

BUFFALO BILL - 4TH OF JULY

JAMES BAMA

For James Bama, moving to Wyoming from New York City proved to be, perhaps, one of the finest career choices he ever made. "I paint people," says Jim. "When I first moved out here, folks were still alive that lived here before Wyoming was even a state. The frontier was still alive. I would go to pow-wows, rodeos, the reservations and even rendezvous to seek these people out. No one was focusing then on painting real people as I did."

Buffalo Bill is obviously a larger than life figure in Cody, WY and this painting is the result of re-enactor Charlie Evans from North Platte, NE appearing in a 4th of July parade. "Charlie was coming down the street and there was a group of children in front of me. He had stopped to say, "Hello," to them and they were just thrilled. The original Buffalo Bill probably did the exact thing on the same street 100 years before."

Fine Art Giclée Canvas:
limited to 75 s/n. 18" w x 18" h.
\$475 unframed

Framed \$ _____

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CROW INDIAN WITH PEACE PIPE

JAMES BAMA

James Bama met Henry Bright Wings during a medicine ceremony performed in the tepee of a Crow medicine man in Wyola, Montana. He was then 68. Bama liked his classic face, which he thought would have been appropriate on a buffalo nickel. When Bright Wings visited Old Trail Town in Cody, Wyoming several years later, Bama dressed him in historical costume including a pre-1900 headdress and a very old buffalo robe from the Old Trail Town Museum in Cody.

In earlier times the right to wear a headdress had to be earned, usually in battle. Today even women and children sometimes wear a showy nontraditional war bonnet for pow-wow dance parades and celebrations.

During the Indian Wars of the post-Civil War years, Bright Wings' people, the Crows, frequently allied themselves with the military against such traditional enemies as the Sioux and the Cheyenne.

Fine Art Giclée Canvas:
limited to 75 s/n. 21" w x 17" h.
\$595 unframed

Framed \$ _____

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1880s STILL LIFE OF SADDLE AND RIFLE

JAMES BAMA

After the painfully slow and tedious detail that went into creating this work, artist James Bama swore he'd "never paint grass again." The objects in the scene could have been found in the back of a pioneer wagon traveling across the dusty plains in the nineteenth century. The saddle shown is of the 1880s high-cantle style, the blanket is Indian-style and the rifle is a Winchester model 1886.

Fine Art SmallWorks™ Giclée Canvas:

limited to 75 s/n. 16"w x 9"h.

\$295 unframed

Framed \$ _____

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HERITAGE

JAMES BAMA

Although Lloyd Chavez is a Mountain Ute, he poses here with traditional Shoshone Indian accoutrements. Artist James Bama found him to be a particularly striking model and painted him four times over the years, here with a sparrow hawk tied in his hair, a seashell necklace draped across his neck and a deerskin quiver slung across his back.

The animal hide stretched behind Chavez is covered in paintings depicting Indian dances, a buffalo hunt and a captured American flag. In the absence of a written language, such paintings recorded events in the life of an individual or family. Sometimes the paintings were done in calendar style, visually recounting the highlights of each passing year. The paintings often decorated a warrior's tepee, so that all who passed could recognize the great deeds of the warrior within.

Fine Art Anniversary Edition Giclée Canvas:
edition not to exceed 100 s/n. 20" w x 20" h.
\$695 unframed

Framed \$ _____

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POW-WOW SINGER

JAMES BAMA

Pow-wow participants pride themselves on the finest of regalia, particularly for the dances and parades. In their workday lives, the participants may be clerks in a supermarket or gas station attendants. For one day each year, however, they are resplendent in buckskin and beadwork, in bright feathers and blankets more colorful than were known by the ancestors they revere and whose image they set out to create. This evocative piece follows on the heels of Bama's wildly successful *Pow-Wow Dancer*, which is Sold Out at Publisher.

Fine Art SmallWorks™ Giclée Canvas:

limited to 75 s/n. 11"w x 11"h.

\$245 unframed

Framed \$ _____

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THE PAWNEE

JAMES BAMA

James Bama has derived a great deal of joy from the friendships he has developed with many of the Native American subjects of his portraits. Years ago, he discovered that on a personal level, they are often very different from the confrontational image they often project. For example, Wes Studi, a full-blooded Cherokee, established an impressive screen-acting career with his intense portrayals of a Pawnee war-party leader in *Dances with Wolves* and as the vengeful Magua in *The Last of the Mohicans*, yet Bama found him genial and obliging. During their visits to the Bama home, Studi and his children often spent happy hours playing basketball with the artist and his son. The cultural gap was bridged as two fathers enjoyed time with their children.

