

marketInsight • culture • affairs • reviews • legalFront • interviews • objects • ads

MarketINSIGHT

BULLETIN ARTS PREMIERS – NEUVIÈME MOIS PARCOURS DES MONDES – NEUVIÈME ANNEE

PARIS — September 2010

The global tribal art market has improved substantially from 2009 with solid auction results from Sotheby's May New York sale (\$12 Million) as well as the Paris sale in June (€ 6.8 Million). At the same time the US tribal art market gained ground after the success of the first annual Madison Avenue Promenade in New York in May and the creation of the Art Tribal Newsletter in January 2010. Also worth noting was the sale of a Middle Period Benin Head by Entwistle to the Museum of Fine Arts in Houston. This shows that institutions are again ready and willing to pay hundreds of thousands of dollars if not millions for great tribal art acquisitions.

In June after an economic downturn in Europe the normally busy Brussels Bruneaf event suffered a loss in attendance. Dealers

were quick to blame the rainy weather, or the Greek economic crisis for the lack of business in Brussels. Many believe however, that there were too many other activities such as the Sotheby's, Christies and Monbrison sales going on at the same time in Paris.

It is now September and once again we shift our attention to the ninth annual, "Parcours des Mondes" in Paris France. Paris, where tribal art first attracted the avant-garde milieu, has served as the centre of the tribal market, particularly for the art of West African nations such as Mali and Ivory Coast which were once French colonies. Since 2001 the success of the annual Parcours des Mondes tribal art fair has dominated the international scene.

This event is now in it's ninth consecutive year and each year it gets more grande. Past honorary presidents have included: Jean Paul Barbier-Mueller, Jacques Chirac, and this year welcomes the Sheik Saoud Al Thani.

Stay tuned for next month's issue with full coverage of Parcours des Mondes and expect to see Tribal Art Newsletter at all of the major Tribal art events internationally including;

- September — Tribal Perspectives, London, UK
- October — Tribal Art Fair Amsterdam
- November — Los Angeles Asian and Tribal Arts Show, Santa Monica, California.

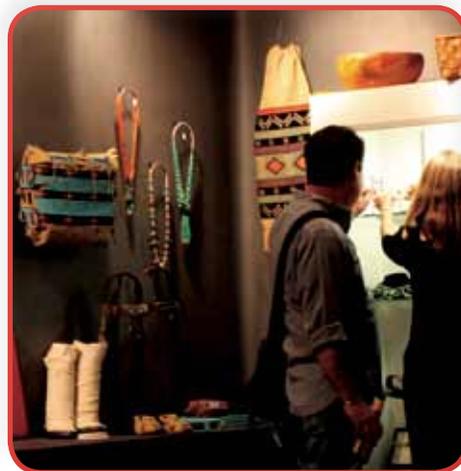
THIS MONTH / CE MOIS



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**ShowREVIEWS
Santa Fe, NM**
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ARMAN

22 SEPTEMBER 2010 - 10 JANUARY 2011

ARMAN



**Centre
Pompidou**

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TRIBAL INFLUENCE ON PICASSO AND SCHOOL OF PARIS

BY DAVID CASSERA



After a recent trip to the Metropolitan Museum of Art's Picasso exhibition I decided to revisit the cultural influences primitive cultures had on the modern art avant garde.

The historic 1984 exhibition "Primitivism in the 20th Century. Affinity of the Tribal and Modern" at the Museum of Modern Art in New York City, is considered one of the most important exhibitions of the 20th Century. Culturally it was a monumental success not only because of the massive amount of non-European works assembled but also because of the controversy it spawned.

"Affinity of the Tribal and Modern" was an idea based on William Rubin's identification of the shared characteristics of African and Oceanic works of art and a series of works by Picasso. It was determined that Kota reliquary figures from Gabon, which were brought to the Musee de l'Homme in the 1880's could have been a source of Picasso's inspiration.

An important event recorded by the American expat writer Gertrude Stein in the Autobiography of Alice B. Toklas (1913), mentions how Matisse purchased a small African sculpture known as a Vili figure (Democratic Republic of Congo), at a curio shop on his way to visit her home in 1907. Matisse showed the figure to Picasso who admitted that it later led to various visits to the African collections at the Trocadéro beginning in June 1907. The African sculptures, he said, had helped him to

understand his purpose as a painter, which was not to entertain with decorative images, but to mediate between perceived reality and the creativity of the human mind—to be freed, or "exorcised," from fear of the unknown by giving form to it.

As a result of his introduction to primitive art, Picasso began thinking, taking a more sculptural approach to his painting, resulting in strong, animalistic images (example pictured left).

In 1907 Picasso painted *Les Femmes d'Alger* which features five nude women, two of them wearing what obviously appear to be African style masks. Picasso also completed a portrait of Gertrude Stein, repainting the face many times ultimately ending his rose period resulting in a hard, masklike style reminiscent of the archaic sculptures from his Iberian homeland.



Matisse who also frequented the African display at the Trocadéro museum visited North Africa in 1906. When he returned, he painted two versions of *The Young Sailor* in which one version featured naturalistically contoured facial features, while the second was clearly a more rigid abstract appearance similar to that of a mask.

