

ARTTRIBAL

Les arts premiers magazine

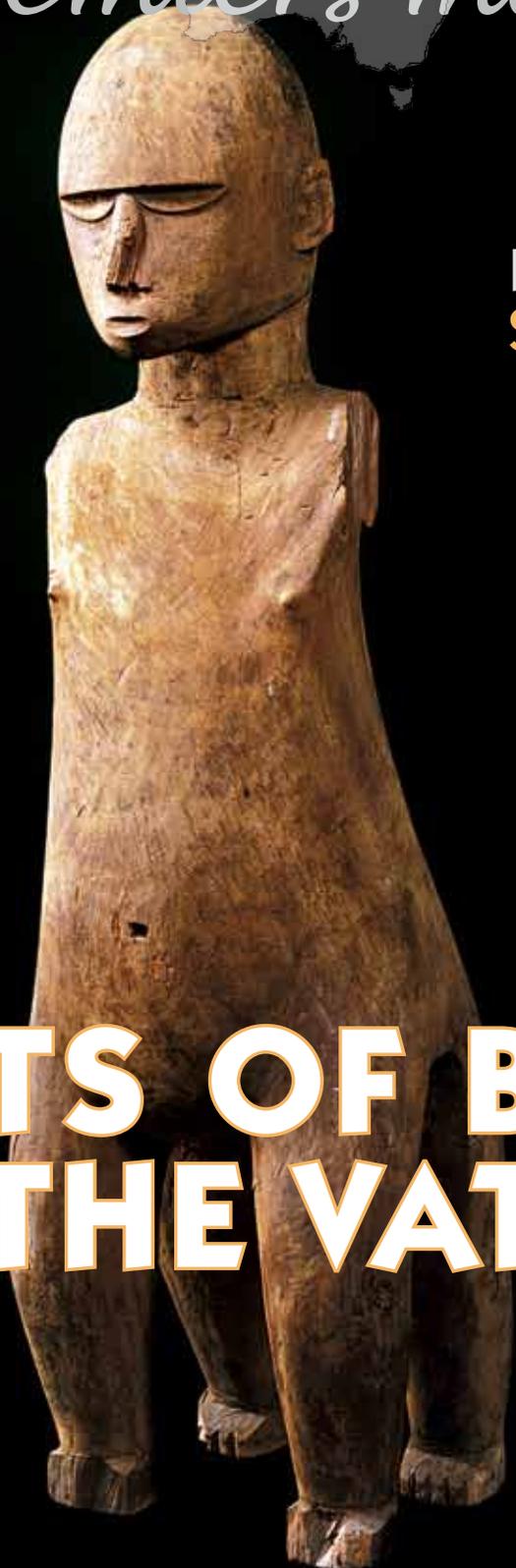
BOOK REVIEW
**Art in Oceania:
A New History**

AUCTION NEWS
**Bonhams Presents:
Art of the South Seas**

EXHIBITION PREVIEW
**San Francisco Tribal &
Textile Arts Show**

FEBRUARY 2013
SAN FRANCISCO

OBJECTS OF BELIEF FROM THE VATICAN



Tu, god figure, Gambier Islands,
Mangareva Island, collected
1834-1836. Wood.
Photo © Vatican Museums

