TAL19

TRIBAL ART LONDON

MOTHER • MUSE • MAKER

TAL19

TRIBAL ART LONDON

DATES AND TIMES

3 September *'Opening Preview' RSVP*	3pm – 9pm
4 September	10.30am – 7pm
5 September	10.30am – 9pm
6 September	10.30am – 7pm
7 September	10.30am – 6pm

Mall Galleries
The Mall, London SW1
+ 44 7939 166148
www.tribalartlondon.com

TRIBAL ART LONDON EXHBITORS

Bryan Reeves – UK
Charles Vernon-Hunt Books – UK
Cordelia Donohoe – UK
Clive Rogers – UK
David Malík – UK
Emmanuel Ameloot – Belgium
Finette Lemaire – Netherlands
Frans Faber – Netherlands
Ian Shaw – Scotland
Jeremy Sabine – South Africa
Joss Graham – UK
Kenn MacKay – UK
Kezhia Orege – UK
Louis Nierijnck – Netherlands
Marcuson & Hall – Belgium
Marcus Raccanello – UK
Mark Eglinton – USA
Molly Hogg – UK
Monika Wengraf-Hewitt – UK
Patric Claes – Belgium
Philip Keith – UK
Rob Temple – Belgium
Sam Handbury Madin – UK
Tom Hurst – UK
Tribal Art Magazine – Belgium

BRYAN REEVES

United Kingdom
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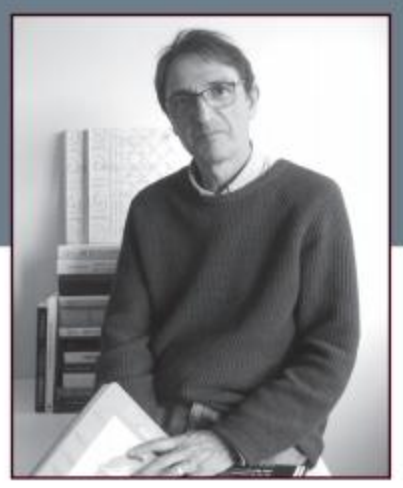
MADONNA AND CHILD

Luba, Democratic Republic of the Congo. 19th century. Wood. H: 85 cm.

CHARLES VERNON-HUNT



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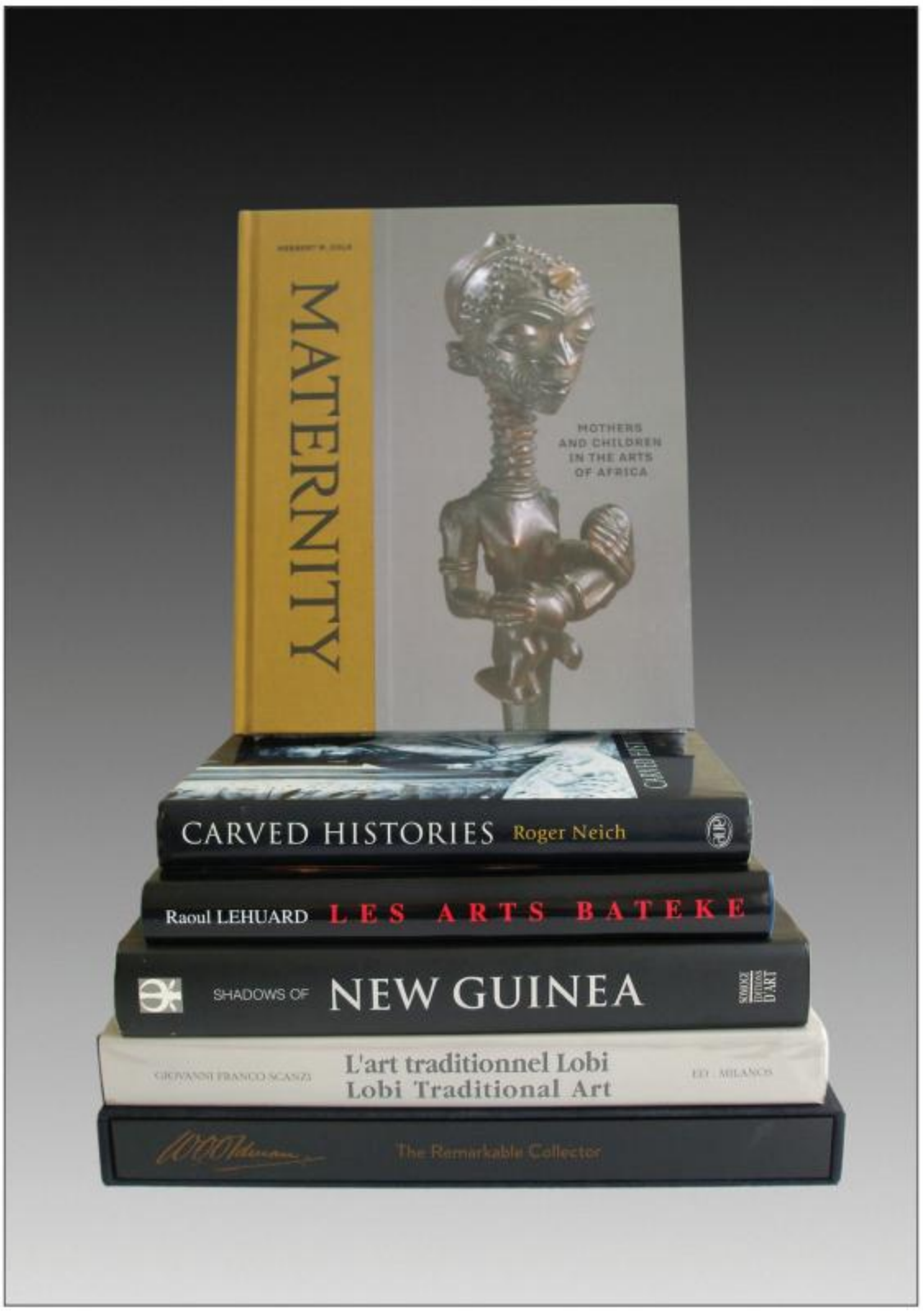

NON-WESTERN ART REFERENCE BOOKS

My bookstall within the Harris Arcade, 161 Portobello Road, London is open on Saturday's between 9am and 4pm. My books are viewable online, on the Abebooks website. I'm always interested in acquiring good books and libraries in my field.

CORDELIA DONOHOE

United Kingdom
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FANG BRACELETS

A fine pair of bracelets from the aristocracy of the Fang people of Gabon.
Late 19th century. Brass.

DAVID MALÍK

United Kingdom
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www.davidmalikarts.com

YOMBE FIGURE

Funerary/Ancestral shrine figure, Democratic Republic of Congo.
Late 19th century. Wood, pigment. H: 60 cm
Provenance: Christie's, London, UK. Galerie Ursula Voorhuis, Netherlands.
Dirk Uythof, Netherlands. Mamadou Keita, Netherlands.

EMMANUEL AMELOOT

Belgium
emmanuel.ameloot@gmail.com

LUBA FIGURE

Figure used in Mbudye inititiation. Democratic Republic of the Congo. Wood. H: 44.5 cm.
Provenance: Old Belgian collection.

FINETTE LEMAIRE

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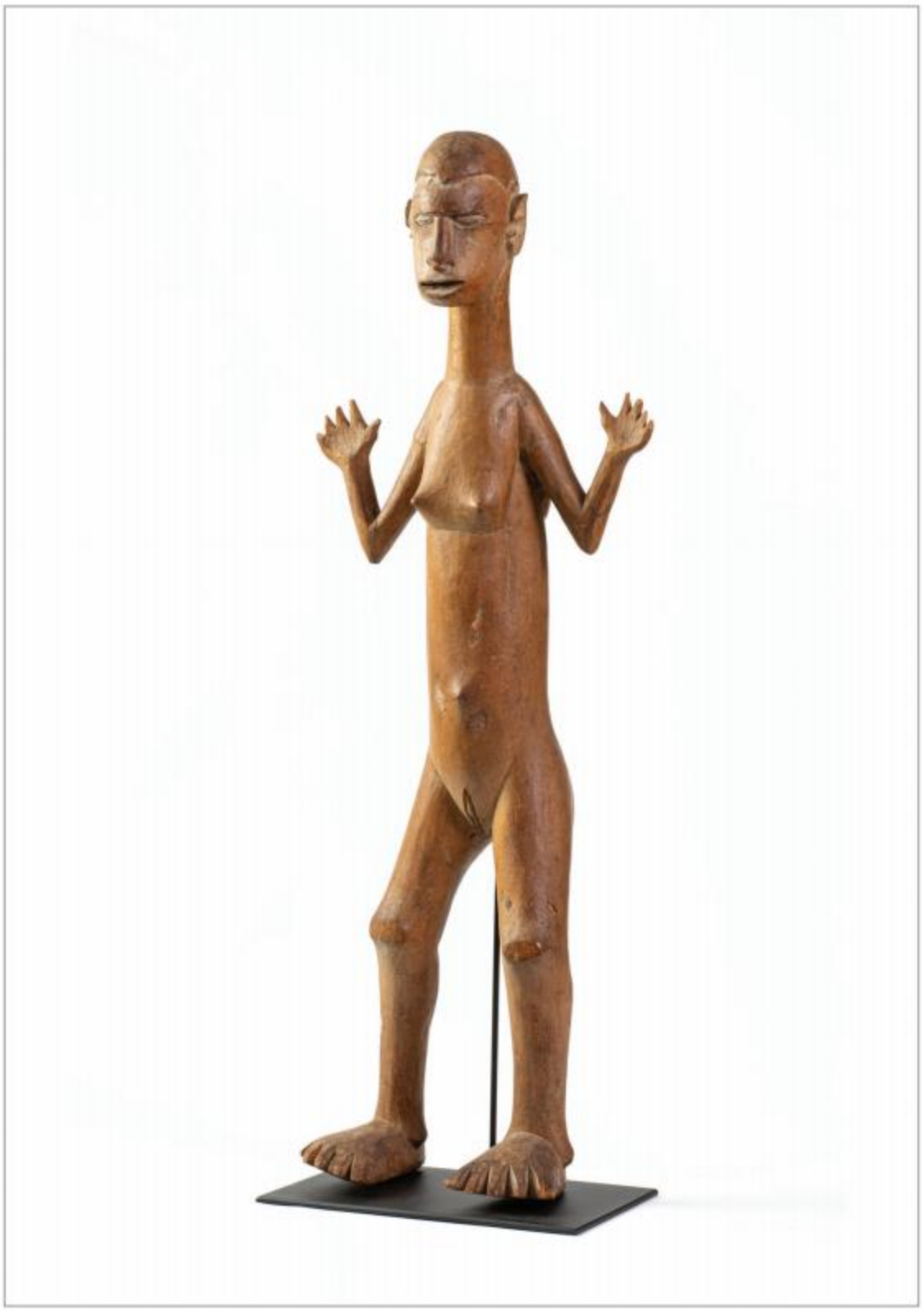

FEMALE FIGURE

Carved by Cemsenipic. Papua, Asmat. Wood. 92 cm.
Collected in situ circa 1960.

FRANS FABER

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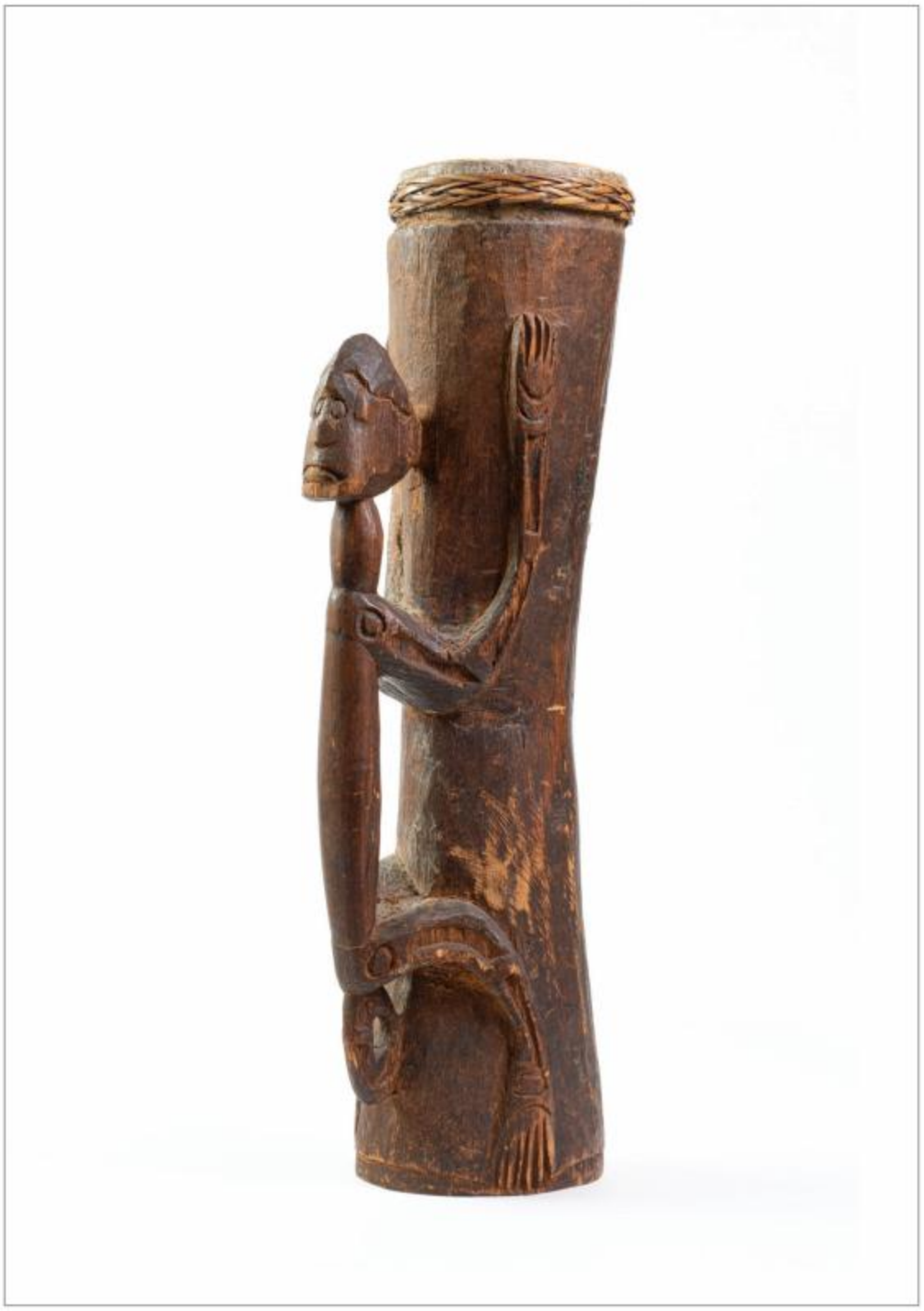

DRUM (TIFA)

Asmat, West Papua. Wood. H: 69 cm.

