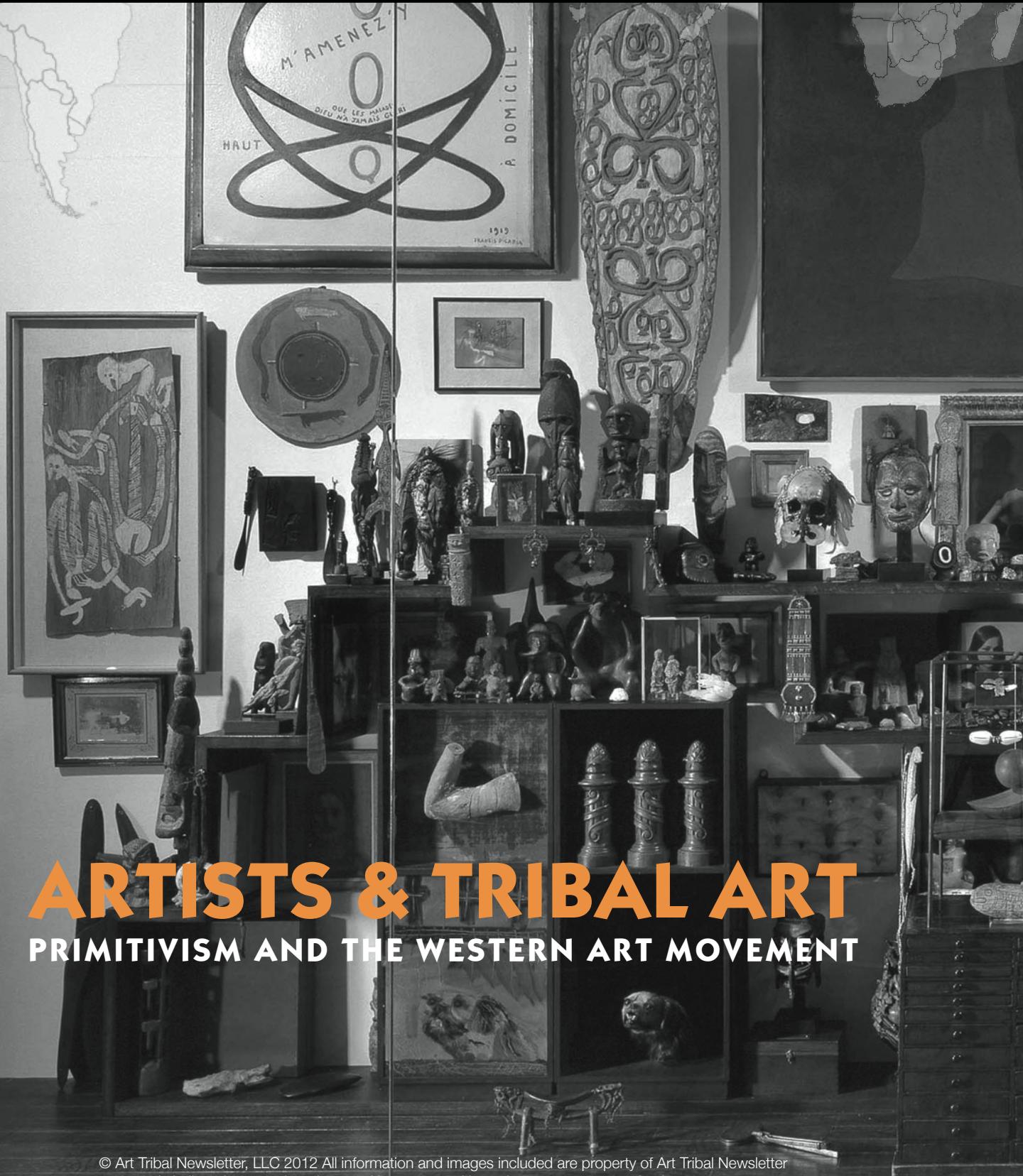


# ART TRIBAL

Les arts premiers magazine  
subscribe online at [www.arttribalnews.com](http://www.arttribalnews.com)