Some consider these events the birth of Cubism and a defining role in the course of modern art throughout the Twentieth century, thus questioning the very basis of European modernism and its existence without African and Oceanic influences.

During the Cubist period, Picasso continued to incorporate mask-faced figures with fragmented geometric shapes, featured in works such as *Bust of a Man* 1908,



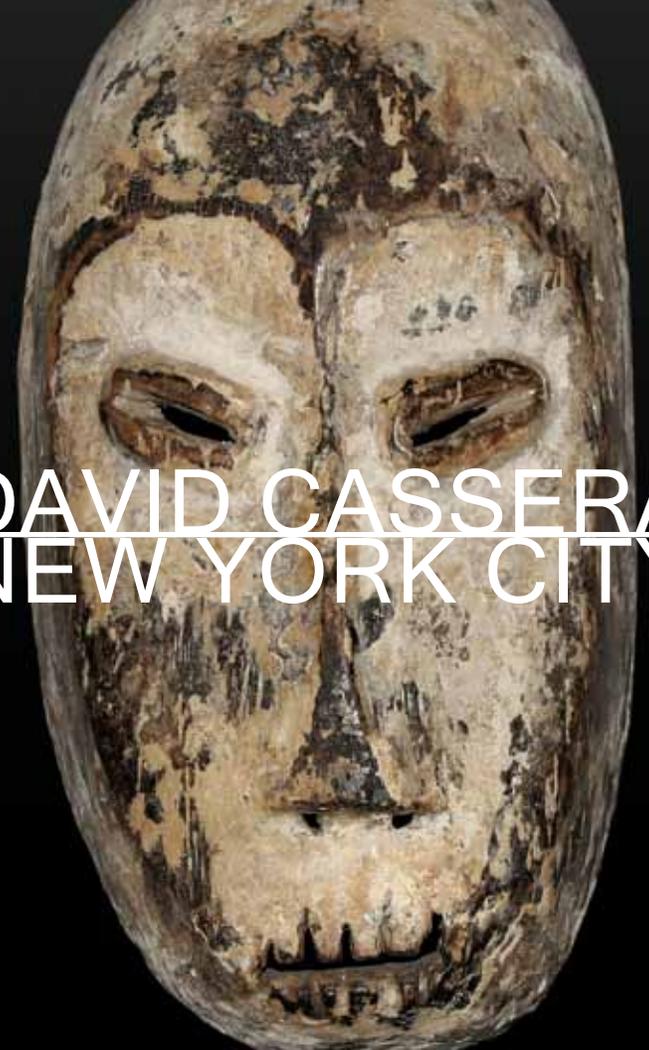
Woman's Head 1909, and the *Standing Female Nude*, 1910 (pictured above) which is arguably the greatest cubist drawing ever created.

Another artist, a young Italian at the School of Paris named Amedeo Modigliani was introduced to African sculpture by his friend and fellow artist Brancusi. Modigliani was utterly fascinated with the simplicity of African masks and art, which emanates from his portraits. As a sculptor, he left many pieces unfinished, but from this time on, his paintings were far more influenced by what he had learnt through his attempts at sculpture. He mainly adapted stylistic influences from Baule culture in his artworks and often sketched the elongated heart shaped faces of Baule masks and figures.



Pierre D A R T E V E L L E

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DAVID CASSERA
NEW YORK CITY

TribalArtSHOWS 2010

SEPTEMBER

PARIS, FR

PARCOURS DES MONDES - NEUVIEME EDITION
au coeur de Saint-Germain-des-Prés.
| 8 - 12 Septembre 2010 |

LONDON, UK

TRIBAL PERSPECTIVE

Opening: Tuesday 28th September 2010: 6pm – 9pm
Collectors Private View RSVP: 28nd September. 4pm – 6pm
Galleries 27 and 28 Cork Street.Mayfair
| 29th September - 2nd Oct 2010 |

OCTOBER

AMSTERDAM, NL

TRIBAL ART FAIR AMSTERDAM

Opening: 28 October, 15.00 - 18:00 (on invitation only)
De Duif -Prinsengracht 756,
| 29 October until 31 October |

NOVEMBER

LOS ANGELES, CA

THE LOS ANGELES ASIAN & TRIBAL ARTS SHOW
Santa Monica Civic Auditorium
1855 Main Street Santa Monica, CA
| 13th – 14th, NOVEMBER 2010 |

TribalArtAUCTIONS 2010

ZEMANEK-MÜNSTER

TRIBAL ART

SATURDAY, 4TH OF SEPTEMBER 2010
WÜRZBURG

BONHAMS & BUTTERFIELDS

ART AND ARTIFACTS OF THE AMERICAS

MONDAY, 13TH OF SEPTEMBER 2010
SAN FRANCISCO

VINCENT WAPLER

PRE-COLUMBIAN ART FROM AN AMERICAN COLLECTION

FRIDAY, 22ND OF OCTOBER 2010
DROUOT-RICHELIEU ROOM 6
PARIS

BONHAMS

AFRICAN, OCEANIC & PRE-COLUMBIAN ART

THURSDAY, 11TH OF NOVEMBER 2010
NEW YORK, NEW YORK USA

CHRISTIES

ART AFRICAIN ET OCÉANIEN

WEDNESDAY, 1ST OF DECEMBER 2010
PARIS

BONHAMS & BUTTERFIELDS

FINE NATIVE AMERICAN ART

MONDAY, 6TH OF DECEMBER 2010
SAN FRANCISCO



DOGON

During the 2010 *Parcours des Mondes*, the Frank Van Craen Gallery is honoured to invite you to its DOGON show. It will be held from 8th until 12th September 2010 in Paris, 33 rue Guénégaud, during opening hours of the *Parcours*.