IAN SHAW

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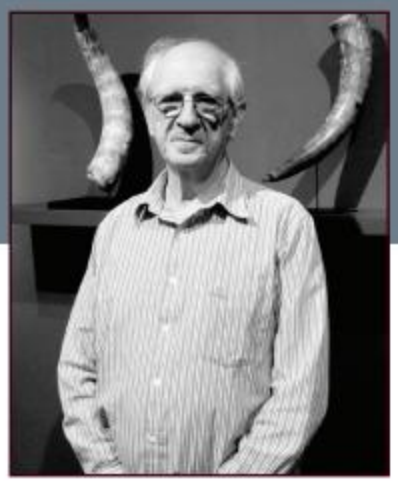
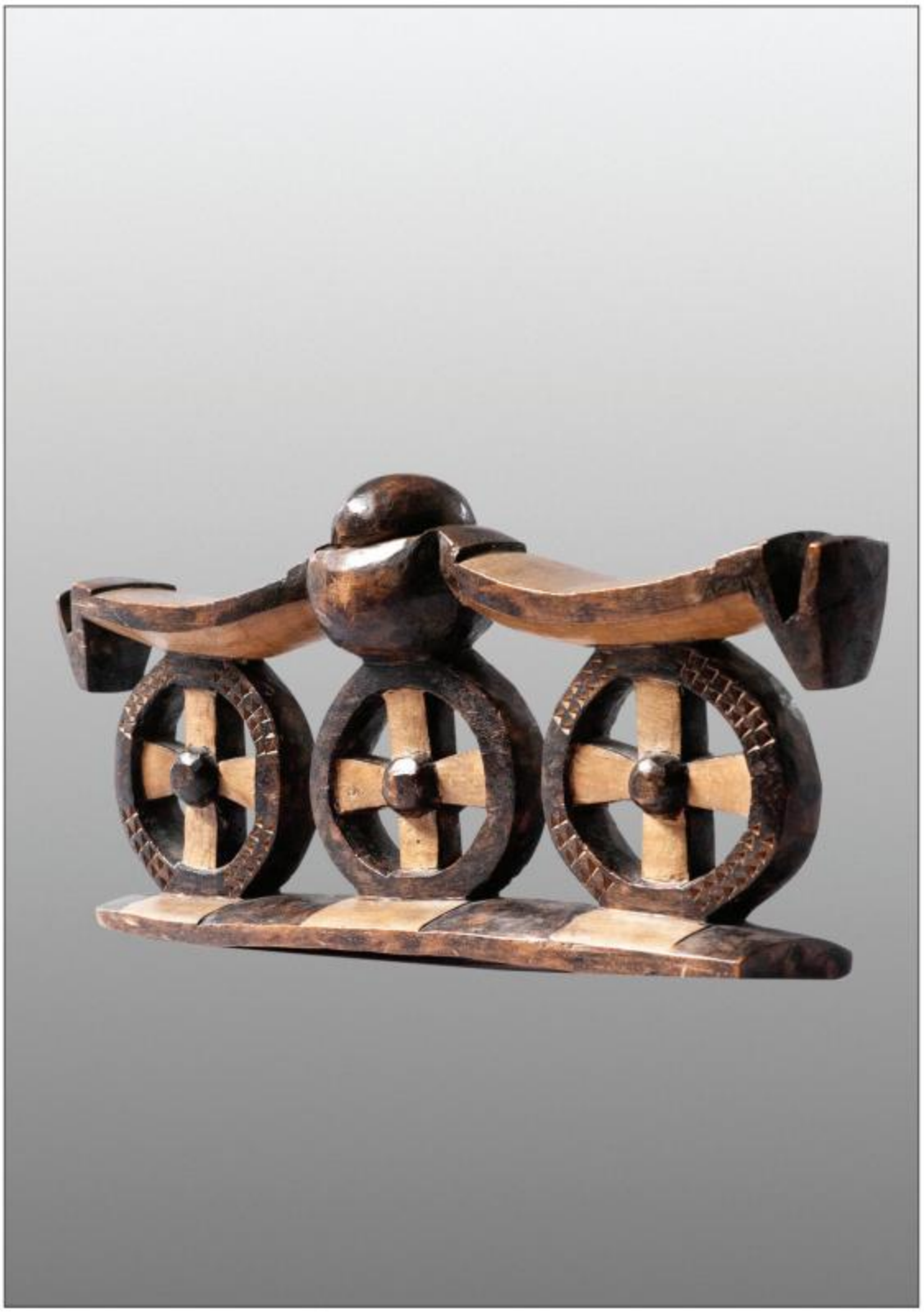
LADIES NECK RING

A fine Ladies neck ring from the Fang people. Gabon. Late 19th century. Brass.



JEREMY SABINE

South Africa
jeremysabine@gmail.com



ZULU HEADREST

A double headrest, probably Zulu. 19th century. Wood.
Provenance: Jonathan Lowen, Terence Pethica.

JOSS GRAHAM

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www.jossgraham.com

PAINTED TAPA CLOTH

Painted Nioge/Tapa (bark cloth) by Nelly Haruko Keme.
Depicting the design of her great grandfather's tattoo in initiation rites.
Omie people. Papua New Guinea. 117 x 58 cm.

KENN MACKAY

United Kingdom
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PHAGLI FESTIVAL CEREMONIAL POLES

A rare pair of ceremonial processional poles from the Phagli festival.
Kulu District, Himachal Pradesh. India. Wood, Metal, Pigment.

KEZHIA OREGE

United Kingdom
kezfields@gmail.com
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HARARI BASKET

Harari tribe basket. Ethiopia. Mid 20th century. H: 75.5 cm W: 75.5 cm.
Provenance: Collection of an English collector who lived Addis Ababa in the 70s.

LOUIS NIERIJNCK

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www.tribalartnepal.com

DURGA, MOTHER GODDESS

A votive archaic stone with Durga, riding a lion or tiger.
Worshipped as the 'Mother-Goddess'.
Bajura, West Nepal. 17th or 18th century. Provenance: Dutch collection.

MARCUSON & HALL

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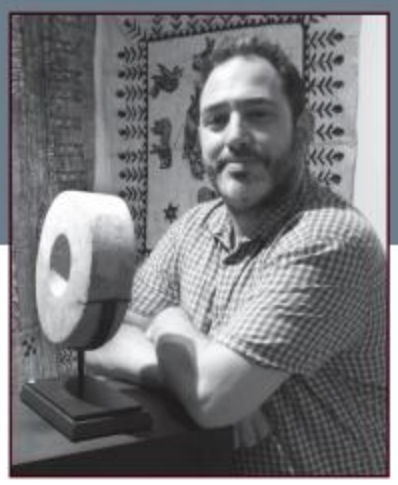
www.marcusonandhall.com

A LARGE *IGISABO*, A TRADITIONAL TUTSI BUTTER CHURN

Tutsi, Rwanda. 1st half 20th century. H: 46 cm, Diameter 42 cm.



MARCUS RACCANELLO

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TONGAN PALM LEAF FAN

Palm Leaf Fan, Tonga. 19th century.
Provenance: Melanesian Mission, founded in 1849 by George Augustus Selwyn.
Christie's, South Kensington October 11, 1991, Lot 235.

MARK EGLINTON

USA
m1eglinton@aol.com

NTWANE DOLLS

Ntwane dolls. South Africa. Wood, fiber, buttons, leather and beads.
Provenance: Sotheby's - May 89 - Important Tribal Art New York, Lot 249.
Merton Simpson gallery, Inv.#5578c, #5578d. Irwin and Marcia Hersey, New York.

MOLLY HOGG

United Kingdom
mchogg@hotmail.com

A TAPA BARKCLOTH (SIAPO)

Tapa barkcloth. Samoa. Late 19th / early 20th century. Bark from the Mulberry Tree.

MONIKA WENGRAF-HEWITT

United Kingdom
monikawh@gmail.com

BAULE SEATED FEMALE FIGURE

Seated figure with asymmetric hair. Baule, Ivory Coast.
Provenance: Charles Ratton ex Paul Wengraf Collections. Purchased approx 1950.

PATRIC CLAES

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artpremiercongo@gmail.com

POWER FIGURE NKISHI

Songye, Kabinda region, Democratic Republic of the Congo. 19-20th century. H: 40cm
Object oozing, brown patina, the skull is equipped with a horn with magic charge.
Provenance : Belgian collection, Philippe Laeremans. Exhibited at bruneaf in 2009.

PHILIP KEITH

United Kingdom
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MURIK WAR SPIRIT MASK, BRAG SEBUG

Murik Lagoon, East Sepik Province, Papua New Guinea. H: 41.5cm.

ROB TEMPLE

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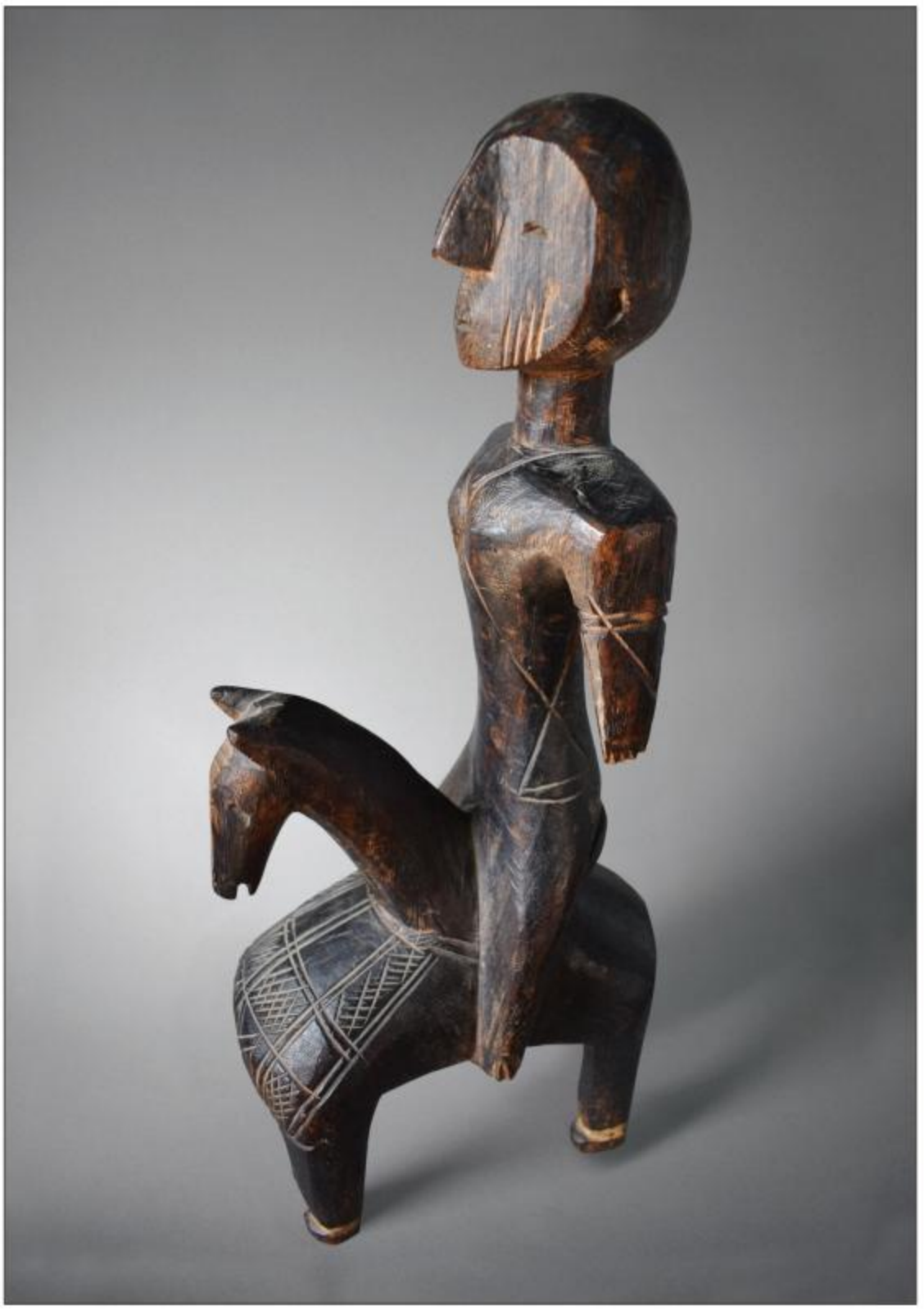

BAGIRMI EQUESTRIAN FIGURE

Chad. Wood. H: 39 cm.
For a related example see the Neuberger Museum of Art, New York
on loan from the collection of Drs. Marian and Daniel Malcolm.