SEPTEMBER 2012

PARIS



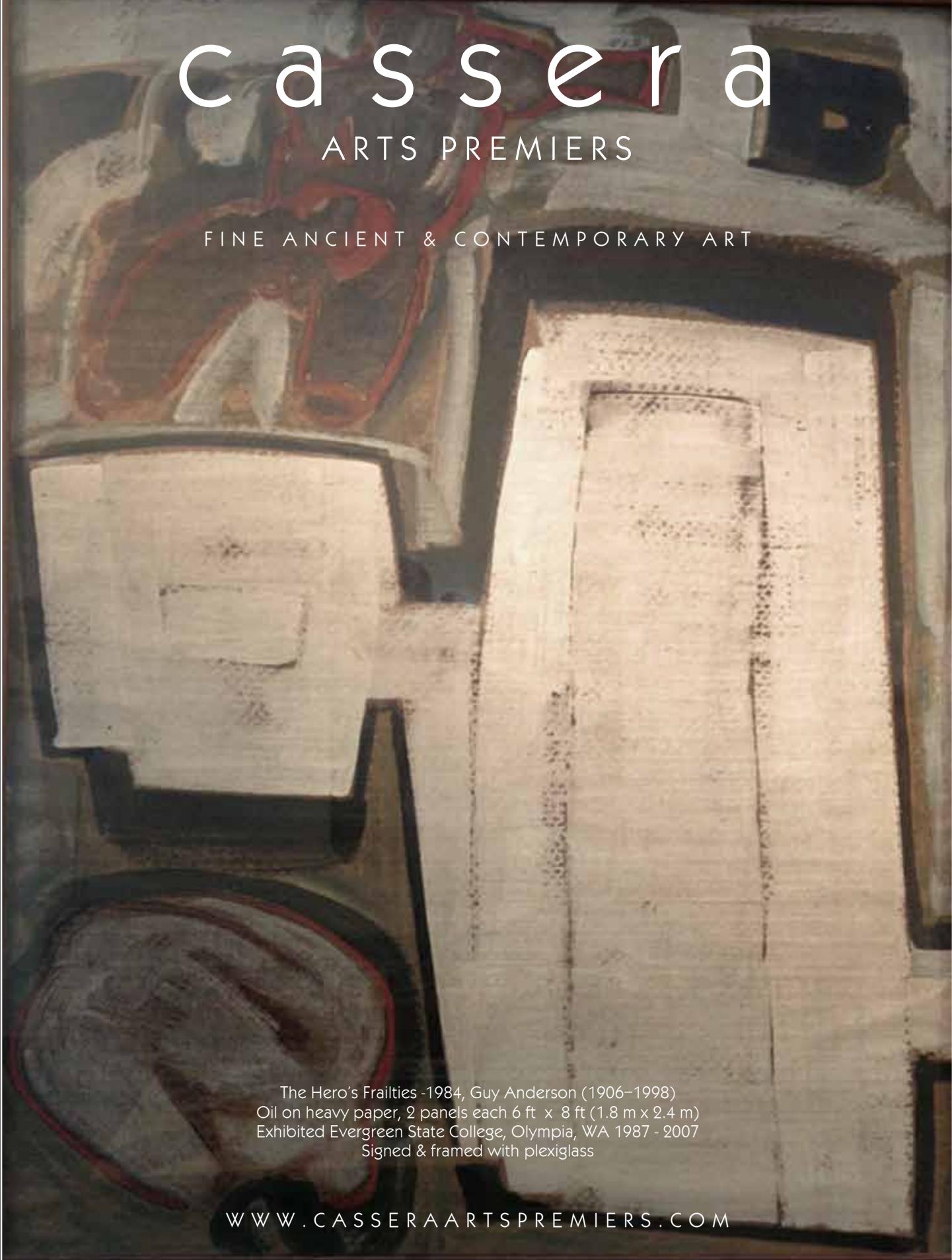
## ARTISTS & TRIBAL ART

PRIMITIVISM AND THE WESTERN ART MOVEMENT

# casser a

ARTS PREMIERS

FINE ANCIENT & CONTEMPORARY ART



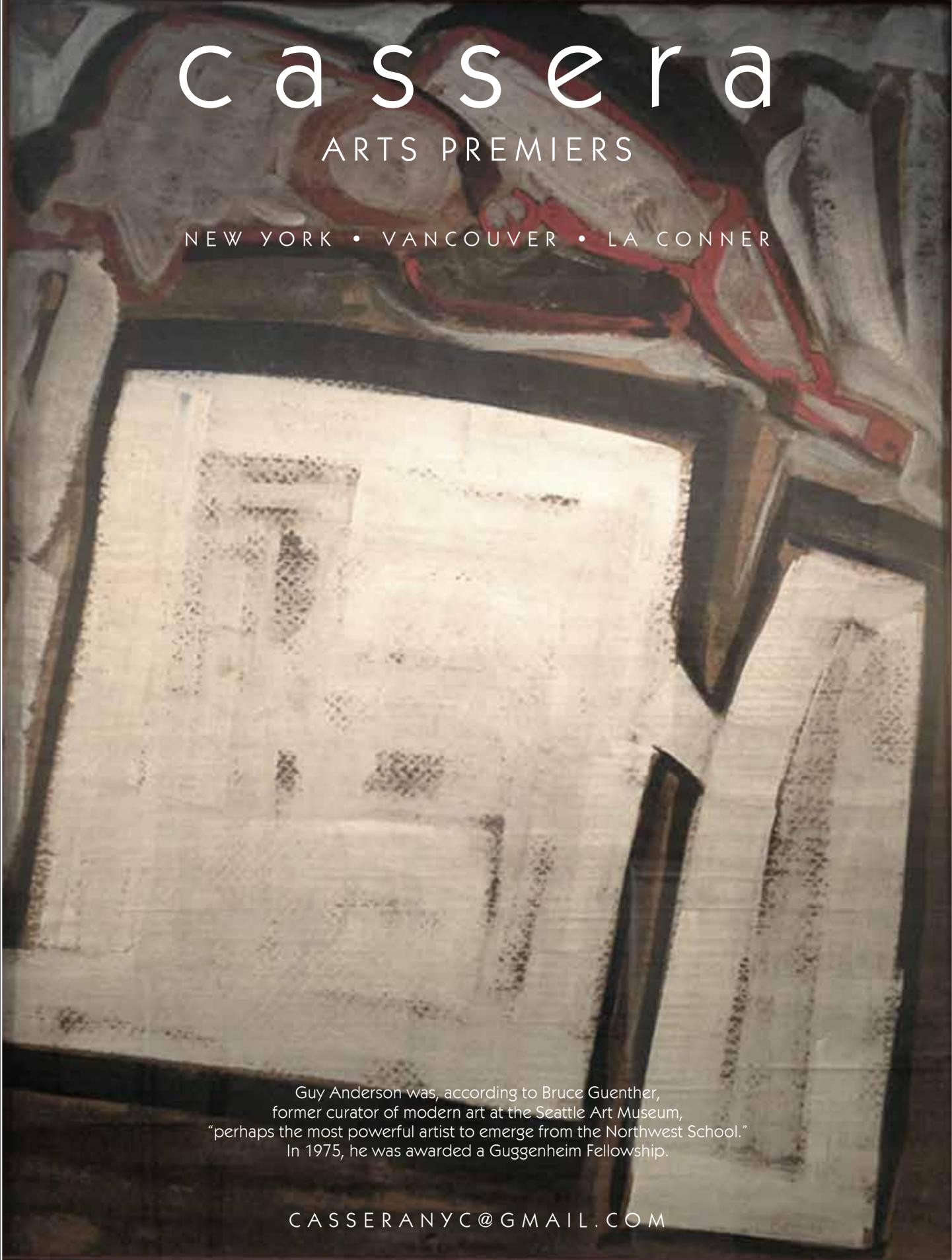
The Hero's Frailities -1984, Guy Anderson (1906-1998)  
Oil on heavy paper, 2 panels each 6 ft x 8 ft (1.8 m x 2.4 m)  
Exhibited Evergreen State College, Olympia, WA 1987 - 2007  
Signed & framed with plexiglass

