

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





OBJECTS OF ART SHOWS PRESENTS

SAN FRANCISCO

TRIBAL & TEXTILE ART

SHOW | 2018 | ART OF ASIA, AFRICA, OCEANIA & THE AMERICAS

FEBRUARY 8-11, 2018 | FORT MASON CENTER | FESTIVAL PAVILION

FEBRUARY 8 | OPENING NIGHT GALA | 6-9 PM

Benefiting the Australian American Chamber of Commerce

Celebrating Australia as the featured country with four featured exhibitions.

Friday & Saturday, February 9th & 10th, 11am - 7pm | Sunday, February 11th, 11am - 5pm

BENEFITING



Australian American
Chamber of Commerce
San Francisco

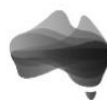


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ACKNOWLEDGEMENTS

Christopher Oldfield

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Australian American Chamber of Commerce

Dawn Lillington

Australian Trade and Investment Commission

Toby Osmond & Catherine Madden

Yaama Ganu Gallery and Aboriginal Employment Strategy Group

Natalie Hollow, *Australian Aboriginal Art Gallery*

Stéphane Jacob & Suzanne O'Connell Gallery, *Arts d'Australie*

Carolyn and Mark Blackburn Boomerang Collection

Peter Pap, *Peter Pap Oriental Rugs, Inc.*

Marin Link

Members of the vetting committee

The organizers, vetting committees of The San Francisco Tribal & Textile Art Show cannot be held responsible for, or warrant, the authenticity or age of any article exhibited. All objects have been submitted for inspection by a panel of advisors to ensure, as far as possible, that they conform to the vetting regulations, and that all objects are authentic, and of the period they represent. The organizers and/or their agents cannot be held responsible for any item sold at the show; this is the sole responsibility of the dealer selling the objects.

The San Francisco Tribal & Textile Art Show is produced by:

Objects of Art Shows

1154 Grant Avenue, Venice, CA 90291

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for updated additions
after 1/16/2018

2018 FEATURED COUNTRY

Australia



Honorary Chair:
Consul General CHRISTOPHER OLDFIELD
Consulate General of Australia
San Francisco

GALA BENEFITTING



**Australian American
Chamber of Commerce**
San Francisco

Established in 1981, the venerable Australian American Chamber of Commerce exists to embody, promote and advance the Uniquely Australian Way to Work and Play. This means taking a quintessentially Australian approach to both business and pleasure, allowing for seriousness and fun, success and relaxation. It means advancing the spirit of Australia and sense of fairness, fun and adventure that we share with like-minded people in the US and throughout the world.

We don't take ourselves too seriously, yet are driven to succeed. We fervently believe in a balance between work and play, business and pleasure, financial and social endeavours. Fun and Fairness are Paramount. Anyone who feels the same, and shares our approach to life (both business and social) would enjoy attending our events and becoming a fellow member. Benefits are myriad, and include discounts, updates, newsletters and the general comradery and tight connections of the Australian American community here in the Bay Area (and by extension - throughout the world)!

Australia and the United States - First 100 Years of Mateship

HISTORY OF MATESHIP

A bond forged under fire



In 2018, Australia and the United States will mark a centenary of mateship - a friendship first formed in the trenches of World War I during the Battle of Hamel on July 4, 1918.

The offensive to retake Hamel was the earliest instance of American and Australian troops fighting side by side. American troops offensively fought under the command of a non-American for the first time during the Battle of Hamel. That commander was Australian General Sir John

Monash - and in honour of the Americans he was commanding, General Monash chose July 4, 1918 as the date of the offensive on Hamel.

The battle plan devised by General Monash was radical for its time – it marked the first time tanks had been used as protection on a battlefield for the advancing infantry and the first time aircraft had been deployed to drop ammunition to ground troops.

General Monash predicted that the offensive would last for 90 minutes. Incredibly it took the Allied forces just 93 minutes to secure victory and turned the tide against the Germans on the Western Front.

The Battle of Hamel is the symbolic foundation of the deep and enduring bond, mutual respect and close cooperation that continues to exist between the American and Australian militaries today. Since World War I, Australia and the United States have fought side by side in every major conflict, with present day collaborations in Afghanistan, Iraq and Syria.

MATESHIP - BEYOND THE BATTLEFIELD

The relationship between Australia and the United States is unique in its breadth, depth and length, and characterised by genuine cultural affinity and a robust framework of bilateral co-operation.

Our nations and our peoples have collaborated across countless fields of endeavour – initiatives in industry, science and education have translated to advances in innovation and technology, shared cultural and artistic enterprises have enriched the world through music, literature, and ground-breaking film and television events and our Free Trade Agreement has contributed to doubling trade and investment between our countries.

We celebrate the first 100 years of Mateship and look forward to the next 100 years.

Special Exhibits

Australia: Defending the Ocean

A disaster is occurring in the seas of northeastern Australia. Driven by ocean currents, abandoned fishing nets are accumulating in the Gulf of Carpentaria and the Torres Strait, not far from the Great Barrier Reef. Made of plastic and fluorescent in color, these discarded “ghost nets” are very slow to degrade. For years, they drift in the sea, trapping the rich array of marine life including endangered species such as sea turtles, sharks, rays, and sawfish among many others. Eventually they fall to the bottom of the sea, suffocating the seabed and coral reefs, resulting in long-term damage to the marine environment.

