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Dear Colleagues, Clients & Friends,

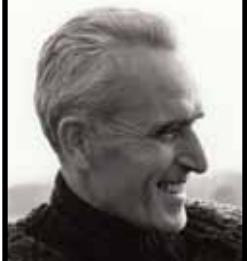
We are now embarking on our second year of celebrating Tribal art through the AOA New York Fair. Sadly, we have lost four luminaries who define the notion that great personalities shape a professional field.

In the AOA 2012 catalog you will find a series of delightful "introductions" to museums with exceptional objects and exhibitions. Each contributing institution is unique for its curatorial strategies, academic excellence and the spirit of its objects. I am grateful for their participation.

I entreat you to support their work and our shared ambition to elevate the arts of Africa, Oceania and the Americas. I hope this catalog will leave readers wanting to learn more about the galleries and museums in its pages. I would like to thank our advertisers, the New York City auction houses and the AOA dealers for making this event possible.

Warmest Regards,

Maureen Zaremba
Founder of AOA New York: Africa, Oceania & the Americas
Director of Tambaran Gallery



Edmund Snow Carpenter

It was a privilege to have Ted Carpenter as a friend and educator. This brilliant man opened my eyes and expanded my mind with his curiosity and understanding. From simple dots, line patterns, concentric circles and abstract Hoker images, Ted taught me how to not just see, but read their meanings, always crossing cultures. His interest and knowledge was vast and his ability to share this through stories was remarkable.

Even though in the last years Ted lost the ability to speak, his curious intellect could never be silenced. We would walk through fantastic museums and exhibitions, go to movies and restaurants and never did Ted stop looking at the world around him. Once, a gold-lacquered Samurai Helmet adorned with a life-like praying mantis captured his attention from every angle causing him to bend in every which way to see it – Ted was unique that he could look with his entire body. There were so many facets to his intellect, I wonder if we all knew a different Ted.

On our last trip to view the Tarim Mummies, "Secrets of the Silk Road" exhibition, Ted bent down to closely examine a beautiful female mummy who was low in her glass case, she simply defied description. Her preserved condition was beyond extraordinary.

He pointed to her with an incredible enthusiasm, awe and wonder. As if to say..."WOW" that is really something.

Thank you Ted.

Maureen Zaremba



Marc Ginzberg

Marc Ginzberg filled a unique role in the African art field. Marc and his beloved Denyse were unstintingly open and the attractive Ginzbergs became the magnetic center of a community of African art lovers who looked up to their knowledge and splendid collection. They were generous lenders and supported exhibitions and scholars from everywhere.

For my part, Marc's leadership was essential during the two years it took to incorporate and "build" the Center – later Museum for African art. He hosted the initial meeting where a group voted to become the founding Board of Directors and create the Center. Marc was the natural choice because everybody believed and trusted him.

The Ginzbergs also gave the young museum their time and talent: they personally hung and focused the lights for a dozen exhibitions, with Marc on the ladder, Denyse giving directions. Lighting had to be done last, usually late at night. They gave us high spirited but precise work.

Marc's good humored frankness and his solid good sense guided many new collectors and guided me while I was Director and he was on the Board. I feel Marc's loss keenly as do many, I am sure, in his wide circle of friends.

Susan M. Vogel



Joseph G. Gerena

On January 7, 2012, Joe Gerena died, ending a singular career as an art dealer distinguished by an astonishing diversity of expertise. For Joe's unique curiosity there seemed to be no culture too obscure and no artifact too esoteric. He was known as a dealer's dealer, and his gallery became a trade hub for finding and placing the unusual and the arcane.

He counted among his clients most of the world's collecting museums as well as most of the world's dealers and collectors in Asian, tribal, Precolumbian, and ancient art. His areas of expertise included Japanese, Ainu, Siberian, Eskimo, Chinese, Indian, Nepalese, Tibetan, Taiwanese, Dongson, Khmer, Bactrian, Mughal, Burmese, Thai, Vietnamese, Indonesian, Australian aboriginal, Papua New Guinean, Hawaiian, and Pacific Islander. He sold to museums and institutions in Europe and the US, including dozens of sales to the Metropolitan Museum of Art's department of Musical Instruments and department of Arms and Armor.

In recent years he curated exhibits on subjects largely overlooked by museums and scholars: Central Asian Steppes metalwork, the Enlightenment idea of the Cabinet of Curiosities, and on more recondite themes such as "Waterworks," "Airborne," "Fire" and "Masks." Exhibited at James Cohan Gallery, New York, "Masks" received glowing reviews in the New York Times and the art press. Joe's last project, a comprehensive collection of Ainu objects, was exhibited March 21-25 at the Caskey-Lees Arts of Pacific Asia Show, New York.

Frederick Schultz



William Jamieson

The tribal art world lost one of its endearing originals on July 3, 2011 with the passing of William Jamieson, on his fifty-seventh birthday. Though he may be remembered as an engaging and enthusiastic collector of shrunken heads and other oddities, Bill was a serious art dealer, at times obtaining record prices for his objects. Never one to shy away from publicity, he was in the process of completing the first season of a new series for television's History Channel.

In one of this many interviews, Bill is described as a "modern-day treasure hunter, an ancient and tribal arts collector and dealer...part P.T. Barnum, part Indiana Jones...with a rock and roll sensibility." Since 1997 he had been a member (and vice chairman) of the Canadian chapter of the New York Explorers Club, based in large part on his interest in and travels to the Amazon (five times between 1995 and 2001) focusing on the Jivaro Shuar people. Nowhere was the diversity of his interests more in evidence than at his legendary Halloween parties, which immediately followed the club's annual meeting, both held in his Toronto home.

Bill was a remarkably enthusiastic, energetic, and nonjudgmental individual. His companionship was always a source of enchantment and our condolences go out to his fiancée, Jessica Phillips, his mother, Barbara Halligan, his sister, Wendy, and his son, Jordan.

As a final coda, Billy would give a long, hearty laugh to know that the office of the Chief Coroner of the City of Toronto telephoned the studio of artist Mark Prent to determine if the white box they had found in Billy's loft contained a "real body." In fact, it is actually a 1972 Prent sculpture made of polyester resin and fiberglass. As the Prents write, we "are confident that Billy would have approved."

Carlo Bella

Upside Down: Arctic Realities

by Sean Mooney

ROCK
FOUNDATION

I consider myself singularly fortunate to have worked with Edmund Carpenter during the last six years of his life. I was a latecomer to both his work and to the remarkable world of arctic art that he introduced me to. And I can say without exaggeration that these encounters changed entirely my engagement with the meaning of art.

As is well known, Carpenter's career spanned several distinct phases, each interwoven over the course of his life: archaeologist, visual anthropologist, media theorist, teacher, collector. Together with his wife, Adelaide de Menil, he established a spectacular – perhaps the world's largest – collection of Old Bering Sea Paleo-Eskimo artifacts, of a breadth and quality unsurpassed. They collected many other fine works of art, all visually outstanding, from various cultures and time periods. But what I have been most involved with and compelled by was their Paleo-Eskimo collection, ever since being invited by Carpenter to assist him with organizing his landmark exhibition *Upside Down*, first seen in Paris at the Musée du quai Branly in 2008, and reinstalled at the Menil Collection in 2011.

