



May 2013



# EXHIBITORS

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Fletcher-Sinclair Mansion  
(Ukrainian Institute)  
2 East 79 Street  
New York, NY 10028

## FAIR HOURS

May 9: 11am- 5 pm (Ticketed Vernissage / Press Preview)  
May 10 -13: 11am - 7pm  
May 14: 10am - 2pm

Alaska on Madison

Anthropos Gallery

Arte Primitivo

Marc Assayag

Neil Becker New World Antiquities

Mark Eglinton Tribal Art

Fernandez-Leventhal Gallery

Galerie Flak

Ben Hunter

Moreau & Montagut

Gail Martin Gallery

Kip McKesson African Art

John Molloy Gallery

Art For Eternity

Pace Primitive

David Serra, Art Tribal

Tambaran Gallery

Galerie J. Visser

Herma Visser Kottman

Claudia Giangola & John Menser AANW, Inc



# CLAUDIA GIANGOLA & JOHN MENSER AANW, INC

5875 Collins Avenue Suite 805  
Miami Beach, FL 33140

Telephone: (212) 737-3766  
Email: pcart@aanwinc.com

## Olmec Incised Stone Vessel

Guerrero Region  
Early Preclassic  
Circa 1200-900 B.C.

Length 9 1/4 inches (23.5cm) Height: 5 1/8 inches (13cm)

Provenance:  
Teochita Inc, 1967  
The Collection of Alice M. Kaplan  
American Private Collection

Exhibited & Published  
New York, Guerrero, Stone Sculpture from the State of Guerrero Mexico, Carlo Gay,  
Finch Collection Museum of Art, 1965, no. 238  
New York, Pre-Columbian Art in New York, Selections from Private Collections, Julie  
Jones, ed, The Museum of Primitive Art, 1969, no. 12  
New York, Before Cortes, Sculpture of Middle America, Elizabeth K. Easby and John F.  
Scott, The Metropolitan Museum of Art, 1970, no. 51  
Brussels, Trésors du Noveau Monde, Emile and Lin Deletaille eds., Musées Royaux d'Art et  
d'Histoire, September 15 – December 17, 1992, fig 93.  
Linda Bantel, The Alice M. Kaplan Collection, New York, 1981, fig 12.





# ALASKA ON MADISON

1065 Madison Avenue  
Second Floor  
New York, NY 10028

Telephone: (212) 879-1782  
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Website: [www.anthroposgallery.com](http://www.anthroposgallery.com)

## A Sun Headdress Frontlet

Culture and Region: Tsimshian Tribe (Gitksan),  
Northern British Columbia, Canada

Date: Circa 1830-1860

Height: 8 inches (20.3 cm.).

### Provenance:

- 1) A Kwakwaka'wakw chief and family leader.
- 2) Norman Feder, Denver.
- 3) Morton Sosland, Kansas City.
- 4) Eugene Chesrow, Chicago.
- 5) Private Collection, New York.





TRIBAL ART NEW YORK

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3 East 65th Street  
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Telephone: (212) 570-6999  
Email: hrose@arteprimitivo.com  
Website: arteprimitivo.com

**Nias Figure,**  
Indonesia  
19th Century  
20 5/8 inches

Ex- Ren Rasmussen & Helena Rubenstein Collections  
Ex – Christie's Amsterdam, Sale 2442, December 6th, 1999





# MARC ASSAYAG

Montreal, Canada

Telephone: (514) 369-2550

Cell: (514) 795-6595

Email: marc@tookalook.com

Website: www.tookalook.com

**Yipwon**  
Korewori River, Papua New Guinea  
19th Century  
78 inches





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**Eskimo Ivory Doll,**  
Okvik culture  
Circa 200 B.C. - 100 A.D.  
5 inches / 13 cm  
Excavated on Saint Lawrence Island, Alaska





## MARK EGLINTON TRIBAL ART

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521 Warren Street  
Hudson, New York 12534

Telephone: (646) 675-7150  
Mobile: (646) 675-7150  
Email: m1eglington@aol.com  
Website: www.tribalartsite.com

**Mbole,**  
D.R. Congo  
19th century  
38 cm 15 inches

Provenance:  
Dr George Allen Solem collection, Chicago





## FERNANDEZ LEVENTHAL GALLERY

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8 rue de bievre  
75005 PARIS, France

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Telephone: 33 (0) 6 12 08 81 90  
Email: Sebastian@FernandezLeventhal.com  
Website: [www.fernandezleventhal.com](http://www.fernandezleventhal.com)

**Baule Figure,**  
20th century  
19.25 inches

Provenance:  
Ex. New York Collection





## GALERIE FLAK

8 Rue des Beaux-Arts  
75006 Paris, France

Telephone: 011 331 46 33 77 77 (France)  
Mobile: (646) 306-9771 (US)  
Email: [contact@galerieflak.com](mailto:contact@galerieflak.com)  
Website: [www.galerieflak.com](http://www.galerieflak.com)

**Portrait Mask,**  
Baule  
Côte d'Ivoire  
Height: 15 3/4 inches (40 cm)  
Ex collection Emerson & Dina Woeffler, L.A.  
Exhibited and published: "The Artist as Collector", Newport Harbor  
Art Museum, 1975.





# BEN HUNTER

London - by appointment

Mobile: +447931 747428  
Email: ben@tribalhunter.com  
Website: www.benhunter.co.uk

**Headrest**  
Tami, Huon Gulf, PNG  
late 19th - early 20th century  
17x15.5cm 6.75x6.25 inches





## MOREAU & MONTAGUT GALLERY

34 East 67th Street  
New York, NY, 10065

Telephone: (212) 288-0043  
Mobile: (646) 599-6520

**Ivory Coast,**  
Baule people  
19th century  
Wood. 12 1/2 inches  
Tajan auction, Paris, December 1995  
Private collection, Barcelona





# GAIL MARTIN GALLERY

310 Riverside Drive  
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Telephone: (212) 864-3550  
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Website: [gailmartingallery.com](http://gailmartingallery.com)

## COMPLETE BAND FROM A MANTLE (detail)

Peru, Nazca culture  
200 - 600 AD  
70 inches X 10 inches (178 cm X 26 cm)





# KIP AND WAMBUI MCKESSON AFRICAN ART

Dar es Salaam, Tanzania

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Website: [www.kipmckesson.com](http://www.kipmckesson.com)

## **Female figure**

Culture and Region: Nyamwezi/Tabora Region Tanzania

Date: 20th Century

### Provenance:

Chief Mirambo, Tanzania, acquired through descent  
69 inches/175 centimeters





# JOHN MOLLOY GALLERY

49 East 78 Street  
Suite 2B  
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Telephone: (212) 249-3020  
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Email: [info@johnmolloygallery.com](mailto:info@johnmolloygallery.com)  
Website: [www.johnmolloygallery.com](http://www.johnmolloygallery.com)

**HOPI KATSINA (TALAVAI)**  
Early 20TH century  
Height: 10.25 Inches (26cm)





TRIBAL ART NEW YORK

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## ART FOR ETERNITY

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Website: [www.artforeternity.com](http://www.artforeternity.com)

### 5000 years of African Art

(from left to right)

Ancient Egyptian Wood Mask, Nubia;  
Bura Terracotta Face, Niger;  
Dan Ngere Wood Mask, Ivory Coast

Dates: (from left to right) Ca. 1000 BC;  
1st Millennium AD,  
20th Century AD

Dimensions 6.5 inches 5 inches 11inches

### Provenances:

(from left to right) Ex A. Goetz Collection;

Ex Irwin Hersey Collection;

Ex Gaston de Hovenon Collection





# PACE PRIMITIVE

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

Telephone: (212) 421-3688  
Email: [info@paceprimitive.com](mailto:info@paceprimitive.com)  
Website: [www.paceprimitive.com](http://www.paceprimitive.com)

**Hemba figure**  
Democratic Republic of the Congo  
c. 19th-20th century  
Height: 26 inches (66 cm)  
Provenance: Ex private collection, Connecticut





# DAVID SERRA ART TRIBAL

Av. San Juan, 2  
08198 Sant Cugat del Valles  
Barcelona – Spain

Mobile: + 34 667525597  
Email: galeria@davidserra.es  
Website: www.davidserra.es

## **Oshe Shango staff**

Culture and Region: Yoruba, Nigeria

Date: 19th – 20th century

Dimensions (inches and centimeters): Wood and glass beads,  
H. 39 cm. 15,35 inches