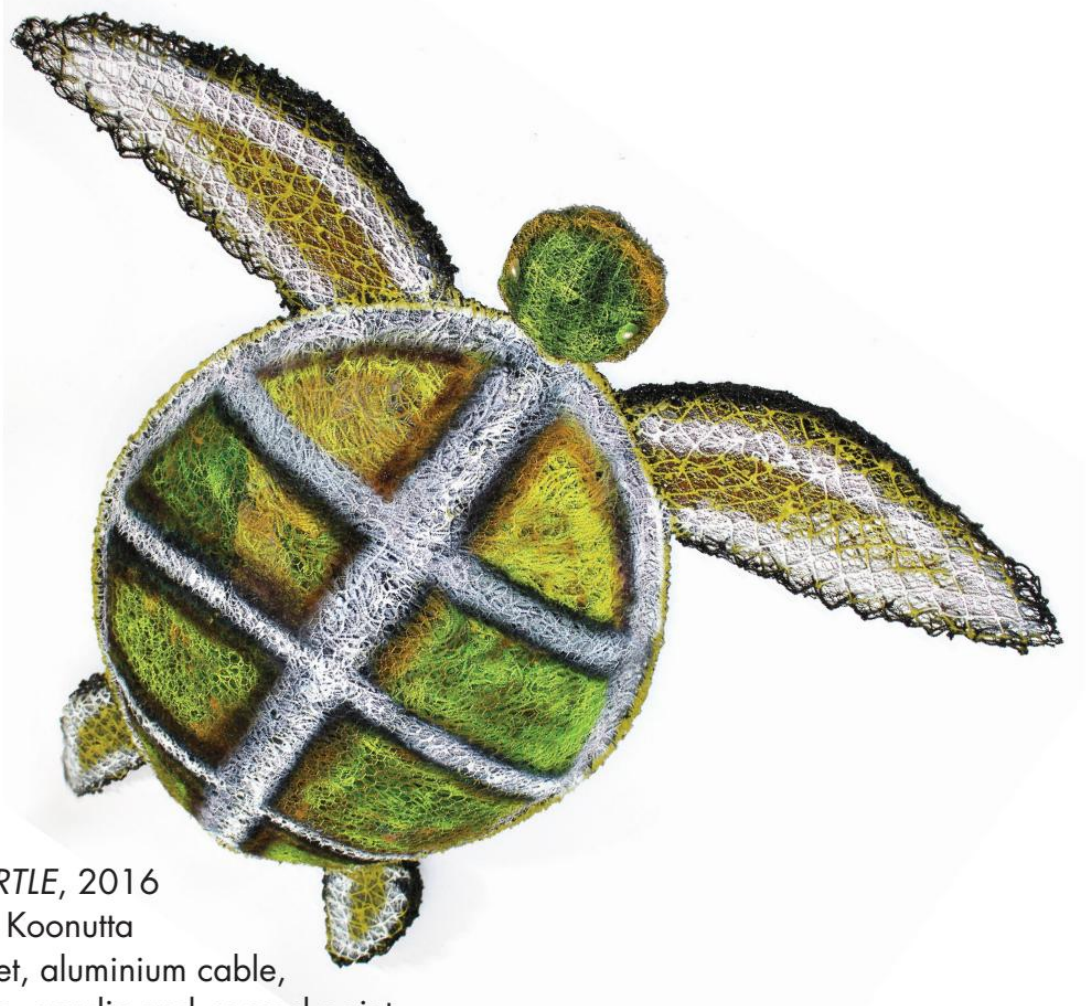
Indigenous Australians were among the first to identify the harm caused by ghost nets and other by-products of non-Indigenous commercial enterprises concerning water. This is unsurprising because for thousands of years they have retained and passed down extensive cultural knowledge of plant and animal life. This knowledge includes “caring for country,” a phrase that generally describes the efforts of maintaining and sustaining their relationships with the land and sea.



A beached sea turtle, after being entrapped in ghost nets.
Photo © Jane Dermer, courtesy GhostNets Australia

Ghost Nets

Presented by Arts d'Australie • Stéphane Jacob, [Paris]
& Suzanne O'Connell Gallery, [Brisbane]



SEA TURTLE, 2016

by Elliot Koonutta

Ghost net, aluminium cable,
bird wire, acrylic and enamel paint

130 x 110 x 50 cm / 51 x 43 x 20 in

Courtesy: Pompokuraaw Art & Culture

The works in this exhibition celebrate the central importance of the ocean to human life, and respond to its current threats. The artists in Pormpuraaw are making sculptures from the detritus of the commercial fishing industry, both to reuse the materials and to raise awareness about its damaging consequences. Defending the Ocean highlights how Indigenous Australians are using art to amplify their voices alongside the scientific community in protecting the resource most precious to us all.

JELLYFISH 1, 2016

by Jeannie Holroyd

Ghost net, bird wire, fast clips,
recycled cable, rope, enamel
and acrylic paint

150 x 43 x 43 cm / 59 x 17 x 17 in

Courtesy: Pormpuraaw Art & Culture



Power and Colour -

An Introduction to Aboriginal Art:

Celebrating the Artists, their Communities, and Culture

A special exhibit of new works from Australian Aboriginal artists, will be on view at the San Francisco Tribal & Textile Art Show. Curated by Yaama Ganu, a non-profit gallery of Aboriginal art in Moree, New South Wales, the heart of the Kamilaroi Nation, this show brings to San Francisco for the first time uniquely colourful and deeply symbolic art works selected from Aboriginal - managed Art Centres across the Australian continent. Aboriginal paintings from many different tribal families will be presented. Australia's community-based Art Centres provide economic, social and cultural benefits to Aboriginal people. The first Centre was established at Ernabella, northern South Australia in 1948, set-up to provide employment for the skilled wool-spinning women of the Pitjantjatjara and Yankunytjatjara communities. Today there are more than 50 Art Centres, mostly in Central and Northern Australia. Toby Osmond of Art Centre Yaama Ganu Gallery, said "All of us at the Yaama Ganu Gallery feel very privileged to be invited to exhibit a dynamic collection of works representing the Aboriginal Artists of Australia, their communities and culture. We look forward to sharing this visual language of the world's oldest people, telling important stories of language and law, country and family."

Among those contributing will be Warlukurlangu, an Art Centre in central Australia featuring remarkably complex paintings of the Warlpiri people of Yuendumu in the central desert. These works are certain to be a highlight.

