museum of Contemporary Art).



47 (two views)

47
CHRISTINE MCHORSE

Navajo, (b. 1948), a wide squat bowl with three lines of raised banding outlining the notched mouth; four raised crosses accent the shoulder, in brown and black glossy glaze.
height 9in, diameter 20 1/2in.

\$2,000 - 3,000

This vessel is representative of McHorse's earlier work, likely executed shortly before her major creative transition in the 1990s when she decided to focus exclusively on nearly matte or micaceous black pottery as sculpture rather than as functional vessels. The exceptionally thin walls of this particular bowl speak to the artist's influence by her mother-in-law, Lena Archuleta of Taos Pueblo, who taught her how to make traditional, elegant vessels from the area's micaceous clay.

PROPERTY FROM THE ESTATES OF SUSAN AND ELIOT BLACK, SCOTTSDALE, AZ, LOTS 48-49

48
TAMMY GARCIA

Santa Clara, (b. 1969), 1995, a large ovoid blackware pottery vase deeply carved with abstract parrots and geometric accents, with a micaceous undulating band about the neck.
height 17in, diameter 14in

\$10,000 - 15,000

Tammy Garcia comes from a long line of highly respected Santa Clara Pueblo potters, including her great-great grandmother Sara Fina Tafoya (1891-1980), and her grandmother Christina Naranjo (1891-1980). Her mother, Linda Cain, also a potter, taught Tammy to dig clay and create pots.

In Charles S. King's *Spoken Through Clay: Native Pottery of the Southwest*, Tammy describes her influences: "My mom and grandma would sell their work at the museum gift shops. While they were in the gift shop conducting business I got to wander around the museum. It was so inspiring to see in the museum's permanent collection a piece made by my great-great-grandmother Sara Fina and those by her daughter, Margaret Tafoya. I had never seen pots of that size. I can remember thinking, 'Someday I want to be a part of this.'... It's important for me to make these big pieces because they challenge my skills and knowledge of the clay. Large vessels are impressive, and they set you apart" (p. 223).



48 (four views)



49 (four views)



50 (two views)

49

TAMMY GARCIA

Santa Clara, (b. 1969), 1992, a baluster-form redware pottery vase deeply carved with abstract Avanyu water serpents and geometric accents, with hand-painted slip highlights in the low areas.
height 16in, diameter 9in

\$7,000 - 10,000

In Charles S. King's *Spoken Through Clay: Native Pottery of the Southwest*, Garcia talks about painting the low areas of her carved redware pieces to highlight her carved designs. "For me, I didn't paint the cream clay slip in the background very long on my pottery. It took a lot of time and layers and layers of slip. However, the end result was that the contrast of the white slip against the red polished surface set off the complexity of the designs (p. 224)." Garcia only used this method for about five years during the early 1990s.

**PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION,
LOTS 50-52**

50

NATHAN YOUNGBLOOD

Santa Clara Pueblo, (b. 1954), a squat redware pottery jar deeply carved about the shoulders with a geometric band.
height 5 7/8in, diameter 10in

\$2,500 - 3,500



(four views)

51

JODY FOLWELL

Santa Clara Pueblo, (b. 1942), an ovoid redware pottery vase with a slightly canted neck, decorated all-over with irregular bands of X-form shapes on a partially hachured ground overlaid with a striated-effect rubbed finish.

height 13 1/2in, width 10 1/4in

\$1,500 - 2,000

Jody Folwell is the daughter of potter Rose Naranjo (1915-2005), and has been celebrated for her ingenuity and creative experimentation throughout her career. As early as the 1970s, Folwell was adding visual depth to her vessels by layering carved textures and

occasionally painting her pieces with acrylics. In Charles S. King's *Spoken through Clay: The Eric S. Dobkin Collection* (Museum of New Mexico Press, Santa Fe, NM, 2017), Folwell briefly describes some of her thought processes and influences: "For the asymmetrical shape, I early on thought about how everything was so symmetrical in the Indian world. How far can I go to make a change? It was a little tiny change of not having everything so symmetrical. Once that became a part of Pueblo Tradition, I went on to something else... I started thinking about how one needed to do a repetition of a background so it brought everything together with a design on the outside. I started thinking about what would work as a repetitive kind of design... and I was looking at the huge cross that was right over the altar at one of the Catholic churches and I started playing around with that. All I did was turn it sideways, and then you have the X's" (p. 326).