Provenance:  
Private collection, Spain

Publication:  
Àfrica: Magia i Poder, 2500 anys d'Art a Nigèria.1998, Barcelona:  
Fundació "La Caixa" p.152 nº 142





# TAMBARAN GALLERY

5 East 82 Street  
New York, NY 10028

Telephone: (212) 570-0655  
Mobile: (917) 929-6596

## **Nkonde Vili, Democratic Republic of the Congo - Africa**

Fetish Figure

Wood, Resin, Fabric, Metal, Feathers, Ceramic, Organic Material  
Height: 11 3/8 inches (28.9 centimeters)

Provenance:  
Ex-Collection Hubert Goldet, France  
Ex-Collection Fénéon, France  
Ex-Collection Sandro Volta

Published:  
Arts d'afrique noire #15, p.48  
L'Afrique de l'ouest, berceau de l'art nègre,  
A.Terrisse, Editions Fernand Nathan, Paris, 1965, p.124





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Website: [www.tribal-art-visser.com](http://www.tribal-art-visser.com)

**Guro Mask**  
Ivory Coast  
late 19th century  
Ex. Van Bussel, Amsterdam  
Ex. John Henau, Antwerp





# HERMANA VISSER- KOTTMAN

Rue Ernest Allard 6  
B-1000 Brussels, Belgium

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

**Sepik mask**  
Papua New Guinea  
Around 1900  
Ex. Linda Cunningham, New York  
Ex. Simonis, Dusseldorf





TAO KEREFOFF

FINE TRIBAL ART

PARIS

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# CIRAM

Science For Art



Cultural Heritage



**AGE ESTIMATION**  
Terracotta, Porcelaine, Enamel



**DATING**  
Wood, Ivory, Textile



**AUTHENTICITY TESTS**  
Bronze, Stone, Glass, Gold



**CT SCAN**  
Object Homogeneity

## REFERENCES

Art Dealers: Galerie Monbrison, Pace Primitive, P. Darteville, B. De Grunne, L. Entwistle  
Auction Houses: Artcurial, Christie's, Koller, Piasa, Pierre Bergé & Associés, Sotheby's  
Museums: Louvre, Petit Palais, A. Rodin, Arthur Rimbaud, Fondation Giacometti

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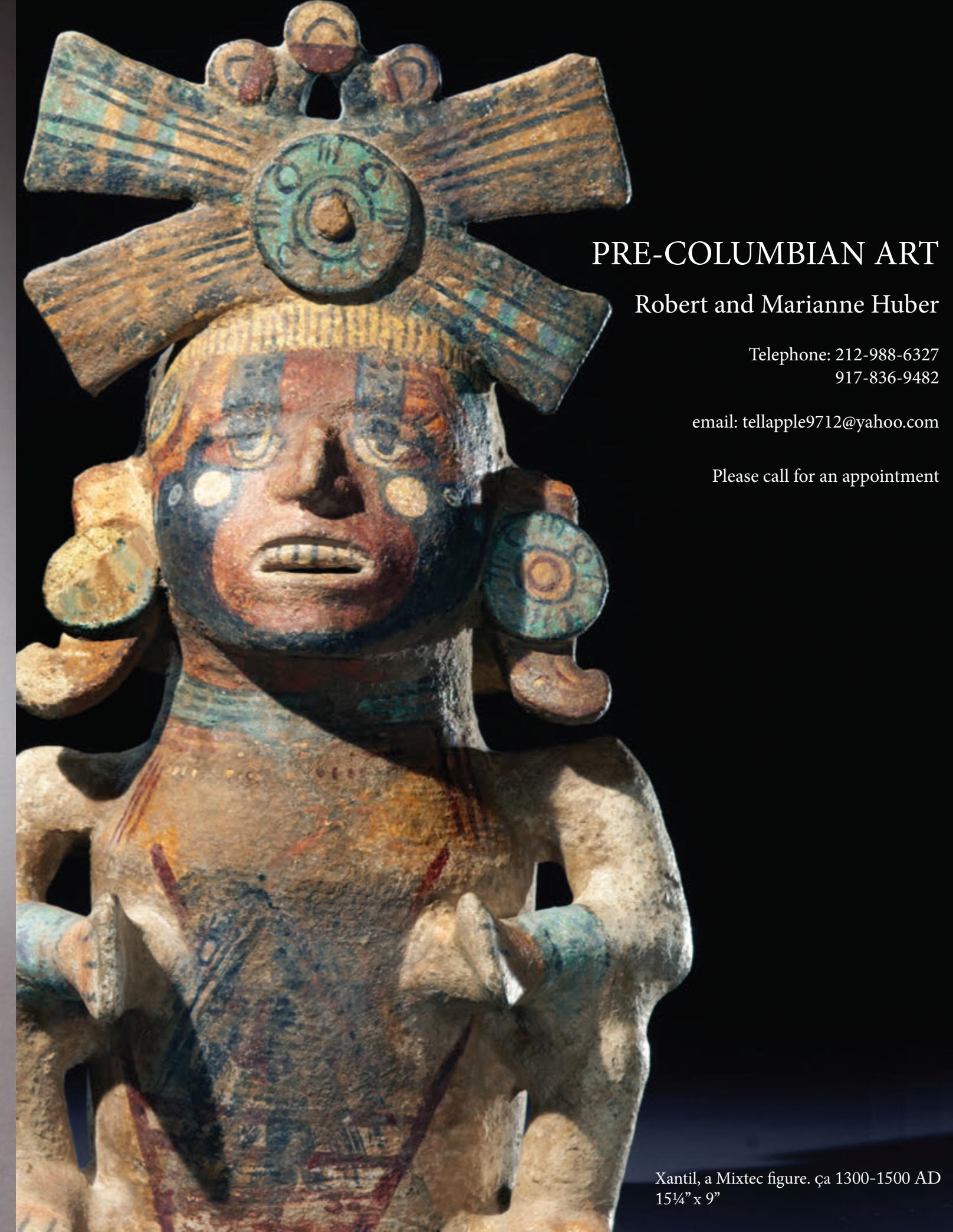
# Jacaranda



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Visits by appointment

Punu oliphant, Gabon  
19th century  
H: 16"  
Ex Pinto Collection, New York;  
Sotheby's New York



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917-836-9482

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Xantil, a Mixtec figure. c. 1300-1500 AD  
15 1/4" x 9"



Chilkat Blanket  
Tlingit, circa 1880-1890  
Mountain Goat wool and cedar bark  
50x 69 inches

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# AFRICAN INNOVATIONS

By: Kevin D. Dumouchelle

Associate Curator, Arts of Africa & the Pacific Islands,  
Brooklyn Museum

"S<sub>E</sub> wo werE fi na wosankofa a yenkyi," a well-known Asante proverb holds, "One must turn to the past to move forward." This spirit animates African Innovations, the latest re-installation of the Brooklyn Museum's African collection. Consisting of over 200 objects in a wide variety of media and genres, including a significant number of works not previously on view, the installation aims to build on Brooklyn's storied history of collecting and exhibiting African art, while moving towards new methods of display and interpretation for the 21st century. The signature work, a three-headed figure (*sakimatwemtwe*) by an unidentified Lega artist, is emblematic of this theme—with one large head rooted in its own 19th century moment, its additional faces might be said to be looking both back toward the past, and ahead to the future.

African Innovations arranges the museum's African galleries chronologically, to underscore the continent's long record of creativity, adaptation, and artistic achievement. The installation emphasizes how African art was created to solve important artistic, social, political, and cosmological problems, inviting the viewer to appreciate the works on view as creative solutions with a long history of formal and functional change. Africa, pace Pliny, is a place with "always something new." In presenting African art chronologically, African Innovations aims to move away from a primarily geographic presentation that suggested a comparatively static 'ethnographic present.'

On one hand, this move is rooted in an effort to align museum practice with longstanding and influential critiques rooted in critical anthropology, particularly the implicitly imbalanced temporal logic embedded in early ethnography in Africa, which constructed its subjects as being somehow resident on a lower level of an evolutionary scale. At the same time, it is also inspired by the disciplinary trajectory of African art history itself.