> *UNTITLED*, 2017 by David Miller. Courtesy Ninuku Arts, APY Lands SA



My Country

Presented by Australian Aboriginal Art Gallery

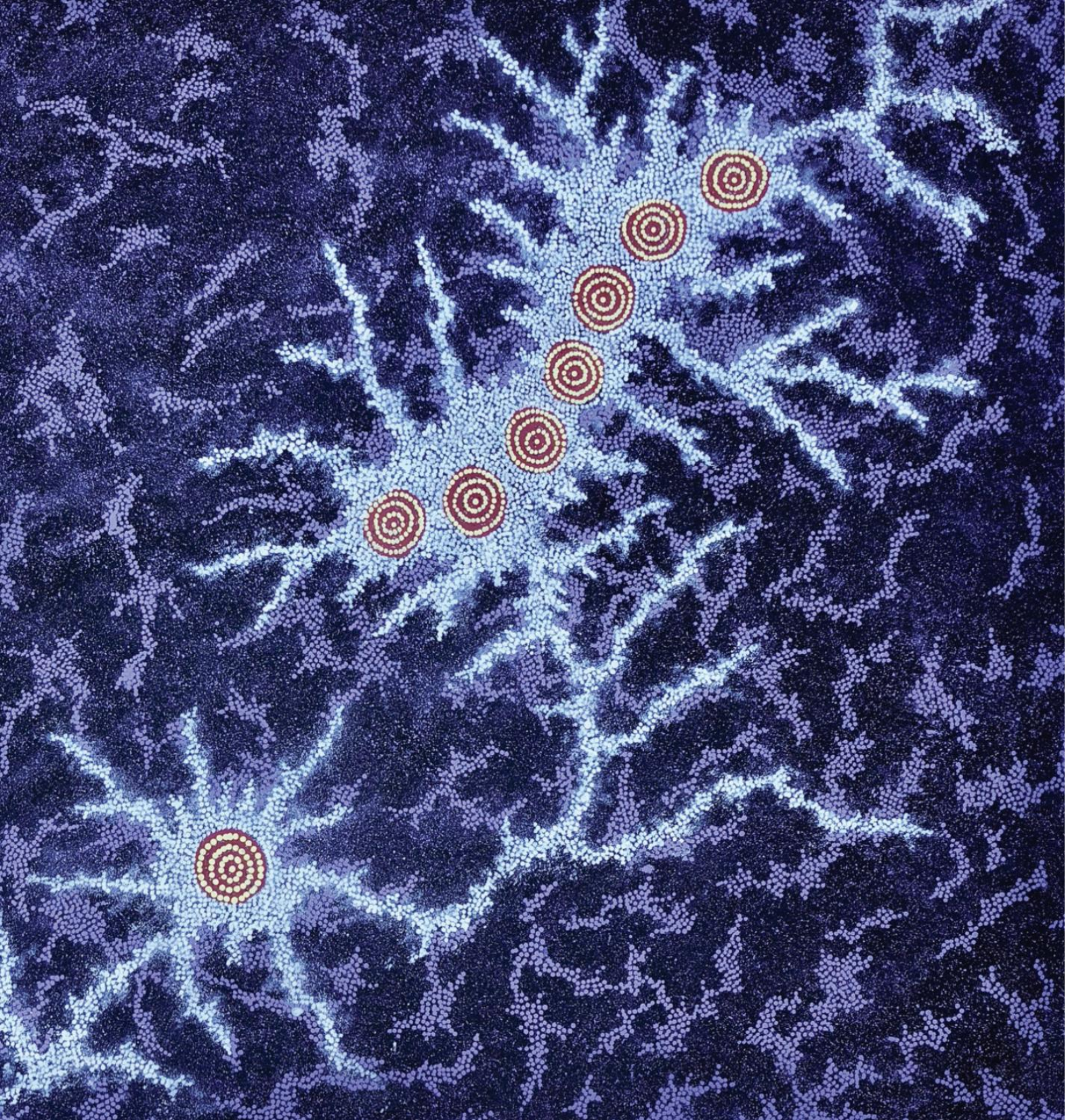
The term "My Country" is used throughout the central Australian Desert when an artist talks about their work. The artist will often state "it's my country" or "that's my country", which does not refer to the artist's ownership of land or country by white man's title. Instead, it speaks of ownership through the passing of story, carried on by skin group and bloodline. It is the proud "ownership" of story that connects the artist to their country.

Land gives us a sense of place and to the artist, it encapsulates their existence. Embedded in it lies 40,000 years of tradition. Dreamtime stories tell of great journeys across the land, of its creation and inevitably its future. It's a life force that continues to nourish Aboriginal culture.

My Country is a collection of paintings celebrating Aboriginal Art and culture. The body of works selected calls to mind the diversity of the desert and each painting draws the viewer into the artist's world through color, design, and story.

Special guest Gabriella Possum Nungarrayi, eldest daughter of renowned artist Clifford Possum Tjapaltjarri will be in attendance. She uses modern materials (acrylic paints on linen) to create traditional designs handed down through generations of ancestors. Gabriella's dreamings include Women's Ceremony, Grandmothers Country, and the Milky Way Seven Sisters Dreaming. Her work has been praised as innovative and culturally significant.

> *MILKY WAY DREAMING*, 2017 by Gabriella Possum Nungarrayi.
Acrylic on linen, 157 x 150cm



Artful Weavings 18

Exhibition & Sale Presented by Peter Pap Oriental Rugs, Inc.

Following the success of his 'Artful Weavings' exhibition and sale last year, Peter Pap will be presenting his second installment of the display in what he hopes will be an annual sale of distinctive tribal and village weavings from private collections that are fresh to the market. This year, he will be offering the collection of Dr. Robert J. Emry, curator emeritus of paleobiology at the Smithsonian Museum. Dr. Emry's eclectic taste during his 30 years of collecting was buoyed by his close proximity to Washington DC's Textile Museum and their ongoing exhibitions, workshops and a scholarly community of fellow textile enthusiasts. His collection includes a particularly strong segment of antique Turkmen weavings. There will also be a host of offerings from other collections that will span from Anatolia to Central Asia. This year's 'Artful Weavings' exhibition and sale will premiere at San Francisco's Fort Mason Festival Pavilion on February 8th, in conjunction with the gala opening of the San Francisco Tribal and Textile Art Show. The exhibition will remain at this venue through February 11th, and then will be on view at his San Francisco gallery February 16 - April 10, 2018.

> *DETAIL*, East Anatolian rug, mid 19th c.



You Are Invited To Join...

FRIENDS OF ETHNIC ART



An Opportunity for Excitement with Tribal Art

Those who are fascinated by the differences and similarities among the world's many cultures may study the art of those cultures as a way to look into its soul, its heart, its personality, its uniqueness, and its vision. When we study the art of a people and their culture, we learn about them and we learn about ourselves. The world gets a little smaller and people get a little closer. Visually, the study of the world's different art aesthetics is both stimulating and relaxing, fascinating and never dull.

Friends of Ethnic Art is a group of people who have separately and coincidentally fallen in love with ethnic art. Luckily, they have found each other and this nonprofit, educational organization has kept them learning and enjoying each other's company for nearly 45 years. Some are students, some are teachers. Some are art collectors, some are art dealers. Some write books, more just read them. Join Friends of Ethnic Art if you would like to:

- Learn more about the arts of Africa, Oceania, Tribal Asia, and The Americas, including Pre-Columbian and American Indian art;
- Learn more about the people, and the traditional or ancient cultures, of indigenous, village, or tribal societies – present as well as past;
- Meet and spend educational and social time with interesting people in this artful community.

Humans are the art-making animal, and humans are the art-collecting species.

Not everyone can make artworks — it takes time and talent — but many can collect ethnic art and almost everyone can learn about it and from it.