Frank Van Craen
Gallery

Online catalogue:
<http://www.frankvanraen.be/dogon>

Permanent gallery address: Frank Van Craen
57 rue Lebeau - 1000 BRUXELLES - BELGIQUE
Tel: +32 (0)475 66 81 87 info@frankvanraen.be

THE ARMAN COLLECTION

AN INTERVIEW WITH CORICE ARMAN

"I specialize very much in... everything," the French-born American artist Arman told an interviewer in 1968. "I have never been — how do you say it? A dilettante." Regarded as one of the most prolific and inventive creators of the late 20th century, Arman's vast artistic output ranges from drawings and prints to monumental public sculpture to his famous "accumulations" of found objects. His work—strongly influenced by Dada, and in turn a strong influence on Pop Art—is in the collections of such institutions as the Metropolitan Museum of Art in New York, the Tate Gallery in London and the Centre Pompidou in Paris.

Enamored by the artistic energy of New York in the '60s, Arman moved into the Chelsea Hotel in 1967, and became an American citizen (adopting the official name of Armand P. Arman) in 1973. As he established himself in New York, his projects became ever more ambitious and prolific, and featured accumulations of tools, clocks, jewelry and countless other materials. He would weld hundreds of these objects together into sculpted formations, some only centimeters high, others filling entire rooms. He would encase the objects in polymer resin to form optically intriguing showcases for them. He was the first contemporary artist to receive commissions from the Renault car company; this collaboration resulted in a series of works using car parts

which Arman exhibited at the 1970 World's Fair in

Osaka, Japan. He also drew intense inspiration from the sinuous shapes of string and brass instruments—and harnessed his longstanding appreciation for music—to create countless accumulations and "coupes" of cellos, violins, and trombones; these are perhaps his most widely known works.

In 1971 Arman married Corice Canton with whom I recently had the pleasure of talking with about her late husband's life as well as his passion for collecting African and other tribal art objects.

D.CASSERA: Arman had a wonderful and fascinating life and career as an artist. For my purposes I would like to mainly talk about his passion for collecting Tribal Art. Can you explain when and how Arman was introduced to African art?

CORICE ARMAN: Arman was introduced to African art in the late 1950's in Paris. Prior to that he was very interested in Chinese antiquities, which he had studied at university. So it was the late 1950's in Paris when Arman traded one of his works for a small Fang Bieri, which I still have. It was his very first piece and he held on to it, he kept it forever. From then on it snowballed into Arman learning everything he possibly could about this material, about African art. He loved the fact that all of these objects and artifacts were used for the culture, it was cultural or culturel, and he absolutely loved that.

D.CASSERA: From the book on Arman's collection—African Faces, African Figures—the reader sees various objects from many different regions. Did Arman have any special interest in a particular region or ethnic group

CORICE ARMAN: Yes, I think he was most interested in Central Africa.

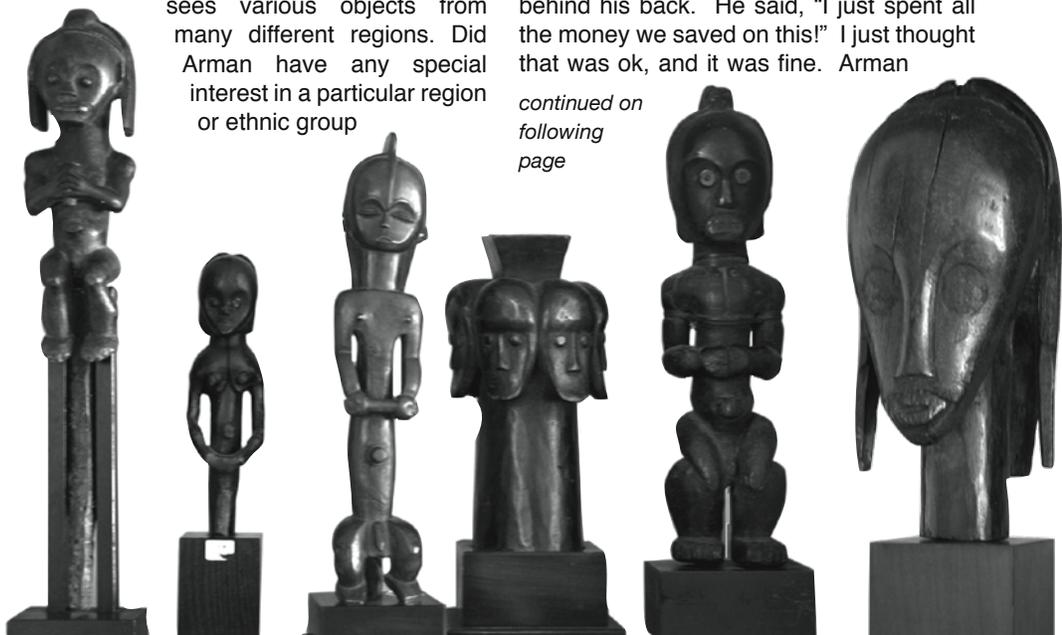
D.CASSERA: Did Arman have a favorite object, or an object he really desired that was a challenge to acquire?