Frans Olibrechts, the Belgian pioneer of African stylistic analysis writing in the late 1930s and 1940s, aimed to pursue a rigorously art-historical investigation of African objects, considering them worthy of the same level of formal study given to Greek statuary or →



**Gelede Mask of a French Gendarme**  
Unidentified Yoruba artist, late 19th or early 20th century  
Benin  
Wood, pigment  
Gift of Eugene and Harriet Becker, 1991.226.3



**Figure of a Mother Holding a Child (Lupingu Iwa Cibola)**

Unidentified Luluwa artist, 19th century  
West Kasai province, Democratic Republic of the Congo  
Wood, copper alloy, palm oil, camwood paste, organic materials  
Museum Collection Fund, 50.124



**Three-Headed Figure (Sakimatwemtwe)**

Unidentified Lega artist, 19th century  
South Kivu or Maniema province, Democratic Republic of the Congo  
Wood, fiber, kaolin  
Museum Expedition 1922, Robert B. Woodward Memorial Fund, 22.486



**Vessel for Kwandalha Divination**

Unidentified Longuda artist, 20th century  
Adamawa or Gombe state, Nigeria  
Terracotta  
Gift of Dr. and Mrs. Ernst Anspach, by exchange, 2011.2



**Figure of a Horn Blower**

Unidentified Edo artist, circa 1504–50  
Benin, Edo state, Nigeria  
Copper alloy  
Gift of Mr. and Mrs. Alastair B. Martin, the Guennol Collection, 55.87



**Power Figure (Nkishi)**

Unidentified Songye artist, 19th or 20th century  
East Kasai province, Democratic Republic of the Congo  
Wood, raffia, metal, cloth, leather, horn, beads  
Museum Collection Fund, 50.79



**Skipping Girl**

Yinka Shonibare MBE (British, b. 1962) London, United Kingdom 2009  
Life-size fiberglass mannequin, Dutch-wax printed cotton, mixed media  
Gift of Edward A. Bragalone and purchase gift of William K. Jacobs, Jr.,  
by exchange and Mary Smith Dorward Fund, 2010.8



**Dean Gle Mask**

Unidentified Dan artist, late 19th or early 20th century  
Liberia or Côte d'Ivoire  
Wood, pigment  
Gift of Evelyn K. Kossak, 80.244



**Kuma Mask**

Unidentified Bobo artist, late 19th or early 20th century  
Northwest Burkina Faso  
Wood, pigment, iron  
Gift of Rosemary and George Lois, 78.240

Italian paintings. Olbrechts claimed that the sources for such a history were still quite deep, including: older African pieces in European collections; historical archives; antique printed sources; trade goods imported into Africa from the West; the occurrence of polychromy; style-critique; and, dendochronology. Through crucial early efforts to identify specific hands and workshops, Olbrechts' research brought the basic unit of historical change—the individual—into focus. Faced with an abundance of dislocated objects, a growing time gap and the methodological misgivings and structural limitations of postmodern field work, Olbrechts' goal of re-assembling full historical narratives remains more of a humbling ideal than a fully achievable end. It's time, however, for a new appraisal of the possible.

African Innovations continues Brooklyn's pioneering efforts to locate objects geographically and historically by identifying specific hands. This installation continues and clarifies earlier attributions (spearheaded by my predecessor, William Siegmann), while adding a handful of new identifications. As in previous installations, when such information is unavailable objects are labeled as being the product of an "unidentified artist" of their respective cultural background. Didactics examine the reasons why so many works remain unidentified, keeping the individuality of the geniuses behind these works at the fore. By focusing on individual identities first, and style second, the labels underscore information typically missing from museum documentation—individual creativity, adaptation, and change.

The Brooklyn Museum was the first art museum in North America to display African objects as works of art, in a landmark 1923 exhibition of over 1600 objects, and has one of the most important collections in the country. The only place in New York City to see African art as art until the late 1950s, Brooklyn's collection was a source of inspiration for leaders in the Harlem Renaissance, and a comparative touchstone for the emerging generation of African art dealers in the city following the Second World War. Brooklyn's exhibition history in this period helped to lead the burgeoning field of African art history, from Masterpieces →

*Clockwise from top left.*

**Beaded Crown (Ade) of Onijagbo Obasoro Alowolodù, Ògògà of Ikere (r. 1890-1928)**  
Unidentified Yoruba artist, late 19th century  
Ikere, Osun state, Nigeria  
Basketry, beads, cloth  
Caroline A. L. Pratt Fund, Frederick Loeser Fund, and the Carl H. de Silver Fund, 70.109.1a-b

**Divination Object (Gbaule)**  
Unidentified We artist, early 20th century  
Grand Gedeh county, Liberia  
Clay, feathers, porcupine quills, cloth, aluminum, cowrie shells, leather, glass, raffia, rice heads, hair, wood, pigment  
Gift of Blake Robinson, 1992.196.3

**Snake Pendant**  
Unidentified Ebrié or Baule artist, 19th century  
Central or southern Côte d'Ivoire  
Gold  
Frank L. Babbott Fund, 54.161

**Red Escape II**  
Viyé Diba (Senegalese, b. 1954)  
Dakar, Senegal  
1999  
Cotton strip cloth, paint, sand (?), wood, metal  
Gift of Elliot Pickett, by exchange and Alfred T. White Fund, 2011.30





**Elvis Mask for Nyau Society**  
Unidentified Chewa artist  
Central or Southern Region, Malawi  
ca. 1977  
Wood, paint, fiber, cloth  
Gift of Mr. and Mrs. J. Gordon Douglas III, Frederick E. Ossorio, and Elliot Pickett, by exchange and Designated Purchase Fund, 2010.41



**Male Head**  
Unidentified Nok culture artist, 550–50 B.c.e.  
Kaduna, Plateau or Nassarawa state, Nigeria  
Terracotta  
This sculpture, gift of Lisa and Bernard Selz, is exhibited through the generosity of the National Commission for Museums and Monuments of the Federal Republic of Nigeria, TL2005.62

of African Art (1954), which helped solidify a canon of African art objects and styles, to African Art of the Dogon: the Lester Wunderman Collection (1973), which broke ground in connecting objects from a specific culture to their individual functional and historical contexts.

More recent re-installations of the African collection explored the use of didactic videos, which African Innovations largely retains, drawing close links to specific objects on display. Revised maps provide the visitor with detailed, overlaid historical outlines of the particular moments discussed. Additionally, the installation invites the visitor to appreciate the tactility of selected textile genres, and discusses the provenance of key representative objects, in a restrained display presentation aimed at highlighting the beauty of individual works.

Brooklyn is fortunate to have a collection that is universal in scope both geographically and (particularly with recent acquisitions) chronologically, which makes this next progression in its exhibition history feasible. The installation begins and ends with displays focusing on “Crossroads Africa.” The first display, beginning in ancient times, establishes Africa’s

ongoing history of artistic dialogue with other parts of the world and neighboring cultures, while the last extends this story into the present. The majority of works, dating from the early nineteenth to the mid-twentieth century (when collecting was at its most active), are displayed between these two spaces according to five broad themes: protection, transitions, authority, performance, and personal beauty.

The works selected for the initial “Crossroads Africa” gallery offer snapshots into a long and complex history of artistic development and cultural interaction, ranging from the seventh century B.C.E. to 1800 C.E. All of the cultures represented, including ancient Nubia and Roman-era Egypt, were significant artistic innovators, benefitting from and contributing to wide-ranging networks of adaptation and exchange. A terracotta head from the Nok culture, in modern Nigeria, stands as a testament to one of the oldest known art genres from south of the Sahara. This male head, built initially from a coiling technique similar to that used in pottery, is remarkable for the nine tufts of its sculptural coiffure.

Despite considerable geographic obstacles, sub-Saharan African civilizations were connected to far-reaching networks of exchange. The city-state of Benin is presented as an example of a polity that grew exceedingly wealthy through trade with Portuguese merchants at the apex of its power in the 15th and 16th centuries by bartering ivory and captives from neighboring societies for guns and brass, laying the foundations for an art that is molded by this history of innovation. A figure of a horn blower is a masterpiece of Benin’s history of stylized naturalism, particularly under the rule of oba Esigie, who is thought to have ruled from 1504 to 1550. The nineteenth and early twentieth centuries—represented first in a gallery addressing the theme of “Arts of Protection: Secrets and Power”—were a period of profound change and disruption for African societies. The profusion of power figures and protective masks, while part of an ongoing local history, is also related to the growing European presence on the continent, which brought iconoclastic missionaries, local apocalyptic movements, economic exploitation and the loss of political independence in its wake.