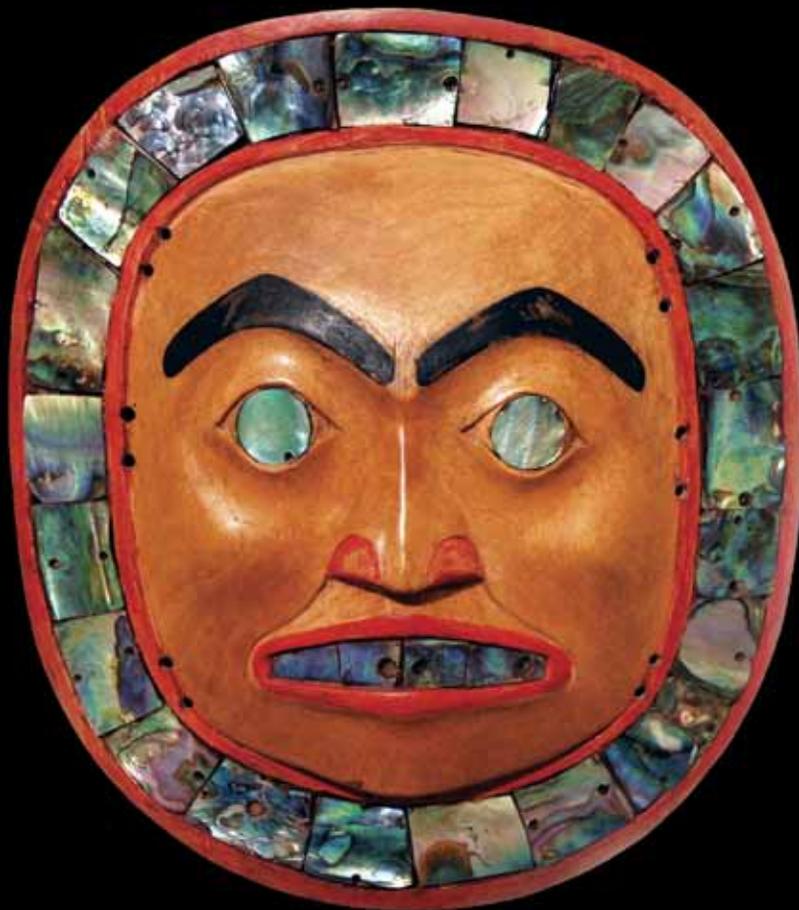
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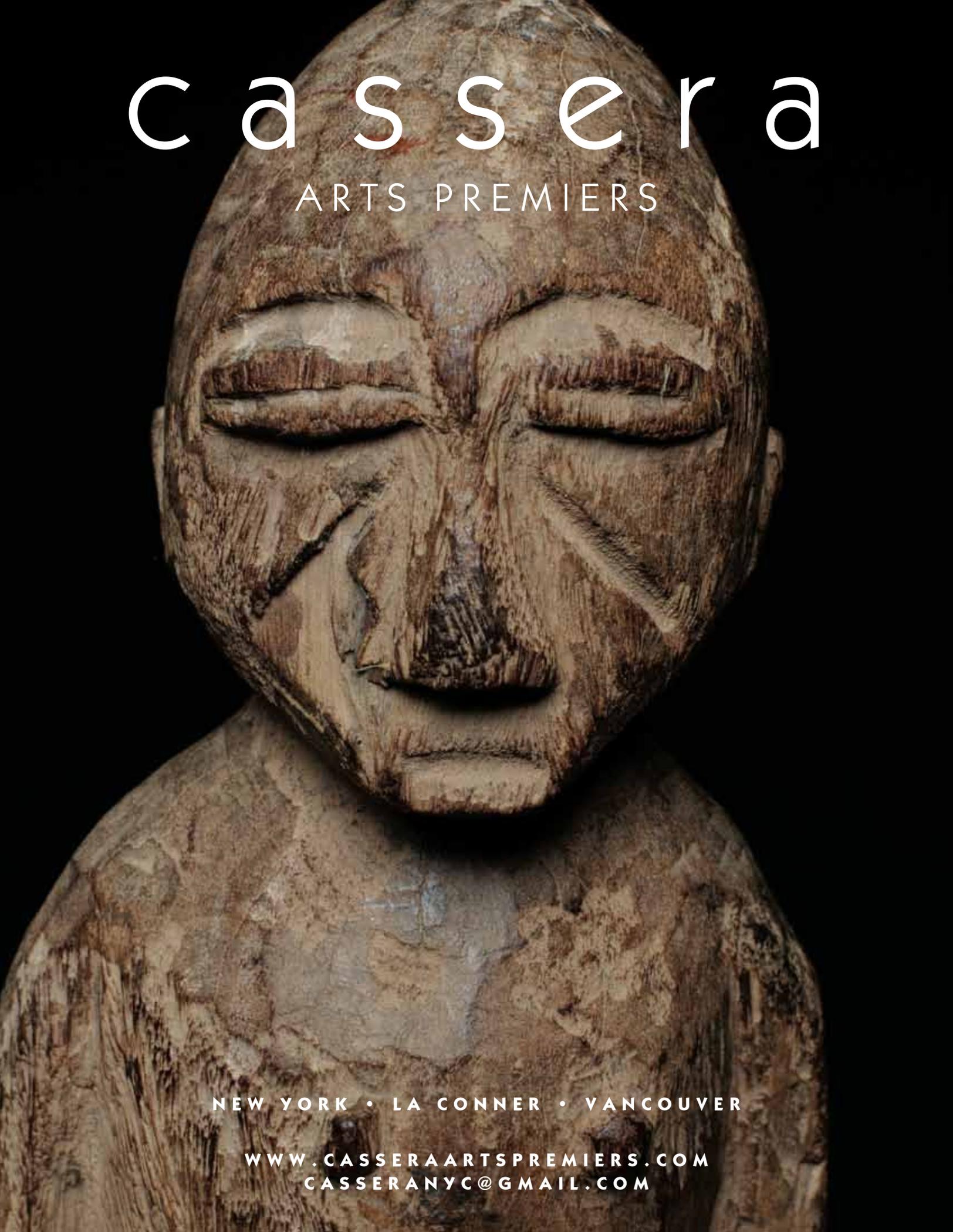
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FEBRUARY 8–10, 2013
FORT MASON CENTER