Okvik Doll Head
Paleo-Eskimo, Okvik period, c. BC 250 - 100 AD Walrus Ivory
 $4 \times 1\frac{3}{16} \times 1\frac{13}{16}$ inches ($10 \times 3 \times 4.6$ cm)
Collection Adelaide de Menil & Edmund Carpenter, A8239
Photo: David Heald



Okvik Figure with Striker's Headgear
Paleo-Eskimo, Okvik period, c. BC 250 - 100 AD
Walrus Ivory $5\frac{1}{8} \times 1\frac{7}{8} \times 1\frac{1}{8}$ inches ($13 \times 4.8 \times 2.9$ cm)
Collection Adelaide de Menil & Edmund Carpenter, A7958
Photo: David Heald

I learned, via Carpenter, about Old Bering Sea art, and the variety of tangential cultures related to it (the various phases of Old Bering Sea, Okvik, Punuk, Thule, and their modern descendants, Yup'ik, Chukchi, Inupiat, Inuit, etc.) as if peeling through the layers of an onion. What first appeared as an integrated whole became a loose tangle of interconnected styles, place names, eras, and cultures. Carpenter worked in broad brush-strokes, was encyclopedic in his knowledge and in his probing. He made comparisons between people and places and histories which at first seemed like wild supposition, then made perfect sense, in that razor-sharp way he had of writing about them. But perhaps his greatest gift, to me personally, anyway, was how wide open he left his ideas. He was well known to be an intellectual troublemaker, raising more questions than he answered. And in this, he has left the various fields that he touched with rich terrain to plot out in the future. It was a generosity for which I am thankful.

His Old Bering Sea collection is a perfect example of this. Carpenter was a great unifier, a believer that the study of one area of prehistoric culture would shed light upon the understanding of many others. He was fascinated by so many discoveries in the world of Paleo-Eskimo art, and yet he knew that this continued to be a largely unexplored field of study. In his own writing on ancient arctic culture, he usually chose to speak about it analogically, from the basis of his personal experiences in the arctic in the early 1950's, knowing that to draw from this was the only assurance he could have of anthropological accuracy. And so, through his deeply personal writing, his powers of comparative observation, and his keen eye for sculptural artifacts of beauty, I came to appreciate how much potential study is yet to be done in this vast corner of indigenous art. Extant comprehensive books on Paleo-Eskimo art can be counted on one hand. There are still so many possibilities.



An Invitation:

Get Closer to African
and Oceanic Art,
at the Brooklyn Museum

-Kevin D. Dumouchelle
Assistant Curator,
Arts of Africa & the Pacific Islands
Brooklyn Museum

Consider this a personal invitation to get closer to a world-class collection of African and Oceanic art. Brooklyn's collections abound with both iconic masterpieces and comparatively more secret gems, such as this gripping Chokwe snuff container (opposite).

We began collecting the arts of both Africa and Oceania over a century ago. Today, Brooklyn is the custodian of the largest number of African artworks in an American art museum, and among the top repositories of Oceanic art in the country. The product of savvy early purchases and field expeditions, the African collection has unrivaled depth in the arts of Central Africa, in addition to significant collections of Dogon, Bamana, Dan, Mende, Yoruba, and Ethiopian works. While remaining home to pieces that are the only objects of their kind in the United States—such as an ivory gong from Benin, an eighteenth-century royal Kuba ndop figure, and an otherworldly Lulua maternity sculpture—we also continue to collect actively.

Snuff Container (*Tesa Ya Ma Kanya*)

Unidentified Chokwe artist, 19th century
Northeast Angola or Bandundu province, Democratic Republic of the Congo
Wood, iron, fiber
5 1/2 x 2 3/16 x 3 in. (14 x 5.5 x 7.6 cm)
Museum Expedition 1922, Robert B. Woodward Memorial Fund, 22.1089



A SANTA CRUZ ISLANDS, SOLOMON ISLANDS, DISH

24¾ in. (63 cm.) long · wood
\$80,000–100,000



BROOKLYN
MUSEUM

Brooklyn has been at the forefront of significant shifts in exhibition practice over the past century. This trend continued last year with African Innovations, a temporary reinstallation of 200 major African pieces that, for the first time, arranged the collections historically, with a focus on the social, political, cosmological and artistic problems African artists addressed through their art.

I am pleased to share that these efforts will now help shape a further, expanded presentation of the African collection in the very near future. A new and more focused space for the Oceanic collection is also bright on the horizon.

In the meantime, I invite you to visit the Museum (making use of our dedicated subway stop or, luxury of New York luxuries, our plentiful parking), to explore African Innovations, and to get in touch—there are worlds of incredible art to share.

**Arts of Africa, Oceania and the Americas
including Property from the Estate of Ernst Beyeler**

New York • May 10, 2012

Viewing

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Contact

Susan Kloman
skloman@christies.com
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christies.com

CHRISTIE'S

Sotheby's

Cauca
Pendant of a Male Shaman in Transformation
 9001550
 Gold
 10 7/16 x 6 x 1 3/8 in. (26.5 x 15.3 x 3.5 cm)