WWW.CASSERAARTSPREMIERS.COM

# cassera

ARTS PREMIERS

NEW YORK • VANCOUVER • LA CONNER



Guy Anderson was, according to Bruce Guenther, former curator of modern art at the Seattle Art Museum, "perhaps the most powerful artist to emerge from the Northwest School."

In 1975, he was awarded a Guggenheim Fellowship.

CASSERANYC@GMAIL.COM



Acquiring and Selling Tribal Artifacts from a wide range of sources including; regional, national, and international galleries, private dealers, and works for resale from auctions, individuals and corporate clients.

WWW.TRIBALARTHUNTER.COM  
stacey@tribalarthunter.com  
Phone: (954) 683-4217

## MUSEUM HAPPENINGS

**DALLAS MUSEUM OF ART**  
**AFRICAN INFLUENCES ON MODERN ART**  
**Through 10/28/12**

**THE LEGACY OF THE PLUMED SERPENT IN ANCIENT MEXICO**  
**Through 11/25/12**

**NATIONAL MUSEUM OF AFRICAN ART, D.C.**  
**AFRICAN COSMOS**  
**Through 12/20/12**

**ETHNOLOGY HANOI , VIETNAM**  
**BECOMING A MAN: TRADITIONNAL INITIATION RITES OF THE BAMANA IN MALI**  
**Through 11/11/12**

**THE ISRAËL MUSEUM, JERUSALEM**  
**CLOSE ENCOUNTERS**  
**through 12/31/12**

**MUSÉE DU QUAI BRANLY, PARIS**  
**NIGERIA, ARTS OF THE BENUE VALLEY**  
**11/13/12 Through 1/27 /13**

**AUTRY NATIONAL CENTER, LOS ANGELES**  
**KATSINA IN HOPI LIFE**  
**through 6/23/13**

**THE GEORGE ECONOMOU COLLECTION BUILDING, ATHENS , GREECE**  
**TALKING HEADS: SELECTED WORKS FROM THE GEORGE ECONOMOU COLLECTION**  
**Through 9/30/12**

**MUSEUM FÜR VOLKERKUNDE, VIENNA**  
**FROM THE PACIFIC: A PASSIONATE COLLECTOR - F.H. OTTO FINSCH (1839-1917)**  
**Through 10/8/12**

# LEGAL: IMPORTING ART AND ANTIQUITIES INTO THE UNITED STATES

By James E. McAndrew

James McAndrew is a Forensic Specialist at Grunfeld, Desiderio, Lebowitz, Silverman & Klestadt LLP, NYC; former U.S. Department of Homeland Security subject matter expert in international art theft responsible for developing their art theft investigations program. James McAndrew could be reached at JMcAndrew@gdlsk.com.

The ability to move goods, people, and property to all corners of the world seems practically effortless aside from long lines at port security check points. But underneath it all is a complex web of rules, regulations, laws and agreements the normal traveler or collector of art and antiquities is not familiar with let alone aware of. For those in the art and antiquity business, challenges for collectors and dealers are far more complicated. In this article we'll lay the foundation to discuss what the art dealer and collector could and should do to minimize the potential for an adverse action on a work of art or antiquity in their collection, particularly in transit.

Over the past decade or so there has been a dramatic increase in media reports covering stories of claims by source countries rich in cultural history, or by private citizens victimized by theft. There are reports covering fakes, forgeries, authenticity and attribution. The "art" trade is truly in a state of transition. The landscape is by far murkier. Answers to the above are simpler than you might think. One thing for sure, business as usual is not one of them.