(four views)

52

JODY FOLWELL

Santa Clara Pueblo, (b. 1942), a redware pottery vase, tapering form, decorated with standing figures and jumping coyotes on a hachured zigzag ground.

height 14 3/4in, diameter 9in

\$1,500 - 2,000



**PROPERTY FROM THE BARBARA ROGERS AND
H. WADE STINSON COLLECTION**

53

TONY DA

*San Ildefonso, (1940-2008), circa 1967-71, a black and sienna turquoise-inlaid and sgraffito pottery bear, with turquoise eyes, nostrils, and accents on each side, a carved lightning bolt encircling the body, and a stone spear blade fastened to the bear's back with strands of heishi and coral beads.
height 6 1/4in x length 9in*

\$15,000 - 20,000

Provenance

Per the collector's notes, purchased at the Gallup Inter-Tribal Indian Ceremonial August, 1971

Tony Da, grandson of master San Ildefonso potter Maria Martinez and son of Popovi Da, showed an early proficiency with clay under his grandmother's tutelage. In his late 20s, Da's innovative methods, combined with his use of traditional Mimbres motifs, led him quickly into popularity, with his signature figurative bears becoming his most easily recognized pieces. The earlier bears were always executed in polished black "gunmetal." Da experimented with double-firing to get the black and sienna coloration seen in the present example, but found the method too volatile, finally settling on a blowtorch to burn away the oxidation and create sienna bands, spots, or rims (King, Charles S. and Spivey, Richard L., *The Life and Art of Tony Da*, Rio Nuevo Publishers, Tucson, AZ, 2011 p. 44-51.



(two views)

PROPERTY OF RICHARD ROSENBERG, WINNETKA, IL

54

PRESTON MONONGYE

Mission/Hopi, (1927-1987), wide silver cuff decorated with Avanyu and a turtle inlaid with various materials including jet, shell, turquoise and coral, centered between two turquoise and one coral channel-set band.

inner circumference 6 3/4in, gap 1 3/8in, width 2 1/8in

\$4,000 - 6,000

55

PRESTON MONONGYE

Mission/Hopi, (1927-1987), tufa-cast silver cuff set with rows of turquoise and coral, with channeled terminals.

inner circumference 6 3/4 in, gap 1 1/4in, width 1 1/4in

\$2,500 - 3,500

56

PRESTON MONONGYE

Mission/Hopi, (1927-1987), tufa-cast silver cuff with an open channel over an inset band of turquoise and coral bars.

internal circumference 6in, gap 1 1/4in, width 5/8in

\$1,500 - 2,000



54

55

56



(alternative views)



(reverse view)



PROPERTY OF ANOTHER OWNER

57

CHARLES LOLOMA

Hopi, (1921-1999), comprising a tufa-cast silver pendant with banded zigzag design, the artist's iconic signature an integral part of the concave interior; along with an unmarked pair of similarly conceived earrings and another solitary example, of hammered silver with chisel-work decoration.

length of pendant 4 3/8in, length of each earring 1 1/2in

\$3,000 - 5,000

Provenance

Purchased directly from the artist by Charlotte Eldridge, an early Phoenix television personality, thence by descent. Writing, narrating and directing the "Arizona Highways with Charlotte Eldridge" program for KPHO-TV in the early 1950s, Ms. Eldridge would frequently focus on the art, culture and histories of Southwestern Native peoples.