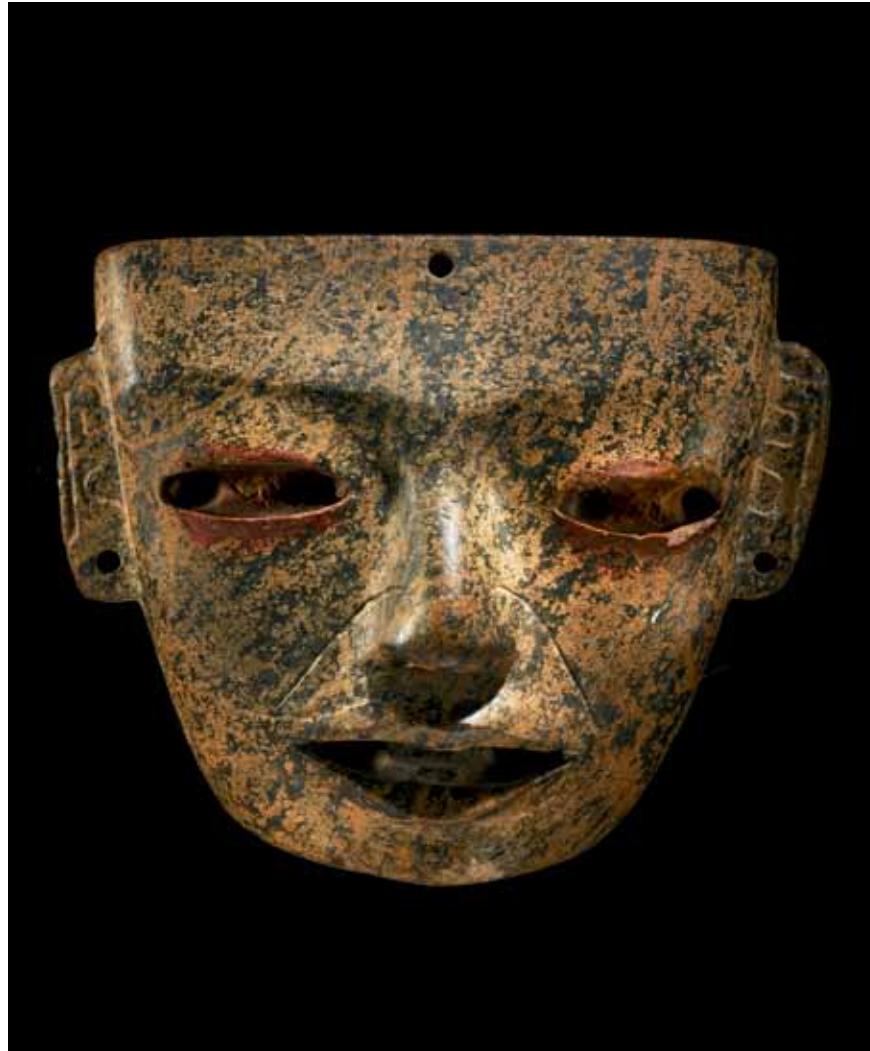
MUSEUM OF
 FINE ARTS
 HOUSTON



The **Glassell** Collection of Pre-Columbian Gold

by Frances Marzio;
 Curator of The Glassell Collections,
 the Museum of Fine Arts Houston

The Museum of Fine Arts, Houston dedicates several permanent galleries comprising 5,000 square feet to the display of Pre-Columbian Art. Major cultures of Mexico, Central America, and the Andes are represented. Media include textiles, stone, ceramics, jade, bone, and precious metals. The Glassell Collection of Pre-Columbian Gold is the dazzling center of the Houston collections. It includes exquisite and imaginative items for personal adornment, as well as ritual objects like beakers for ceremonies and masks for burials.



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 INCLUDING PROPERTY FROM THE LERNER,
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As a child, Alfred C. Glassell, Jr. collected stamps and this passion informed his keen sense of world geography. Long before most collectors looked to Africa, Indonesia, and the ancient Americas, Mr. Glassell began building art collections of the highest quality in these areas. He was particularly fascinated by peoples that valued gold for its spiritual rather than monetary significance. He appreciated the Pre-Columbian themes of transformation, shamans, animal gods, and the "father sun" as they are expressed in intricate works of art. Mr. Glassell was especially inspired by Pre-Columbian masterworks that convey the constant states of interaction between man and nature. He collected in depth the mysterious and sophisticated gold and silver artworks of the Chavín, Moché, Sicán, Chimú, Calima, Quimbaya, Tairona, and Coclé cultures.

The Cauca culture developed distinctive pendants of shamans transforming into creatures with the heads of birds and the arms, legs, and torsos of men, lizards, felines, monkeys, and amphibians. This fantastic creature has a stylized human body and a bird head adorned with an enormous headdress. His crescent represents a feline tail in rapid motion. He is accompanied by four composite creatures; two with bird heads, human torsos, and frog arms; two with lizard or feline bodies and bird heads. In the absence of written language, little is known of this culture but the art demonstrates imaginative vision.

The most spectacular Quimbaya artworks were poporos, containers that held powdered mineral lime that was ingested with coca leaves to induce trances. Coca was a stimulant that improved endurance and energy, and alleviated altitude sickness. It was also used by shamans to produce visions and otherworldly experiences.

This poporo depicts a male shaman. His narrowed eyes indicate a state of trance. Incised lines on his cheeks represent scarification. Spiraling tattoos adorn his torso. He wears a plain flat nose ring, a beaded necklace, and a traditional helmet-like headdress. Wrist, knee, and ankle ligatures make his arms and legs appear large.



Quimbaya
Poporo Representing a Male Shaman with Tattoos
1800
Gold
7 1/2 x 2 7/8 in.

GUIDED TRAVEL PROGRAM



Cultural Tour of Ghana

August 17 - 26, 2012

Experience the great cultural treasures and living arts of Ghana, as rarely seen by visitors.

Parcours des Mondes, Paris

September 10 - 15, 2012

Enjoy five full days of behind-the-scenes access to renowned public and private collections while enjoying the City of Light.



Our award-winning **Guided Travel Program** is integral to the Museum for African Art's mission of increasing knowledge and understanding of Africa and its Diaspora. Led by Jerome Vogel, former Director of Crossroads Africa, each tour explores destinations with rich cultural traditions and lively contemporary art scenes, and emphasizes personal dialogue with local artists and artisans. The Museum's **Guided Travel Program** was the 2010 winner of the prestigious *World Tourism Award*.

To learn more about these trips and to enroll, visit www.africanart.org/travel or contact Michelle Pinedo, Director of Travel Programs, at mpinedo@africanart.org or 718-784-7700, ext. 104.

MUSEUM FOR
AFRICAN ART

Welcome
to the Museum
for African Art

The Museum for African Art is dedicated to the arts and cultures of Africa and its Diaspora. Opened to the public in 1984, the museum has organized nearly 70 critically acclaimed exhibitions that have traveled to more than 140 museums in 18 countries over 4 continents. The Museum is widely recognized for pioneering the way African art is presented and understood. Noted New York Times art critic Holland Cotter affirms that "much of the redrawing [of the field of African art] has been through experimental exhibitions, notably those at the Museum for African Art." In all its programming, the Museum seeks to bring together diverse communities for dialogue and learning.

In 2013, the Museum will open its new, expanded and permanent facilities on Fifth Avenue and 110th Street in Manhattan, extending the city's celebrated Museum Mile uptown. While it prepares for the public opening of its new facilities, the Museum continues to develop important exhibitions that travel to major venues internationally, accompanied by scholarly publications. Museum for African Art exhibitions are currently on view at the Smithsonian National Museum of Natural History in Washington, DC, the SCAD Museum of Art in Savannah, Georgia, the North Carolina Museum of Art in Raleigh, North Carolina, and the Sharjah Art Museum in the United Arab Emirates. In addition to its exhibitions, the Museum also presents a wide range of public programs for audiences of all ages and learning styles.