SAM HANDBURY MADIN

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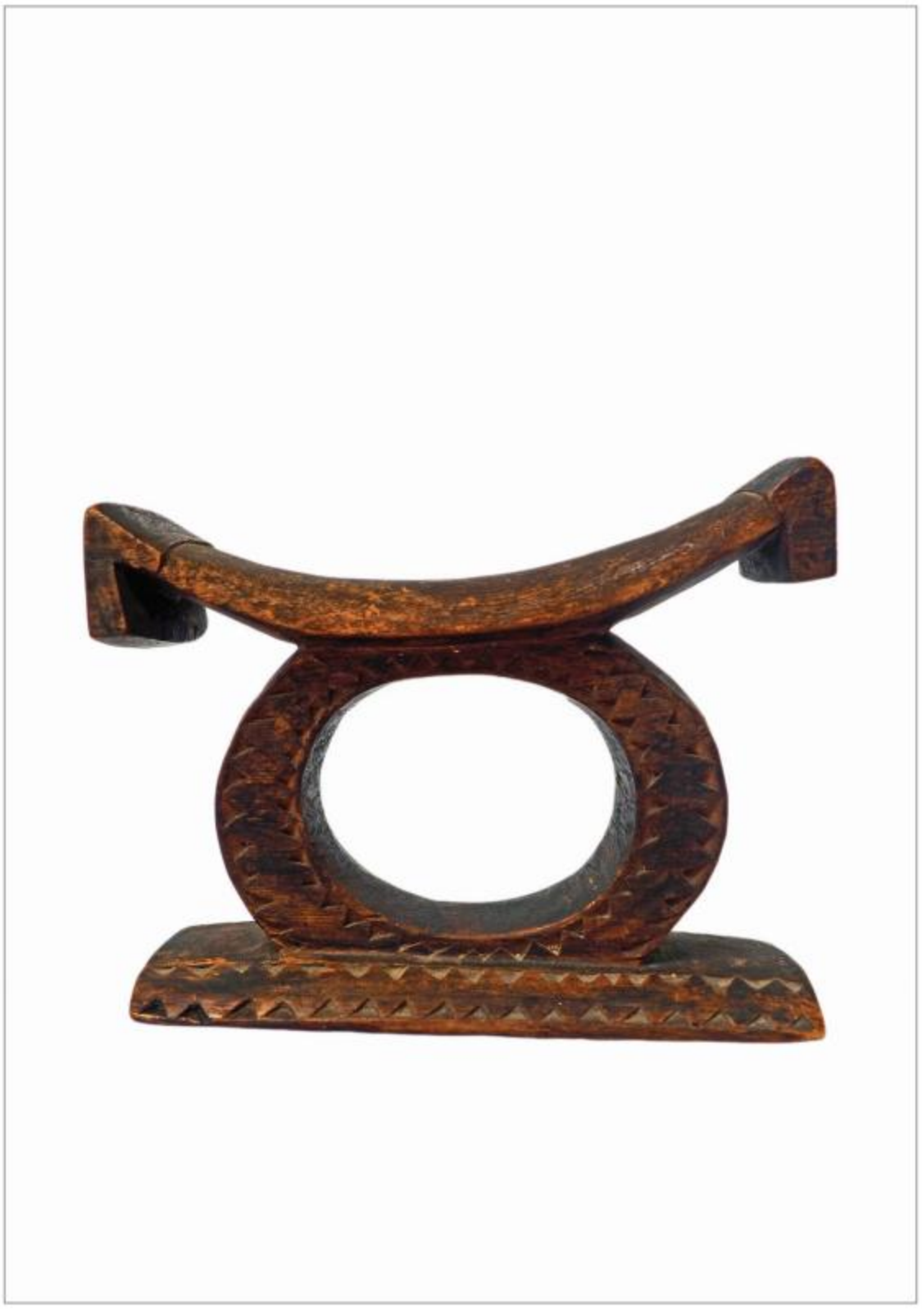
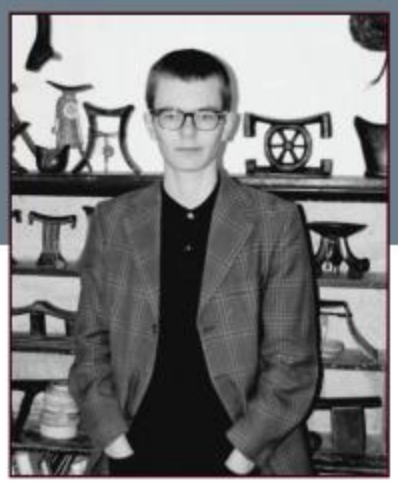


ZULU HEADREST

South Africa, Late 19th / early 20th century. Wood. H: 13.5 cm, W: 16 cm.



TOM HURST

United Kingdom
tomhurstantiques@gmail.com

IATMUL ARMBAND

A Iatmul turtle shell and wickerwork armband. Central Sepik, Papua New Guinea.
Early-mid 20th Century. H: approx 16.5cm.

AFRICAN & OCEANIC ART AND ANTIQUITIES

AUCTION
15 OCTOBER
2019 IN
EDINBURGH

HIGHLIGHTS
ON VIEW IN
LONDON
4TH – 13TH
SEPTEMBER

22 CONNAUGHT ST.
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UNDERSIDE OF A FINE MAORI WAKA HUIA, MID-19TH CENTURY
To be offered 15 October

For more information or
to arrange a valuation,
please contact Alex Tweedy
on 07759 006 665 or email
alex.tweedy@lyonandturnbull.com

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TOURS AND TALKS DURING TAL19

JOSS GRAHAM
Wednesday 4th Sept 2:30

Joss Graham opened his shop in central London in 1980. It has since become a well-known destination for collectors, travellers, interior designers and all those who have a passion for handmade fabrics from around the world.

Specialising in traditional textiles and costume from the Indian subcontinent, Central Asia, Tibet, North and West Africa, the repertoire has expanded over the years to incorporate paintings, wood and stone sculpture, ceramics, baskets and jewellery. Joss's tour will focus on many of the fine pieces of textile on show at TAL, their uses, hidden iconography and history of craftsmanship.

RONNIE ARCHER MORGAN
Thursday 5th Sept 2:30

Ronnie Archer-Morgan has been working in the antiques business for 30 years. Well known as an expert on The Antiques Road Show, he is an independent specialist working largely for private clients and galleries. He has a particular interest in locating and identifying ethnic, tribal and folk art.

Ronnie's tour follows the theme of this year's TAL fair; Mother, Muse and Maker identifying objects on show that celebrate women and their role in Tribal culture.

JONATHAN LOWEN
Friday 6th Sept 2.30pm

'Twists and Turns' - snakes and their significance in the carving of status and diviners staffs in Southern Africa.

Well known African tribal art collector Jonathan Lowen will offer his personal interpretation on the potency of these objects that goes beyond their simple appearance.

TAL PARTNERS

tribal art fair amsterdam

APOLLO THE INTERNATIONAL ART MAGAZINE

ÌMỌ DARÁ

TRIBAL ART

SAN FRANCISCO TRIBAL & TEXTILE ART SHOW | 2018 | ART OF ASIA, AFRICA, OCEANIA & THE AMERICAS

EdUKaid to learn is to live

TAL CHARITY PARTNER

As part of this year's TAL theme focusing on women, we talk with TAL's female dealers, exploring their experiences in the Tribal Art Market and views on its current and future state.

FINETTE LEMAIRE
AMSTERDAM

How did you first get involved in Tribal Art?

My grandfather M.L.J. Lemaire started Galerie Lemaire in 1933 in the Leidsestraat in Amsterdam. In the sixties my aunt Trees Lemaire came and helped my grandfather in the gallery. When the gallery moved to the Reguliersgracht, were it still is situated, my father (the photographer Frits Lemaire) and my aunt took over the gallery. I started to work in the gallery at the end of the nineties and started running it by myself in the year 2001.

Regarding the position of women in Tribal art I notice that people only mention my grandfather and father when talking about the gallery but my Aunt Trees held a very important role in the running of the gallery. At the time I think there were even less female dealers then now.

What sources have been key to developing your knowledge of Tribal Art?

My Aunt Trees was integral to my education about Tribal art. In the nineties I visited London with her to go to auctions and dealers. In those years we could visit in London Christie's, Sotheby's, Bonhams and Philips. That was a great and invaluable experience for me. I still buy lots of books and I have a very good library because of the long history of the gallery. I always look for information about objects in these books.

What are the worst and best things about being a Tribal Art dealer?

The best thing is finding new objects. You meet people with special stories and sometimes with wonderful collections.

What I find sometimes difficult is working by myself. That is one of the reasons I organize the Tribal Art Fair and the Amsterdam Trail. This way you work together and meet new people. I have met many artists by organizing the Amsterdam Trail which is a gallery route that combines tribal art with contemporary art. By organizing the Tribal Art Fair I met a number of international dealers.

For the Tribal Art Fair I try to find female dealers to participate but there are still only 6 women dealers of the 20 participants. I think it is really important to increase this disparity and hope I can persuade more female dealers to participate.

Has being a female dealer made it harder, easier or had no effect on your career within the Tribal Art world?

In the beginning I had the feeling that not everybody was taking me serious. I had to prove that I could take over the business already run for so many years by my family. It also takes some years to know how the tribal art world works. I hope by organising the international TAF, it will become more normal to see women involved in the Tribal art world.

What three things should a great piece of Tribal Art have?

I collect Asian basketry. I like the craftsmanship, the patterns and the material. For me it is not necessary that something is very rare or important. I can also enjoy the smaller everyday objects because they are made with so much patience, skill and time. In my gallery I have many objects used in daily life and less focus on masks and statues.

KEZHIA OREGE
UNITED KINGDOM

How long have you been dealing in Tribal Art and what got you started?

I have been dealing since 2012 so I am quite new to the industry; previously I worked in property management which in some ways was similar in terms of making connections and being very client focused.

I actually found my first African object in a charity shop and remember being struck by its shape and feel. At the time I didn't even know it was African it was only later that I discovered it was. I suppose that continued to be my approach for a long time, I would buy things I found aesthetically pleasing. Eventually I went to Kenya and bought lots of pieces there. It turns out they were not the "right" pieces in the sense of they were not for collectors. I eventually begin to read books and visit museums to develop my understanding of Tribal Art and I began to meet more dealers who shared their knowledge with me as well.

Do you think you were drawn to Tribal Art because of your African heritage?

I think I was drawn to the simplicity of many of the objects. I am drawn to modernist paired back design and interiors, for things to be simple, primitive.

What are the best and worst things about being a Tribal Art dealer?

I enjoy the travelling; searching, the possibility of finding something special and of course the worst thing is spending too much on a useless piece. Buying on a whim can be an expensive mistake.

Where do you see your career going? In ten years where do you see yourself?

Opening my own gallery in Kenya and selling Tribal Art there. These objects are traditional objects, traditions which are now dying. It is important for Africans to be aware of their culture and I would like to contribute to that.

I think that is why I am particularly drawn to Tribal Art from the Dinka tribe they have such a strong sense of tradition.

What else attracts you to one piece of Tribal Art over another?

The patina is important as is the form but also the emotion, the feeling it can evoke in the viewer.

What have your experiences as an African woman in the Tribal Art Market been like?

Some other male dealers don't always take you seriously it is just something I have come up against. However I worked alongside Cordelia Donohoe who deals in African adornment.

She gave me good advice in terms of how to source the right pieces. We took part in TAL together for a couple of years which was great as you meet new clients and it is a good place to network.

I think women often have different tastes to men when collecting Tribal art. I personally like softer everyday pieces such as furniture and what is considered decorative. Male dealers and collectors tend to be drawn to fetish pieces and heavy dominating work.