These works, such as a masterfully power nkishi power figure by an unidentified Songye artist, served as tools for controlling spirit forces to protect individuals and communities, often through the incorporation of symbolic or powerful materials such as feathers, horns, shells, plants, and bones. Through these works, African artists sought control for a world changing around them. A terracotta vessel for kwandhala healing divinations by an unidentified Longuda artist exhibits the considerable expressive power of works made in this genre. At the same time, a divination object (gbaule) by a We artist offers an intriguing insight into the historicity of such forms, as it was actually introduced to the We by a Krou man who had served as a soldier in France in the First World War. →

The installation proceeds to consider arts associated with moments of personal and social transition—death, birth and initiation into adulthood. Created in an era when local beliefs were facing severe challenges, the works in this section offered a sense of perpetuity.

In many indigenous belief systems, life is thought to reach beyond the current world, extending in both directions to encompass deceased ancestors and the not-yet-born. Ancestors have the capacity to intervene in the world on behalf of their descendants, and their blessings and wisdom are often sought through specific objects. Art is often associated with the physical remains of the deceased, as in the case of grave markers, and reliquaries. Brooklyn's stunning Fang eyema-o-bieri figure, by the Master of Ntem, may invoke Fang ideas about the connection between death and rebirth in its combination of infantile forms—such as a high, bulging forehead and shortened limbs—with more mature characteristics. Births, in turn, occur with the sanction of the ancestors, and in some cases are considered to be the return of a previously departed spirit. A Lulua lupingu lwa Cibola figure, whose ethereal delicacy and grace have made her an icon of African art, is an example of a work created to solve the specific problem of repeated miscarriages. Finally, in the prime of life, the transition to adulthood is marked by art objects that accentuate a

similar phase of 'death' and 'rebirth.' Through initiation, a young boy or girl entering into a more mature level of knowledge is physically separated from his or her previous life in the village for a number of months, before re-entering society as a man or woman. Lega works associated with the Bwami association, including the sakimatwemtwe figure, will illustrate this point.

Arts associated with authority flourished in the nineteenth and early twentieth centuries—most likely in response to the fluid political environment of this period. A proceeding gallery will present works in this vein. For instance, following the collapse of the Oyo Empire in 1836, smaller city-states and kingdoms emerged among the Yoruba, and obas (kings) commissioned spectacular carved and beaded works, including the ade (crown) from Ikere, to project their newly enhanced powers. In all cases, art served as an important means for leaders to communicate local histories and their own authority. In this fashion, rulers played a significant role as artistic innovators themselves.

Objects made for royal use are often distinguishable from ordinary utilitarian ones by the rare, unusual, and costly materials from which they are made, such as gold, bronze, or ivory, and are often extensively detailed, elaborately ornamented, and finely crafted. The works on view in this section are no exception. At the same time, societies without kings or paramount chiefs, might use masks to depersonalize the administration of justice, such as the judicial masks used by the Dan of Liberia.

From there, African Innovations turns specifically to the genre of masquerade, emphasizing how masks allow one to hide, but also to reveal unseen traits and to enact different identities. Masquerade is a universally shared human experience, which depends upon interaction between artist and audience. It is, in short, performance art. By focusing upon masquerade as a distinct genre of art, this gallery asks visitors to consider these stunning sculptural forms as but one component in a presentation that included costume, music, songs, food, audience interaction, and, above all, movement.

Masquerade remains a wholly adaptive medium, incorporating new themes and characters in response to changing circumstances. The masks in this section offer one snapshot into this ongoing historical process. For example, a kuma mask by an unidentified Bobo artist, combines features of a hornbill bird, or kuma, with the horn of a buffalo, or tu, combining animals associated with great wisdom and danger. Men wearing such masks perform at the initiation rites to men's societies, at the funerals of important male elders, and at annual harvest ceremonies. The fact that this mask has only one buffalo horn may indicate that its design was transferred from one clan to another, in which case →



Vessel

Magdalene Anyango N. Oundo (British, b. 1950, Kenya)  
Farnham, Surrey, United Kingdom 1990  
Ceramic, slip  
Purchased with funds given by Dr. and Mrs. Sidney Clyman  
and the Frank L. Babbott Fund, 1991.26

the original form would have been slightly altered. A Yoruba gelede mask from Benin similarly shows how this masquerade is a performance that often serves as a showcase for artistic innovation, with the forms of gelede masks depicting a wide range of motifs that are both entertaining and critical. This mask depicts a French gendarme, a colonial soldier, and was likely performed as a critique of French personal and political behavior during the colonial period.

The final gallery from the period of the 19th to early 20th centuries addresses the arts of personal adornment. In Africa, as elsewhere, one's commitment to style is taken as a sign of seriousness and achievement. These arts of adornment are in broader use than the highly specialized objects shown elsewhere in the galleries, but these fashion statements reveal similar levels of talent, ingenuity, and technical sophistication. African artists have historically adapted a wide array of materials to highlight a wearer's sense of fashion and standing. Gold, ivory, and beads have long been used as media of prestige, indicating the wealth and standing of its bearer. A 19th century gold pendant in the form of a snake eating a frog, by an unidentified Ebrié or Baule artist, is a stunning example of lost-wax casting craftsmanship, that would have significantly augmented its owner's prestige. Its provenance—from Abrogoua, a "king" (or, at least, a powerful chief) of the Ebrié who died in 1811, to (eventually) Charles Ratton, Frederick Pleasants (curator at Brooklyn from 1950-56) and Alastair B. Martin—only serves to enhance its stature further.

African Innovations concludes with a reprise of the opening display, focusing on "Crossroads Africa: Today," in Brooklyn's first dedicated space for contemporary African art. Addressing the profound change on the continent during the second half of the twentieth century, this section notes how today roughly half of all Africans live in urban settings (and the numbers continue to rise), and that metropolises like Lagos, Nairobi, Dakar, Johannesburg are truly global cities, interconnected with worldwide networks of trade, migration and ideas.

African artists in urban centers on and off the continent have responded to these changes, working in new media such as painting, photography, and video to express these new realities. At the same time, artists outside of cities working in established genres such as masquerade are also changing and adapting to new circumstances. An Elvis mask by a Chewa artist, part of a broader genre of masks used to represent anti-social traits and undesirable values, is a striking example.

Vessel, by Magdalene Odundo, a British artist born in Kenya, is built from a coiling technique, in the same manner used in ancient pottery forms—such as the Nok terracotta head at the opposite end of the galleries. While she has studied the arts of the →



"Magical"  
—*The New Republic*

# AFRICAN ART NEW YORK AND THE AVANT-GARDE

Through September 2

THE  
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MUSEUM OF ART

[metmuseum.org](http://metmuseum.org)



The exhibition is made possible by the Friends of the  
Department of the Arts of Africa, Oceania, and the Americas.

Sculptural Element from a Reliquary Ensemble, Unidentified Kota artist (Ndassa group), Gabon, before 1914,  
wood, copper, brass, and pigments, Musée Dapper, Paris © Archives Musée Dapper – Photo Mario Carrieri.

Nupe and Ganda of eastern Africa, she also counts the pottery of the Native American Pueblos and peoples of the ancient Mediterranean as formal ancestors as well. *Skipping Girl*, by Yinka Shonibare, was originally part of a larger installation that suggested the unruly behaviors of a class of Victorian-era individuals made wealthy, perhaps, through the economic exploitation of Africa. Shonibare often makes use of Dutch wax fabric—a commodity associated with Africa but actually created in Europe, based upon Indonesian designs, and sold in West Africa in the nineteenth century—as a symbol of the web of economic and racial interrelationships between Africa, Asia, and Europe. Figures such as this evoke the layers of historical connections between global cultures and reveal the constructed nature of “authenticity.”

As the transnational identities of many of these artists indicate, questions about “What is Africa?” and “Who is African?” remain central concerns for much contemporary art associated with the region. This re-installation, the first stage in an upcoming, larger presentation of the museum’s African holdings (now in the planning stages), concludes with a range of artists who are claiming a part in African art history, while drawing on global perspectives to answer such challenges for themselves. In this way, they continue an ongoing history of African innovation.