For more information about us: www.FriendsOfEthnicArt.org

Exhibitors

Amyas Naegele

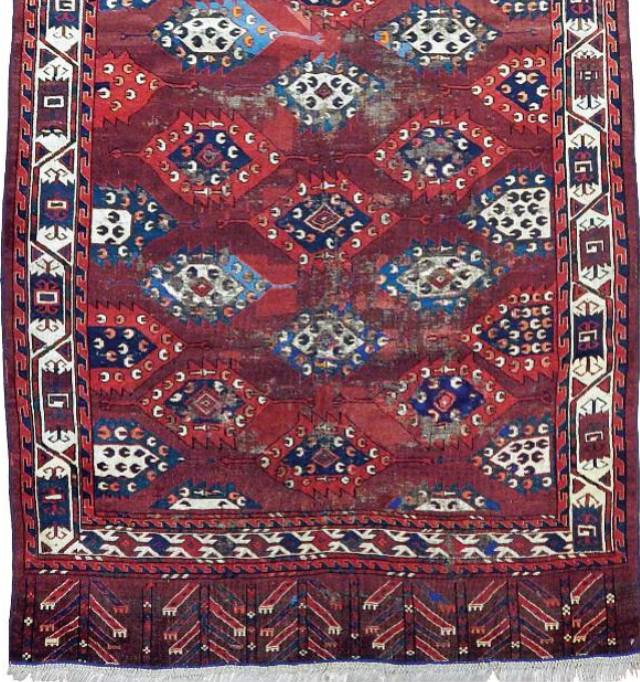
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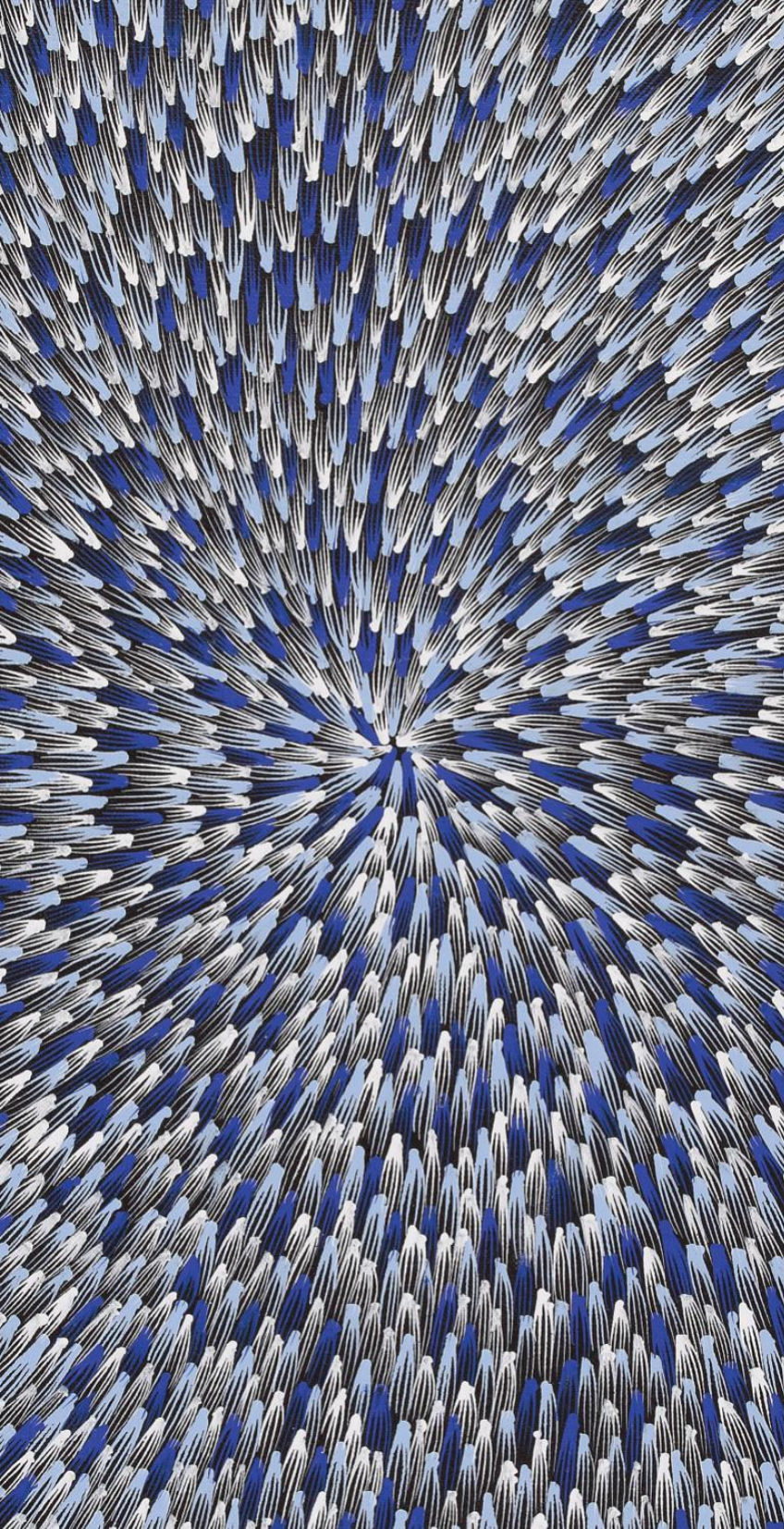
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Arts d'Australie • Stéphane Jacob

"Bush Leaf - Optic" (detail), 2015

by Abie Loy KEMARRE

Acrylic on Belgian linen

122 x 122 cm / 48 x 48 in

PARIS, FRANCE

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M: +33 6 80 94 80 03

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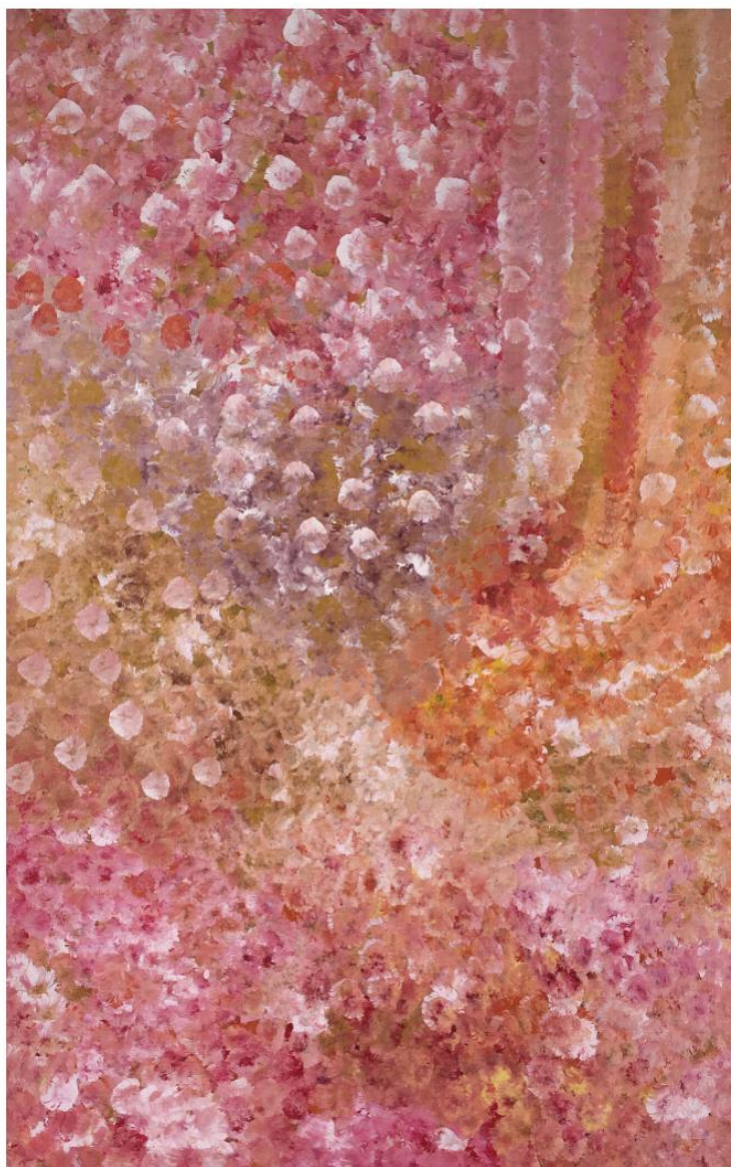
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Australian Aboriginal Art Gallery