DIANE HALL
BELGIUM

How did you first get involved in Tribal Art?

I started as a textile dealer 35 years ago specializing in Islamic, Indian and Japanese textiles. When I moved to Brussels with my husband, Alan Marcuson 13 years ago we both fell in love with African basketry and fibre. From there our areas of interest and expertise broadened to include bead work, material from southern and eastern Africa and of course the Congo. We specialize in objects that were made for daily use with skill, care and imagination.

What sources people / museums / books have been key to developing your knowledge of Tribal Art?

I think people are the key to knowing and understanding the material and the market. Forming relationships with both dealers and clients with deep knowledge and the generosity to share has been one of the great pleasures of the business.

Having said this we always love to visit ethnographic museums, are always expanding our library and do a great deal of research on line. I have found the American Museum of Natural History and the British Museum websites most helpful.

What are the worst and best things about being a Tribal Art dealer?

The best thing is being able to handle and live with pieces you love, even if only for a while. The worst thing is dealing with the ebb and flow of the business, it is impossible to predict when and where you will find something wonderful and impossible to predict when you will sell it.

Has being a female dealer made it harder, easier or had no effect on your career within the Tribal Art world?

Being a female dealer has not really been an impediment. Once people realise you understand the material there isn't a problem. In some ways it might be easier since there is less ego involved.

What changes could be implemented in the Tribal Art Market to encourage more female collectors?

There are a lot of woman involved in tribal art as curators, researchers and in publishing so the interest is there. What turns an interest into actual collecting is hard to say. Is it disposable income and the time to pursue ones passions and interests? Perhaps more female dealers will make the market more accessible to female collectors.

Are their areas of the Tribal Art market you see developing in a particularly interesting way?

At one time tribal art meant statues and masks. The market has broadened to include textiles, beadwork and the minor arts which can be more approachable both financially and conceptually. There is also more interest in art from the colonial period which is an interesting mix of traditional technique and western motifs.

What three things should a great piece of Tribal Art have?

To my mind a piece must be aesthetically pleasing, well-crafted and an excellent example of its type.

CORDELIA DONOHOE

UNITED KINGDOM

How long have you been dealing in Tribal Art and what got you started?

My parents had been London antique dealers in European jewellery and objects and I had always wanted to join the family business. I studied Art History for my first degree. But on graduating I had become enamoured with what to me seemed the far more glamorous world of media, encouraged by my younger sister who found great success as an actress.

In 2013 I went on a sabbatical to Morocco it was such a culture shock to meet and spend time with people who still lived a very tribal way of life. Everywhere one looked could be a scene from the bible, with people living very simple lives with their animals. One day I went into the local city – Tiznit and wandered around the jewellery souk. I was captivated by the objects and vintage Berber jewels and my curiosity was piqued.

When I got home to London I brainstormed with a friend all the things I liked or could see myself doing. At first I thought of carpets but my father dissuaded me from this and asked me to think about jewellery instead. I researched a great deal about Berber jewels online on the net. One name kept coming back to me, Sarah Corbett. Sarah Corbett was the owner of an online site focusing on Ethnic jewellery, luckily for me, living in Norfolk. She is the UKs foremost expert on Moroccan tribal jewels. I contacted her to ask her if she would mentor me and very kindly she agreed.

Sarah Corbett runs jewellery buying tours to Morocco but she took me along on a long weekend to Marrakesh to introduce me to trusted dealers. I will be forever grateful to Sarah, she believes knowledge should be shared freely and she is fantastic at bringing people together.

Has being a female dealer made it harder, easier or had no effect on your career within the Tribal Art world?

I do not believe that being a female dealer has made any difference to my career. It has possibly only enhanced it! Perhaps it is the type of objects I deal in, jewellery rather than other tribal art which makes it easier. But I really do think that it is ones attitude that speaks louder than ones gender.

Are their areas of the Tribal Art market you see developing in a particularly interesting way?

My main communication tool has been the internet. It has given me a reach that I could only have dreamed of without it. It has also given me access to stock that I would normally have had to travel far more to find. I think that the ease of communication of the net has helped create more female collectors as it may be quite daunting to visit high end shops without some knowledge of what one is looking at. But this is a guess.

I think that the very best dealers will always give a great deal of information about a piece and be very open and friendly. Perhaps traditionally tribal artefacts have been a male domain of collecting but nowadays gender roles have changed this.

What defines a great piece of Tribal art for you?

Three things a great piece should have firstly authenticity, it has to have been made and used for a particular group or tribe with appropriate age. Secondly quality, it has to be a very good or excellent example of its type and lastly, rarity, something difficult to easily find.

MOLLY HOGG

UNITED KINGDOM

How did you first get involved in dealing in textiles?

My introduction to textiles was watching my mother knit, sew, hook rag rugs and embroider, inspired by her I made my own textiles, going on to take a Masters in woven and constructed Textile Design. I then worked in the fashion industry before finally taking a much yearned for trip to Indonesia and then onto India. It was there on discovering the diversity and beauty of textiles that I started buying, collecting and thus selling.

What are the worst and best things about being a textile dealer?

It's easy to list the best things of being a textile dealer especially like me you travel to source. The opportunity to visit the cultures where the textiles originate and to sometimes see them still being made by the local community. The thrill of finding a textile you've not seen before other than in a reference book. Meeting and talking with the local dealers, learning from them, swapping stories and information. There are few downsides, avoiding the fakes, parting with favourites and moths!

What defines a great textile or motivates you to buy one textile over another?

A great textile like any great work of art or piece of design will give you a buzz of excitement, the recognition of the great skill of the maker can fill one with awe, a desire to look and look again, to touch and take time to contemplate. The practical combination of balance, colour and design combined with the knowledge and execution of technique and sometimes it is the inexplicable, just the sensation and certainty.

Woolley & Wallis

SALISBURY SALEROOMS

Tribal Art & Antiquities

18th & 19th
September 2019

A Marquesas Islands U'u war club
Early 19th century
146cm high

Provenance
Elijah Armitage
Tahiti 1821 – 1836
Thence by family descent

£10,000-20,000*

VIEWING
Saturday 14th September 10.00am – 1.00pm
Monday 16th September 10.00am – 4.00pm
Tuesday 17th September 10.00am – 4.00pm
Wednesday 18th September 9.00am – 4.00pm
Thursday 19th September 9.00am – 10.00am

CONTACT
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**Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price.*

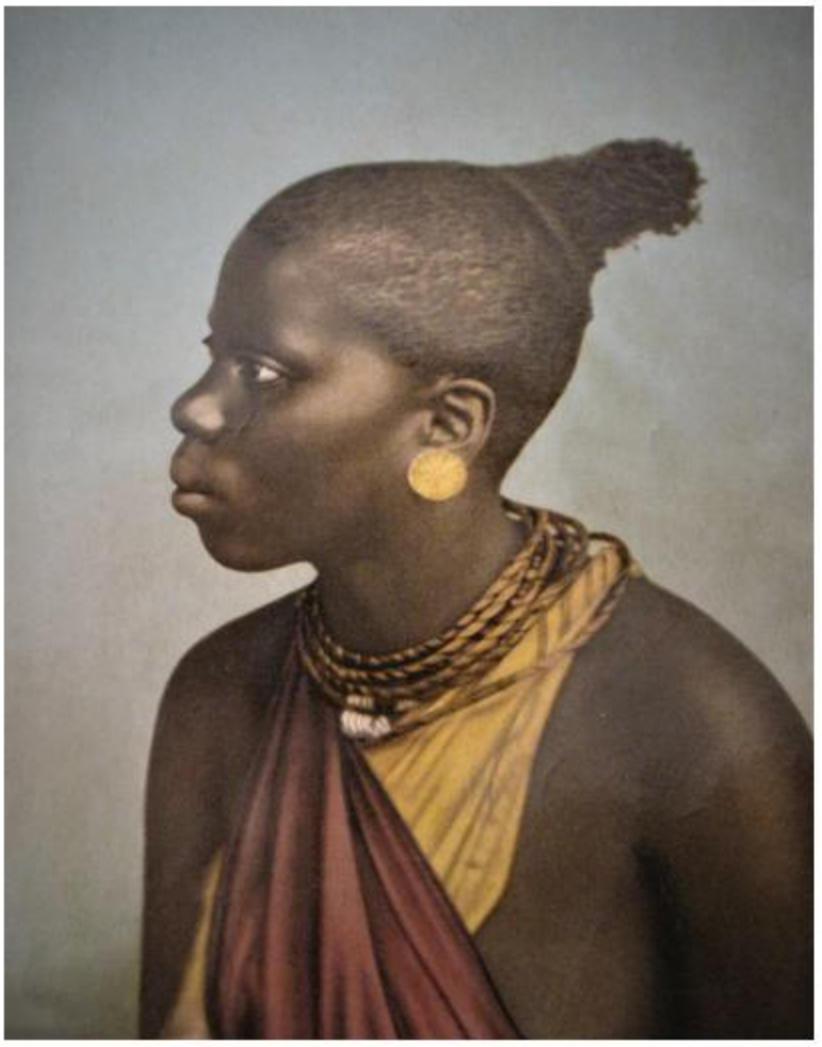

Fig. 1

Fig. 2

ISICHOLO – FROM HAIR STYLE TO HAT

By Jeremy Sabine

Whilst they found a variety of hairstyles among the indigenous inhabitants of South Africa, visitors to Zululand in the early nineteenth century described, and illustrated, married women with their heads almost entirely shaved with just a tuft of hair in the centre, towards the back of the head remaining. This tuft, which was brightly coloured red with the application of red ochre, signified that the woman was married.

Artist and traveller George French Angas visited the Zulu king, Mpande (d.1872) in 1847 and during his travels in the Colony of Natal and in Zululand included several illustrations containing women with these red top-knots in his publication "The Kafirs Illustrated".

It appears that it was later in Mpande's reign however that the top-knots became lengthened and the 'isiCholo' (plural: iziCholo) grew in prominence. "When her marriage is approaching, a girl begins to wear the isiCholo or top-knot, the distinguishing feature of the hair-dress of a married woman" (1). Hairs from the centre of the head are lengthened and sewn together with fibre and grease with a mixture of sour milk and red-ochre. The top-knot was undone from time to time "to train the hair into a higher and higher cone-shaped mass.(2). *(Figs 1,2).*

In this style the isiCholo sometimes reached a considerable length. *(Fig.3).* In the region of Nongoma iziCholo took on a distinctly phallic appearance as shown in this watercolour by Zulu artist Simon Mnguni (c1885-1956). *(Fig.4).* Barbara Tyrrell called it "an explicit statement of the woman's marital rights" and noted that "the headring formally worn by married men had similar, complementary connotations"(3).

These tall, cylindrical top-knots were all fashioned from the individual's own hair with the addition of a fibre support or framework,

and remained permanently attached to the wearer. *(Fig.5).* They became the distinctive wear of married women of the more northerly tribes in Zululand whereas further south in the region known as Msinga, bordering the old boundary between Zululand and colonial Natal, the framework of the isiCholo began to flare outward, taking a disc-like appearance. *(Fig.6).* The process of this elaborate coiffure was witnessed as late as in 1988 by researcher and collector Clive Newman. He describes how, when a young girl emerged from puberty, as her hair grew longer, it would be cut off, collected and kept. When she became betrothed to her future husband, she would stop cutting her hair and that which she had gathered would be stitched to the underside of a slightly concave round frame of woven grass about 45cm in diameter. There would be a hole in the centre of the frame just big enough for the crown of the head. The betrothed woman's remaining hair, now long as it had no longer been cut, was greased with animal fat and red ochre and combed upright to pass through the central hole where it would be stitched to the upper side of the grass frame. This would then be covered with additional hair, or in some cases, a mixture of hair and wool or cotton. Further greasing took place and the whole was firmly secured to the head with additional cotton straps.