THE 27TH ANNUAL
SAN FRANCISCO
TRIBAL & TEXTILE ARTS

SHOW / FINE ART OF NATIVE CULTURES

Photo: Joel Cooner Gallery

**PREVIEW GALA
FEBRUARY 7TH, 6–9 PM**

To benefit departments of
Textiles and the Art of Africa,
Oceania, and the Americas
in the de Young Museum

100 International Dealers Exhibiting
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'non-European' art event anywhere in the world” – Hali, 2012

EXHIBITORS

Anavian Gallery, NY
Galerie Arabesque, Germany
Art For Eternity, NY
Arte Primitivo, NY
Arte Textil, CA
Aydin Oriental Rugs, MD
James Barker Asian Art & Design, NM
Bead Castle, CA
Neil Becker New World Antiquities, NY
Gebhart Blazek, Austria
Peter Boyd, WA
Chris Boylan Oceanic Art, Australia
H. Kellim Brown African Sculpture, Belgium
Robert Brundage, CA
Robyn Buntin of Honolulu, HI
Caravanserai, TX
Joe P. Carr, TX
Casa de Artes, Guatemala
Cassera - Arts Premiers, NY
Mehmet Cetinkaya Gallery, Turkey
Chinalai Modern, NY
Chinalai Tribal Antiques, NY
CMG Books, Canada
Colonial Arts, CA
Kevin Conru, England
Joel Cooner Gallery, TX
Cathryn Cootner, CA
Miranda Crimp, CA
Taylor Dale Tribal Art, NM
Dalton-Somare, Italy
Dancing Threads, NM
Jo De Buck, Belgium
Dave DeRoche, CA
Dimondstein Tribal Arts, CA
Arthur W. Erickson, OR
Farrow Fine Art Gallery, CA
Fernandez Leventhal, NY
Bruce Frank Primitive Art, NY
John Gillow, England
Marion Hamilton Gallery, CA
Michael Hamson Oceanic Art, CA
Wayne Heathcote, FL and England
R. Franklin Hort Oriental Rug Co., MN
Huber Primitive Art, IL
Indoarts, CA
Insite Antiques & Design, CA
Insulinde Indonesian Arts, CA
Japon Gallery, CA
Jewels, NM
Mark A. Johnson Tribal Art, CA
Leonard Kalina Fine Arts, CA
Oumar Keinde, Senegal and NY
Fily Keita Tribal Art, CA
Stella Krieger, CA
Wenhua Liu, China
Lotus Gallery, TX
Joe Loux, CA
Galen Lowe Art & Antiques, WA
Brant Mackley Gallery, PA
Maestros de Taxco, CA
Hagop Manoyan, NY
Marcuson & Hall, Belgium
Kip McKesson African Art, Tanzania
Patrick & Ondine Mestdagh, Belgium
John Molloy Gallery, NY
Andres Moraga, CA
Morgan-Oakes Tribal Art, CA
Robert Morris Fine Art, NM
Thomas Murray, CA
Amyas Naegele, NY
Alain Naoum, Belgium
Louis Nierjncq / Karavanserai, The Netherlands
John Ruddy, NM
Christopher Selsler Tribal Art, NM
Vicki Shiba Asian Art, CA
Singkiang, NJ
Galerie Smend, Germany
Splendors of the World, HI
Stendahl Galleries, CA
James Stephenson, NY
Sutterfield Tribal Art, CA
Ignacio A. Villarreal, NM
Visser Gallery, Belgium
James Willis Tribal Art, CA
Ernie Wolfe Gallery, CA
Zemanek-Munster, Germany
List in formation
A VETTED SHOW