The 1970 UNESCO (United Nations Education, Scientific and Cultural Organization convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, combined with INTERPOL (international police organization) efforts to train and support law enforcement in over 188 member nations, produced a unified coalition to pursue works of art and antiquity believed to be stolen or illicitly removed

from a particular country or victim. At the core of the success of such claims is their ability to establish some improper declaration on the import, export or shipping documentation thus leading to the detention and possible seizure of one's work of art or antiquity.

It is most important to understand that, when considering shipping or importing any work of art or antiquity, that Customs' documents be completed accurately. At the same time, knowledge of the export laws of the exporting country, import laws of the importing country, and even third party laws if the item could be claimed as belonging to or originating from a third country, is beneficial. Knowledge of a potential claimant's statute of limitations to recover stolen works of art might also be useful.

Minimizing risk is the key. It is true that someone or some country may still make a claim on your item even when you've done everything proper as required. The benefit to you is that the burden to prove such claim remains with the claimant. If you allow the claimant to identify a technical violation of customs laws and procedures, the burden shifts to you to explain your actions. Why put yourself in that position?

In the matter of United States v. a 10th Century Cambodian Sandstone Sculpture at Sotheby's, the U.S. Government asserted in their Verified Complaint that Cambodia had prevailing ownership laws as far back as 1884 under French colonial law. The U.S. government cites the following customs statutes as their basis for seizure 19 USC 1595 (Import Contrary to Law), 18 USC 545 (Smuggling Goods into the United States) and 18 USC 2314 and 2315 (National Stolen Property Act), the nation, of course, being Cambodia. The same thread of customs statutes proliferate the U.S. Government's enforcement actions against most, if not all, cultural property enforcement cases.

On July 26, 2012, the government released a press release concerning their raid and recovery of over \$20 million in stolen art and antiquities from storage facilities controlled by Mr. Subash Kapoor of Art of the Past, New York. Mr. Kapoor was extradited to India on July 14, 2012 and faces charges of trafficking in stolen and looted artifacts.

On July 16, 2012, the New York Times reported on the arrest of two individuals in China for the illegal importation and valuation of items entering China.

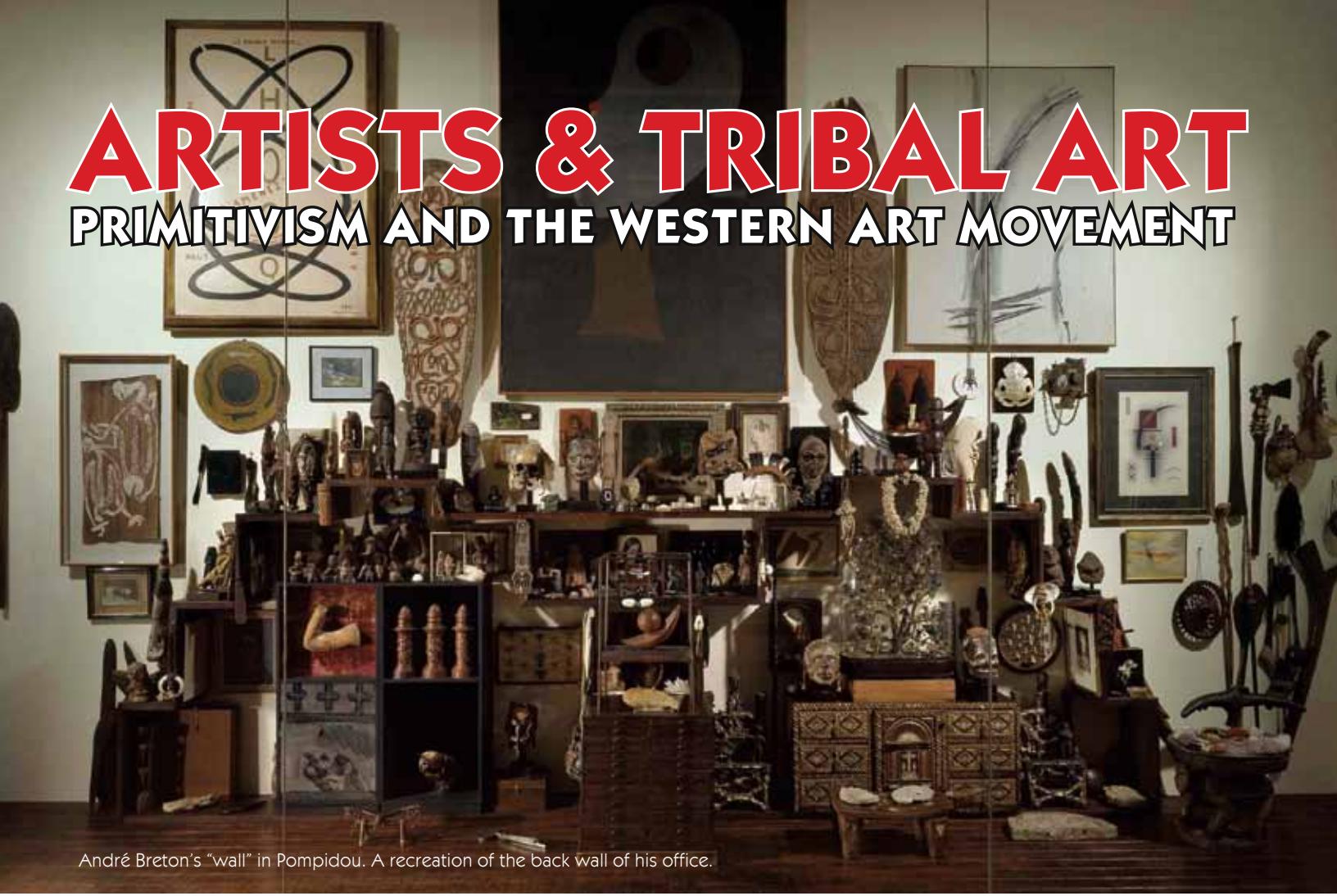
If provenance going back to 1970 is not good enough or if not travelling abroad on buying trips does not insulate you from adverse action, what steps are you taking to understand the laws, politics, culture and demands of governments and individuals amply prepared and seemingly eager to claim one of your possessions? Such efforts by DHS and the international law enforcement community will only increase and involve many other countries rich in cultural heritage. Having developed the international art theft investigations program for the Department of Homeland Security, I have a good idea what it takes for you to not be the next statistic."