Red Escape II, by Viyé Diba, a Senegalese artist, is a hybrid painting and sculpture made from found materials in Dakar that concludes the exhibition. Dominated by a piece of painted yellow wood projecting between the seams of this woven canvas, it evokes the possibility of liberation—from the formal plane of the canvas, from the disciplinary strictures of either painting or sculpture or, perhaps, from the history of Dakar itself, bound as it is to its former role as a minor entrepôt in the trade in human captives. It evokes the aim shared by African Innovations as a whole, of new beginnings.♦

*This article is adapted from an earlier version that appeared in Tribal magazine (Autumn 2011, XV:4, no. 61), and is reproduced here with permission.*

# JACQUES GERMAIN

ART D'AFRIQUE NOIRE



Fang - Ntumu  
H.: 38 cm

Published in *Statuaire Fan* (Paris)  
1972, page 219, plate 81

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# METROPOLITAN MUSEUM OF ART

## Exhibitions and events at the Metropolitan Museum of Art, New York

### African Art, New York, and the Avant-Garde

By Yaëlle Biro

Assistant Curator of African Arts

Department of the Arts of Africa, Oceania, and the Americas

During the AOA fair, I hope you will take the time to see the exhibition African Art, New York, and the Avant-Garde at the Metropolitan Museum. Originally scheduled to close in April, it has been extended through September 2nd, 2013. The result of years of research performed for my PhD dissertation, this focused exhibition investigates the formation of taste for African arts in New York during the modernist era of the 1910s and 1920s. Conceived to coincide with the Centenary celebrations of the groundbreaking 1913 International Exhibition of Modern Art, better known as the "Armory Show," the Met's exhibition brings together the specific African artifacts acquired by the New York avant-garde and its most influential patrons. Reflecting on the dynamism of New York's art scene after the "Armory Show," the installation in the Michael C. Rockefeller Wing features works that once belonged to Alfred Stieglitz, Marius de Zayas, John Quinn, Louise and Walter Arensberg, Alain LeRoy Locke, and Eugene and Agnes Meyer.

Unfolding both chronologically and thematically, the installation is divided into four sections, from the initial 1914 exhibitions of African art in New York to the engagement by Harlem Renaissance artists with African art during the second half of the 1920s. Featuring the Metropolitan's own holdings as well as loans from public and private collections, the installation includes some forty wood sculptures from West and Central Africa presented alongside twenty photographs, sculptures, and paintings by Alfred Stieglitz, Charles Sheeler, Pablo Picasso, Francis Picabia, Diego Rivera, and Constantin Brancusi. Together, these works of art from Africa and the Western avant-garde evoke the original context in which they were first experienced simultaneously almost a century ago.

Entrance of the exhibition African Art, New York,  
and the Avant-Garde  
© The Metropolitan Museum of Art

In conjunction with the exhibition, programming scheduled at the Met sheds light on various aspects of the installation. On March 19th, the Museum's Concerts and Lectures hosted a panel discussion centered on the African American involvement with African Arts throughout the twentieth century and into the present and highlighted the key role of the African American presence in the reception of African art in America. The panel was composed of Nell Irvin Painter, artist and Edwards Professor of American History, Emerita, Princeton University; Sarah Lewis, art historian, curator and faculty member of Yale University School of Art; and Z. S. Strother, Riggio Professor of African Art at Columbia University. As historians, artists, curators, and art historians, they brought their diverse and informed perspectives to this fascinating facet of the reception of African art in America, intertwined with African-American history, and art history.

On June 21st, 2013, I will be in conversation with Jack Flam, Distinguished Professor Emeritus of Art and Art History, Brooklyn College and The Graduate Center, The City University of New York. Initiated by colleagues in the Met's Education Department, this public program titled How, When, and Why African Art Came to New York, will explore the complex circumstances surrounding the reception of African arts by writers, intellectuals, and artists in New York during the 1910s and 1920s.

In addition, several gallery talks have been scheduled throughout the duration of the exhibition. For more information about the exhibition itself, programs, and scheduled gallery talks, please check the Museum website: <http://metmuseum.org/exhibitions/listings/2012/african-art>.

The exhibition is accompanied by a Special Issue of Tribal Art Magazine, #3 →

**Mask**  
Created by an unidentified We artist; Côte d'Ivoire, 19th – early 20th century (before 1914)  
Wood, H.: 9 7/16 in. (24 cm)  
Musée Dapper, Paris (2825)  
© Archives Musée Dapper – Photo Hughes Dubois

**Prestige Stool (Kipona)**  
Created by a Luba artist, identified as the Master of the Warua or the Master of the Kundu (possibly active between 1780 and 1810); Luvua Valley Region, Democratic Republic of the Congo  
Late 18th-early 19th century, Wood, glass beads, H. x W. x D.: 16 11/16 x 9 1/8 x 8 7/16 in. (42.2 x 23.2 x 21.4 cm)  
The University of Pennsylvania Museum, Philadelphia (AF 5121)  
Courtesy of the Penn Museum, image # 150529

**Negro Masks**  
Malvin Gray Johnson (American, Greensborough, North Carolina 1896 – 1934 New York City)  
1932, Oil on canvas, H. x W.: 20 x 18 in. (50.8 x 45.72 cm)  
Collection of Hampton University Museum, Hampton, VA





Cover detail of the recent Met publication  
Peruvian Featherworks: Art of the Precolumbian Era

## Feathered Walls - Hangings from Ancient Peru: A fall exhibition at the Met

By Heidi King,  
Senior Research Associate  
Department of the Arts of Africa, Oceania, and the Americas

Among the most spectacular and unusual works created by ancient Peruvian textile artists are hangings completely covered in a bold quadrant pattern of vibrant blue and yellow macaw feathers. Ten of these works, which date from between about 700 and 1000 AD, will be displayed in a special exhibition at the Metropolitan Museum of Art from September 2, 2013 to March 3, 2014 along the corridor between the Mesoamerican gallery of the Michael C. Rockefeller Wing and the Modern Art Department. The striking minimalist design of the panels, which have an average size of 2 by 7 feet, creates a perfect visual bridge between the art of the ancient Americas and Modernism. In the past, the hangings, considered icons of the Precolumbian collection, have been periodically shown in the textile case in the Jan Mitchell Treasury of Precolumbian Gold; the 88-foot wall of the corridor allows for an arrangement which may be closer to the way they were displayed in ancient times.

The hangings are attributed to the Wari peoples of southern Peru, perhaps the first expansionist society in Peru; they are thought to have been displayed on special ceremonial occasions on the rough, grey stone walls of imperial Wari structures, imbuing them with elegance and luxuriousness. They are said to have been found in 1943 by local peoples in a relatively inaccessible location on the far south coast. 96 panels had reportedly been placed rolled up in large ceramic jars, each 3 to 4 feet tall, decorated with finely painted religious iconography; photographs of several of the jars and documentation of the

excavation previously not reported in the English language literature, will be included in the exhibition. The complex, multi-step manufacturing process of the panels, which attests to the skill, patience, and extraordinary manual dexterity of the featherworkers of Precolumbian Peru, will also be explained as part of the installation.

The exhibition is an outcome of the research carried out during the past several years for the Metropolitan Museum publication *Peruvian Featherworks: Art of the Precolumbian Era* which came out in November 2012. The publication presents a comprehensive discussion of the subject and summarizes what is currently known—on the basis of controlled archaeological excavations, technical data, and considerations of iconography—about this exquisite and unusual art form. The first essay surveys significant discoveries by archaeologists and reviews the evidence of featherworking in most of the known major Andean traditions: Paracas, ca. 600-100 BCE; Nasca, ca. 100 BCE-700 CE; Moche, ca. 100-800; Wari, ca. 600-1000; Sicán, Chancay, Chimú, Ichma, ca. 1000-1470; and Inca, 1430-1534. Five essays by noted archaeologists and textile specialists discuss specific noteworthy documented finds. These include the rare discovery of a woman shaman inside an enormous bird-shaped effigy wrapped in a brilliantly colored feather shroud in the Ica valley on Peru's south coast; more than fifteen sets of small male garments—each set consists of a headdress, tabard and loincloth all covered with colorful feather mosaic—deposited as offerings at a temple built on the north coast of Peru between 200 and 700 CE; and the discovery on the summit of Mount Llullaillaco in northern Argentina—the world's highest archaeological site—of male and female figurines in gold, silver, and shell wearing miniature headdresses. An essay on featherworking techniques and conservation further elucidates the subject. The plate section in the book features nearly seventy examples of the feather arts predominantly from important museum collections in Peru, Europe, and the United States—garments, headdresses, ornaments, and ritual objects—many previously unpublished. •



**Feathered Panel**  
Peru, Wari; 7th-9th century  
Feathers on cotton, camelid fiber; 27 1/4 x 83 1/8 in.  
The Metropolitan Museum of Art, The Michael C. Rockefeller Memorial Collection,  
Bequest of Nelson A. Rockefeller, 1979 (1979.206.470)  
© The Metropolitan Museum of Art



## The Glassell Collections

By: Frances Marzio,  
curator of the Glassell Collections,  
The Museum of Fine Arts, Houston

From the year 1 to about 1600, Quimbaya cultures flourished in the valleys of the Andes Mountains in present-day Colombia. Their artists were masters of the lost-wax casting process. Quimbaya goldwork is known for its beautiful surfaces and use of alloys. One alloy was a naturally occurring mix of silver and gold, which the Quimbaya gathered from local rivers. They also often added copper to gold, giving artworks a reddish hue. The combination of gold and copper is called tumbaga. To make these artworks appear more golden, they used a process called depletion gilding in which the uppermost layer of copper was removed with natural acids.