See Struever, Martha Hopkins, *Loloma - Beauty Is His Name*, Wheelright Museum of the American Indian, Santa Fe, NM, 2004 for a nearly identical pendant, pictured in a series of fashion photographs taken circa 1956 by Stuart Weiner, p.13, fig. 13., and a similar example in the collection of the California Academy of Sciences, p.53, fig. 23. Struever notes that "For some of his earliest tufa-cast silver, Loloma carved his signature into one side of the mold, which made it stand out in relief on the finished piece. He apparently signed this way for only a brief period of time." *Ibid.* p.198



PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION

58

CHARLES LOLOMA

Hopi, (1921-1999), circa 1985, an 18K gold necklace designed with links joining bezel-set trapezoidal, rounded triangular, and oblong turquoise, coral and charoite stones.

length 8 1/2in

\$10,000 - 15,000

Illustrated

Streuver, Martha Hopkins, *Loloma*, Wheelright Museum of the American Indian, Santa Fe, NM, 2005, p. 172, fig. 221

**PROPERTY FROM THE BARBARA ROGERS AND H. WADE
STINSON COLLECTION**

59

CHARLES LOLOMA

Hopi, (1921-1991), a 14K gold bracelet, of slightly tapering form set with a banded mosaic of turquoise, ironwood, lapis lazuli, coral and malachite.

inner circumference 6in, 1in gap, width 1in

\$15,000 - 20,000

Provenance

Per the collector's notes, purchased directly from the artist at his studio near Hotevilla, Arizona in May, 1974

60

CHARLES LOLOMA

Hopi, (1921-1999), the silver cuff designed with a tapering inlaid mosaic of turquoise, lapis lazuli, coral, ironwood and silver spacers.

interior circumference 6 1/2in, 1in gap, width 5/8in

\$6,000 - 8,000

Provenance

Per the collector's notes, purchased at Santa Fe East, August, 1983

61

CHARLES LOLOMA

Hopi, (1921-1999), a silver ring designed with a tapering inlaid mosaic of turquoise, ironwood, coral, lapis lazuli, malachite and silver spacers.

size 8 1/2, width 5/8in

\$2,500 - 3,500



59



60



61



(alternative views)



PROPERTY OF VARIOUS OWNERS

62

EVELI SABATIE

*Algerian/Moroccan, (b. 1940), a silver ring, designed with a free-form bezel-set turquoise stone over three turquoise-inlaid bands, on a wide shank.
ring size 7*

\$1,500 - 2,000

Working and living on Hopi from 1968 to 1972, Eveli Sabatie was one of only two apprentices of Charles Loloma, the other being his niece, Verma Nequatewa.

63

RON BEDONIE

*Navajo, (b. 1967), a sterling silver cuff centering an oblong turquoise cabochon within a radiating surround, with flaring terminals.
interior circumference 6 1/2in, width 2in*

\$3,000 - 5,000

64

VERNON HASKIE

*Navajo, (b. 1968), a sterling silver, coral, turquoise, lapis lazuli, and sugillite-inlaid cuff, circa 2010.
inner circumference 6in, width 1in*

\$3,000 - 5,000

65

VERNON HASKIE

*Navajo, (b. 1968), an abstract figural bolo tie, sterling silver and coral, circa 2010.
overall length 26 1/2in, bolo length 3 7/8in*

\$4,000 - 6,000



(alternative views)



62



64



63



65





66



67



68



69



**PROPERTY FROM A PRIVATE SAN FRANCISCO COLLECTION,
LOTS 66-73**

66

MIKE BIRD-ROMERO

San Juan Pueblo, (b. 1946), two jewelry items, comprising a wide fluted cuff bracelet centering three bezel-set red/orange glass "stones" and a 20-strand turquoise bead necklace suspending a silver knifewing figure set with two coral cabochons.

bracelet: inner circumference 6in, 1 1/4in gap, width 2in; necklace: length 12 1/2in