Emily Kame Kngwarreye
My Country
Acrylic on Linen
49" x 32"
1994

WOODEND, AUSTRALIA
T/M: 61400656100
aaaggallery@hotmail.com
www.jintaart.com.au

Brant Mackley Gallery

Paiyatamu (Yellow-Striped Clown)
Kachina
1890–1910
H. 10"

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T: 505.670.2447
brant@bmgart.com
brantmackley.com





Brian Nault Tribal Art

OKLAHOMA CITY, OKLAHOMA

T: 405.642.4414

BrianNault@icloud.com

NaultTribalArt.com

Bryan Reeves

Makonde mask
Tanzania and Mozambique
Ex private collection UK
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Laos, 18th-19th century

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Chris Boylan Oceanic Art

Cermonial Dance Apron
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trade cloth, fibre string
19th/early 20th century
25" x 19" - 62cm x 48cm

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Didier Claes



Songye head

Democratic Republic of the Congo

Wood, horn, metal, H. 32cm

End of 19th century

Provenance

Edith Hafer (1911-2001), Solothurn/Zürich,
Switzerland

Private Collection, Belgium

Publications

Westdeutsche Kunst Messe, Cologne, Germany,
13-21 April 2002

Schmalenbach Werner, *Afrikanische Kunst aus
Kölner Privatsammlungen*, Ed. Köln Koelnmesse,
Cologne, Germany, 2004

Neyt François, *Songye: The Formidable Statuary
of Central Africa*, Ed. Fonds Mercator, 2004,
p223, fig 189.

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contact@didierclaes.com

didierclaes.art

Dimondstein Tribal Arts

Staff top
Boyo people, D.R. Congo
H: 18"
Provenance
James Willis, San Francisco

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africanart@compuserve.com
www.africantribalart.com





Huari, Peru
650-1000 CE
Polychrome Double Spout
Stirrup Vessel
H. 6" x W. 6"

DORJE STRUNK
dorjestrunk@gmail.com
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Ernie Wolfe Gallery

In situ Golden Age hand-painted movie poster by artist Leonardo, Winneba, Cape Coast region, Ghana, mid-1990s, photo by Ernie Wolfe III

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Ceramic
Heian Period, 12th century
25" x 16" x 13"



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Galerie Dodier African & Oceanic Art



Bulul
Philippines - North Luçon
Ifugao province - Igorot people
H: 57cm
Provenance:
French collection, before 1976

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B5 | 51

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Sewan Kazak rug
Southwest Caucasus, Armenia
circa 1880
7' 2" x 4' 11" (218 x 150 cm)
Condition: original



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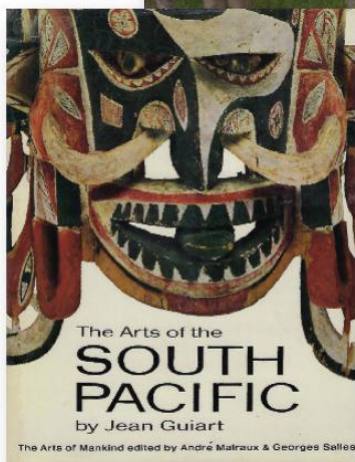
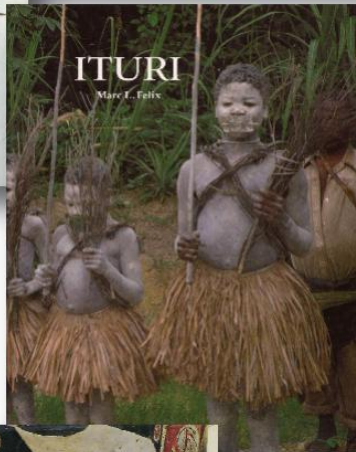
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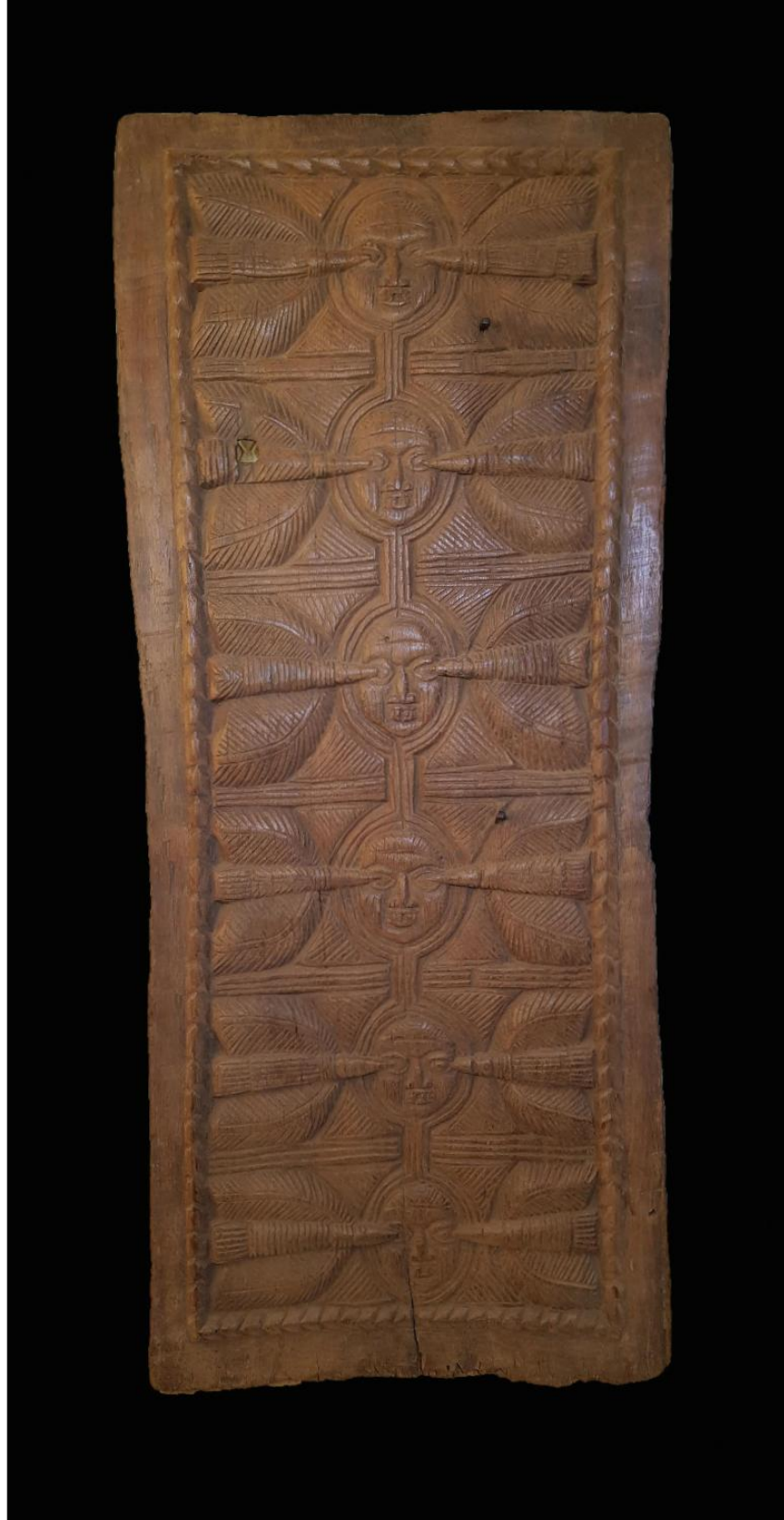
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Ian Stewart Shaw Tribal Arts