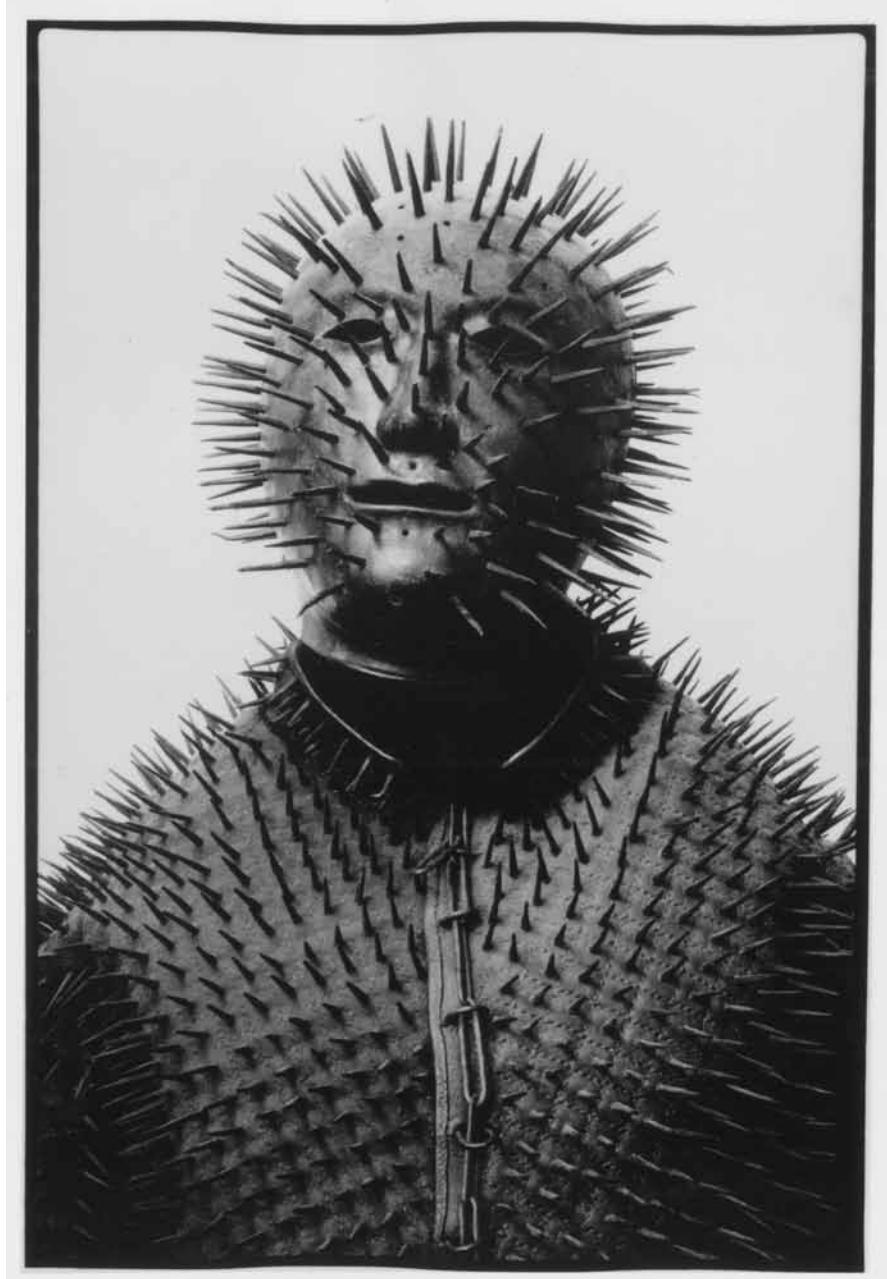
The Museum continues to expand the way African art is seen and understood, most recently through the addition of a Theater Department dedicated to presenting a wide range of live performances and theatrical arts from the African continent and its Diasporas. The Theater at the Museum for African Art will be a desirable performance space for local, national, and international artists, and will add to the vitality of the community by establishing a much-needed performance venue in uptown Manhattan.

Witnesses:

A permanent installation
within the Surrealist Galleries
of the Menil Collection

by Sean Mooney & Paul Winkler

The Menil Collection in Houston houses a unique installation of art collected by Dominique and John de Menil, including galleries with masterworks of tribal art, classical Graeco-Roman, medieval and Byzantine art, and some of the best-known examples of Surrealist art in the United States. It also developed a superlative collection of the major postwar American art movements, represented by Abstract Expressionism, Pop Art and Minimalism. The Menil's founders held a firm interest in drawing connections between artistic production, spirituality and metaphysics, and the museum is known for fostering a contemplative experience, a veritable sanctuary of art. Among the treasures of the Menil's campus is the famed Rothko Chapel, commissioned by the de Menils in 1964 (completed in 1971), regarded as the artist's final work as well as his masterpiece. As a non-denominational, sacred space, the Rothko Chapel maintains a direct integration between modern art and spiritual conviction, but elsewhere in the museum, the connection is implied by the discreet juxtapositions made within its galleries.



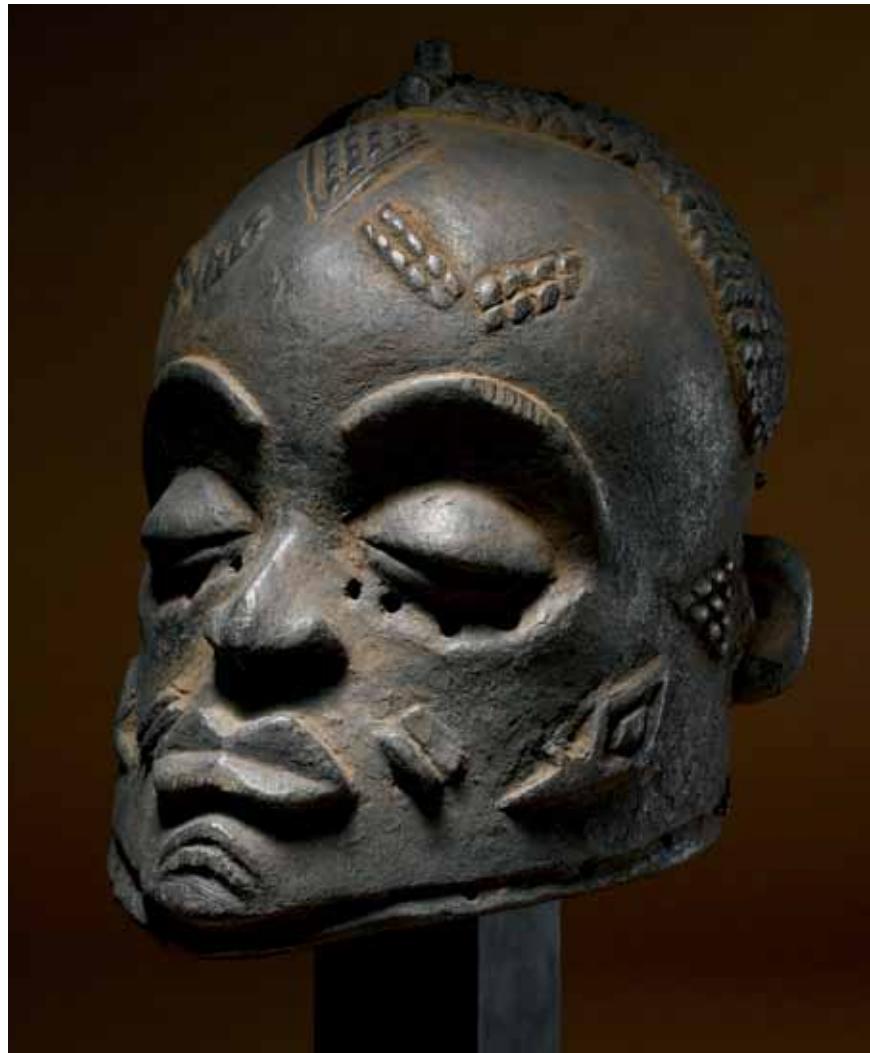
"Wildman" Costume,
18th or 19th Century
Germany or Switzerland
Two-piece leather suit with wood spikes and iron chain,
and metal helmet with metal spikes.
On loan to The Menil Collection from the collection of Edmund
Carpenter and Adelaide de Menil.