The most spectacular Quimbaya artworks are poporos, containers that once 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.

The Quimbaya were unique for portraying women in positions of power. This poporo depicts a female shaman. She is convincingly realistic with elegant contours and glistening smooth skin. She wears a beaded crown and necklace, and a classic Quimbaya nose ring as well as leg and ankle ligatures. She holds plant-shaped poporos and appears in a trance with her eyes closed. The slits of her eyes extend almost to her ears. •

**Poporo representing a Female Shaman holding Gourd-form Poporos**  
Quimbaya  
Colombia  
1-800  
Gold  
 $9\frac{1}{4} \times 3 \times 2$  in.  
Gift of Alfred C. Glassell, Jr., MFAH, 2010.862

# Museum for African Art and its Engagement with South African Art

By: Jerry Vogel,  
Institutional Adviser, Museum for African Art

When the Center for African Art was being planned in 1983-4, there was general agreement in the “field” that “African Art” meant the art of sub-Saharan West and Central Africa. North Africa, Egypt and Sudan were excluded because their art was Islamic; Ethiopia because it was Christian; South Africa because of apartheid. Eastern and Southern African art were ignored as either aesthetically inferior or hybrid. “Real” or “authentic” African art was supposed to be “pure,” unsullied by contact with colonial powers or modern world cultures. The Center’s first exhibition, an exhibition on masterpieces from the Musée de l’Homme, contained only one South African object, the superb Zulu spoon we found languishing and forgotten on the reserve shelves. Contemporary African art, along with the contemporary art of other non-Western regions, was simply ignored. In this paper, I will try to sketch very briefly the efforts of the Center/Museum for African Art to increase awareness of South African Art, culminating with the current Jane Alexander exhibition, *Surveys (From the Cape of Good Hope)* on view at the Cathedral of Saint John the Divine at 112th Street from April 18 through July 29th, 2013 [Fig. 1].

With the passage of time, Africanist art historians have come to consider African art as all art that has been produced on the continent of Africa, some even including the art of ancient Egyptian in the canon. South African art, freed from the stigma of apartheid, is now more recognized as part of African art history. Traditional South-African art, much of which is non-figurative, has benefited from the expanded definition of “art” thanks in part to the work of Roy Sieber and other pioneering figures in the field. At this moment in time, when the art of Ghanaian-born, contemporary artist El Anatsui is being advertised in the New York subway, one can no longer claim that the art of contemporary Africa is being ignored.



*Fig. 1 Jane Alexander, Convoy, 2008.  
Pigment print on cotton paper*



In 1998, four years after the end of apartheid, former Museum for African Art curator Frank Herremans made an initial trip to South Africa to assess the possibility of an exhibition of contemporary art. The result was *Liberated Voices* (1999), the first exhibition of contemporary South African art in a New York museum. As the title suggests, the exhibition focused on the changes in subject matter and point of view made possible by the end of apartheid-era censorship. Fourteen artists, male and female, black and white, were featured. Most were essentially unknown in the United States, though a few, such as Sue Williamson and Willie Bester, had international reputations [Fig. 2]. The exhibition focused on how the removal of the rigid barriers and the consequent opening up of society had affected artists. Before the end of apartheid, South African writers, artists and musicians had dealt almost exclusively with political and social issues. The end of apartheid freed them (and in a sense forced them) to find new subjects. If there is an underlying theme common to most of the art in *Liberated Voices* it is the effort to define a personal identity in the context of South African society. Both black and white artists search their personal and group histories in an effort to find out how living in South Africa has made them who they are. The exhibition suggests that South African artists have shifted from concentrating on external political issues to the personal effects these have had. Focus is more inward than outward. Zwelethu Mthethwa and Claudette Schreuders, featured in the exhibition, have become major figures on the international art scene since *Liberated Voices* [Fig. 3].

Surprisingly, the Museum’s next large scale contemporary art exhibition in 2003, *Looking Both Ways: Art of the Contemporary African Diaspora* featured only one South African artist, Kendall Geers. This can perhaps be explained by the fact that post-apartheid South Africa had an exciting cultural and social scene as well as an emerging art market and a group of galleries. Artists did not need to leave the continent to gain recognition or exposure.

The most ambitious of the Museum’s South African-related projects was 2004’s *Season South Africa*. *Season South Africa* aimed to bring many aspects of South African culture to the attention of New York audiences. In addition to the two-part exhibition *Personal Affects: Power and Poetics in Contemporary South African Art*, presented concurrently →

# Zemanek-Münster



BAULE Figure  
Côte d'Ivoire  
Wood, glass  
H : 44 cm ; 17.3 in  
Alain de Monbrison collection, Paris  
Michel Gaud collection, France  
Private collection, France



Kaka, Cameroon  
H 45 cm / 17 inches  
Lore Wymer, Rosenheim

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at the Cathedral of St John the Divine and the Long Island City galleries of the Museum for African Art, the Season included a month of opera performances by the Cape Town company Dimpho Di Kopane. The Season represented a genuine multi-national collaboration. Funding was primarily South African, with a major contribution from Spier South Africa. A multi-national curatorial committee was formed and led by former curator of contemporary art Laurie Ann Farrell. An important feature was that the seventeen artists were invited to New York to create site-specific works, which removed them from working with a South African environment and context. While all of them, obviously, worked in their individual styles and were preoccupied with their respective issues, they were of necessity interacting with another culture. The works also were affected by the two very different settings in which they were shown, one of which, the Cathedral, was totally unlike the usual white square cube in which contemporary art is typically shown. While Personal Affects was on view at the Museum's Long Island City galleries, a small exhibition of traditional South African art was also displayed with objects borrowed from the Johannesburg Art Gallery.

After the closing of the Long Island City galleries in 2005, the museum organized a series of small exhibitions at the World Financial Center in downtown Manhattan. The exhibition Lasting Foundations presented a general picture of African architecture using objects such as doors and house posts and paired them with photographs of both urban and rural architecture. Many photographs included urban South Africa, including photographs from Guy Tillim's Johannesburg series [Fig. 4].

The World Financial Center space hosted a significant exhibition on Malian and South African puppetry, At Arms Length, done in collaboration with the Handspring theater. Malian puppeteer YaYa Coulibaly worked with the South African company, a groundbreaking collaboration between West and South Africa. Puppets sculpted and used by both companies were displayed along with videos of Handspring productions which featured the graphic work of William Kentridge. The Handspring company, of course, has since achieved great success with the Broadway production of War Horse.

In light of this very extensive background of presenting South African art, it is no wonder that the Museum's return to exhibiting in New York is with the work of important South African artist Jane Alexander. Jane Alexander: Surveys (from the Cape of Good Hope) combines individual sculptures, tableaux installations, and photographic works created between 1998 and 2012, and offers viewers an opportunity to consider the full range of the artist's work. For the New York presentation, the Museum for African Art has collaborated again with the Cathedral of St. John the Divine to create more of a site-specific exhibition at the Cathedral.