Fine Art Giclée Canvas:

limited to 125 s/n. 19"w x 15"h.

\$545 unframed

Framed \$ _____

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BUFFALO IN STORM

JAMES BAMA

Ask James Bama why he went into Western art and he will tell you quite plainly: he didn't. "Norman Rockwell lived in New England and so he painted small town scenes and harbors. I happen to live out West, so I paint the Indians, ranchers and landscapes I see." Bama's portraits of today's denizens of the West are thoroughly modern, but their occupations, dress and spirit echo those of their predecessors centuries ago.

More than any other animal, the buffalo embodies the rugged tenacity required to survive on the frontier. The day Bama encountered this buffalo, the snow was fourteen inches thick and the animal's coat and hooves were crusted with ice, but still the animal ventured on. This evocative winter scene follows in the footsteps of the immensely successful *Chuck Wagon in the Snow*, *Old Saddle in the Snow*, and *Old Sod House*.

Fine Art Giclée Canvas:

limited to 100 s/n. 25" w x 14" h.

\$495 unframed

Framed \$ _____

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YOUNG INDIAN DANCER

JAMES BAMA

This boy is one of four Arapaho brothers who danced at a festival. From the badges on his shirt (hand-made from snapshots of his family) to the unique markings on his face, the young dancer is a perfect example of Native American youth today. *Young Indian Dancer* is a natural partner to *Indian Boy at Crow Fair*, Bama's last SmallWorks, which featured another of the four dancing brothers.

Fine Art SmallWorks™ Giclée Canvas:

limited to 75 s/n. 29"w x 12"h.

\$245 unframed

Framed \$ _____

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POW-WOW DANCER

JAMES BAMA

“This pow-wow dancer and his wife were hired to dance on Native American Day at the Buffalo Bill Historical Center in Cody, Wyoming. The museum staff told me about this great-looking guy. He agreed to pose for me and I photographed him right in front of the museum.”

James Bama’s modern realism approaches the larger-than-life romance of the West from a new angle. The subjects of his portraits are real people, doing real work, with the history of generations past written in their faces and the surrounding landscapes.

Fine Art Giclée Canvas:

limited to 100 s/n. 15" w x 25" h. \$695 unframed

Framed \$ _____

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HEADING FOR THE HIGH GROUND

JAMES BAMA

To create the scene that would become *Heading for the High Ground*, artist James Bama called upon his friend Jim Williams. Williams, says Bama, is a “real modern-day mountain man. He used to trap and he lived in the Southwest in a cave. He had an old-fashioned porcelain bathtub and all that you would expect. He’s a terrific guy.” With Williams signed on to model for the painting, they traveled to nearby Rimrock Dude Ranch to borrow a horse for the day.

James Bama’s portraits of the denizens of the Southwest are renowned for their touching combination of Old West valor and modern reality. With *Heading for the High Ground*, Bama hearkens back to both a legendary time and a time that could have been only yesterday.

Fine Art Giclée Canvas:

limited to 100 s/n. 24" w x 18" h. \$745

Framed \$ _____

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Fine Art SmallWorks™ Giclée Canvas:
limited to 75 s/n. 9"w x 12"h. \$245 unframed

Framed \$ _____

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INDIAN BOY AT CROW FAIR

JAMES BAMA

Crow Fair, held every summer, comprises the largest annual gathering of North American Indians. It lasts for five days and is attended by some ten thousand Indians who set up a thousand tepees. There are parades, rodeo events and horseracing. Drumming and dancing continue far into the early morning hours.

This boy was one of four Arapaho brothers from the Wind River reservation who danced at the fair. His distinctive costume and face paint represent his personal creativity and individual style.

Fine Art SmallWorks™ Giclée Canvas:
limited to 75 s/n. 9"w x 13"h. \$245 unframed

Framed \$ _____

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CONTEMPORARY SIOUX INDIAN

JAMES BAMA

The distinctive portraits of James Bama have earned him the respect of art collectors and critics worldwide. The focus of *Contemporary Sioux Indian* is Oglala Sioux Wendy Irving. His necklace, ribbon shirt and braids wrapped in otter skin indicate that he clings to the traditions of his people, yet finds himself caught between two worlds. To give the painting a contemporary flavor Bama placed him against a peeling wall that warns, "No Parking, Violators, Towed Away," suggesting that the Indian does not fit in the white man's affluent neighborhood.