Witnesses to a Surrealist Vision,
The Menil Collection, Houston

Anthropologist Edmund Carpenter, husband of Adelaide de Menil, was closely associated with the museum, and held sympathetic views regarding the installation of tribal art in its galleries. In the 1990's, he conceived of a uniquely encyclopedic exhibition, in which objects collected by Surrealist artists would be installed together, in a cabinet-of-curiosities type of display.

For the memorial held in honor of Edmund Carpenter at the American Museum of Natural History on October 29, 2011, Paul Winkler, former Director of the Menil Collection, wrote a recollection of the process of Edmund Carpenter's development of the installation titled *Witnesses*, and a summary of its significance: "In 1999, Ted created a permanent room known as *Witnesses* within the Surrealist Galleries of the Menil Collection in Houston. The title is in reference to ideas expounded by André Breton and the Surrealist artists, that much tribal art, as well as objects of natural history, were 'witnesses to the universality of Surrealism.' 'In Oceanic art,' Breton noted, 'one finds the greatest sustained effort to express the interpenetration of the physical and mental to resolve the dualism of perception and representation.'



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"Ted's room is chock full of objects once owned by Surrealist artists, or identical to them. Manifestations of mythic figures and spirit impersonators, zoomorphic entities, embodiments of concealed powers and transformation masks bring the world of the strange and unfamiliar into a realm of heightened reality. They evoke powerful forces and forbidden territories, cultivating, as did the Surrealists, invisible art, silent music, and motionless dance.

"The installation of over 130 objects forswears context in favor of a broader interpretation across time and space. As such, the room also can be viewed as a defense of the Structuralists, a long-term devil for Ted. In a statement on Witnesses, he wrote:

" 'Through their art and in their collections, the Surrealists expanded our perception of reality. The Structuralists had a similar effect. As fellow World War II refugees in New York, from 1940 to 1945, and as fellow collectors, they, too, freely juxtaposed far-flung examples. They did so in the belief that the analogies they proposed were more real than the boundaries (such as space, time and chronology) they transgressed. Certain preconceptions held by anthropologists needed revision, not the data that violated them.'

"Ted always was true to his convictions. Witnesses gives form to some of these."



TAMBARAN GALLERY
Parcours de Mondes 2012
Galerie Arnoux - 27 rue Guénégaud

Notes

Notes

AFRICAN INNOVATIONS

See 200 of the finest objects spanning thousands of years from one of the country's most superb collections of African art



Three-Headed Figure (*Sakimatwemtwe*). Unidentified Lega artist, 19th century.
Democratic Republic of the Congo. Brooklyn Museum, Museum Expedition 1922,
Robert B. Woodward Memorial Fund, 22.486

Brooklyn Museum

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Thursday 11 am–10 pm

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African, Oceanic & Pre-Columbian Art

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New York

Preview

May 8-11

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Rare Maori Greenstone Amulet, *hei tiki*,
New Zealand, height 3½in, 18th century,
from The Collection of Mark and Carolyn
Blackburn, sold to benefit The Hawai'i
Wildlife Center, Kapaau, Hawaii
\$8,000 - 12,000



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Stephen Javaras

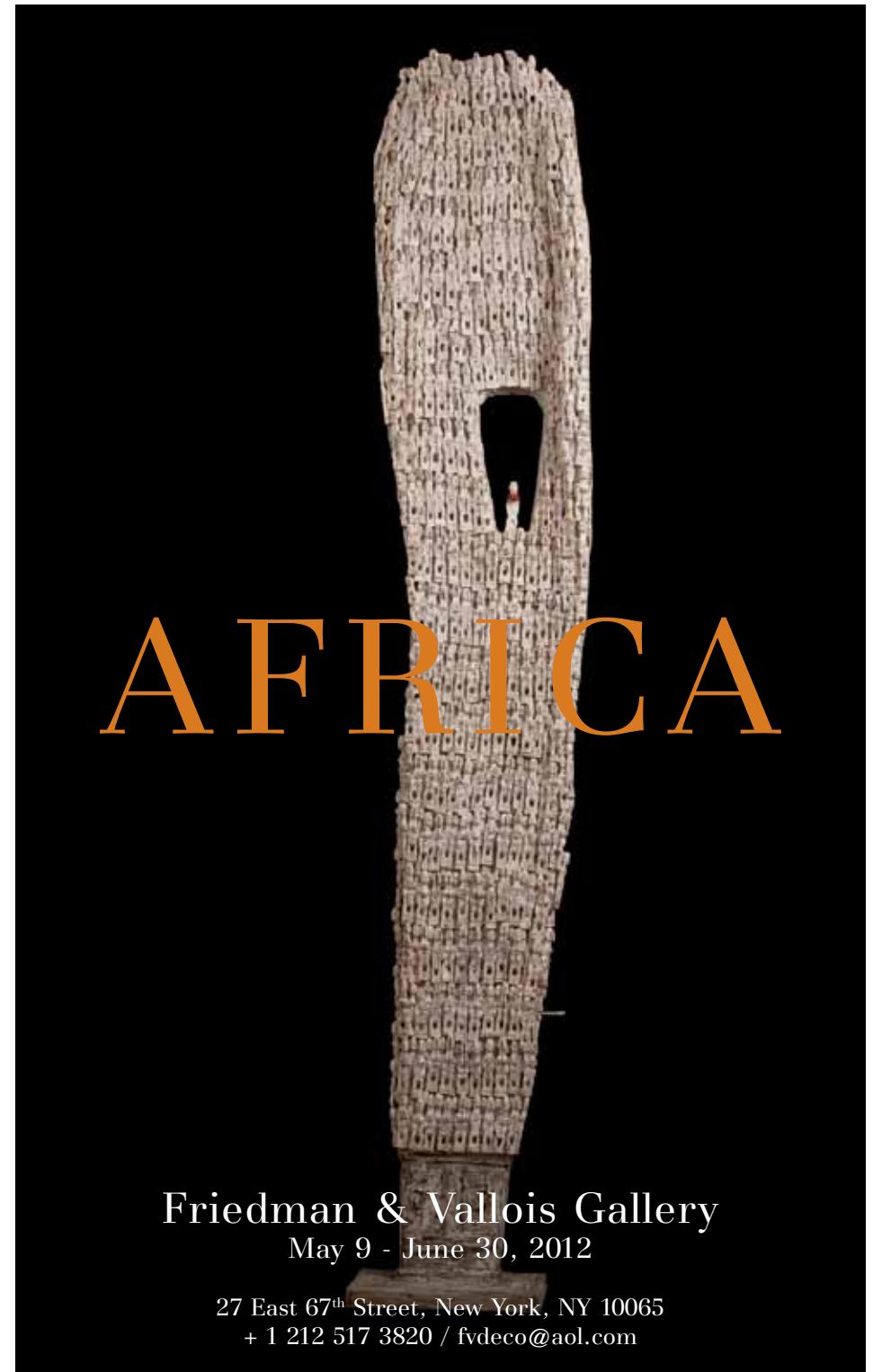
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CLAUDIA GIANGOLA & JOHN MENSER AANW, INC

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Telephone: (212) 737-3766
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Olmec Jade Were-Jaguar Mask

Rio Pesquero

Middle Formative Period, circa 900-300 B.C.