On September 13, 2012, James McAndrew will be featured on the documentary series Crime Inc. for CNBC, hosted by Carl Quintanilla. The topic of the documentary is Art Crimes and "Stealing Culture" and will air for one hour. You can check the CNBC website for exact show times at <http://www.cnbc.com/id/42767515>.

The documentary will focus on art fraud and art theft, diving into the details of how people forge art; how to tell the difference between what's real and what's fake; and how law enforcement conducts investigations into this crime. James McAndrew will also present special issues concerning cultural crime in its many forms of fakes, forgeries and looting."

# ARTISTS & TRIBAL ART

## PRIMITIVISM AND THE WESTERN ART MOVEMENT



André Breton's "wall" in Pompidou. A recreation of the back wall of his office.

### INTRODUCTION BY PIET LEPELAAR

My interest for non-western art began when I was a child of about 10 years old. My favourite uncle who was a sailor visited many countries around the world and came home with treasures from other cultures. In particular his exciting stories of his encounters with the native people intrigued me. Later on I regularly visited the ethnological museum: the Rijksmuseum voor Volkenkunde in Leiden, my hometown. It was there that I became fascinated by the powerful Congo statues and the expressive masks which were staring at me from the old mahogany showcases. Moreover, the amazing shapes and colours of the shields and sculptures from Oceania appealed to my imagination. That's how my passion began and I wanted to know more about it, so I started reading books & articles about the customs and habits of tribal societies.

In 1993, after visiting several exhibitions where my love for Primitive Art continued to grow, I started my own collection,

based on my understanding and learning from fellow collectors and experts as well as my taste, creativity and intuition. Since then I am always trying to acquire authentic and expressive art and artefacts that are culturally and ethnographically significant.

Meanwhile, I had met my current wife who is an artist and Art Gallery Owner; with and through her I was introduced with significant contemporary artists. I began to focus on cubism and surrealism, I became more and more touched by the work of artists for whom Tribal Art plays (played) an important role in their daily lives. Why do I like their work and why do they collect Tribal art in the relationship to their Expressive art? Probably the apparently simple but powerful visual language appealed to me and many abstract artists, who are inspired and influenced by ethnographic objects in their own artistic way. Some of them painted spontaneously with bright colours and using their fantasy just like children. Sculptures became rough and encrusted and were carved

without a preconceived plan in order to fulfill the spiritual needs and artistic values of its maker. Not only painters and sculptors, but also poets, photographers and filmmakers felt inspired by this way of thinking and sabotaged the rules of the art academies. Ingenious artists like Pablo Picasso, Henri Matisse, Max Ernst, members of the Cobra group and so on, had just like the "primitive" artist from indigenous tribes, the craftsmanship, the inspiration, the rock solid belief and passion in the artwork that they created. They felt how it should be, how it was meant that way and in my opinion makes that intensity, that strength, that conviction their work so overwhelming, so emotional and so wonderful!

Sometimes I come home after a day of hard work and I sit down in front of my collection with a glass of wine; I let the sculptures do their work and let them speak to me on a aesthetic level. At such moments it is crystal clear to me: Tribal Art is and remains my passion until the day I die.



### **REMBRANDT HARMENSOON VAN RIJN**

a Dutch painter, he is considered one of the major Dutch masters of the 17th century.

minerals; the prices realized in the sales in 1657 and 1658 were disappointing. In 1660 Rembrandt was forced to sell his house and his printing-press.



Rembrandt lived beyond his means, buying art (including bidding up his own work), prints (often used in his paintings), exotic objects and rarities, which probably caused a court arrangement to avoid his bankruptcy in 1656, by selling most of his paintings and large collection of antiquities. The sale list survives and gives us a good insight into Rembrandt's collections, which apart from Old Master paintings and drawings included busts of the Roman Emperors, suits of Japanese armor among many objects from Asia, and collections of natural history and

**HENRI-ÉMILE-BENOÎT MATISSE** was a French artist, known for his use of colour and his fluid and original draughtsmanship. He was a draughtsman, printmaker, and sculptor, but is known primarily as a painter. Matisse is commonly regarded, along with Picasso and Marcel Duchamp, as one of the three artists who helped to define the revolutionary developments in the plastic arts in the opening decades of the 20th century, responsible for significant developments in painting and sculpture. He was known for his fascination with African Art and was one of the earliest collectors in the field.

**MAURICE DE VLAMINCK** was a French painter. Along with André Derain and Henri Matisse he is considered one of the principal figures in the Fauve movement, a group of modern artists who from 1904 to 1908 were united in their use of intense color.