The current exhibition is in fact the second occasion that Jane Alexander's work has been exhibited at St. John the Divine, where The sacrifices of God are a troubled spirit was shown in 2004 as part of Personal Affects [Fig. 5]. The Cathedral serves as a unique challenge not only for the material and technical difficulties that the unconventional exhibition space poses, but also for the diversity of audiences that the Cathedral serves, many of whom are not necessarily familiar with contemporary art. The assemblage of the Alexander's work inside the Cathedral's architectural references becomes a new component to the visitor experience. Religious associations caused by presenting the artist's work in the Cathedral add complexity to Alexander's "huanimal" figures that may seem to question basic ideas of faith and religion. Religious themes are not often associated with her work, but in the space, sculptures such as Lamb with stolen Boots, may be viewed as a borrowing of Christian iconography. The crown of thrones and crucifix stance may reference the lamb symbol of sacrifice [Fig. 6].

This overview of the Museum's efforts to promote art from South Africa may be a surprise to the reader as the Museum for African Art usually does not present exhibitions restricted to the art of a particular country. Almost all of our exhibitions have been thematic. The special historical circumstances of South Africa, its isolation from the rest of the continent, and the dynamic quality of its contemporary art have led to this concentration. With Jane Alexander: Surveys (From the Cape of Good Hope), we are pleased to reappear on the New York exhibition scene with a show that continues our tradition. •

**Fig.3**  
Installation of work by South African artist Claudette Schreuders in Liberated Voices



**Fig.4**  
Guy Tillim's photographs were featured in the exhibition Lasting Foundations



**Fig.5**  
Jane Alexander, The sacrifices of God are a troubled spirit, 2004. Site-specific installation: Cathedral of St. John the Divine, New York.



**Fig.6**  
Jane Alexander, Lamb with Stolen Boots, 2002-04. Fiberglass, oil paint, boots, broomstick, gold-plated bronze, thorns, wood TNT boxes

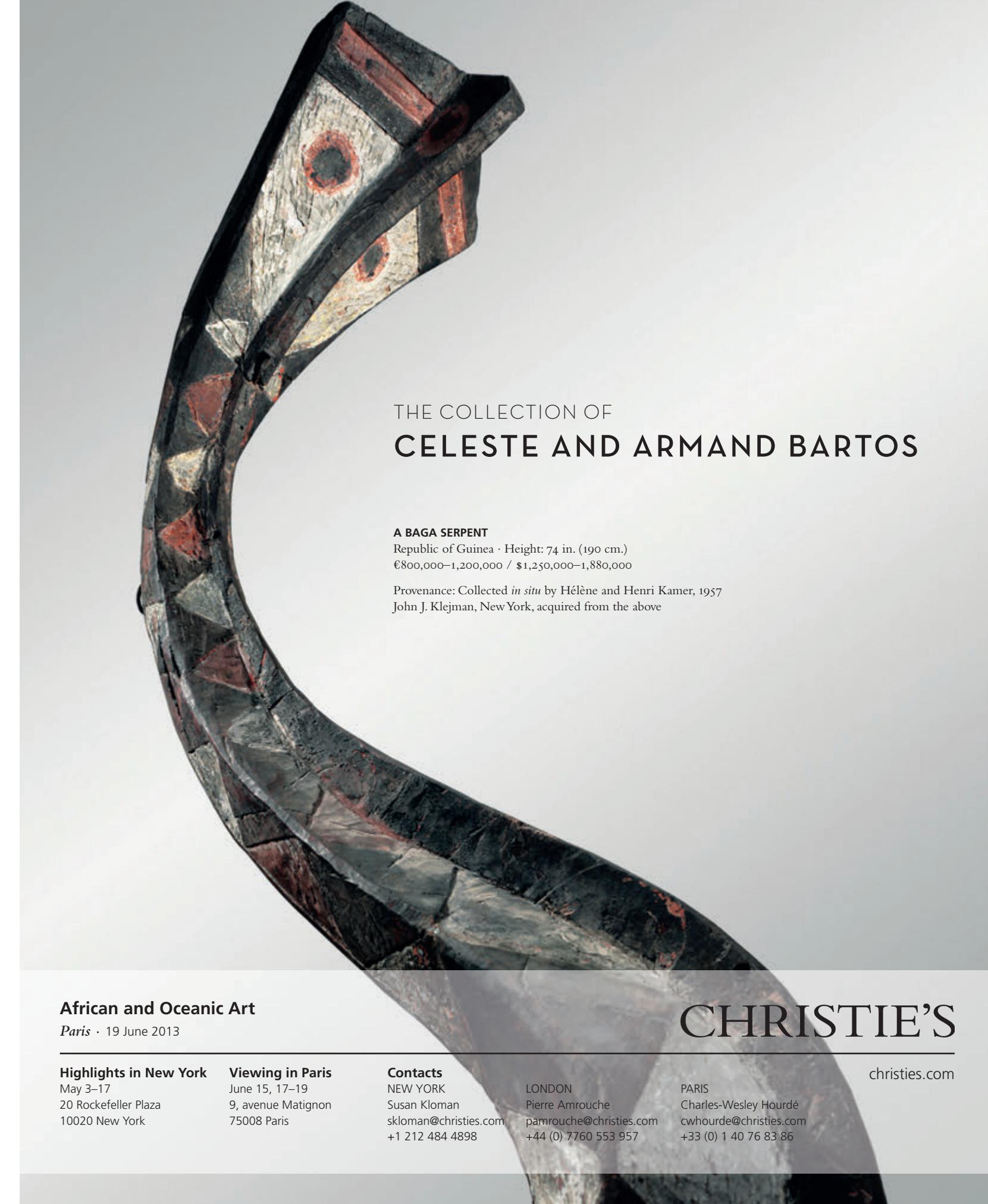




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# Circle of Dance and Native Dance Regalia

By Cécile R. Ganteaume  
Associate Curator,  
National Museum of the American Indian

Located directly beneath the majestic elliptical rotunda in the old United States Custom House, one of New York City's most impressive Beaux-Arts buildings and now home to the National Museum of the American Indian-NY, is the museum's exquisite 6,000 square-foot Diker Pavilion for Native Arts and Culture. Wrapping around a sprung maple wood floor—designed specifically for dance—are ten exhibition cases set into gently sloping cherry walls. Fittingly, this handsome performance space now houses the museum's recently opened five-year exhibition, Circle of Dance. The exhibition presents American Indian dance as a vibrant, diverse and above all meaningful form of cultural expression--through the presentation of ten social and ceremonial dances. Selected from throughout the Americas, the dances range from a Yup'ik Quyana (Thank You) Song Dance from western Alaska; to a northern Mexican Yoreme pahkola dance, once part of a hunting ritual and now infused with Christian meaning; to a joyous Mapuche mutrum dance performed in rural Chile and Argentina and marking the early morning start of the Mapuche's Ngillatun ceremony. Each dance is represented through the display of a single manikin dressed in full dance regalia and posed in a dynamic dance position that captures the essence of a particular dance movement vocabulary. These visually arresting manikins are displayed in the ten display cases set into the walls of the Diker Pavilion.

Set to the rhythm of turtle-shell, gourd, and deer-hoof rattles; conch shell trumpets; bird bone whistles; rawhide drums; cane, wood, or ceramic flutes; wood or bone rasps; copper bells; or many other musical

**Yup'ik Quyana (Thank-You) Song Dance**  
Yup'ik Nasqurru (Dance Headdress), ca. 1980. Kuskokwim Bay, Alaska. Made by Chuna McIntyre. Collection of Chuna McIntyre. Wolf, wolverine, cotton. Yup'ik Uyamiit (Necklace), ca. 2012. Kuskokwim Bay, Alaska. Made by Chuna McIntyre. Collection of Chuna McIntyre. Glass beads. Yup'ik Kuspuk (Parka), ca. 1960. Bristol Bay. Collection of Chuna McIntyre. Arctic squirrel, land otter, wolf, wolverine, calf skin, glass beads, yarn. Yup'ik Naqugut'piaq (Belt), ca. 1980. Kuskokwim Bay, Alaska. Collection of Chuna McIntyre. Calf skin, wolf paw. Yup'ik Mukluk, ca. 1990. Kuskokwim Bay, Alaska. Made by Elena McIntyre. Collection of Chuna McIntyre. Calf and seal skin. Yup'ik Taruyamaarutek (Finger Fans), ca. 1970. Alaska. Caribou hair, beach grass, dye. 25/8687 Yup'ik Leggings, ca 1960. Kuskokwim Bay, Alaska. Made by Auguilinguk (Minnie Carter). Collection of Chuna McIntyre. Caribou and wolf fur. Photograph by Ernest Amoroso.

instruments, and to an amazing repertoire of vocal music, dance remains a vitally important in many Native American communities. The time of a performance, direction of a dance, number of dance phrases, words of songs, uses of musical instruments, and details of ceremonial dress—all can be highly symbolic. Often these elements of a dance are tied to a community's cosmology and most deeply held beliefs. Consequently, great care was taken in assembling the ceremonial regalia worn by each manikin/dancer presented in the Circle of Dance exhibition. Drawn primarily from the collections of the NMAI or commissioned especially for the exhibition, the regalia presented in Circle of Dance celebrates the extraordinary diversity of materials, ingenuous craftsmanship, beauty and, above all, symbolic significance of American Indian ceremonial dance clothing. Not infrequently, a dancer's relationship to the spiritual world was and is expressed directly through his or her regalia. —And often that regalia has the ability to empower and transform a dancer.