Height: 6 inches
Width 5 3/8 inches

Provenance:

Jay C. Leff, Pennsylvania, collected in the mid 1960's
American Private Collection

Published:

Precolumbian Art of Mesoamerica from the Collection of Jay C. Leff,
Allentown Art Museum, Allentown, Pennsylvania, 1972, pl. 15.

Ancient Art of Middle America,
Selections from the Jay C. Leff Collection, Huntington Galleries
February 17-June 9, 1974, no. 2.

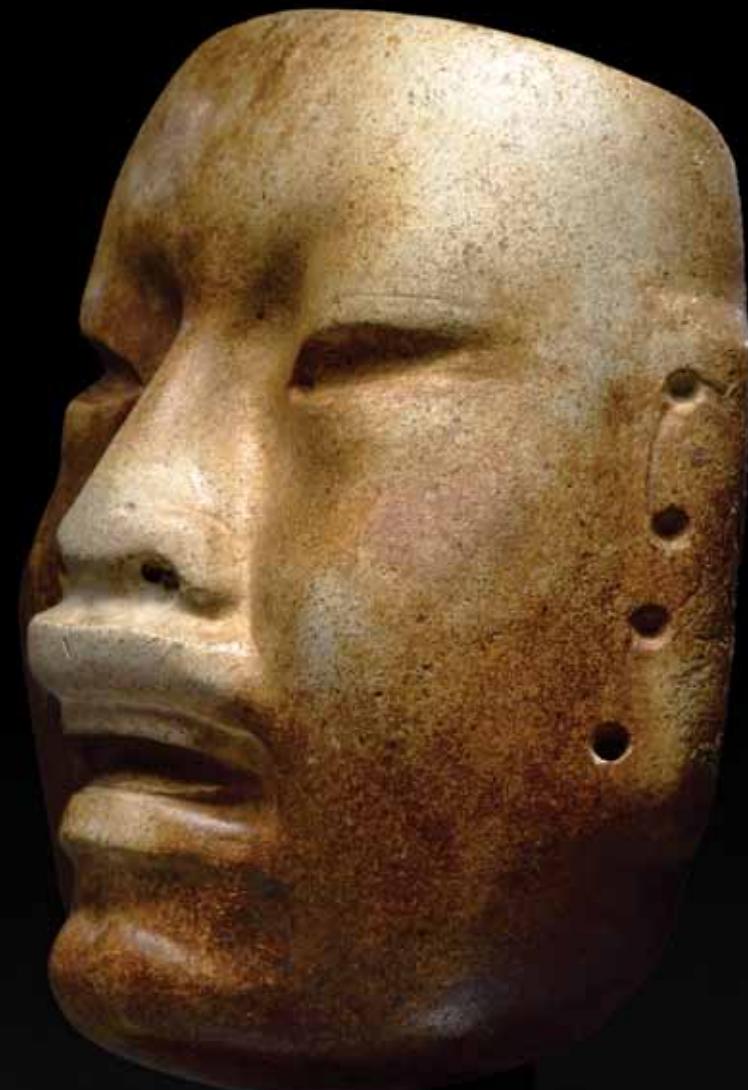
Exhibited:

Precolumbian Art of Mesoamerica from the Collection of Jay C. Leff,
Allentown Art Museum, Allentown, Pennsylvania, February 13-
April 2, 1972.

Ancient Art of Middle America,
Selections from the Jay C. Leff Collection,
Huntington Galleries, February 17-June 9, 1974.

The Snite Museum of Art, University of Notre Dame, Indiana, 1986.

**Exhibiting at the Fletcher-Sinclair Mansion
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New York, NY 10028

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Email: alaskaonmadison@gmail.com
Website: www.alaskaonmadison.com

Spectacular Tsimshian Frontlet
British Columbia
c. 1870
Height: 7 x 6 ½ inches

Provenance:
Ex-collection, George Terasaki





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New York, NY 10065

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Website: www.arteprimitivo.com

Important Veracruz Seated Deity
Veracruz, Mexico
Ca. 900-1100 A.D.
Height: 25 1/4 inches

Provenance:
Ex. Arundel collection, Los Angeles, acquired
from David Stuart, Los Angeles, 1960's.

Oxford Thermoluminescence certificate.





BERZ GALLERY OF AFRICAN ART

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Figurative Hairpin
Chokwe, Angola
19th century
Height: 16 cm (6 inches)

Provenance:
Ex. Alain de Monbrison (Paris)

Exhibiting at the Fletcher-Sinclair Mansion
2 East 79th Street at 5th Avenue





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Early Northwest Coast Argillite Panel Pipe
Haida Tribe
19th century

Exhibiting at the Fletcher-Sinclair Mansion
2 East 79th Street at 5th Avenue



GALERIE FLAK

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75006 Paris, France

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Mobile: (646) 306-9771 (US)
Email: contact@galerieflak.com
Website: www.galerieflak.com

Aripa Ancestor Figure
Korewori, Middle Sepik
Papua New Guinea
Height: 50 inches (127 cm)

Provenance:
Ex-collection Philip Goldman

Exhibiting at the Fletcher-Sinclair Mansion
2 East 79th Street at 5th Avenue





GAIL MARTIN GALLERY

310 Riverside Drive
New York, NY 10025
by appointment

Telephone: (212) 864-3550
Email: gail.martin.gallery@att.net
Website: www.gailmartingallery.com

(detail) tapestry woven band

Peru, Nazca culture
200 - 600 AD

Height: 104 ¼ x 11 ½ inches

One of four figures, each 14 – 16 inches tall

Exhibiting at the Fletcher-Sinclair Mansion
2 East 79th Street at 5th Avenue



GALERIA GUILHEM MONTAGUT

Galeria Guilhem Montagut
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Telephone: + 34 687 027 692 (Spain)
Email: guilhem@galeriamontagut.com
Website: www.galeriamontagut.com

Sangu / Ondoumbo Reliquary Figure
Gabon, Ogooué-lolo region
Wood, Cooper, Brass and Bone
Height: 39.2 cm