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AUCTION PREVIEW

BONHAMS “ART OF THE SOUTH SEAS”

AUCTION PREVIEW: FEBRUARY 8-10, SAN FRANCISCO

AUCTION: FEBRUARY 10, SAN FRANCISCO



San Francisco–Bonhams is pleased to head into its winter season of auctions with its second-ever annual sale solely devoted to Art of the South Seas, February 10 in San Francisco. The auction will include fresh-to-the-market Polynesian, Micronesian, Melanesian, Indonesian and Australian works of art made for use by those within their respective cultures.

Highlights of the auction will include an important and rare Rarotonga pole club (‘akatara) of the Cook Islands, carved from the heart (taiki) of the toa (ironwood) tree. Such clubs were likely created for chiefs or other members of high status within the society. This more than 7-foot-tall club is estimated to bring \$100,000-150,000. It was acquired at a London auction in 1990, and was formerly in the James Hooper Collection.

Also notable in the auction will be a full-size breadfruit wood canoe and bailer from the Marshall Islands’ Namorik Atoll, estimated at \$8,000-12,000. Canoes from this very remote atoll ceased to have been made before the Second World War. This example once belonged to Joseph E. Kennedy of Hawaii. Mr. Kennedy, who hung the canoe in his Pupukea, Hawaii home, was a Hawaiian archaeologist, well-known and respected as the principal of Archaeological Consultants of Hawaii, and later, Archaeological Consultants of the Pacific. He conducted archaeological research in American Samoa and in Micronesia, and he participated in excavations in Guatemala and Egypt.

A Marquesas Islands Club, ‘u’u, is also of particular note in the sale. Estimated at \$30,000– 40,000, these ‘u’u clubs were a Marquesan warrior’s most prized possession. They served as both a weapon in close contact and as a mark of high status within the society.

Highlights continue with a rare Austral Islands spear, estimated at \$25,000-35,000, being offered by a private collector who acquired it at auction in London in 1992; a selection of works from the renowned Leo Fortess Collection of Hawaii; and additional important private collections.

The auction’s illustrated catalogue will be available online in the weeks preceding it, for review and purchase at www.bonhams.com.

Above: Canoe and Bailer, Namorik Atoll, Marshall Islands
Breadfruit wood, fiber Est. \$8,000-12,000

Right: Important Rarotonga Pole Club, Cook Islands
‘akatara Carved from the heart (taiki) of the toa (ironwood)
tree height 7ft 5in (256.5cm) Est. \$100,000-150,000

Images: Courtesy of Bonhams



EXHIBITION PREVIEW

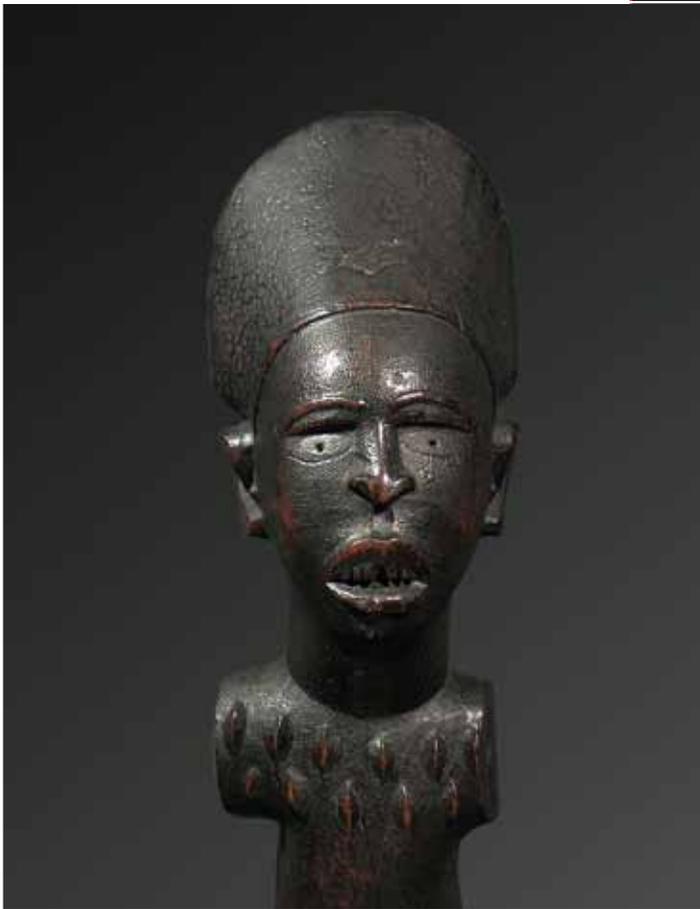
THE SAN FRANCISCO TRIBAL & TEXTILE ARTS SHOW