Consider, for example, the tawü, or knee-length bark mask worn by male dancers during the Cubeo Óyne (mourning or weeping ceremony). Once performed regularly along the Uaupes River in Columbia and Brazil, the Óyne occurs up to a year after a person's death and lasts several days. Men who wear tawü painted in scales for fish, in wings for birds and insects, and in other animal designs, imitate animal spirit beings known as takahédekökü and seen only by Cubeo shamans. Among other spirits, the masks represent jaguars, sloths, parrots, dragonflies, frogs, dung beetles, butterflies, carrión vultures, hawks, and fish. The Cubeo divide their cosmos into three distinct layers: sky, earth and underworld. Spirits that transcend these realms are especially important. Interestingly too, some Cubeo barkoutfits depict animals' early life stages—such as larvae, eggs, and tadpoles—evoking the theme of rebirth and regeneration so important →



**Yakama Girl's Fancy Shawl Dance**  
2011. Made by Zelda Winnie. Toppenish, Washington. Fur, shell, dentalium, beads, hide, leather, plastic and glass beads and pendant, synthetic fabric and fringe, ribbon. 26/8788. Photograph by Ernest Amoroso.



to the Óyne funerary rite. In the pre-dawn hours of the third day of the Óyne, dancers wearing tawü enter into the village of the deceased—upon the weepers' (women's) domain—and dance among the mourners. The dancers/animal spirit beings—the primordial mourners—transform the collective mood from somber grief to unrestrained play.

Yup'ik dancers in western Alaska dress to please their ancestors. Importantly, they also dress to please the spirits of the animals whose lives had been given so they could clothe themselves (which is to say, protect themselves from the severe Arctic weather). And so, during their midwinter ceremonies, Yup'ik wear their finest fur parkas to honor all living things that had souls. The Circle of Dance woman's parka, decorated with glass beads, is made from several furs, including Arctic squirrel, land otter, wolf and wolverine. The furs imbue the wearer with the essential qualities of the animals represented—while the dancer's handheld caribou-hair fans, that accentuate the fluid movements of the upper body and arms, represent the human spirit itself. The caribou-hair fans are also an essential part of Yup'ik dance regalia.



**Lakota Men's Northern Traditional Dance**

2008. Standing Rock Reservation, South Dakota. Porcupine guard hair, deer tail hair, wool yarn, dye, hide, glass beads, sequins, brass beads, ribbon, nylon thread, bone hairpipes. 26/7485. With Mandan Fan, 1906. Fort Berthold Reservation, North Dakota. Eagle feather, hide. I/3799. Photograph by Ernest Amoroso.

Yoreme ceremonial performers from the southern Sonora and northern Sinaloa, Mexico, and known as pajko'ora appear at religious ceremonies or fiestas that take place throughout the year and, importantly, during the dramatization of the Passion of Christ during the Easter season. In the past, Pajko'ora danced to seek permission and forgiveness from animal spirits Yoreme were going to hunt. The dance was devoted to the spirit of the animals that would give up their lives for the continuation of human life. Over the last three hundred years, this hunting ritual has evolved into an elaborate Yoreme Christian devotional vigil. Yoreme pajko'ora dancers wear a white blanket, or manta, wrapped around their waist and legs, and a long-sleeved white shirt. The white clothing represents purity. Pajko'ora dancers also wear a leather belt with dangling bells and long strings of pebble-filled, Giant Silk Moth cocoons wrapped around their legs. The sound made by the leg rattles resembles that of a rattlesnake—associated with rain and fertility. When they dance, pajko'ora wear a wooden mask representing a wild mountain spirit. The mask is moved to the back of the head or over one ear when the pajko'ora dances as a human being—at this time, his wooden rattle with metal discs is tucked into the back of his belt. When he represents an animal, he dances with the mask over his face, holding his rattle in his right hand and striking it against his left. Pajkor'ora also wear a paper flower, which is associated with the rattlesnake's energy. →



**Seminole Stomp Dance**

2011. Made by Danielle Howard, Weston, Florida. Cotton. 26/8783. Necklaces, 1908 and 1927. Florida. Glass beads, cotton string. 17/7932, 15/3223 and 15/3224. Photograph by Ernest Amoroso.



**Mapuche Mütrüm Purun**

2005. Southern Chile. Wool, cotton, polyester, silk ribbon, dye, silver. EP0953. Photograph by Ernest Amoroso.

Certainly the most striking element of a Hopi girl's Butterfly Dance outfit is her kopatsoki. Late each summer, in the high desert of northern Arizona, when a young Hopi girl performs the two-day ceremonial social dance for young people called the Butterfly Dance, she is given a beautiful headdress called a kopatsoki by the young man with whom she partners for the dance. It is made especially for her by her partner or perhaps by one of his male relatives. Needing a new kopatsoki to present the Hopi Butterfly Dance in the Circle of Dance exhibition, the museum turned to Hopi artist, Lavelle Frayne Mahle. As Lavelle explains, everything has a meaning in Hopi art; everything has a story to it that is related to Hopi life. Lavelle placed a Niman katsina between two stalks of corn in the center of the kopatsoki. Katsina are spiritual beings that live in the San Francisco Peaks and bring blessings to the Hopi. The Niman katsina sends all the katsinam to their spiritual home in the San Francisco Peaks at the end of the Niman (Going Home) ceremony. Lavelle surrounded him water symbolism and the rain that he brings to the Hopi. Even the colors Lavelle chose represent, he says, the flow of water and the moisture that goes into the land to nurture the Hopi's crops—and, therefore, Hopi way of life.

When young Yakama girls dance the Fancy Shawl Dance during a powwow, they usually wear a tl'piip, or wingdress. This is a cloth version of the deerhide dress that was worn by girls and women in the northern Plateau region. It is also what Yakama girls wear during Wáashat, or longhouse religious ceremonies. Unlike an older girl's Fancy Shawl Dance outfit, which is brightly colored and intentionally flashy, a little girl's tl'piip is somewhat more subdued. The components, however, are the similar to a young woman's outfit in that they include a dress and matching shawl; traditional leggings and moccasins; and fur hair ties. The young girls dance with their shawls draped over their shoulders and arms, gracefully interpreting butterflies as they leave their cocoons and flutter in a meadow.



Reflecting different experiences and ways of being in the world, and comprising a vast range of dance styles and movement vocabularies, American Indian dances draw on deeply rooted cultural traditions—including traditions of ceremonial dress. Ultimately, American Indian dances remind people of their connection to all living things and unite people with the world around them. Whether invoking clouds, rain and growth, spirits of the ancestors or hunter's prey, or, perhaps most remarkably, fusing intercultural histories, Native dances express core beliefs about the world and the most fundamental relationships upon which life depends. And, as beautifully revealed in the Circle of Dance exhibition, American Indian dance regalia often embodies profound cultural dialogues between the seen and unseen worlds. •

#### **Yoreme Pajko'ora Dance**

2003. Worn by Bernardo Esquer Lopez. Las Tres Cruces, Sonora, Mexico. Cotton, leather, brass bell, Giant Silk Moth cocoon, pebble, cotton string, wood, pigment, hair, metal, paper. EP0952. Photograph by Ernest Amoroso.

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Haida frontlet headdress, ca. 1850. Prince of Wales Islands, BC. Ermine, wood, halibut shell, sea lion whiskers, wool, cotton. NMAI, photo by Ernest Amoroso. 10/4581



Standing clay figure "Patón"  
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