Yoruba Shrine Panel
Ekiti Region
Wood
135cm x 58cm
19th century

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James Stephenson African Art

Dan mask
19th century

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Japon Gallery / Rene Sagahon

Japanese Guardian
Buddhist Figure
19th century

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56

A31





19th century, Africa
Trade shells, hand stitched leather
Average shell: 1.75" dia.
Necklace length: 18"

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Joe Loux

Shield

Kikuyu, Kenya (Central Highlands)

Carved and painted wood

Late 19th / early 20th century

H. 21½" x W. 14¾" x D. 3½"

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90" h x 33" w

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johnruddy@att.net

Kenneth Mackay Tribal Art Antiques

Aboriginal Central Desert Shield
Bean wood
H. 65cm - 25½"
Early 20th century

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KR Martindale Gallery



Navajo Germantown
Moki Blanket
Last quarter 19th Century
H. 7' 7" x W. 5'

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Louis Nierijnck

Kudio Bochio (guardian)

Fon, Benin.

A substitute for the living person to attract evil forces and so to spare its owner.

77cm. 19th century.

Exhibited and published:

"Geest en Kracht, Vodun uit West-Afrika". Afrika Museum, Berg en Dal, The Netherlands. (1996)

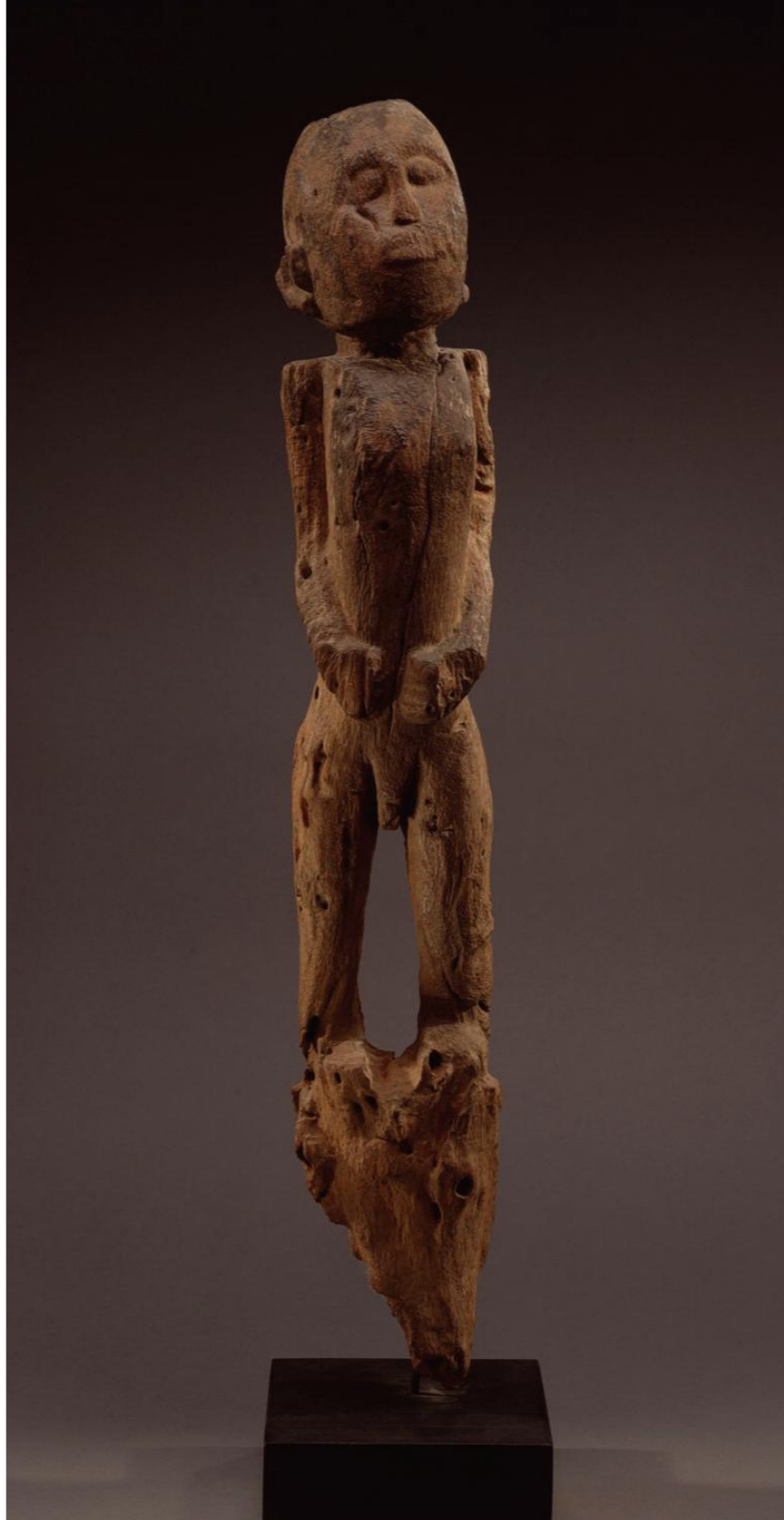
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19th Century
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66 | B11





Mark A. Johnson Tribal Art

Ancestral Statue "Patong"
Ngaju-Dayak, Borneo Island
Hardwood
H: 68" (173cm)
19th Century