He was also one of the first collectors of African art, which would have much influence on the developments in painting and in particular Cubism. Henri Matisse and Pablo Picasso first saw African sculptures in Andre Derain's studio. Derain had bought the sculptures from

Maurice de Vlaminck. Whereas Vlaminck started having interest in primitive artifacts after he had been to the Museum of Ethnography and Anthropology Gallery – Musée de L' Homme.

**MAX WEBER** was a Jewish-American painter, printmaker and sculptor from New York. He worked in the style of cubism before migrating to Jewish themes towards the end of his life. He was born in Russia, immigrated to New York as a child and studied with Matisse in Paris.

**PABLO PICASSO** Was a Spanish painter, draughtsman, and sculptor. Picasso is known to have been captivated by African art. He frequented the Trocadéro, Paris's famed ethnographic museum, to study its holdings. He was also an avid collector of African objects and amassed over one hundred statuettes, textiles, and masks, all of which he stored in his studio.

**CHARLES RETTEW SHEELER, JR.** was an American painter and commercial photographer. He is recognized as one of the founders of American modernism and one of the master photographers of the 20th century. Like Man Ray, Sheeler also featured African sculpture in his photography but is rarely mentioned in conversations on Primitivism.

**MAN RAY** was an American modernist artist who spent most of his career in Paris, France. He was a significant contributor to the Dada and Surrealist movements,



although his ties to each were informal. He produced major works in a variety of media but considered himself a painter above all. He was best known in the art world for his avant-garde photography, and he was a renowned fashion and portrait photography. Although Man Ray photographed African Art extensively it is almost completely ignored and absent from his scholarship.

**MAX ERNST** was a German painter, sculptor, graphic artist, and poet. A prolific artist, Ernst was one of the primary pioneers of the Dada movement and Surrealism.

Max Ernst was married to Peggy Guggenheim whom was an avid African Art collector and later to artist Dorothea Tanning. He was a good friend of Paul Eluard, André Breton and Tristan Tzara and together with them in the early 1920s they all were part of the Dada movement (Dadaism).

**ANDRÉ BRETON** André Breton was a French writer and poet. He is known best as the founder of Surrealism.

Breton was an avid collector of art, ethnographic material, and unusual trinkets. He was particularly interested in materials from the northwest coast of North America. During a financial crisis he experienced in 1931, most of his collection (along with his friend Paul Éluard's) was auctioned. He subsequently rebuilt the collection in his studio and home at rue Fontaine 42. The collection grew to over 5,300 items: modern paintings, drawings, sculptures, photographs, books, art catalogs, journals, manuscripts, and works of popular and Oceanic art.

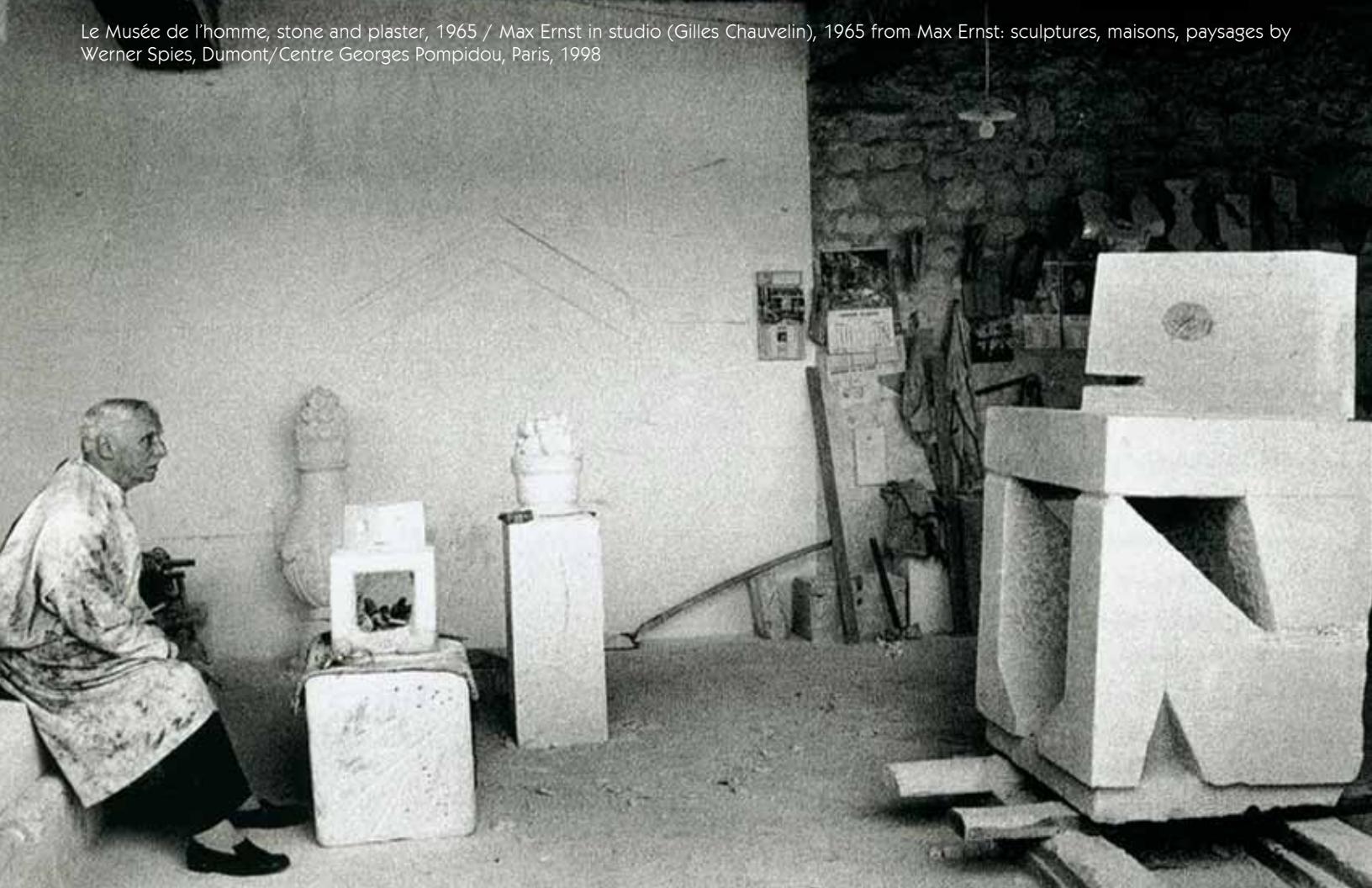
After Breton's death on 28 September 1966, Breton's third wife, Elisa, and his daughter, Aube, allowed students and researchers access to Breton's archive