Provenance:
Dutch Collection before the second world war

Exhibiting at the Fletcher-Sinclair Mansion
2 East 79th Street at 5th Avenue





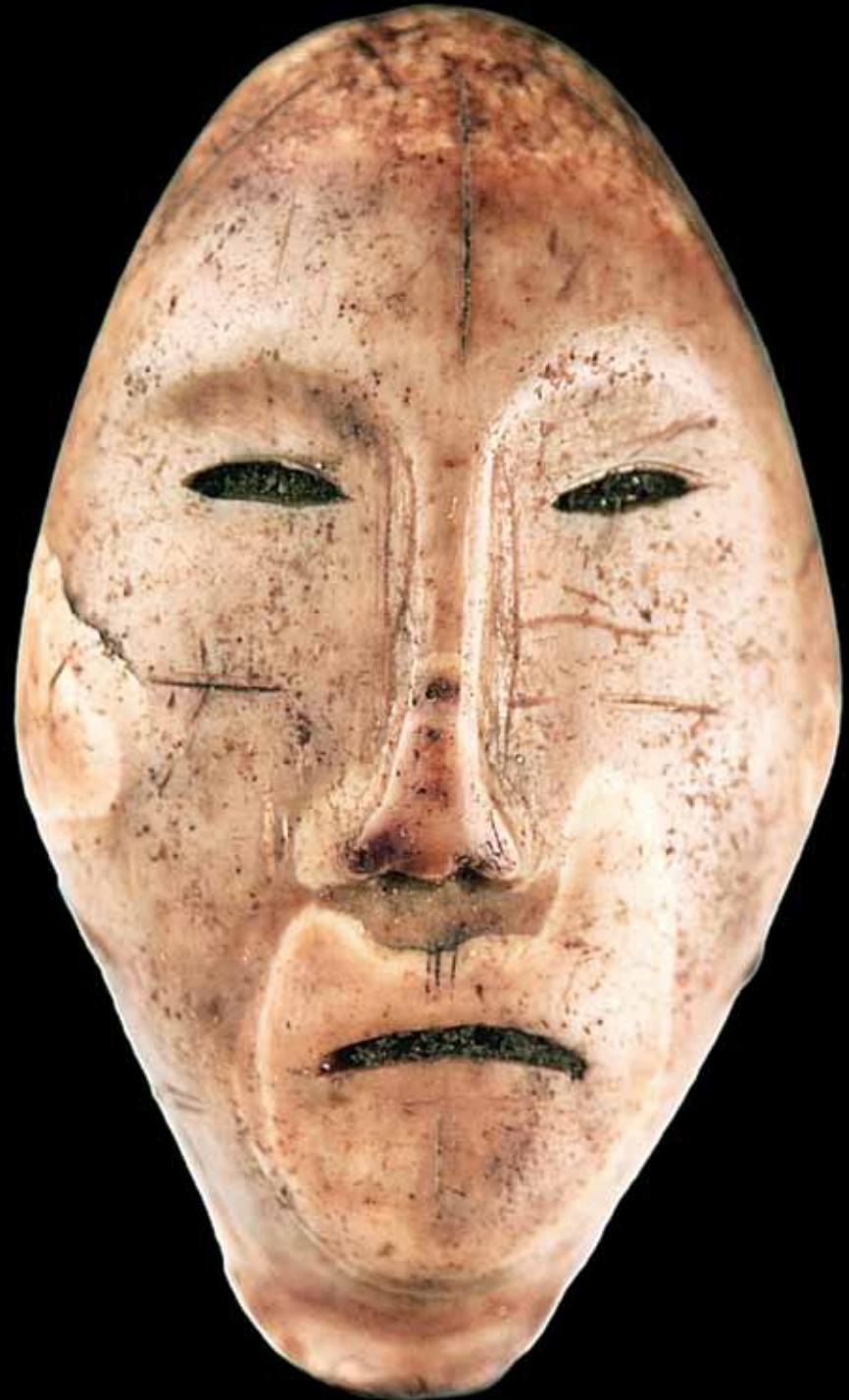
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Eskimo Ivory Head
Female form, Walrus ivory
Okvik Culture, St. Lawrence Island, AK
ca. 200BC-100AD
Height: 3 inches

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NASSER & CO.

34 East 67th Street
New York, NY, 10065

Telephone: (212) 288 -0043
Email: info@nassertribalart.com
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Tairona bone finial
Colombia
1st to 11th century AD
Height: 3 ½ x 3 ¼ inches



PACE PRIMITIVE

32 East 57th Street
7th floor
New York, NY 10022

Telephone: (212) 421-3688
Email: info@paceprimitive.com
Website: www.paceprimitive.com

Ishan Figure
Nigeria
c. 19th-20th century
Height: 18 ½ inches (47 cm)

Provenance:
Ex collection Milton D. Ratner
Ex Private collection, Connecticut

Published:
Drewal, 1977, p.36, fig. 34





MICHAEL RHODES AFRICAN ART

300 West 55th Street
Suite 7G
New York, NY 10019

Telephone: (212) 713-1781
Mobile: (917) 576-9250
Email: griot7@aol.com
Website: rhodesafricanart.com

Palm Wine Cup in the form of a Human Head
Kuba People
Democratic Republic of the Congo
Early 20th Century
Height: 6 $\frac{3}{4}$ inches (17 cm)

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TAMBARAN GALLERY

5 East 82 Street
2nd Floor
New York, NY 10028

Telephone: (212) 570-0655
Email: m.zaremba@tambaran.com
Website: www.tambaran.com

Model Canoe Prow and Stern
Maori, New Zealand, Polynesia
19th Century
Length: 17 $\frac{3}{4}$ inches (45 cm)
Height: 15 inches (38 cm)

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VISSEER GALLERY

Rue van Moer 11
B-1000 Brussels, Belgium

Mobile: +32 476 971 671(Belgium)
Email: vissergallery@gmail.com
Website: www.tribal-art-visser.com

Kono mask, Bamana
Mali
19th Century
Height: 115 cm

Provenance:
Eric Schwartze, Zaandam
Van Bussel, Brussels

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HERMANA VISSER-KOTTMAN

Rue Ernest Allard 6
B-1000 Brussels, Belgium

Mobile: +32 485 43 66 41 (Belgium)
Email: hermavisser@gmail.com

A very fine Ifa divination bowl, Yoruba
Nigeria
School of Ayantola of Odo-Ehin, Ekiti Kingdom
1900
Height: 42cm