FEBRUARY 7 - 10, 2013

OPENING PREVIEW: THURSDAY, FEBRUARY 7TH, 2013 6PM - 9PM TO BENEFIT TEXTILES AND THE ART OF AFRICA, OCEANIA, AND THE AMERICAS IN THE DE YOUNG MUSEUM

The San Francisco Tribal & Textile Arts Show is heralded as the best Tribal Art show in world. Each year this anticipated event brings together an impressive living history of global culture, including ethnographic sculptures, textiles and accessories. Collectors, designers and art lovers the world over attend this show to see what's new on the market and find out where collecting trends are going.

With the Tribal Arts market on the rise, this strictly vetted show brings in an elite assembly of more than 100 renowned Tribal art experts from Europe, North America, Australia, Asia and Africa, each showcasing the best examples of arts from tribal societies across the globe. The Opening Night benefits the de Young Museum and is a 'must attend' for San Francisco's society elite.



Dalton • Somaré, Milan, Italy
Female Figure Yombe, Congo D.R. 10.2 in.



Thomas Murray Asiatica Ethnographica, Mill Valley, CA
War Shield Bagobo, Mindanao Wood, shell, pigment
19th Century 42 x 18 in. 107 x 45 cm.



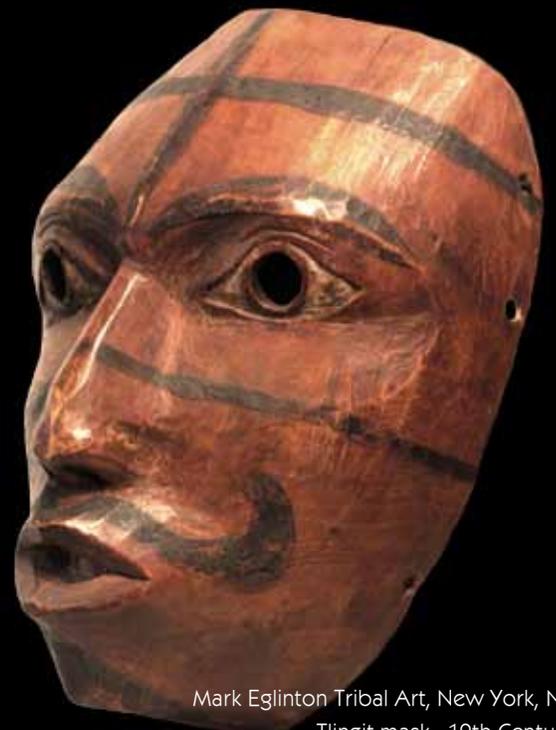
Moke Mokotoff, New York, NY
Wood Mask, Tibet 19th century
Collected by Giuseppe Tucci



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Lonka Lonka, Western Australia, Late 19th Century, 7 in
Shell, natural ochre, Ex. Michael Hamson



Huber Primitive Art, Dixon, Illinois
Polychrome vessel in the form of a wild turkey.
Mixtec/Aztec, Valley of Mexico, ca. 1300-1500 AD.