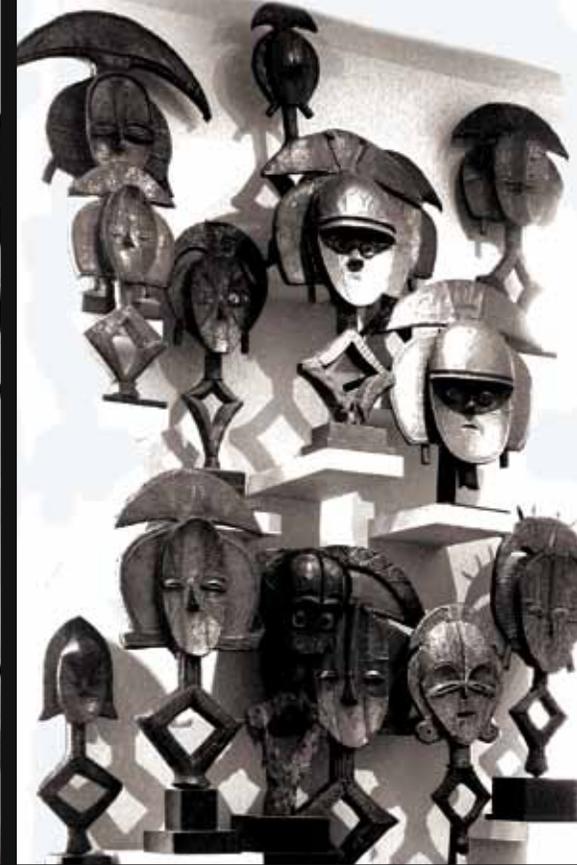
CORICE ARMAN: Always... every single object was like that (she laughs), I remember there was a Congo nail fetish he had for many years that he had bought from Mert Simpson. Back then it was twelve thousand dollars and it was impossible to get that kind of money. He went to Mert and said, "hold the piece for me." He always bought like that, he would say, "I want this piece," and then he would come home and find ways to sell things or do things so he was able to get the money to buy that piece. Every piece that he wanted we never really had the money for, he just knew what he wanted and he would find a way to get it.

D.CASSERA: Often times the African art business can provide for interesting stories of trades and swaps, can you think of any such stories from Arman's trading days?

CORICE ARMAN: Oh yes! He once traded a Rolls Royce for a Zulu staff (she laughs). I think it was with Jacques Kerchache that he traded that with. Another time, when we had our daughter, we were planning to move from West Broadway to a larger apartment. So we managed to pull together x amount of money, and we were really excited going and looking at different places to live. One afternoon Arman came home and said, "honey we are not going to move." I asked why, and suddenly he pulls out a beautiful Shankadi Neckrest from behind his back. He said, "I just spent all the money we saved on this!" I just thought that was ok, and it was fine. Arman

continued on following page





“I specialize very much in... everything. I have never been... how do you say it? A dilettante.”
— ARMAND ARMAN



“My dialogue with African art derives from the conviction that artistic creation arises from a common fund of humanity and that in the discovery of aesthetic solutions the making of masterpieces supersedes regions, cultures, and becomes part of the treasures from all places and all times of human creation.”
— ARMAND ARMAN



knew what he was doing, he was a master and he had such a keen amazing eye. In the end we got this building where we are now, so it all worked out anyway. I never questioned Arman's judgment when he wanted something because he knew objects. He was like the Pope. Everyone, even dealers, would come to Arman and ask him, "what do you think of this piece." Bryce Holcombe from Pace Primitive would always come to Arman first before he bought a piece for the gallery. In 1985 Arman decided not to collect anymore because he was offered to write what would have been considered the encyclopedia of African art. He said to me, "Corice I was offered to write this book and I have to decide, do I want to be known as an artist or a collector?" I replied, "honey that is a no-brainer, you are an artist." Right then and there he decided no more collecting, he wanted to sell everything in our collection and just focus on his work as an artist. I said to him, "honey, if we don't need the money we



don't have to sell the collection, we can still live with the works." So we only sold a portion of the collection and for five years he proved that he could go without buying one single piece, not even secretly, that I knew about anyway. But after those five years he really started collecting with a vengeance, it was almost like he was collecting collections. We had a cabinet filled with Tikis! Tons of Fangs, tons of nail fetishes, and as you can see a wall full of Kotas! He was collecting like he was trying to catch up for the five years he missed out on (she laughs). I think he must have been so unhappy not to collect.

D.CASSERA: If you could choose one piece from the Arman collection, which would you say is your favorite piece and why?

CORICE ARMAN: That's really tough because I am very sentimental. I don't have it anymore but I would have to go back

to that amazing nail fetish that he bought, the one he had so much difficulty pulling together twelve thousand dollars for. But now since he is no longer here, I would probably say that little Fang piece that he first collected, his very, very first piece.