The founder of Surrealism André Breton

and collection. After thirty-six years, when attempts to establish a surrealist foundation to protect the collection were opposed, the collection was auctioned by Calmels Cohen at Drouot-Richelieu. A wall of the apartment is preserved at the Centre Georges Pompidou.

Le Musée de l'homme, stone and plaster, 1965 / Max Ernst in studio (Gilles Chauvelin), 1965 from Max Ernst: sculptures, maisons, paysages by Werner Spies, Dumont/Centre Georges Pompidou, Paris, 1998







The New York home of Corice Canton Armand, widow of Arman Armand - Photo © David Cassera 2010

collector of Tribal Art. He is regarded as one of the most brilliant and versatile filmmakers of Hollywood's golden age. Wilder is one of only five people to have won Academy Awards as producer, director, and writer for the same film (*The Apartment*).

**SERGE BRIGNONI** was a Swiss painter, sculptor and collector.

Brignoni was a friend of Stanley William Hayter, Wolfgang Paalen and Alberto Giacometti and worked at Atelier 17 in Paris through the 1930s. Brignoni contributed both paintings and prints to a number of Surrealist exhibitions but was best known as a sculptor.

He experimented with lyrical cubism and romantic expressionism before finding his artistic home with the surrealists, and at an early age his works were included in international surrealist exhibitions in leading European capitals as well as the United States.

Brignoni always said nature inspired him, and went on to travel extensively in Africa and Oceania, collecting artifacts from both regions, which were also to inspire his work as a painter and sculptor.

**ARMAN, ARMAND PIERRE FERNANDEZ** was a French born American artist, painter, sculptor and a plastics technician, famous for its "accumulations".

All his life, Arman was also a fascinated collector, of everyday objects: watches, weapons, pens, and of works of art in particular of traditional African art for which he was a connoisseur, an estimated and recognized specialist.

**GEORG BASELITZ** (Hans-Georg Kern) is a German sculptor and painter who owns an intriguing, "radically subjective" collection of African art.

**FRANK HERRMANN** is a Professor of Fine Arts in the School of Art in the College of Design, Architecture, Art and Planning at the University of Cincinnati

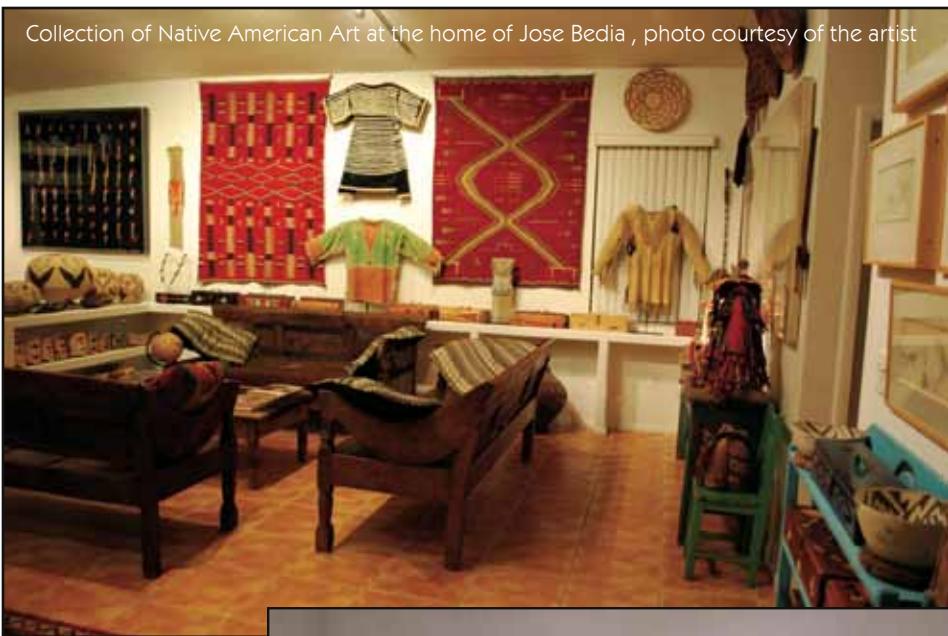
where he teaches undergraduate and graduate painting. Since graduating with a MFA from the University of Cincinnati in 1972, he has shown his work in venues throughout the United States.