Mark Eglinton Tribal Art, New York, NY
Tlingit mask - 19th Century

BOOK REVIEW

ART IN OCEANIA: A NEW HISTORY

By Peter Brunt, Nicholas Thomas, Sean Mallon, Lissant Bolton, Deidre Brown, Damian Skinner and Susanne Kuchler

Reviewed by Drusilla Modjeska

'OCEANIA' is a word with a history. First used of the Pacific by French geographers early in the era of European "pacification", it was still current in the 1920s when the surrealists became enamoured of the region's art. In the second half of the 20th century it fell from favour, and art historians and curators were among those who came to prefer "the Pacific" as a more precise term. "Oceania" took on a rather "antiquarian flavour".

Then, in the mid-1990s, Epeli Hau'ofa, "one of the region's most imaginative and radical intellectuals", reclaimed its use as a way of countering an approach that, in his view, had become all too prevalent. Instead of discrete island cultures divided from each other by vast tracts of water, his Oceania evoked islands drawn together over thousands of years by an encompassing sea. "A large world," he wrote, "in which peoples and cultures moved and mingled, unhindered by boundaries of the kind erected much later by imperial powers."

Nicholas Thomas bows to the spirit of Hau'ofa's essay in the introduction to this large and magnificent volume. Beautifully illustrated and designed, *Art in Oceania: A New History* is a collaborative work by seven leading curators and researchers, all of whom have lived and worked in the region, or still do. Among them are two Australians - Thomas, at the Cambridge University Museum of Archaeology and Anthropology, and Lissant Bolton at the British Museum. In a brilliant series of reversals, this "new history" casts away any residual notions of Oceanic art as the static product of pre-modern tradition, enabling its writers to reclaim and reinterpret works that have languished in museums for decades.

It bursts through the old expectations of masks and carvings to reveal an "astonishing variety" of arts, including architecture and body decorations, weaving and fabrics, canoe prows and musical instruments, pottery, headrests and carrying bags.

What makes this history new is that it considers this rich array on its own terms and in its own milieu, freed from judgments too long clouded by Western notions of art and aesthetics. "Our

This is not to say the losses were not stark, for they were. Nor is it to say the clash of the old and the new was ever easy, for it wasn't - and it certainly isn't easy now.

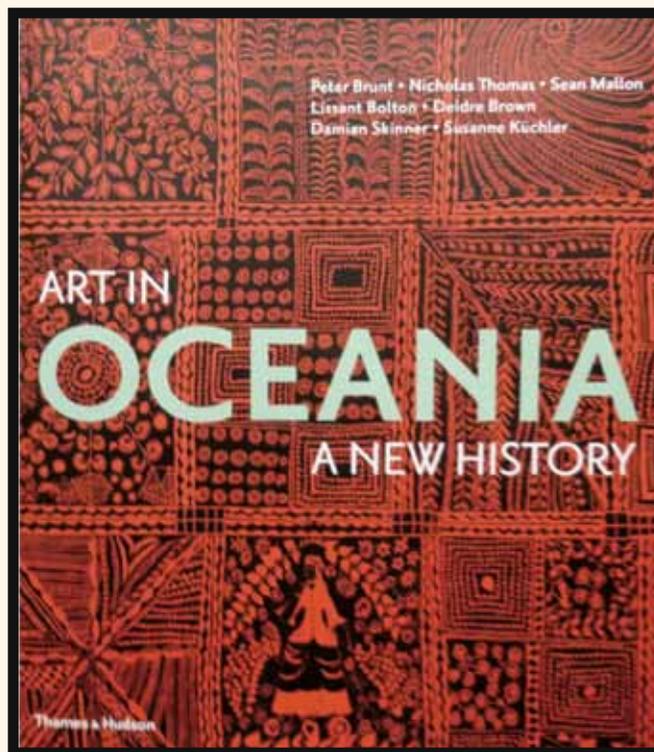
That great Italian architect, Renzo Piano, designed the cultural centre in Noumea as an ultra-modern celebration of traditional architecture "symbolic of progress, flexibility and openness", but Kanak leader Jean-Marie Tjibaou, for whom it is named, well knew the temptations of modernity and the dangers of cultural loss when he spoke in 1984 of a "new flowering ... which will set new models with their roots in Kanak tradition but adapted to the contemporary environment of Melanesians, which is that of the town".

With more than 700 illustrations, most in color, *Art in Oceania* takes in the most urban of contemporary art and stretches back to carvings of stone and obsidian - gnarled, rounded creatures that are centuries old and echoed in Louise Bourgeois' reworking of ancient female figures.