MARINA DEL REY, CALIFORNIA
majtribal@gmail.com
www.markajohnson.com

Mark Eglinton

Mask: Yaure, Ivory Coast
Wood and kaolin, H. 43cm

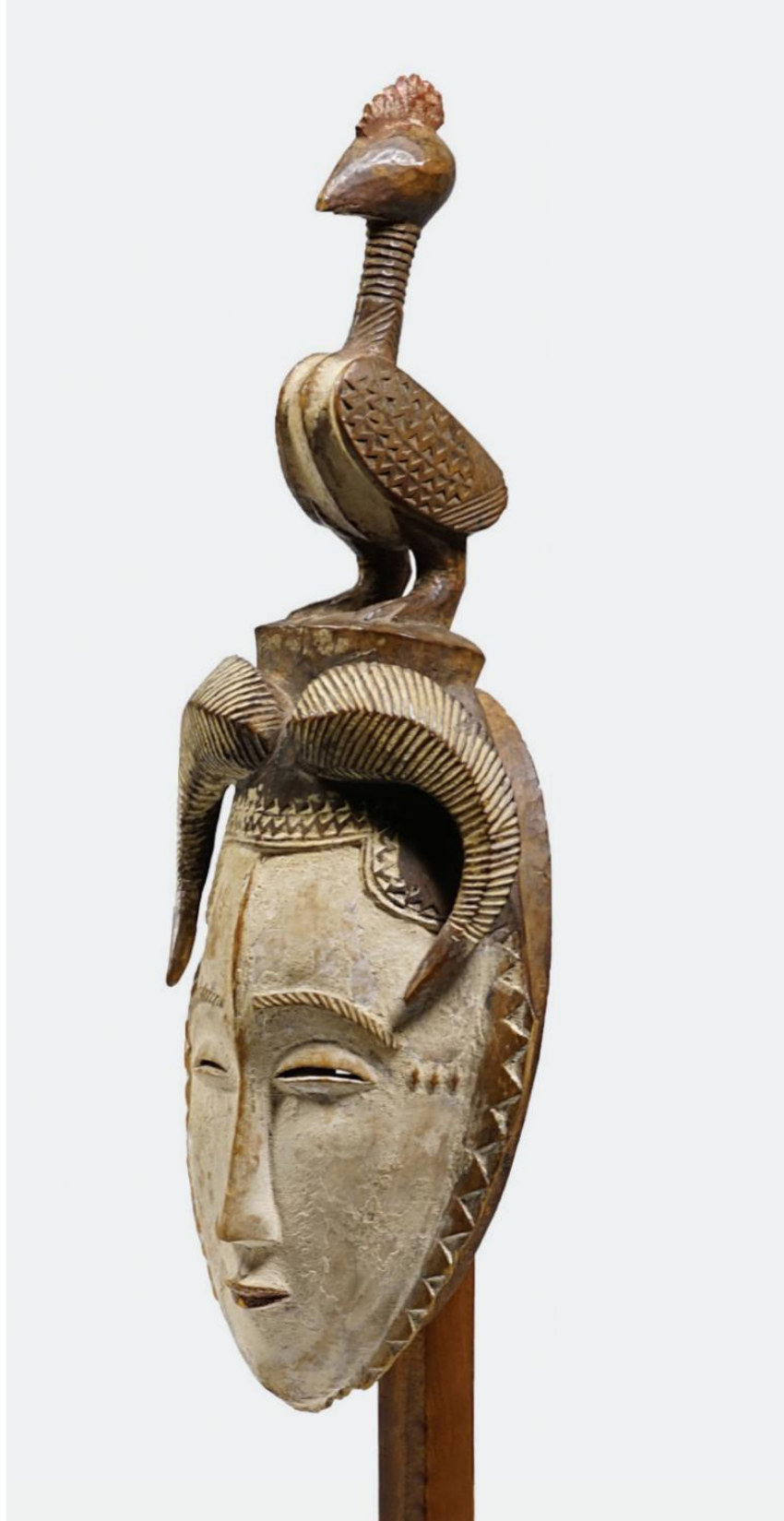
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Michael Hamson Oceanic Art



Fijian *Culacula* War Club
Vesi wood
48¼" in height
Circa 1800-1830

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Miranda Crimp

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Morgan Oakes Tribal



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Lobi /Gan, Burkina Faso
Copper
3 in / 7.5 cm
Ex collection of Emmanuel Bordier

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Oumar Keinde African Art

Kwele mask, Gabon
Ex collection Wally Zollman
Ex French collection

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Patrick & Ondine
Mestdagh
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Gope board
Papua New Guinea
H. 76 cm

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Raccanello Tribal Art

Aboriginal Wunda Shield
Western Australia
Wood
Early 20th century
L. 64.5cm

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Rosebud Gallery



Ian Ayers
circa 1895

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Mali "Djenne" Bronze
W. 10.5cm x H. 10.5cm
Documentation: African Forms, p.253

Chad, Kotoko
Equestrian figure
Copper alloy, H. 6.5cm



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Something Magical

Something Magical:
The Kwagh-Hir of the Tiv

A new book edited by
Jonathan Fogel and Ethan Rider

Photo: a Gesa Jov mask in performance
in the Tiv village of Tyowanye
(Ethan Rider, 2013).

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Splendors Of The World - HAWAII