One can understand that sleeping with such a wide coiffure, permanently attached to the head, would be difficult, and in a similar way that the isiCholo of the northern areas grew increasingly in length, so too did the isiCholo of Msinga increase, but not so much in length as in diameter. Carvers were required to make taller headrests and indeed some rare examples exist which have had added strips at the base in order to accommodate the owner's isiCholo. *(Fig.7).*

Headrests from the area are normally about ten to twelve centimetres high – these two are twenty centimetres high. The dramatic width of the Msinga isiCholo lead to other difficulties. As motorized transport penetrated deeper and deeper into the rural areas and the mini-bus taxi became the common form of transport, drivers and their passengers began to complain over the discomfort of sitting adjacent to these expansive coiffures and the red stains caused by the ochre rubbing off on anything it touched. Rural women began working in urban towns in factories and as domestic workers in homes where the isiCholo, which could become lice infested, now constituted a health hazard. In time it became necessary for the isiCholo to be detachable. Headrests returned to their more normal height as the isiCholo could be

Top Fig. 3 Fig. 6

Fig. 4

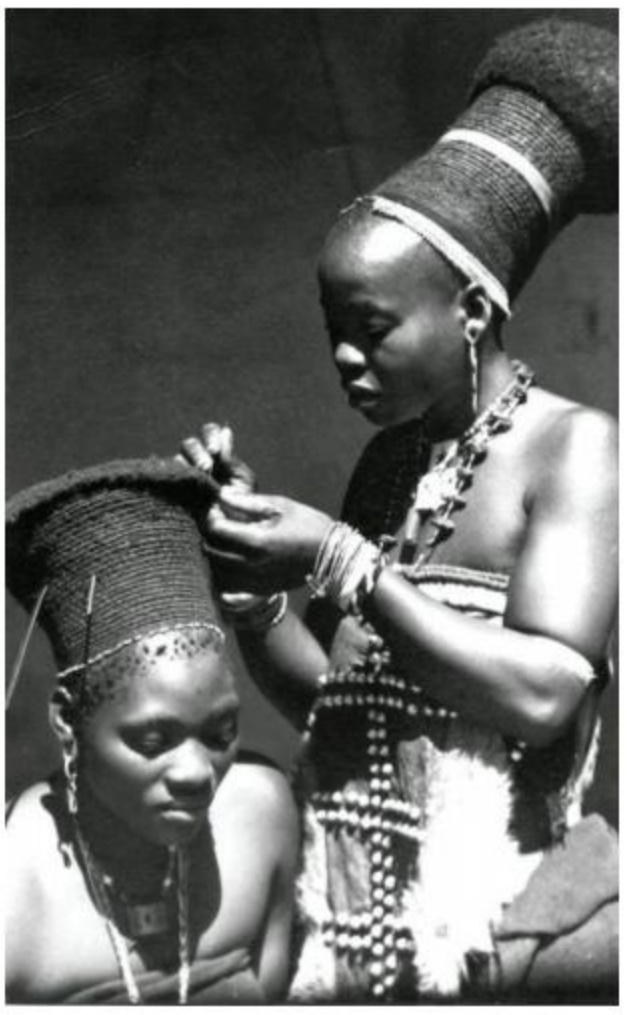

Fig. 5

detached before sleeping and generally everyone became more comfortable. A woman's own hair would still be used in the construction of her isiCholo, increasingly with the addition of cotton fibre and latterly without the use of natural hair at all. However, it remains the prerogative of the married woman and, in rural areas is never worn by the unmarried. *(Fig.8)*. This important signifier can, with the addition of a band of beadwork or other small beaded attachments, convey further information, such as clan, district, whether the owner has borne a child or how many children she has borne. All this, and more, could be conveyed to those who could read the signs.

Other styles have developed both in Msinga and throughout the region. One, the 'amashuqu shuquka', which became popular in the 1950s and 1960s was constructed from two conical cane basketwork frames covered in black, or occasionally coloured, cloth or wool and joined together so that when worn they appeared as two horns, one on either side of the head. They were often further covered by a 'doek', or headcloth which tied them to the head. *(Fig.9)*. This headgear was not age or status specific but could be worn by young or older women. Throughout the southern region other styles, less fantastical than the 'bifurcated horns' of the amashuqu style and similar, though generally smaller than the flared isiCholo of Msinga, developed as signifiers of marriage and often carried further beaded signs. They are generally made from cotton and frequently have added chrome furniture pins as further decoration. An important addition to many headdresses

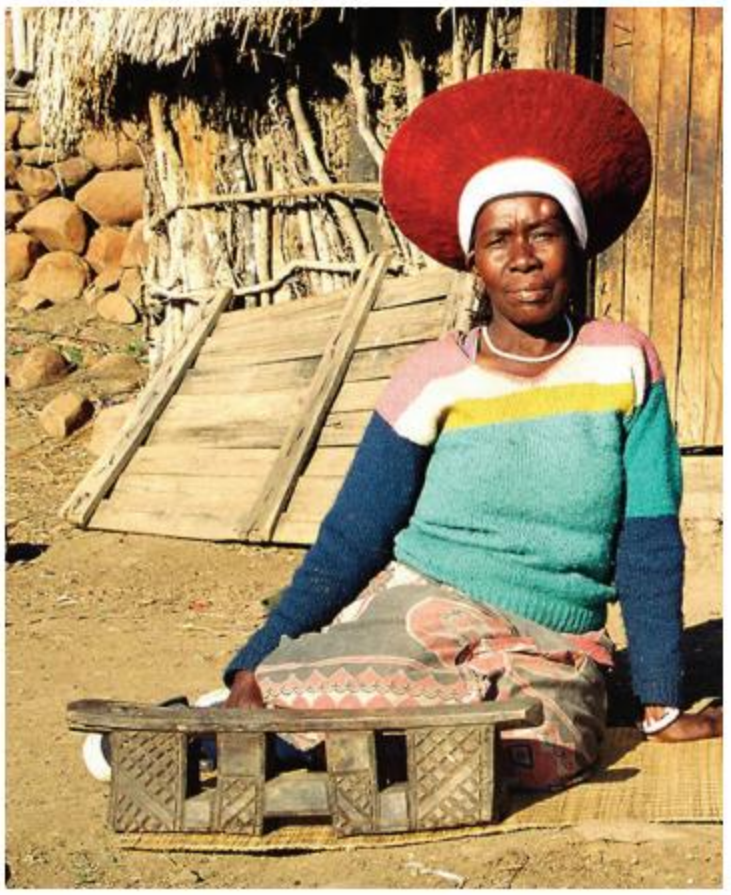

Fig. 8

is a veil formed of strings of beads or cloth hanging down in front over the forehead. This is worn by a new bride in respect for her father-in-law, usually until her first child is born. *(See Fig.4)*. Additional beaded pins announce a recently married bride among the Bacha and the elaborate, heavily beaded cotton hats worn in the district of Ndwedwe in the famous Valley of 1000 Hills, on ceremonial occasions are nothing if not exuberant. These hats are constructed of cotton, glass or plastic beads, plant fibre, wire and safety pins. A circular basketry frame is constructed over which a cotton cloth is stretched and knotted at the top. Concentric circles which start at the top and continue over the sides are produced by overstitching and panels of

Fig. 7

beadwork are pinned or sewn on, and for gala occasions, further designs constructed from wire and beads are added creating a cheerful, truly celebratory effect. *(Fig.10).*

Today the isiCholo in one form or another may still be found on occasion in the more rural areas of KwaZulu Natal. The beautiful, gracefully flared isiCholo is now imitated, though in a reduced form, in assorted colours and worn across the globe as an international fashion accessory. Original iziCholo, many with the hair of their first owner, decorate stylish modern houses throughout America and Europe. However, one should remember their context as important signifiers of a woman's conjugal rights, which were worn with pride and recognised with honour.

Fig. 9

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Acknowledgement:

I would like to thank Bruce Goodall for permission to use the image of two headrests from the Goodall Collection and for Figs 8 and 9, which were photographed by Clive Newman and will appear in Bruce's forthcoming book "Tribute – Ancestors, Carvers and Owners. Headrests from Southern Africa."

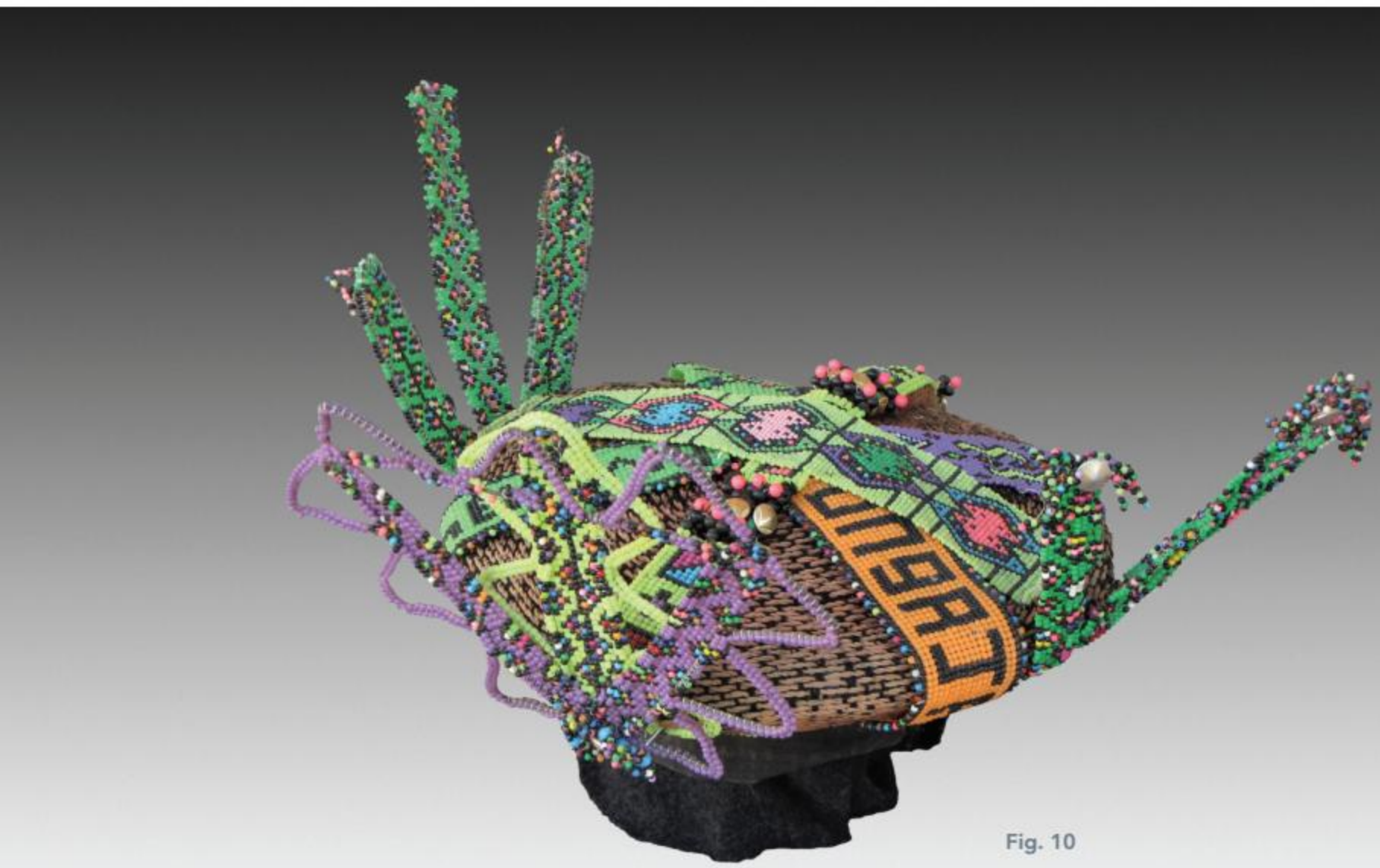

Fig. 10

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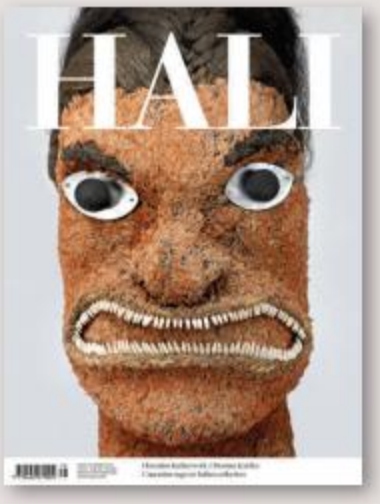

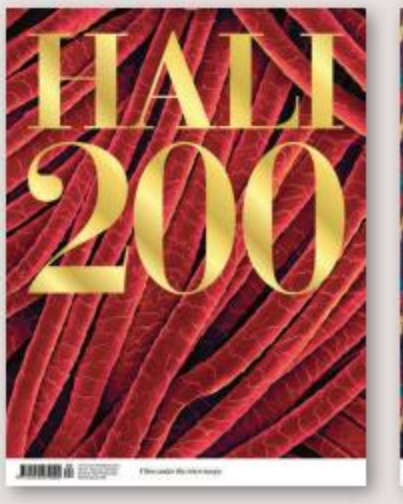

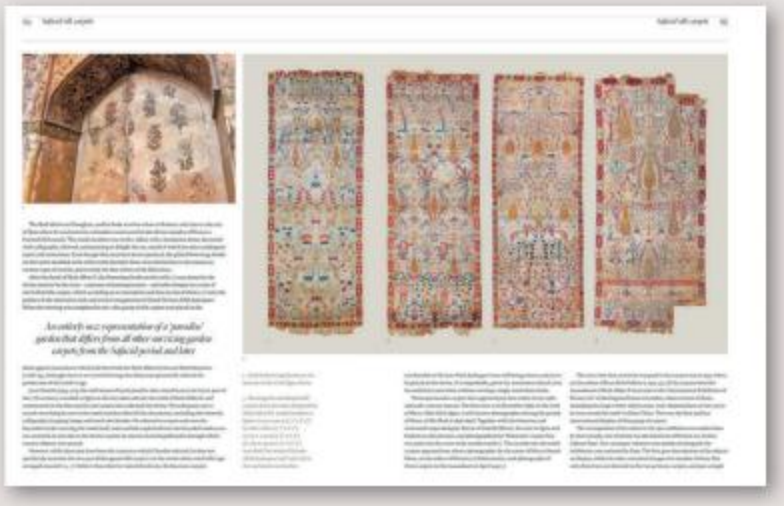

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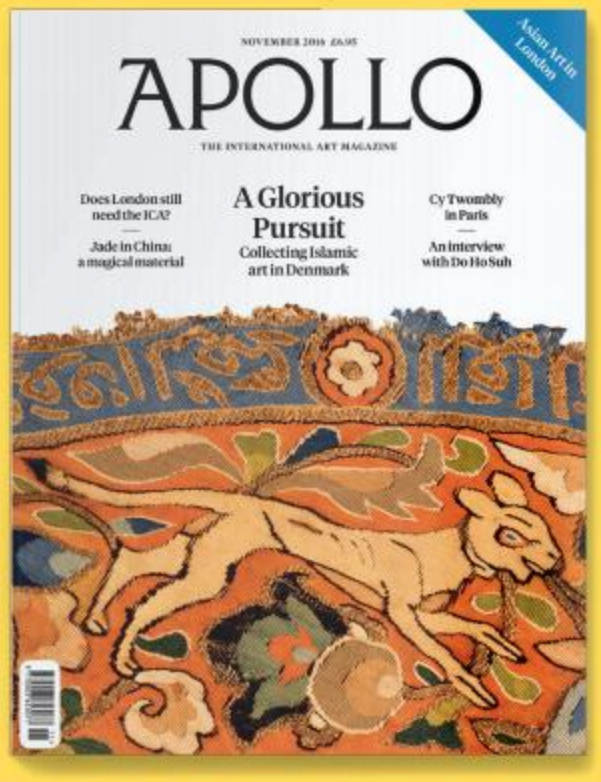