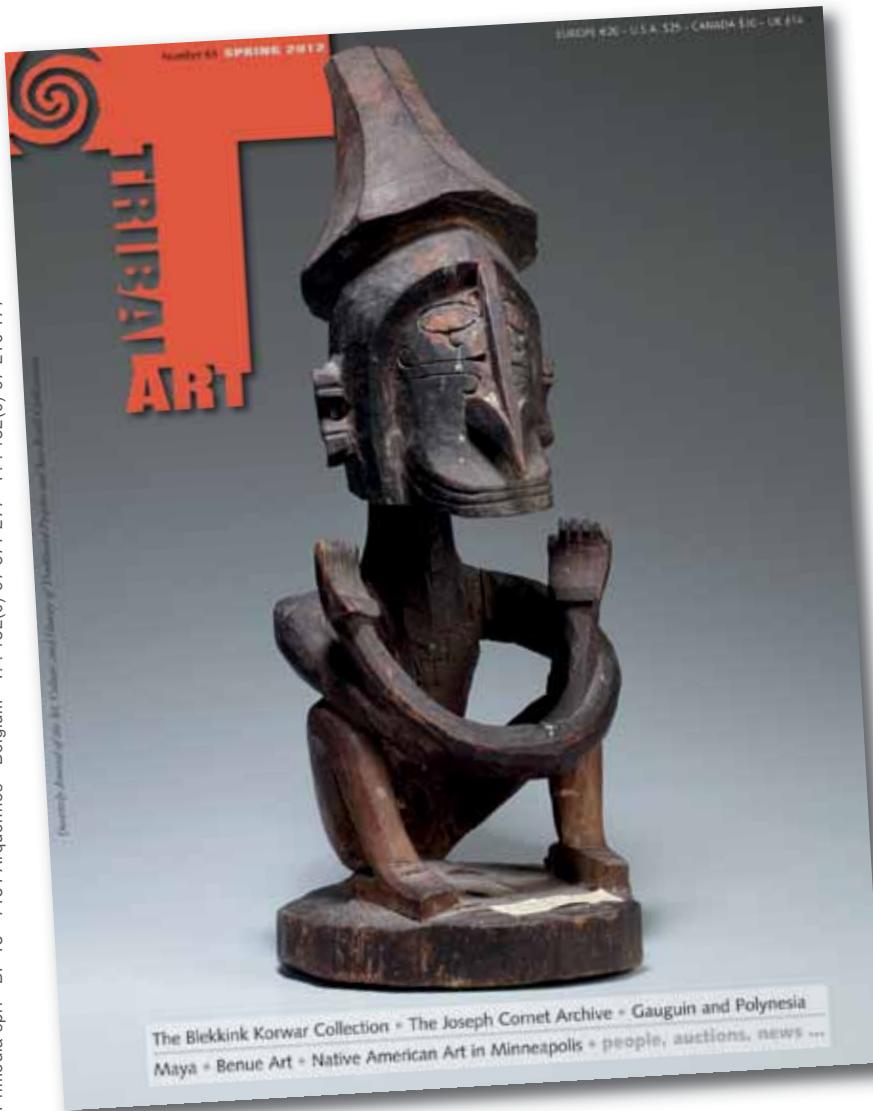
Provenance:
German private collection

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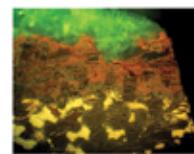
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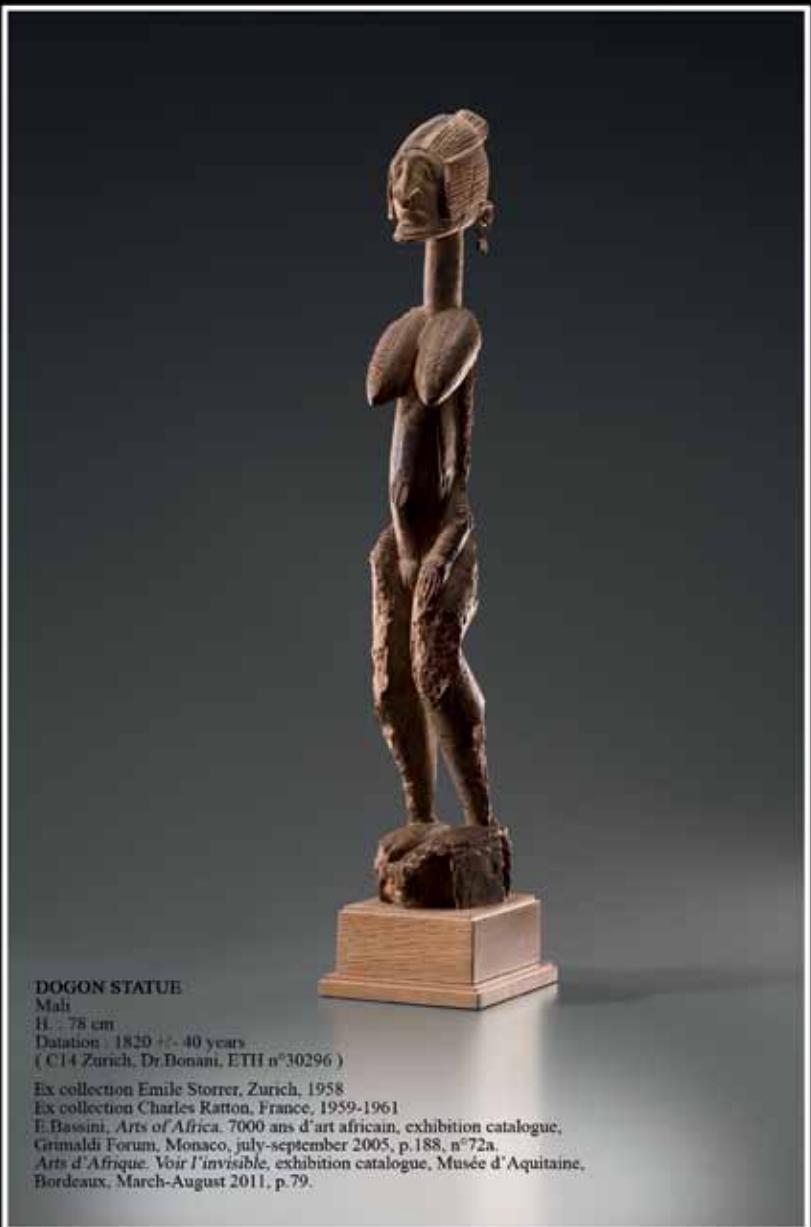
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Nguni Prestige Staff, South Africa, circa 1900, Ex. Private English Collection.



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Image: Jadeite and Gold Feather
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Circa 0-600 A.D.

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Mende Bundu Mask
Provenance: William Siegmann



Sepik River Ancestor Figure
Provenance: John Friede
Height: 16"

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photographs: Oren Eckhaus

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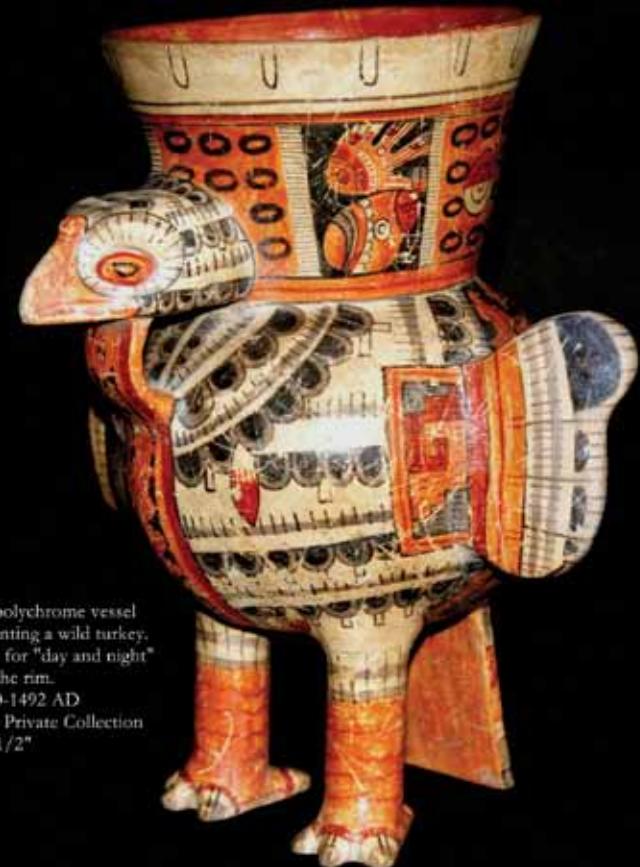
Gurage Peoples, Ethiopia Height: 36"

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