



Four Winds Gallery

COLLECTORS AMERICAN INDIAN ART SINCE 1981



CELEBRATING 25 YEARS OF TRADING

- Large collection of hand carved animal 'fetishes', good luck / protection talisman, by renowned Zuni artists - individual carvings and fetish necklaces
- Rare collection of historic graphics by George Catlin and Charles Bird King
- Fine collection of early original photogravures by Edward S Curtis, late 1800s - early 1900s
- Recently released coffee table book, 'Arctic Transformations', on the fine Arctic jewellery by Denise and Samuel Wallace
- Collection of sculptures - world-renowned bronze sculptor the late Allan Houser (Chiricahua Apache) and Jemez Pueblo sculptor Cliff Fragua
- Extensive collection of historic and contemporary silver conch belts
- Native American figures hand whittled in cottonwood by Jorge Lovato
- Circa 1890s Ojibway snow shoes - ashwood and gutting
- Collection of old Pawn - pre 1940s Navajo and Zuni jewellery
- Collection of contemporary Native American jewellery by leading artists - Mike Bird, Liz Wallace, McKee Platero, Charlene Reano, Jovanna Poblano, NaNa Ping

SHOP 11 BAY VILLAGE, 28 CROSS ST, DOUBLE BAY 2028
02 9328 7951 • OPEN 7 DAYS • www.fourwindsgallery.com.au



pieces, perhaps as a result of the increasing Japanese influence on American culture. Japanese society has a long tradition of admiring and collecting small precious carvings to ornament carrying boxes and small carving set up within the home for aesthetic contemplation.

Native American art has enjoyed a growth in international appreciation beginning in the early 1970s with the influential exhibition and accompanying publication, *Two Hundred Years of American Indian Art*, written by Norman Feder in collaboration with the Whitney Museum of American Art. This exhibition reintroduced Native American arts to the New York City art market and both collecting and prices took off.

Nonetheless, fetish carving did not become popular until the 1980s and Los Angeles and the media industry were catalysts for

subsequent interest in fetishes. Rather than collecting Indian art that would appreciate, buyers began to buy Indian art that had spiritual power.

It can be argued that the duality of appreciation of fetishes as objects of art and as objects of medicine has fuelled their popularity. It is not unusual for the individual who started purchasing fetishes because of their medicinal qualities to buy them later as works of art ■

FOUR WINDS GALLERY
02 9328 7951