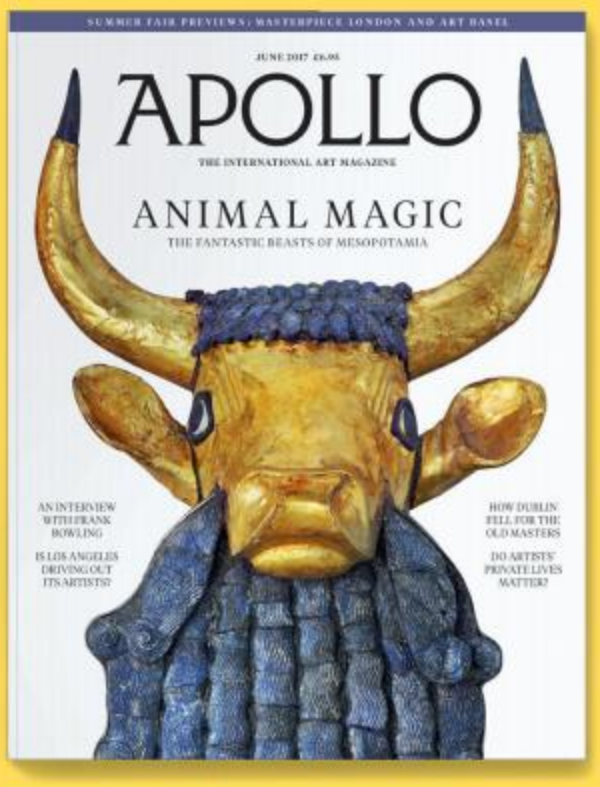

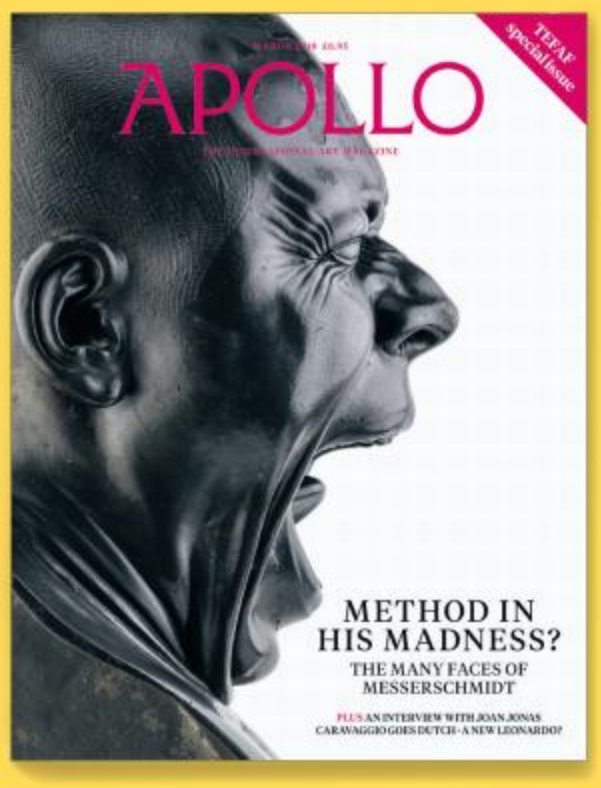

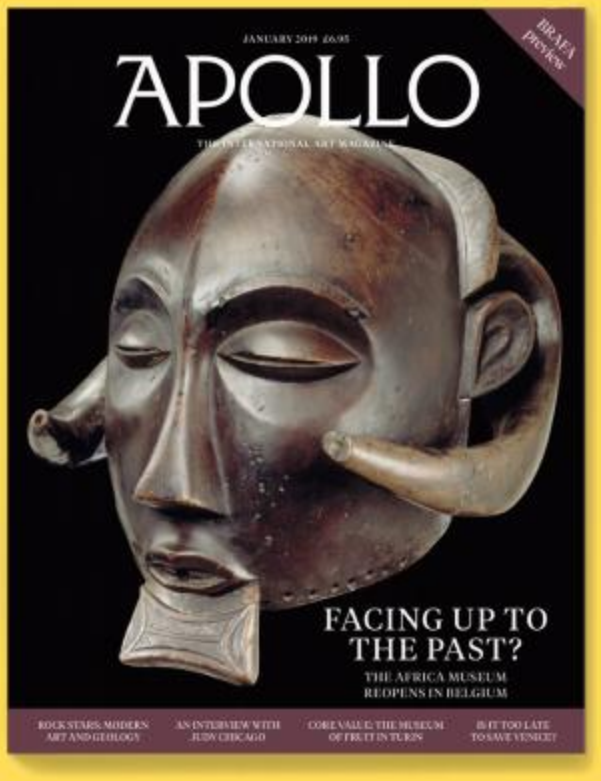

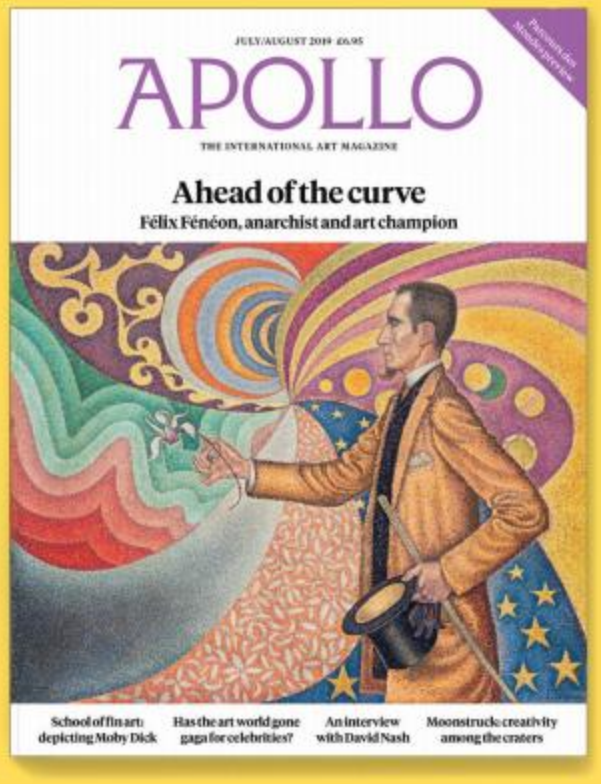

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INTERVIEW WITH MONIKA WENGRAF OF THE ICONIC ARCADE GALLERY

By Victoria Rogers

The Arcade gallery was an iconic part of London's Tribal history. How did it all begin?

My father Paul Wengraf ran a gallery in Vienna. He was an eccentric and loved unusual objects and people. He socialised with Egon Schiele and Gustav Klimt showing their works, he spent time with Sigmund Freud as well. In 1939 due to the Anschluss, Paul Wengraf was forced to sell his gallery and all his stock. Regular travel to procure stock meant he saw the changes happening around him in Europe and began sending objects ahead to London in anticipation of his gallery's inevitable closure.

With a few clients in London, he managed to get a guarantor which enabled him to open a gallery in the UK. Fleeing Vienna through Germany and Denmark he arrived in London with his ill mother and new wife and opened the Arcade Gallery in 1939 in the Royal Arcade off Old Bond Street.

He exhibited many of the young Jewish Viennese artists and put together the first UK based exhibition of the then-controversial artist Egon Schiele.

Did you have any Tribal Art on show at this time?

My Father had a few pieces he had brought from Vienna but it was by no means the core of the gallery as it was later. He specialised in old Masters and was well known internationally for his eye, he sold wonderful large Baroque paintings which at the time Museums were beginning to collect and was one of the first dealers to start selling Mannerist Art. He also showed young French artists taking recommendations of the now legendary British art critic and curator David Sylvester.

As the gallery developed he began to branch out into Indian and Egyptian Antiquities as well as bits of African Antiquities. However, the changing point was a meeting with photographer John Underwood whose father Leon Underwood the sculptor had bought a large collection of Tribal African art from West Africa. My father ended up buying about 100 pieces, mainly masks from him.

Portrait of Paul Wengraf by Egon Schiele

With this new collection of masks, my father decided he needed some figures to exhibit alongside and we travelled to Europe together visiting Tribal dealers in Paris, I think I was 11 at the time. My Father's dealing style was to buy and sell quickly and he didn't tend to hold much stock in reserve in order to make a large profit further along the line. The result of this was that as time went on it was harder for us to find Old Masters in our budget to sell on. Tribal Art was still fairly affordable at the time and easy to access so the gallery began to focus more and more on this area.

Where other dealers showing Tribal Art at the time?

Well, there were a few in the 60s and 70s, John Hewitt, William Ohly, Peter Adler and Philip Goldman of Davies Gallery. Philip was a difficult man, he threw out more people than he allowed in the gallery! There was an influx of Americans and Europeans at this time coming to London to buy Tribal Art.

By the 60s Tribal art was also starting to trickle indirectly from Africa and we would have African runners coming into the gallery in London with huge suitcases. Clients would visit us for coffee in the morning at 10:30 am, people came just for the Turkish coffee, things were more relaxed then.

What do you think caused the sudden interest in buying Tribal Art?

There had been a number of good exhibitions showing modern art exhibited alongside prehistoric and tribal art. Including a marvellous exhibition at the Royal Academy and of course, there was also the colonial connection. There were also lots of British collectors who had objects from the period of colonial rule which had been brought back as souvenirs.

In the UK we had objects from East Africa which the French and Americans didn't have access to so they would come to London to buy objects specifically from there. The 60s was really the peak for selling Tribal Art; we had really interesting collectors coming in. There was a complete change to aesthetics and tastes in the 60s. Homes, interiors, fashion and art had all moved away from traditional and Tribal Art very much fits into that.

When did you start to take an active role in the gallery?

I started to work in the gallery at 16 and would travel with my father on sourcing trips through Europe to find and buy objects from various galleries. I didn't study art at an institution I was essentially home-schooled and would take pieces to Bill Fagg at the British Museum. Fagg was a British curator and anthropologist. He was the Keeper of the Department of Ethnography at the British Museum, and pioneering historian of Yoruban and Nigerian art, with a particular focus on the art of Benin. He'd had a stroke and would speak very slowly it wasn't until much later that I realised how passionate he was about Tribal Art. Over the next decade, I built up a good group of connections through the gallery and begun to build a reputation for myself as an African Tribal Art specialist particularly in Baule art.

Apart from Bill Fagg what other sources did you use to develop your understanding of Tribal Art History?

Initially, I used picture books which were great as you could compare photos of objects from different areas which helped you identify what is what. However my opinion on books of expertise focusing on tribal use is I take them with a pinch of salt. It was primarily white academics visiting tribes to gather research, well the information they were after was very private. This sort of information was really only for the tribes, so the likely hood that the tribes or chiefs would be giving accurate information to an outsider, well I think it is highly unlikely that they got the facts correctly.

Do you remember the first piece of Tribal Art you bought for yourself?

I knew from a young age I wanted to collect and initially, I was drawn to Mannerist art however it was out of my budget. While visiting William Ohly at the Berkeley Galleries I came across a Baule female figure seated on a stool with a reddish patina and lots of Tribal markings and I thought, " I really like that". I asked my father if I could buy it and he advised me to take it to Bill Fagg. Bill was his usual slow pedantic self and when he finished talking about it I said "well I like it anyway!" and he replied "well I like it too" so that was that.