\$1,200 - 1,800

67

A VICTOR COOCHWYTEWA BELT BUCKLE AND BRACELET

Hopi, (1922-2011), each of silver overlay, the buckle depicting a bear in a landscape; the bracelet with hunters and a herd of deer.

bracelet: inner circumference 5 7/8in, 7/8in gap, width 5/8in; buckle: height 2 1/4in, width 3 1/4in

\$1,000 - 1,500

68

NORBERT PESHLAKAI

Navajo, (b. 1953), two silver cuffs, the first designed with a small circular coral cabochon centered by concentric starburst-motif bands, the second with vertical gold-tone squiggles applied over a textured ground.

each inner circumference 6 1/2in, the first: 1 1/2in gap; the second: 1 3/8in

\$800 - 1,200

69

GAIL BIRD & YAZZIE JOHNSON

Santo Domingo/Laguna, (b. 1949) & Navajo, (b. 1946), Five silver bracelets, including two wide sterling silver cuffs, one with uniform channeling and the other with five bands of stamped half-moons; and three squared bangles, each adorned with irregular channeling and bezel-set with a single amethyst or coral stone.

inner circumferences 7 1/4in - 6 1/4in, widths 1 1/2in - 3/8in

\$1,200 - 1,800

70

GAIL BIRD & YAZZIE JOHNSON

Santo Domingo/Laguna, (b. 1949) & Navajo, (b. 1946), pin/pendant with a bezel-set coral cabochon above a tapering triangular-carved onyx stone set in textured and polished 18K gold.
length 4 1/4in, width 7/8in

\$1,500 - 2,000

The onyx possibly carved by German lapidary artist Dieter Lorenz, with whom Gail Bird and Yazzie Johnson began working in the early 1990s. See Diana F. Pardue's *Shared Images: The Innovative Jewelry of Yazzie Johnson & Gail Bird*, Museum of New Mexico Press, Santa Fe, NM, 2007, p. 79, pl. 51 for a similarly designed earring.

71

THREE NAVAJO OR PUEBLO NECKLACES

The first by Boyd Tsosie, Navajo (b. 1954), a five-strand heihí, gold-tone, turquoise and coral bead necklace suspending a gold-tone stone-inlaid pendant; the second and third each by an unidentified maker, of coral, lapis lazuli, turquoise, and 14K gold.
lengths 10 1/4in - 9in

\$800 - 1,200

72

LARRY GOLSH

Pala Mission/Cherokee, (b. 1942), a fetish necklace, five strands strung with heishi beads and birds, frogs, foxes, bears and turtles in coral and a handful of other stones, with 18K gold terminals.
length 14 1/2in

\$800 - 1,200

73

LIZ WALLACE

Navajo/Washoe/Maidu, (b. 1975), a pair of 18K gold and gem turquoise rounded triangular earrings.
each height 1 1/4, width 1in

\$800 - 1,200

PROPERTY OF ANOTHER OWNER

74

HARVEY BEGAY

Navajo, (1939-2009), including a bracelet and a pair of earrings, each 14k yellow gold, the bracelet of textured gold segments set with six diamond-shaped turquoise cabochons; the earrings each set with turquoise and coral.
bracelet length 7 3/4in; earrings length 1in

\$2,000 - 3,000

Provenance

The bracelet commissioned and purchased directly from the artist in the late 1990s



70



73



71



72



74





PROPERTY FROM THE BARBARA ROGERS AND H. WADE STINSON COLLECTION

75

CLARENCE LEE

Navajo, (b. 1952), a sterling silver "Storyteller" belt, with a rectangular buckle and nine conforming conchas, designed as a continuous frieze depicting figures chopping wood, cooking, weaving, herding sheep, etc.

each concha: height 1 1/2in, width 3in; overall: length 55in

\$2,500 - 3,500

Provenance

Per the collector's notes, purchased directly from the artist in Santa Fe, August 1981, where the belt was awarded Best in Show (likely SWAIA)