In 2001, he began to focus on Asmat themes in his painting during his stay at the Cimilice Castle Residency in the Czech Republic, where he was able to access collections of Asmat work in central Europe.

**JOSÉ BEDIA** is Miami based Cuban Abstract painter who illustrates ideas of spirituality and indigenous cultures.

He studied at the Escuela de Artes Plásticas San Alejandro in 1976, and at the Instituto Superior de Arte in Havana, Cuba, in 1981. Four years later, in 1985, Bedia became the artist-in-residence at the State University of New York in Old Westbury. The artist also spent time with the Dakota Sioux on the Rosebud Reservation; studying the Sioux

Collection of Native American Art at the home of Jose Bedia , photo courtesy of the artist



culture influenced his contour narrative style. Bedia's first major exhibition was the group show Magiciens de la Terre at the Centre Georges Pompidou in Paris, France, in 1989. He was invited to participate in the São Paulo Biennial in 1994.

Bedia also creates sculpture installations that reflect his interest in Indigenous Art. His recent retrospective, Transcultural Pilgrim, at the Fowler Museum at the University of California Los Angeles, included paintings, alcoves and altars that held peyote boxes, Yaqui masks, and Central African power figures. In the installation Figure Who Draws His Own Horizon Line, Bedia explores identity, and one's own past and future while confronting obstacles. The artist also includes a confrontation between nature and machines, a common theme in many of his works. Bedia is considered part of the 80's Generation group of migrant Cuban-American artists who used Afro-Cuban spiritual references in their art work. Ana Mendieta (American/Cuban, 1948-1985) was also a part of the 80's Generation. Bedia's paintings and sculptures share themes that Mendieta also explores in works such as her Silueta series.

Bedia's works are in the collections of the Los Angeles County Museum of Art, the Museum of Contemporary Art in Los Angeles, the Museum of Modern Art in New York, the Whitney Museum of American Art in New York, The Guggenheim Museum in New York, and the Miami Art Museum. The artist currently lives and works in Miami, FL. Less.

**WOODS DAVY** is an American sculptor from Washington D.C. living in Southern California. For the past twenty-five years, Woods Davy has worked with natural elements, usually incorporating various types of stone in fluid balancing acts that reflect the artist's "Western Zen" sensibility. He might be thought of as among the first "green" Postmodern artists.

In fact, he comes from a long tradition of post 60s artists, who either directly or just by their practical sensibility, engage Eastern or Zen notions of oneness with

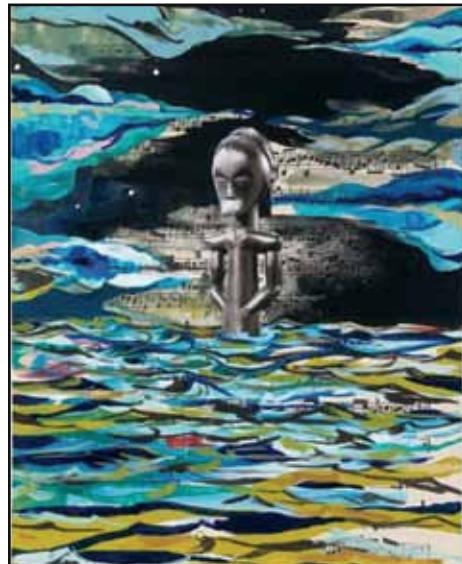
nature, organic systems of change as engines of art composition, and non-disruptive respect for natural material in unaltered states.

The works comprising "Las Rocas" manage this, as they illuminate the poetry of nature. As Holly Meyers observed in a previous exhibition, there is "something thrilling about a work that appears to defy its own natural properties," while at the same time one can appreciate the work's "meditative reverence."

**RADCLIFFE BAILEY** from New Jersey, has been described as one of the most prominent living artists in Atlanta, known for his installation and mixed-media works depicting African and American history.

Bailey's range of artistic materials echoes his African American heritage. The colors he uses are often bright and almost tropical in intensity. Bailey has lived in Atlanta for most of his life, and uses this historical backdrop in many of his works.

African art is an inspiration in the work of Atlanta artist Radcliffe Bailey, such as this small watercolor "Notes from Elmina II," featured in "Memory As Medicine" at the McNay Art Museum.



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

100 International Dealers Exhibiting  
For Sale Textiles, Tribal Arts,  
Exceptional Artifacts, Objects & Art  
Displayed In A Museum-like Setting

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



## 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 Galery, 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 Mestdag, Belgium  
John Molloy Gallery, NY  
Andres Moraga, CA  
Morgan-Oakes Tribal Art, CA  
Robert Morris Fine Art, NM  
Thomas Murray, CA  
Amyas Naegle, NY  
Alain Naoum, Belgium  
Louis Nierijck / Karavanserai, The Netherlands  
John Ruddy, NM  
Christopher Selser 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

CASKEY LEES, INC. 310.455.2886 [sanfranciscotribalandtextileartsshow.com](http://sanfranciscotribalandtextileartsshow.com)