The Wengraf Gallery in Vienna

It's still in my collection. Susan Vogel Founding Director of the Museum for African Art compared Baule figures to listening to Mozart; You start out attracted to them because they are so exquisitely carved and have fine details and then you might get used to them and go off looking at other things but you always come back around because they are just so wonderfully made.

Was there a pivotal point in the Tribal Art Market when you remember the market suddenly taking off?

Auction houses kept putting up their prices, Gold weights I can remember went up in value hugely. There was an article published in the 70s in The Times Money Supplement that said that gold weights had out performed any other commodity.

Art from French territories generally tends to command the higher numbers at auction. I remember I bought a lovely Senufo mother and child figure of significant size from a gallery in Paris for about £2500. I was seeing a well-known collector in Europe and sold the figure for about £5000 which was quite a lot of money and I was terribly pleased. I saw it come up at an auction recently and it reached £500,000. That shows you the rise in prices.

What do you think drives the prices up of certain pieces?

Beauty? Rarity? Fang sculptures have always been regarded as the crown jewels of African art. Part of it is also tastes, Bakota pieces from Gabon became popular as they were collected by artists such as Picasso and Magritte. There are some very beautiful Bakota pieces but there are also some very bad ones that still do well just through association. West African art was really what collectors focused on in the 60s and 70s it wasn't until the wall came down and suddenly there was an influx of East African art from East Germany.

What are the three things that a Tribal art masterpiece has?

Provenance is important. It can be more important than anything else. A piece can look like not much but if Helena Rubinstein owned it can do very well. Rarity is important too and patina is important. Overall the general beauty is important and symmetry. Obviously there are pieces which aren't meant to be symmetrical but those that are meant to be then yes there is value in that. Symmetry is a universal attraction whether in a mask or the face of a woman. Good African carvers strived for symmetry as much as their European counterparts.

What advice would you give to a new collector?

Look for objects that haven't got too much focus yet, spoons or drums for example. Collect from different regions don't focus on the more popular tribes. Do try and edit a bit, collecting now is much more difficult than it used to be. If I could go back in time I would have bought and held on to more of the Gabon objects.

There has been criticism recently that the language used in auctions catalogues and books to describe Tribal art is vague and mystifies objects what are your thoughts on this?

Africans within a Tribal setting did not just make pieces for the way they looked they were meant to be used as well as looked at. While objects may have been for protection and religious reasons I think we really don't understand the use of many of the objects produced. Some of the stories told seemed so fantastical that I just don't believe they could be true. Things are usually much simpler; figures were probably just kept as a reminder of people that had passed in the same way we keep photos and busts to remind us of those that were important to us. There isn't much African Tribal portraiture as they weren't really into individual portraiture as such. There were fantastically talented carvers if they want to create realistic portraits they could have done but they weren't interested in that. It was more I feel about abstraction.

Do you think that is down to a lack of personal vanity due to the Tribal structure?

Being part of a Tribe and embracing that tribe's style was very important. Each tribe had its own style, designs and iconography. I believe if something was created outside of that style it would not be accepted by the tribe and lose its purposes. We do know that

styles were consistent from generation to generation however two neighbouring Tribes would often have two completely different styles of artefact. The people might look similar but the artefacts could be worlds apart in terms of style and we don't really know why that is. That is what makes African art so exciting and why it is so interesting to Westerners when it was first brought around 1900 to Paris and Belgium. These European artists saw this work and realised they could do this too. They didn't need to paint or sculpt a horse to look just like a horse to know it was a horse; it could be much more abstract than this. African Tribal art changed the face of modern art more than any other factor, of course, there were other areas such as Oceanic art that changed and developed modern art but really it was Africa that had the biggest influence on Modern art.

Do you think European artists had any interest in the use and performance behind Tribal African art objects or was it just a reaction to its aesthetic?

I think it was completely aesthetic, the shapes, the freedom, a totally different approach and yet, still art. Later, people like Picasso started to learn a bit more about Tribal culture.

At what point did you start to take the helm of the Arcade gallery?

My Father was getting older, he would still pop in all the time but my brother Peter started to do a lot of the selling mainly as I hated parting with things. I loved doing the research going to museums, going to libraries and visiting Bill Fagg but selling I didn't really enjoy. I have that problem now I have over 200 pieces in boxes and it is a bit of a waste as I am not viewing them at all. I do take a small selection of pieces to schools I have been doing that for about a decade. Getting children to handle and draw the pieces.

What do you believe is the benefit of visiting schools with Tribal Art?

I was inspired during a meeting I had with Henry Moore, we sold him quite a few pieces, he bought mainly early European sculpture and some pieces of Tribal Art from us. I was visiting him on one occasion and a client of Henry's was there with his young son. Henry asked him if he could draw and the boy responded that he couldn't much. "That's a pity," said Henry "If you can draw you will recall what you have seen" and I suddenly thought that is very true. If you take a child around a museum it all goes in one ear and out the other but if they can sit and examine an object and draw its angles they build a relationship with it and it stays with them much longer. So alongside the use and history of these objects, I would get children to draw them and it proved very successful.

When and why did the Arcade Gallery come to an end?

My father had known the owner of the Royal Arcade who had given us a decent rental price but as time went on the rent slowly increased. After my father died the rent and rates jumped up and it just wasn't economical for us to continue the gallery, we just couldn't afford it. I can remember saying to my father I wasn't going to have a pension that my objects would be my pension. Sadly as I can't bear to part with them and even though I am sure my children would like me to sell most of it I have held on to most of my personal collection only selling things when I had to.

End of Interview

Post our discussion Monika looks around the gallery and after she carefully handles and examines a range of objects finally settles on buying a Tanzanian headrest, Makonde stopper and Songye Mask. Her passion and enjoyment for these objects is clear, it looks likes her pension is ever growing.

ICONOGRAPHY OF COIFFURE ON WOMEN'S SOWO MASKS

By David Malík

This short article briefly introduces and considers some examples of a broad range of elements which configure the variety of coiffure styles of Sowo masks within the realm of Sande Society in West Africa.

The information presented here draws mainly on work done by two female researchers: Ruth Phillips' Representing Woman (1995) and Sylvia Boone's Radiance from the Waters (1986), as well as on my own fieldwork research.

The Sande Society is a women's association known by a variety of names, such as Bundu, Bondo, Zadegi, and others. This association is often wrongly linked exclusively with the Mende speaking people; however, Sande is active across a vast linguistic and geographical terrain. It could be perhaps better understood in terms of an ethnically plural and linguistically diverse pan-West African association, and as such, inclusive of a range of groups in Sierra Leone, Liberia, and Guinea; for example, the Bassa, Gola, Kissi, Kpelle, Loma, Mano, Vai, Kono, Limba, Mende, Sherbro, Temne and Yalunka speaking peoples. There is considerable variation in the manifestation of ideas and practices of the Sande throughout the region.

As Phillips and Boone documented, the Sande Society is a concept, an ideal, an organisation, a body of knowledge, a collection of objects, and most importantly, a fellowship of women. The society is sacred, and its communication is secret. It is an all-female association, through which women are educated and exercise political, religious, and social power. The Sande Society initiates girls into adulthood and maintains an interest in the well-being of its members throughout

their lives. To a certain degree, the Sande Society also acts as a counterpart to the exclusively men's Poro association.

The Sande Society is a unique case in Africa of women wearing and dancing with a mask. While the masks are made by male sculptors, they are worn in performance by women. In addition to the mask's appearance at girls' initiation ceremonies, Sowo masks (often called Sowei, Sowii, Sande Yafe, etc.) also appear in public to mark important civic events such as the visits of important dignitaries and the coronations and funerals of chiefs.

On these occasions, the Sande masquerade is a means of transmitting to the community the unity and strength of the association as well as its political ambitions and significance. The term Sowo refers to both the metaphysical entity which represents the women's secret society, and the masked dancer (sometimes called Ndoli Jowei) whose mask and black raffia-covered body the spirit invests with its presence and power. Among other things, the Sowo mask can be seen as the local epitome of female beauty. The Sowo head is wooden polished black anthropomorphic helmet mask designed to completely encase the wearer's head and carved to represent an idealised image of a female.

Generally speaking, there are three main divisions of the form of the Sowo mask: the neck with rings of circumambient flesh is considered a mark of beauty; the face with fine gentle features composed in a dignified expression; and the hairstyle which is the focus of this short article. The coiffure is often the largest part of the Sowo mask and it is usually the most decorated one. In a broader terms, the coiffure can be distinguished into two main aspects: the carved hair itself; and the symbolic additions and embellishments.

The hair of Sowo mask is almost always carved with highly elaborate style which consists of braiding and plaiting of all kinds, tufts, curls, and buns. The sculpted hairstyles are configured into a wide range of styles, some of which are historical while others are contemporary and as such often correspond to the latest local fashion. However, the mask's hairstyle is grander and more distinctive. The coiffure generally displays axial symmetry around the facial vertical line, maintains the mask's harmony and balance, crowning the head of the Sowo with elegance and wealth. The permanence of the perfection of the hairstyle can be seen as one of the attributes and markers of its supernatural status. As Phillips suggested, some explanations for the particular directions taken by stylistic development have already been suggested in discussions of the individualisation of masquerades though naming practices and iconography.

The embellishments are of many different types some of which I will now highlight. As identified by Boone, most of the Sowo mask's adornments can be characterised by one of the following categories: animals; cooking pots; shells and beads; talisman; amulets and charms; crests and crowns; leaves and horns; and other elements.

Animals

The two most popular depiction of animals on Sowo masks are birds and snakes, often appearing together. Both of these animals are locally attributed with supernatural powers relating to transitional qualities. Birds living between earth and air, while snakes between earth and water. As such, in their existence at the edge of elements, they are conceptual-ised as intermediaries between humans and the divinities, as metaphysical messengers, travellers between worlds. Birds have a range of significances within the Sande context particularly in the spiritual realms of life, birds can see everything everywhere, even into the future and into one's heart. On the other hand, snakes are dangerous and their bite potentially fatal. However, as Sande women are always 'in water', they need to be taught by the association to come to terms with snakes as it is an inevitable part of their environment. It has been suggested that some of the aquatic animals including fish, turtles, frogs, and lizards recall the emergence of the spirit of the Sande Society from water.

Cooking pots
Cooking pots can be seen as a cornerstone of a household, the symbol of the warmth and secure centre of family life. Every woman member of the Sande Society owns a cooking pot, through it, she provides food and therefore continuity of life to her family and community. The cooking pot can also be seen as equipment for a medicine man, a herbalist with knowledge of 'leaves' with healing properties.

Shells and beads
Cowrie shells were historically used as a form of a currency across West Africa. They also feature in a range of divination techniques and as such are still widely used. Cowrie shells come from water and water is the place where Sande (conceptually) resides. They are also understood as a thing of beauty, therefore young initiates are often adorned with such shells.

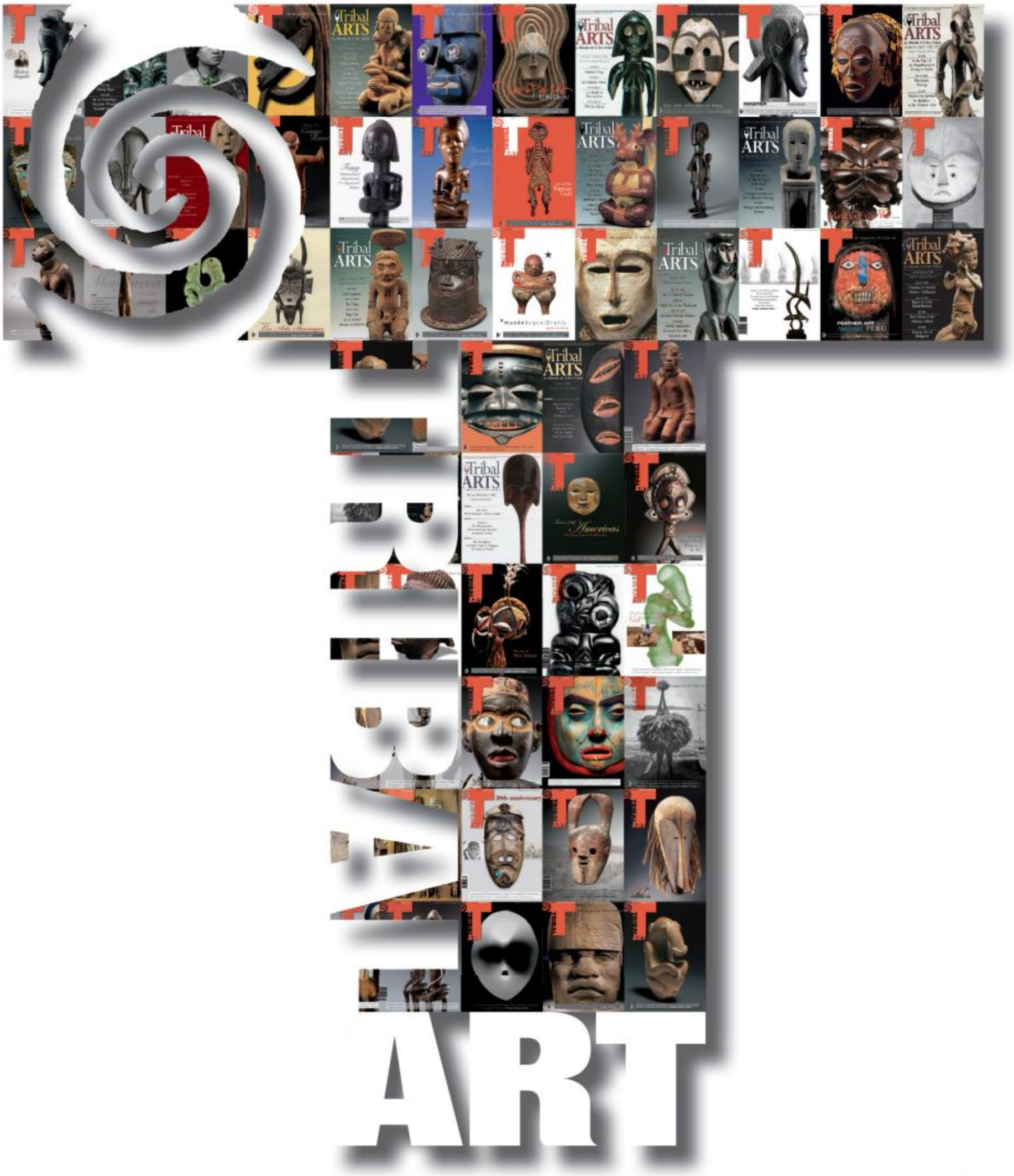
Talismans, charms, and amulets
Talismans, charms, and amulets are an important part of the Sowo iconography. Within the local context, such talismans called 'lasimo' may be represented in a range of geometric forms and arrangements. They are made out a leather packet with a paper inside with a written verse from the Koran in Arabic script. Actual leather amulets may be tied to masks by a string. As such, generally speaking, the amulets are understood as a personal protection against a range of threats and illnesses. On the Sowo masks, they are often carved in the form of squares or rectangles, or barrel shaped boxes.