D.CASSERA: If Arman was sitting here with us and I asked him what is more important when considering buying a piece of tribal art, which do you think he would choose; aesthetics, age, or provenance?

CORICE ARMAN: Oh for him it was not provenance, it was what appealed to him, so aesthetics, and of course it had to have that age. Nowadays it is important because with the provenance you can be certain of the quality. I think people tend to want to buy things from the Arman collection generally because they know the pieces are very high quality.

By David. Cassera, Photos by David Cassera

PACE PRIMITIVE

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Tlingit Shaman Figure of a bound witch
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MuseumAGENDA

INTERNATIONAL

BARCELONA , SPAIN

NORTHERN TRAILS:
ANCIENT NORTH AMERICA

Museu Barbier-Mueller d'Art Precolombí
| Through April 15, 2011 |

BELFAST IRELAND

rites of passage

Ulster Museum- Botanic Gardens
| Through October 22, 2010 |

BRUSSELS BELGIUM

GEO-Graphics. A MAP OF ART
PRACTICES IN AFRICA, PAST AND
PRESENT

Palais des Beaux-Arts
| Through September 26, 2010 |

LONDON ENGLAND

PEOPLE OF THE VEIL - AFRICAN ART

Horniman Museum
| Through February 27, 2011 |

NÎMES , FRANCE

VACA BRUTO: FROM DAILY LIFE TO
THE SACRED, THE BULLS OF BLACK
AFRICA

Musée des Cultures Taurines
| Through October 31, 2010 |

PARIS FRANCE

FLEUVE CONGO

Musée du quai Branly
| Through October 3, 2010 |

SASKATOON, CANADA

CARVING AND COMMERCE: MODEL
TOTEM POLES 1880-2010

Mendel Art Gallery
| Through September 19, 2010 |

ZÜRICH SWITZERLAND

rites of passage

Mantu'c: Little Spirits, die Sprache der
Glasperlen (the Language of Glass
Beads)

| Through November 14, 2010 |

USA

ATHENS OHIO

SELECTIONS FROM PERMANENT
COLLECTIONS

Kennedy Museum of Art - Ohio
University
| New Permanent Exhibition |

CAMBRIDGE MASSACHUSETTS

TRANSLATING ENCOUNTERS: TRAVEL
AND TRANSFORMATION IN THE EARLY
SEVENTEENTH CENTURY

Peabody Museum of Archaeology and
Ethnology, Harvard University
| Through January 2, 2011 |

WIYOHPIYATA: LAKOTA IMAGES OF
THE CONTESTED WEST

Peabody Museum of Archaeology and
Ethnology, Harvard University
| Through August 31, 2011 |

STORIED WALLS: MURALS OF THE
AMERICAS

Peabody Museum of Archaeology and
Ethnology, Harvard University
| Through July 31, 2011 |

MASKED FESTIVALS OF CANTON BO,
SOUTHWEST IVORY COAST

Peabody Museum of Archaeology and
Ethnology, Harvard University
| Through September 30, 2010 |

HANOVER NEW HAMPSHIRE

ART THAT LIVES?

EXPLORING FIGURAL ART FROM
AFRICA

Hood Museum, Dartmouth University
| Ongoing |

LOS ANGELES CALIFORNIA

NEW PRE-COLUMBIAN GALLERIES
AT LACMA

Los Angeles County Museum of Art
| Through December 31, 2010 |

MIAMI FLORIDA

THE JAGUAR'S SPOTS

PRE COLUMBIAN ART

University of Miami, Lowe Art Museum
| Through October 31, 2010 |

THE ART OF NORTH AMERICAN

BASKETRY: A LIVING TRADITION

Autry National Center
| Through November 7, 2010 |

NEW YORK CITY

SOUNDING THE PACIFIC: MUSICAL
INSTRUMENTS OF OCEANIA

Metropolitan Museum of Art
The Michael C. Rockefeller Wing
| November 17, 2009–September 6, 2010 |

PHOENIX ARIZONA

KACHINA DOLLS: 100 YEARS OF
SCULPTURE

Heard Museum
| Through January 16, 2011 |

PHILADELPHIA PENNSYLVANIA

FULFILLING A PROPHECY: THE PAST
AND PRESENT OF THE LENAPE IN
PENNSYLVANIA

Museum of Archaeology and
Anthropology
UPENN
| EXTENDED THROUGH 2011 |

AFRICAN ART & CULTURE:

SELECTIONS FROM THE COLLECTION
Neuberger Museum of Art
| Ongoing |

SAN DIEGO CALIFORNIA

VIVA MEXICO! - HÉROS ET ARTISANS

Mingei International Museum
| Through January 2, 2011 |

RITE AND RITUAL: CEREMONIAL ART
ACROSS CULTURES

Mingei International Museum
| New Permanent Exhibition |

SAN FRANCISCO CALIFORNIA

YUA, SPIRIT OF THE ARCTIC: ESKIMO
AND INUIT ART FROM THE THOMAS G.
FOWLER COLLECTION

The de Young Museum
| New Permanent Exhibition |

VISION OF THE SHAMAN, SONG OF
THE PRIEST

Bowers Museum
| Through December 31, 2010 |

SANTA FE NEW MEXICO

HUICHOL ART AND CULTURE:

BALANCING THE WORLD

Museum of Indian Arts and Culture
| Through March 6, 2011 |

SEATTLE WASHINGTON

ORDER AND BORDER

Seattle Art Museum
| Through August 28, 2011 |

WINSTON SALEM NORTH CAROLINA

ART OF SKY, ART OF EARTH:

MAYA COSMIC IMAGERY

Museum of Anthropology, Wake Forest
University - Reynolda
| New Permanent Exhibition |

WOOSTER OHIO

NEW AFRICAN ART AT CWAM

College of Wooster Art Museum
| Through December 31, 2010 |

"The Tribal & Textile Show in San Francisco has metamorphosed to a major international show"
- HALL Magazine

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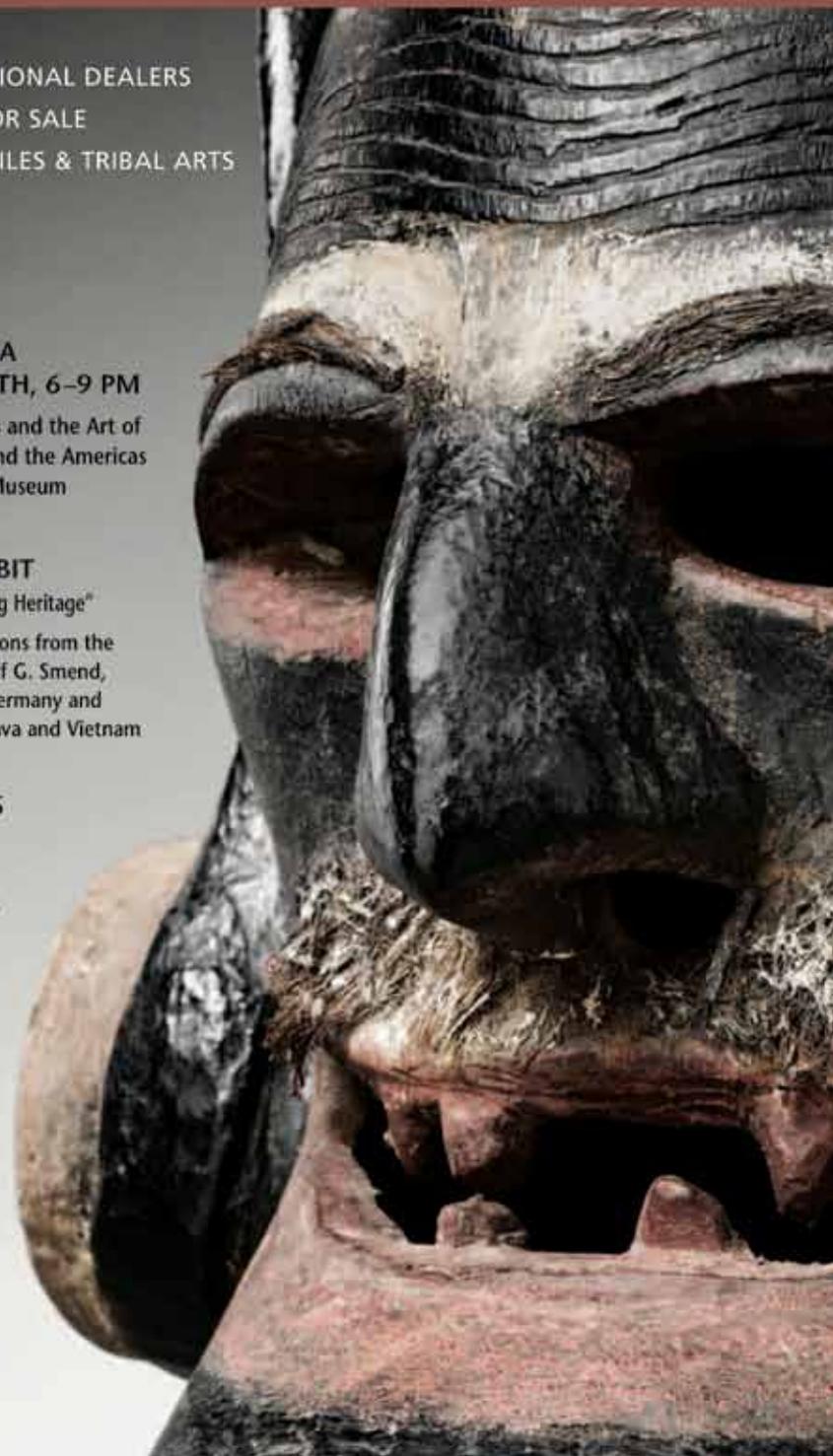
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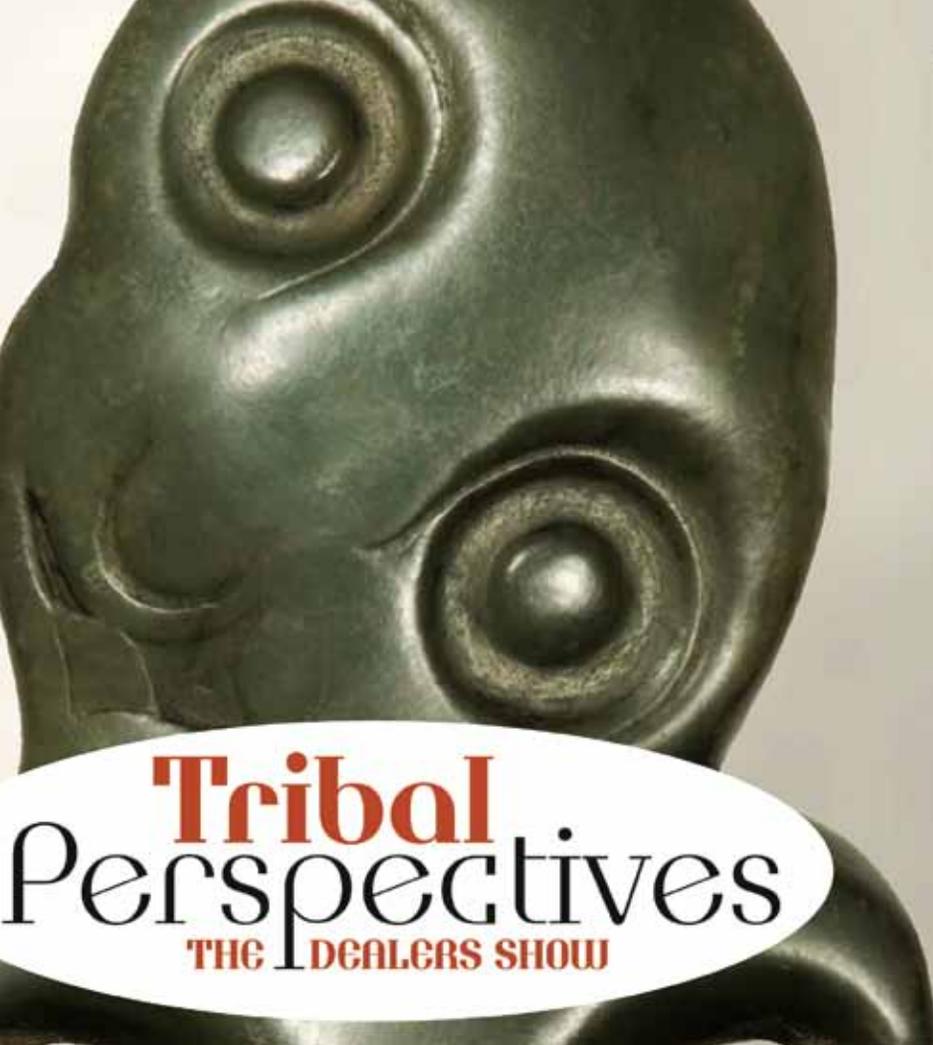
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18.00-20.00 PM