76



77



78

76

LEE YAZZIE

Navajo, (b. 1946), a silver ring centering a turquoise cabochon surrounded by four applied silver balls and four smaller bezel-set cabochons, each side of the shank with stamped leaves in triplicate. size 8 1/2, width 7/8in

\$1,000 - 1,500

Provenance

Per the collector's notes, purchased directly from the artist at SWAIA, Santa Fe, NM, August 1975

Lee Yazzie is deliberate and exacting with every piece of jewelry he designs; his perfectionism means that his production time is much longer than that of other artists, making his work relatively difficult to find. In Lois Sherr Dubin's *Glittering World: Navajo Jewelry of the Yazzie Family* (Smithsonian Institution, Washington DC, 2014), she describes how the artist thinks of his rings as "miniature bracelets": "His sense of space is brilliantly demonstrated in his rings... On these tiny canvases, he displays the essence of his artistry with a density of designs and integrated details that most jewelers cannot achieve on a larger buckle or pendant" (p. 129). Yazzie uses precise measurements to determine stone placement and size, working from the center of a piece outward, and will often delay working on commissions until the perfect stones are found (Ibid. 130). The two examples offered in this catalogue illustrate Yazzie's technical mastery, each featuring beautifully cut, high quality turquoise cabochons in perfectly symmetrical placement.

77

LEE YAZZIE

Navajo, (b. 1946), a silver ring designed with three oblong turquoise cabochons separated by four applied silver balls, the shank stamped with eight serrated chevrons. size 8 1/2, width 5/8in

\$1,000 - 1,500

Provenance

Per the collector's notes, purchased directly from the artist at SWAIA, Santa Fe, NM, August 1975

78

JULIAN LOVATO

Santo Domingo, (b. 1922), a slightly tapering sterling silver bracelet designed with nine bezel-set turquoise flanked by applied silver buttons, the terminals each with three additional applied buttons. interior circumference 6 1/2in, 1 1/8in gap, width 5/8in

\$2,000 - 3,000

Provenance

Per the collector's notes, purchased directly from the artist at SWAIA, Santa Fe, NM, August 1983

END OF SALE

Bonhams

AUCTIONEERS SINCE 1793



Consignments Invited

Native American Art

Los Angeles | December 16, 2019

**CLOSING DATE
FOR CONSIGNMENTS**
October 16, 2019

INQUIRIES
+1 (415) 503 3393
ingmars.lindbergs@bonhams.com
[bonhams.com/nativeamericanart](https://www.bonhams.com/nativeamericanart)

**A CHEYENNE DOUBLE-SIDED
LEDGER DRAWING**
3 7/8in x 7 3/8in

Bonhams

AUCTIONEERS SINCE 1793



Prints & Multiples

Los Angeles | October 15, 2019 | 10am

PREVIEW

October 11-14, 2019

INQUIRIES

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+1 (415) 503 3259

prints.us@bonhams.com

bonhams.com/prints

ANDY WARHOL (1928-1987)

Marilyn Monroe (F. & S. II.26), 1967

Screenprint in colors

\$60,000 - 80,000

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and /or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for

any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial

Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

Conditions of sale - Continued

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed

by and construed and enforced in accordance with the laws of the State of California. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request thereof; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon

Conditions of sale - Continued

by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

Buyer's guide

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (323) 850 7500.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

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Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
Fax +1 (323) 850 6090
bids.us@bonhams.com

Bonhams

Sale title: Traditional/Individual: Modern Native American Art		Sale date: September 16, 2019
Sale no. 25630		Sale venue: Los Angeles
General Bid Increments:		
\$10 - 200by 10s	\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s	\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s	\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s	\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s	above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s	The auctioneer has discretion to split any bid at any time.	
Customer Number		Title
First Name		Last Name
Company name (to be invoiced if applicable)		
Address		
City		County / State
Post / Zip code		Country
Telephone mobile		Telephone daytime
Telephone evening		Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.		
E-mail (in capitals) _____		
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.		
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.		

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____



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Los Angeles, California 90046

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