Between these extremes are images as diverse as an early 19th century figure from Vanuatu painted in Reckitt's Blue (now in the Louvre); a 17th century engraving of Fletcher Christian's Tongan club; tourists with painted faces while on "cannibal tours";

the famous double figure that was thrown into Lake Sentani for protection against a government ban, then dredged up in 1929 and sold to the French dealer Jacques Viot; and a graphic portrait of Bob Marley on a bus shelter.

In this history, influence, like the tides of the ocean, runs in more than one direction, and we come to understand the paradox of



agenda," Thomas writes, "is, emphatically, to turn the tables."

So when it comes to the impact of colonialism, with its history of breaches and losses - the destruction of objects considered pagan and sacrilegious; the punitive bans of missions and governments - continuity is emphasized, and a long history of creative adaptation.



Maile Andrade, Kapa (detail), 2009.

“AN ‘ASTONISHING VARIETY’ OF ARTS, INCLUDING ARCHITECTURE AND BODY DECORATIONS, WEAVING AND FABRICS, CANOE PROWS AND MUSICAL INSTRUMENTS, POTTERY, HEADRESTS AND CARRYING BAGS.”

art practices whose lines of development extend back over centuries, yet are always contemporary in the sense of being of their time - fluid and adaptive as they accommodate and interpret waves of change and exchange that began long before any European ship arrived.

If all this sounds diverse and complex, it is. And yet Art in Oceania opens with disarming ease. As a book it is a beautiful object, curated as if for an exhibition, its complexity resolved by design. The historical essays are rather like canoe paths and navigational routes across a great ocean. Scattered among them are islands made up of the images, and also of “voices” and “features” identified by separately colored pages.

You’ll come across, for instance, a two-page feature on Gauguin’s “house of pleasure”, where the door was framed by carved wooden panels that are now in the Musee

d’Orsay, and where he suffered miserably at the end of his life despite the fishing pole (sketched into his diagram) that was lowered from the back to retrieve an absinthe bottle cooling in the well. Many pages later you’ll hear the voice of artist Dan Taulapapa McMullin say that though he, too, can be seduced by Gauguin, he takes him with a “twist of lime”.

Among the earliest voices is a chant addressed to the sea - “O violent sea, milk sea, mad sea/ Delirious, numbing sea” - beseeching it to protect its island people. This was collected by a Hawaiian scholar and published in 1869. Today a

Hawaiian rapper cries for the squatters on the beach, “fishing from our own waters”. And Epeli Hau’ofa reminds the people of the islands as they migrate across the world that “the ocean in us” will dry up if not fed by the contemplation of a history that, here, is represented through the prism of art.



At \$120, Art in Oceania: A New History may seem an extravagance. But if you consider that these days even the best of novels can be ill-designed, printed on cheap paper and still cost \$30, it could be regarded as a bargain.

Image: Tortoiseshell mask, Torres Strait Islands.

MUSEUM NEWS

OBJECTS OF BELIEF FROM THE VATICAN: ART OF AFRICA, OCEANIA, AND THE AMERICAS

AT THE DE YOUNG FINE ARTS MUSEUMS OF SAN FRANCISCO



From the vast holdings of the Vatican Ethnological Museum, the de Young will display 39 rarely seen works from Africa, Oceania, and the Americas that reflect indigenous religious cultures. The presentation will enable visitors to learn about the local and global significance of the objects and their journeys without the imposition of a single dominant cultural story line.

The objects on view have been selected for their artistic and cultural significance and span more than four centuries and three continents. Highlights include two masks and three shrine carvings obtained in 1691 by Fray Francisco Romero in Colombia's Sierra Nevada de Santa Marta; three figurative sculptures representing the gods Tu and Tupu sent by the first missionary in Mangareva to Pope Gregory XVI in 1837; and a 15th-century stone sculpture created in Mexico of the Aztec god Quetzalcoatl.

Objects of Belief draws its inspiration from the Vatican's recent efforts to highlight world cultures through important special exhibitions.