"These are sophisticated young Indians, very aware of what is going on," says Bama. "They are not about to sit back passively and endure injustices. They seem limited in what they can do other than become educated and find a niche in the white man's world where their old ways have been accorded little or no place."

Fine Art Anniversary Giclée Canvas:

limited to 75 s/n. 30"w x 20"h.

\$950 unframed

Framed \$ _____

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WAITING FOR THE GRAND ENTRY

JAMES BAMA

Every rodeo performance begins with a grand entry, contestants and other riders follow the flag bearers in a serpentine course across the arena. Bama painted Kenny Claybaugh as he appeared waiting for the grand entry at a junior rodeo in Cody. He was struck by the colorful combination of the yellow slicker, the American flag and the dark glasses. Later he found Claybaugh in Wyoming, and discovered that he is regarded as one of the sport's top pickup men. It is the pickup man's duty to rescue a rider from a pitching bronc after the required seconds have elapsed and the horn is blown to signal a completed ride. It is a highly responsible task demanding skill and nerve. A misstep can result in a rider's falling and perhaps being trampled. The pickup horse must also be well trained so that it does not fear moving in close to the bronc's flying hoofs and does not shy away as pickup man and bronc rider reach for one another.

Fine Art Giclée Canvas:

limited to 150 s/n. 18"w x 23"h. \$850 unframed

Framed \$ _____

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BUCK NORRIS—CROSSED SABRES RANCH

JAMES BAMA

“Wyoming, the cowboy state, conjures images of wide open spaces, cattle ranches, wild mustangs and rugged men in boots and Stetsons,” says artist James Bama. “I had known Buck Norris for many years, he was a strong, quiet man who worked with his parents, owners of the oldest ranch on the North Fork of the Shoshone River west of Cody. The day I finally visited this cowboy and trapper to use him as a model, it had snowed three feet. With the snow filling up the corral around him, he carried the tools of his trade: a leather saddle fitted with saddle bags, fringe-decorated bridle, coiled lariat and silver-dollar size spurs. These, the clothes on his back, and, of course, his horse, were sometimes the only possessions a cowboy of the Old West owned.”

Fine Art Anniversary Giclée Canvas:
limited to 150 s/n. 20" w x 20" h. \$795

Framed \$ _____

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YOUNG PLAINS INDIAN

JAMES BAMA

“I saw this young man in the grand entry at a Crow Fair and photographed him during a moment when the parade halted,” Bama explains of *Young Plains Indian*. “I was struck by the symbolism of the wings tied across the brave’s back, making him look like a messenger of death with the feather in his hair crossing the wings as a counterpoint. The combination of outfit with dramatic attitude was a happy accident, as most Indians today don’t have quite the look of those photographed around the turn of the twentieth century. But this brave could have been living in 1879. It is something you could never get in a pose—the look in his eye was positively mesmerizing.”

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Anniversary Fine Art Giclée Canvas:
limited to 150 s/n. 24"w x 24"h. \$950 unframed

Framed \$ _____

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BITTIN' UP—RIMROCK RANCH

JAMES BAMA

At Wyoming's Rimrock Ranch, cowboys and their horses look much the way they did in the Wild West of Laramie and Cheyenne. Scouting for portrait models, artist James Bama first met ranch hand Greg Laughen in the summer, when the young man's hat, shirt and jeans were still crisp and new. At the time, Bama offered to take his picture, but the cowboy didn't feel right—he thought he looked too much like a city slicker. By December, Laughen's clothes were broken in enough that he felt ready to be photographed. He was teaching a young buckskin its first lessons in responding to the rein. Shortly, he would lead the horse by its makeshift rope bridle into the corral to prepare him for "bittin' up," taking the bit without rearing its head. Patiently, the ranch hand has taught the buckskin to take the saddle and to keep calm when men approach. Now his student is ready for a new lesson in horse sense.

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Anniversary Fine Art Giclée Canvas:

Limited to 150 s/n. 20"w x 20"h. \$695 unframed

Framed \$ _____

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