Crests and crowns
Some scholars suggested that the crown motif is associated with the reigns of Queen Victoria and Elizabeth II. This theory is plausible as it points to the authority and power of the Sande leaders, both spiritual and political, and their interaction with intercontinental affairs.

Leaves, horns
Leaves as a carved motif on the Sowo masks can be understood as referring to both the protective and potentially harmful potencies of the local plant medicine. Many masks feature finely sculpted horns which are (among other significances) utilised as containers which contain herbal substances. Whether through their direct representation of the strength of a horned animal, or through the society medicine, they are often an integral part of the carved iconography.

Other elements such as flaps, hats, glasses, hair brushes
Some Sowo masks are decorated with rectangular or circular flaps which refer to leather flaps worn around the waist and necks of specific male society dancers. Objects such as hats, glasses and others, attest to the cross-cultural appropriation of symbols and motifs from a range of both local, regional, as well as global origins.

It is clearly beyond the scope of this article to fully explore the Sande Society nor one of its visual manifestations, the Sowo mask. There are many different interpretations and associations of such motifs, linked by oral histories, proverbs, particular local concepts and variety of systems of beliefs. What I offer here is not an overarching and the only explanation of the motifs and symbol visible on the mask's coiffure, but rather only a brief sketch and an invitation for the inquisitive mind to look further and explore the fascinating world of the Sande.



www.tribalartmagazine.com

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ADENIKE COSGROVE

By Victoria Rogers

Adenike Cosgrove is part of a new class of African art collector, based now in London she has lived and been educated internationally. Nigerian by birth she speaks with a soft American accent peppered with 'Britishisms'. She collects contemporary African art but is driven by a passion for the classics specifically Yoruba art from Nigeria.

Adenike works in the tech industry as a Director of a company specialising in cybersecurity but for the last couple of years has spent her spare time developing ÌMỌ̀ DÁRA, a website that connects collectors to academic resources and visual material in order to help educate not only about the aesthetics but also the uses of African art. Additionally, she has published on ÌMỌ̀ DÁRA a series of candid interviews with well-known collectors of African art, exploring their collections and experiences within the market. As a collector and contributor to the African art market, we sat down with Adenike to discuss the creation of ÌMỌ̀ DÁRA and her views and experiences of the African art market.

When and how did the idea of creating a website like ÌMỌ̀ DÁRA first come about? Who is the website directed towards?

About five years ago, during a trip back to Nigeria, my Dad took me to an art village in Abuja – you know the type that's full of art for tourists. Not knowing much about classic African art at the time, I bought what I thought was a pair of antique Benin bronze leopard aquamaniles. At about £500, they weren't cheap. The vendor told me they were 'special' and that I was the first person he'd shown them to because "I look like someone that appreciates art". Convinced at the time I had purchased authentic gems, I smuggled them in my suitcase and snuck them out of Nigeria.

Boy was I wrong! Back in London, I wanted to learn all I could about the pieces. I'm fortunate to have access to the British Library here, so I started reading. I visited the British Museum and entered the Africa section for the first time. I compared my leopards to those at museums, in auction catalogues, and in books and very soon realised that what I'd bought were in fact fakes! This revelation led to the idea for ÌMỌ̀ DÁRA (www.imodara.com), a resource that collectors can use to better understand the distinguishing features of different classic African pieces, in the hope that they might avoid acquiring fakes themselves.

You have said in interviews before that your heritage is a clear motivator to your interest in classic African Art but what else draws you to collecting Tribal Art? What qualities must a piece of Tribal Art have to be attractive to you?

I like artworks that are quirky, a little bit rough around the edges, unusual. I collect Yoruba art (probably because I'm Yoruba myself). Now Yoruba art is plentiful but you can find unusual and very beautiful pieces of Yoruba art that does not fall within the expected canon. I love pieces that demonstrate craftsmanship even if it's not 'polished' in the traditional sense of the word. Pieces in which you can see the intention and the work that has gone into their creation.

I only limit myself to one classic piece a year because that's how I force myself to learn and to study. It's hard to say no but it's worth it to get the quality (and the time to save money for the next piece!

What were your experiences when you first started to explore buying or even learning about classic African Art? Which sources did you use and did you know any other collectors?

Starting out I knew nothing. I didn't know anyone, I didn't know the sources to turn to and that again was the inspiration behind ÌMỌ̀ DÁRA. I realised that if I started out confused about what was 'authentic' and unsure of where to turn for information, others probably faced similar challenges.

I'm fortunate that with my day job, I have the opportunity to travel to a number of different countries, tag on extra days and visit museums and galleries. And as we started writing more and publishing more on ÌMỌ̀ DÁRA, I soon found that collectors were getting in touch to share what they knew and some even invited me to their homes to view their collections. That privilege I am so grateful for. That's what I love about this particular field of collecting, the art AND the people are a joy!

As a young, African, female collector what has been your experiences when visiting Tribal Art Dealers and fairs?

Young black female. Suffice to say it's an anomaly in classic African art.

Traditionally it's people that are more established in their lives and careers that collect classic African art. It can be an expensive hobby that also requires significant investment in time. There aren't many women or collectors under the age of 35 collecting in

this field. We conducted a recent survey of African art collectors and found that only seven percent of collectors are under the age of 35 and women represent just eleven percent of surveyed collectors. The experience of being a young person, going into a gallery is, to be honest, intimidating. I was nervous to engage with dealers as I didn't want to appear uninformed or ignorant. And the 'African', well we have to be honest and admit that there isn't much diversity in the collector base.

My advice to anybody 'young, black and female' is that it's free to browse. Some might tell you to go away, some might give you the cold shoulder and others might encourage you to ask questions. But just show up and consume the art - touch, see, hold as much as you can. Oh, and read imodara.com ;)

But galleries and events can and should do more to make their spaces comfortable for younger, newer potential collectors. Be more welcoming, be more encouraging.

What can be done to attract more young collectors? What advice would you give young collectors?

We have to do more to build awareness. We have to do more to attract a different demographic to this collecting field because that's how we grow.

There are so many people on the side-lines that want to learn more and want to engage but are afraid - afraid of making mistakes. They don't know how to start because African art can appear to have high barriers to entry.

Millennials leverage social media. They start online. They are on their mobile devices and so we have to be where they are. Galleries must begin to share information online. They need to engage and build networks on social media to capture attention. We must make African art appealing, digestible and fun!

My advice to young collectors? Learn learn learn. There's always art to buy as my friend Deb Glasser says "I'm a girl on a tribal art budget. I am always looking to buy but have to be very thoughtful."

As someone who works in tech do you see technology changing the way the Tribal Art Market functions at all?

Absolutely! Most people today are digital-first. We turn to the internet if we have questions, we ask Google. We're increasingly leveraging social media to make initialconnections, to break the ice. Technology allows for accessibility and transparency. But the art market does rely on relationships - relationships between collectors, dealers, curators and scholars. We will always maintain that social element. I think technology can enable but it will not replace.

Following the Savoy-Sarr report, what is your view on the restitution of African objects taken without consent during colonial rule?

In an ideal world, they would all go back to where they belong on the condition that they can be sufficiently looked after and maintained for future generations. If a piece has been illegally acquired from an institution in Africa then buyer beware! Africans are waking up to the value of their history.

African art is African! Africans should be able to appreciate the art of their ancestors. They should be able to have easy access to that art. It should be within reach of the next generation of artists that expand the definition of what African art is while maintaining a link to the past. In an ideal world, it all goes back, no ifs or buts... but there is a slight inclination to want to preserve history.

If going back home is the best thing for the art and we can be sure that it will be looked after and that people can learn from it then absolutely it should go back. However you could argue, back to where? African countries OR the societies and cultures that created the works? If not, then morality aside, it's important that we maintain these objects for as long as possible.

I also think it's important for Africans to get involved. It's an open market, buy back your heritage. Build collections that can one day be donated to African institutions for preservation and exposure. Take pride in the wealth of beauty that was created in the past and that continues to influence creations today.

Descriptions of Tribal Art particularly by auctions houses have come under fire for being reductive and with little information about the use of objects and the people who created them. Additionally, the words Tribal and Primitive have also been seen as inaccurate descriptions. What are your views on these debates?

I personally don't collect tribal art, I collect classic and contemporary African art. Because what is 'tribal'? In an interview we conducted with Suzanne Preston Blier, Professor of African and African American Studies at Harvard University, she maintained that the word 'tribe' is loaded, that "'Tribe' became part of the colonial language for Africa to divide the continent into tiny, controllable parts. They assumed that there was no political complexity beyond the community… by using 'tribe', you entirely diminish its power and people." She concluded that "Eventually, I believe that we will probably just turn to 19th-century art, 20th-century art, and 21st-century art and African art will be part of the mix."

To me, 'tribal' does have certain negative connotations and it's a very broad term. It's a catchall for anything non-European.

On the topic of how auction houses represent African artworks, we have to remember that their job is to sell a piece as a work of art. They need to market it as they would any other artwork! It's not the auction houses' prerogative to give you the historical detail of the piece or how it was used in its historical context. They are purely describing these objects as they would any other art piece.

The collector, if interested in the historical use of the piece can invest the time to research. Others might have no interest and are simply buying the object for its aesthetic appeal. We have different types of buyers.

Finally, if you could own one piece of classic African art (budget not an issue) what would it be?

There is an intricately carved Yoruba, Divination tray in the Rietberg Museum which was initially owned by Ernest Ohly (Inv.-Nr. 2005.1). Unfortunately, I don't think they will be letting go of it anytime soon.

Untitled II (Savages Series), 2017.
by contemporary Kenyan artist, BEATRICE WANJIKU.
Acrylic and Mixed Media on Canvas, 136x100cm.

Yoruba Opon Ifa Divination Tray, Oyo, Nigeria, in Adenike's Collection. Wood, 19th century, D: 31cm.

Yoruba Puppet for an Osanyin Priest, Nigeria, in Adenike's Collection.
Glass Beads, Cloth, Leather, Stone, H: 24.8cm.
Provenance: Nancy and Richard Bloch, Los Angeles,
Sotheby's London, 2 July 1990 (lot 90),
Hélène and Philippe Leloup, Paris

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Who are we?

EdUKaid is a small charity with a big vision. Founded in 2003, EdUKaid operates in the remote Mtwara region of southern Tanzania improving access to education for some of the country's most disadvantaged children. Our mission is to make lasting changes by improving the provision and quality of education working in partnership with local communities. Our vision is for a Tanzania where every child has the opportunity to achieve their full potential.

The Challenge

Tanzania is experiencing an education crisis. With a rapidly growing population, the under resourced and over-crowded schools are struggling to meet even the most basic needs of their children. Educational achievement is extremely low with 43% of children dropping out of school before their 10th birthday – but it doesn't have to be this way.

EdUKaid

to learn is to live

Tribal Art London Partnership

The TAL18 charity auction raised an incredible £3,000 thanks to the generosity of exhibitors and collectors. This money was used to build new latrines and install a rainwater harvesting system at Mkwajuni Primary School in rural Tanzania transforming the lives of nearly 400 of the country's most disadvantaged children. We are delighted that TAL are supporting EdUKaid again this year.

For more information visit our website at
www.edukaid.com or contact us at admin@edukaid.com

TAL19

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