Opposite Page: Crucifix, The Republic of Congo, Democratic Republic of Congo, Angola, Kongo peoples, Late 17th century, Brass, 101057. Photo © Vatican Museums. Top Left: Eketea, god figure, Gambier Islands, Mangareva Island, collected 1834–1836. Wood. Photo © Vatican Museums. Bottom Left: Quetzalcoatl figure, "The Plumed Serpent," Mexico, Aztec, Late Postclassic (AD 1350–1521). Stone. Photo © Vatican Museums. Top Right: Figure, Papua New Guinea, Murik Lakes, Early 20th century, Wood, paint, tapa, 109647. Photo © Vatican Museums.



The de Young's dedication to the display and interpretation of objects from Africa, Oceania, and the Americas has been very strong, and today more than half of the museum's gallery space is dedicated to these arts. Objects of Belief complements the de Young's permanent collection holdings from these areas and is the very first exhibition to travel to the United States that consists solely of the Vatican's works from continents and cultures beyond Europe.

Objects of Belief draws its inspiration from the Vatican's recent efforts to highlight world cultures through important special exhibitions. This collaboration also builds on the Fine Arts Museums' existing relationship with the Vatican, established in 1982 with The Vatican Collections: The Papacy and Art, which included 15 works from the Ethnological Museum. Objects of Belief takes place concurrently with the renovation of the Vatican Ethnological Museum, planned to reopen in 2014.

‘These works of art will have a contribution to make to the men and women of our day. They will speak of history, of the human condition in its universal challenge, and of the endeavors of the human spirit to attain the beauty to which it is attracted.’

Pope John Paul II

‘Through our exhibitions, we can show our visitors from around the world something about the wonderful culture and spirituality of indigenous peoples.’

Father Nicola Mapelli,
Director, Vatican Ethnological Museum



Opposite Page: Mbulu-ngulu, (Reliquary Figure) Gabon, Kota people, (Obamba or Mindumu group) Late 19th-early 20th century Copper, brass, iron, wood, 101060. Photo © Vatican Museums. Above: Kotue or 'otue, lidded bowl, French Polynesia, Marquesas Islands, 19th century, Wood, 100214. Photo © Vatican Museums. Right: Panel, Papua New Guinea, Panyiten village, Early 20th century, feathers, red cotton fragments, paper pieces, wood substrate, rattan wrappings, 110726. Photo © Vatican Museums

MUSEUM NEWS

ALISA LAGAMMA NAMED AS MET'S CURATOR IN CHARGE DEPARTMENT OF THE ARTS OF AFRICA, OCEANIA, AND THE AMERICAS



Alisa LaGamma. (Courtesy the Met)

The Metropolitan Museum of Art has announced that Julie Jones, head of its department of the arts of Africa, Oceania and the Americas for the past 21 years, will retire this April and take the new title "curator emeritus." Alisa LaGamma, a curator in the department, will become its new head.

Full press release follows:

(New York, January 8, 2013)—Thomas P. Campbell, Director of The Metropolitan Museum of Art, announced today that Julie Jones, an eminent curator and scholar of the art of the ancient Americas, will retire at the end of March 2013, following 21 years as head of the Department of the Arts of Africa, Oceania, and the Americas, including the past six years as Andra E. Pearson Curator in Charge. Her tenure at the Museum began in

1975. She will become Curator Emeritus as of April 1.

Mr. Campbell announced further that Alisa LaGamma, a Curator in the department who is a specialist in African art, will become Curator in Charge of the Department of the Arts of Africa, Oceania, and the Americas on April 1. She was elected to the new position at the January 8 meeting of the Museum's Board of Trustees.

"Julie Jones was one of the first curators of Pre-Columbian art to work at an art museum in the United States," stated Mr. Campbell in making the announcement. "Over the past nearly four decades at the Met, her contributions to the field have been significant—from the exhibitions she organized to the catalogues and essays she authored,

the gallery renovations and reinstallations she supervised, and the range and coordination of work by the team of curators she led."

He commented further: "I look forward to working with Alisa LaGamma in her new role as head of the department, succeeding Julie Jones. Over her 16 years to date at the Met, Alisa has made a major contribution to the advancement of public understanding of Africa's cultural heritage. She has demonstrated superb scholarship and leadership abilities through her numerous exhibitions and her work on various curatorial committees. I am confident she will supervise her department with deftness and skill in the years ahead."

NYC TRIBAL ART WEEK

2013



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