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PARIS - HÔTEL DROUOT - VENTE AUX ENCHERES PUBLIQUES



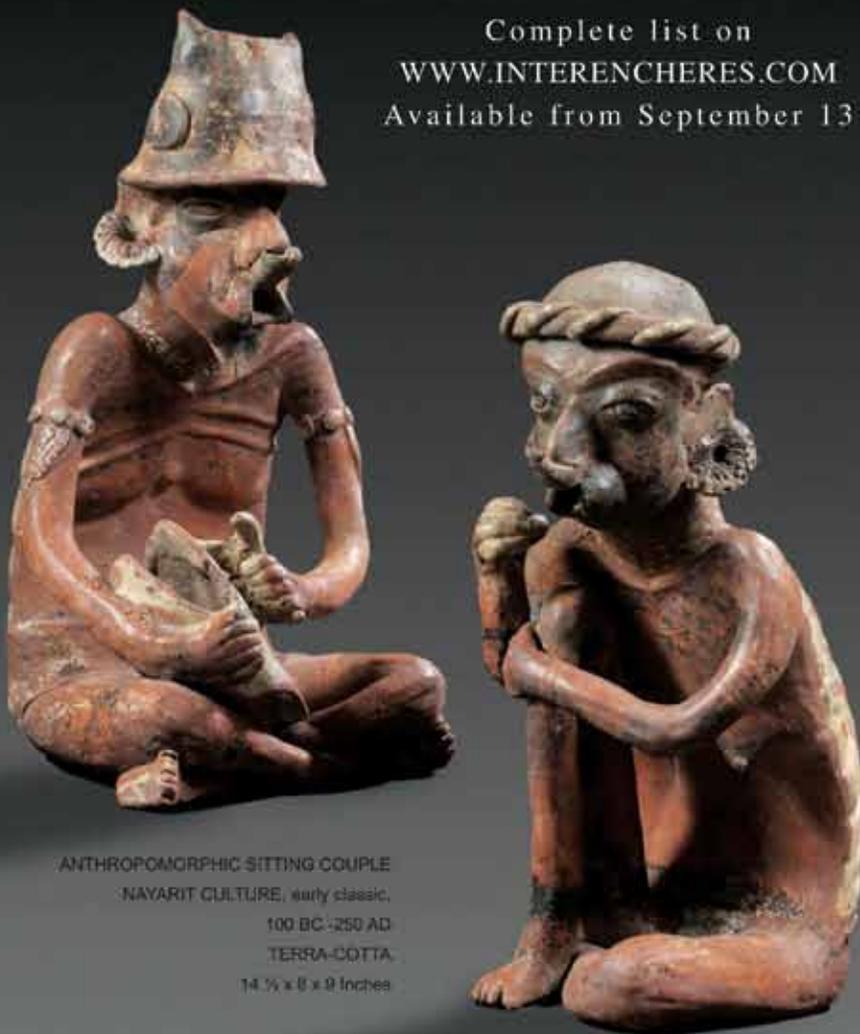
DROUOT-RICHELIEU ROOM 6 - AUCTION SALE - FRIDAY 22 OCTOBER

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SANTA FE

27TH ANNUAL ANTIQUE ETHNOGRAPHIC ART SHOW

From August 12-14, 2010 at the Santa Fe Community Convention Center, more than 150 dealers showcased collections of Oceanic, Pre-Columbian, Spanish Colonial, African, Oriental, Indonesian and other ethnographic art from around the world. There was an amazing selection of jewelry, devotional pieces, furniture, rugs, baskets, pottery, textiles, paintings and much, much more. Although Santa Fe is known for its strong antique Indian art market and not so much for ethnographic there was still quite a good turn out of shoppers and collectors. Throckmorton Fine Art Gallery of New York City exhibited a fantastic selection of Pre-Columbian artifacts surrounded with vivid native American photography, while Ron Normandeau's Anthropos gallery of Laguna Beach, California displayed an assortment of very high quality Pre-Columbian and Northwest Coast objects.

32ND ANNUAL INVITATIONAL ANTIQUE INDIAN ART SHOW

From August 15-17, 2010 also at the Santa Fe Community Convention Center was the 32nd Annual Invitational Antique Indian Art Show. Whitehawk's original show celebrated its 31st year and featured one of the nations largest selections of antique Indian art objects ranging from Northwest Coast masks to antique Southwestern pottery, jewelry, textiles, California baskets, Plains beadwork of all types and artifacts from the Western, Great Lakes and Woodland Tribes. This year it lived up to its expectations as the largest and longest running show for historic antique Indian Art. Many collectors, auction house professionals and museum curators convened on opening night to search through our nation's greatest indigenous art treasures. Worthy of noting was a fantastic display of Northwest Coast and Inuit art by Alaska on Madison Gallery of New York City, A fantastic display of American Indian and other Native American artifacts by John Molloy Gallery of New York and a sprawling decked out booth with objects such as a Tsimshian portrait mask could be found in Brant Mackley's booth.

FIRST ANNUAL OBJECTS OF ART SANTA FE SHOW

As if there wasn't enough to see and do at the Whitehawk shows yet another show was making its debut over in the Santa Fe rail yard. Kim Martindale and John Morris, M2 co-produced the first annual Objects of Art Santa Fe show in the Museo Cultural from August 13th through August 22nd covering two full weekends! Objects of Art featured more than 40 exhibitors. With material ranging from contemporary to historical works of art such as Asian, American, Modern and Tribal art, as well as American and European furniture and rare books. Howard Nowes of New York City brought out his collection of material ranging from antiquities to tribal arts of Africa, Oceania and the Americas, while Kip Mckesson of Tanzania showcased fine African art and sold a fantastic grouping of brightly colored African hats, which were a crowd pleaser.

Pictured below - Left to Right: Americana Trading Company Booth, Whitehawk Antique Indian Art Show, Pre-columbian Art from Throckmorton Fine Art, NYC at the Whitehawk Ethnographic Show, Multi colored Ethiopian hat collection from Kip Mckesson African Art, Dar es Salaam, Tanzania
Pictured right - Left to Right: Alaska on Madison booth, NYC at the Whitehawk Antique Indian Art Show., Ethnographic Show, Howie Nowes Ancient Art Booth at Objects of Art, two dealers chatting Whitehawk Ethnographic Show, Brant Mackley and Jennifer Wilson-Hoback at Spencer Throckmorton and customer at Whitehawk Ethnographic





THE ART TRIBAL “PARIS TOP TEN LIST”

Paris is home to one of the world's largest arts premiers communities. With so many things to do and see in Paris we thought we would help you out with this handy top 10 list of the best Tribal Art related activities to do and see while visiting the city of lights. So grab a croissant and make sure you don't miss any of the following museums, galleries and cafes!

1. **Musée du Louvre - Pavillon des Sessions - Denon Wing**
2. **Musée du quai Branly - rue de l'Université 222**
3. **Musée Dapper - rue Paul Valéry 35**
4. **Parcours des Mondes - Saint Germain des Pres**
5. **Ode au Grand Art Africain : Les Statues Meurent Aussi**
L'exposition à la Monnaie de Paris - 11, Quai de Conti
6. **Gallery Alain de MONBRISON -2 rue des Beaux Arts**
7. **Gallery Entwistle Paris - 5 rue des Beaux Arts**
8. **Gallery Schoffel - Valluet - 14 rue Guénégaud**
9. **Brasserie Lipp - 151 Boulevard St Germain**
10. **Le 21 Restaurant - 21 rue Mazarine**



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Parcours des Mondes 2010
à la Galerie Arnoux
27 rue Guenegaud
646 599 6520
609 577 7742