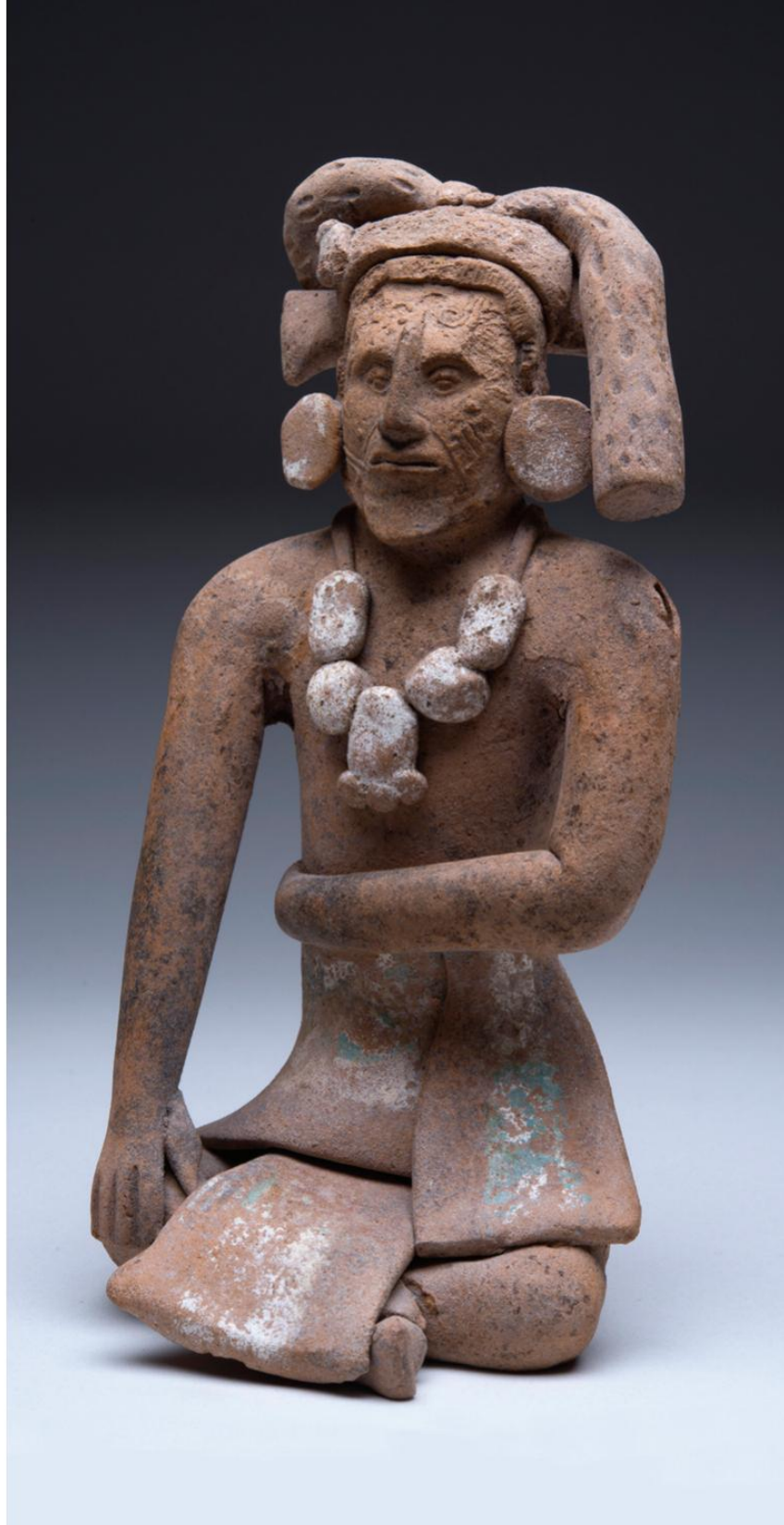
Maya, Jaina Island, Mexico
550-950 AD

Musical Instrument, depicting a
Nobel Lord with realistic portrait
facial feature
7 x 3.5 inches

HAWAII

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artsprimitif@gmail.com



Susan Ollemans



Gold pectoral disc
Timor, Indonesia
19th - 20th century
Diam: 13.5cm

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sue@ollemans.com
www.ollemans.com

Suzanne O'Connell Gallery

"Unittled" (detail), 2014
by Katarra Butler Napaltjarri
Acrylic on Belgian linen
122 x 91 cm / 48 x 36 in

BRISBANE, AUSTRALIA

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M: +61400 920 022

suzanne@suzanneoconnellgallery.net

www.suzanneoconnellgallery.net



Taylor Dale Tribal Art



Australian Aboriginal Bark Painting
Mawalan Marika (1908-1967)
H: 43.5" x W: 16"

SANTA FE, NEW MEXICO
M: 505.670.3488
tribaldesign@cybermesa.com

Thomas Murray

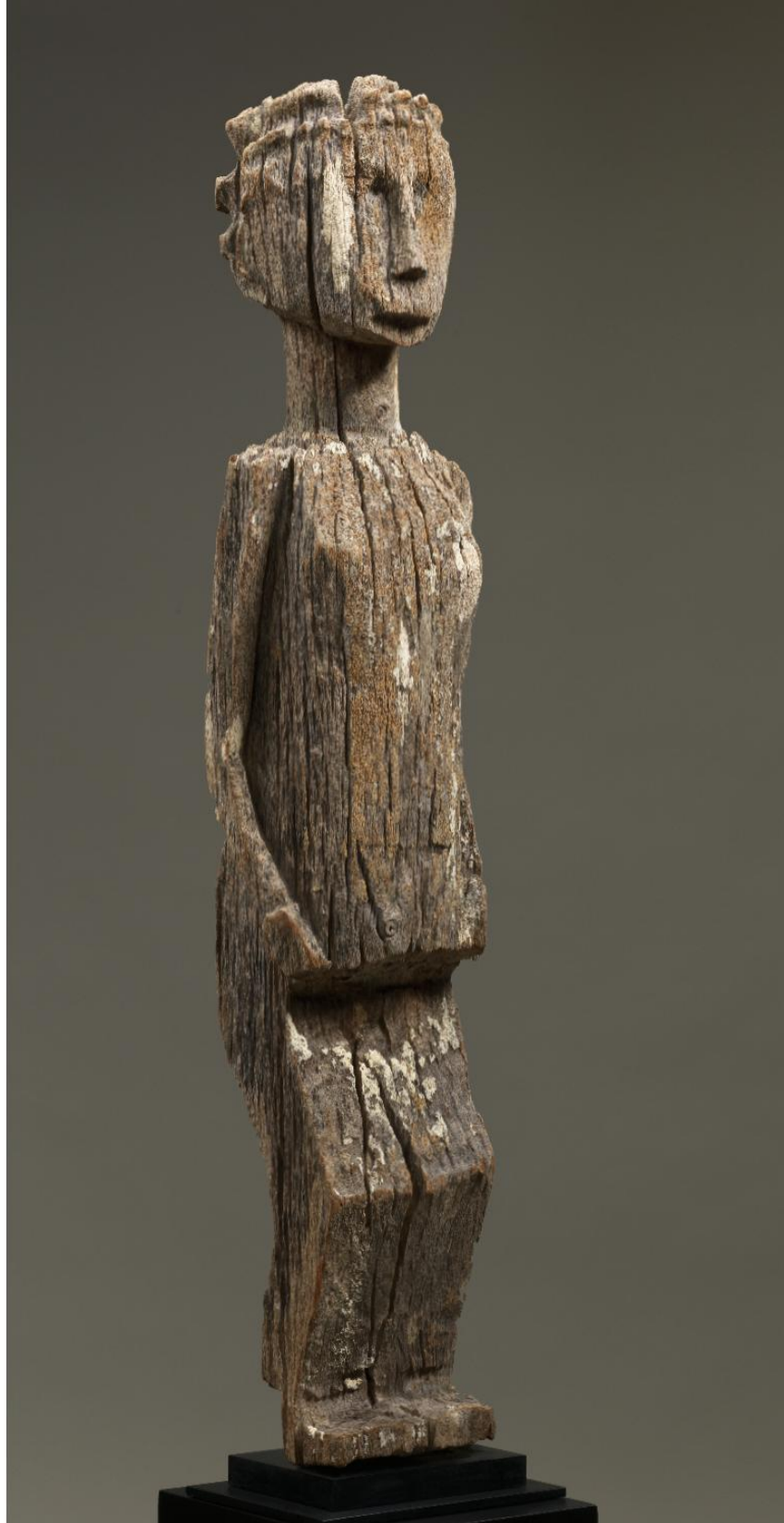
Ancestor Figure
Sakalava, Madagascar
Wood
Early 20th Century
H: 35in - 89cm


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thomas@tmurrayarts.com

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Chugach Bow
yew(?) wood, sinew cables,
red pigment
Length 45"
Circa 1820s

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Silver, gold and Bisbee turquoise
bracelet by Charles Loloma (Hopi)
c.1975

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Bembe mask

Congo

H: 43cm

Beginning XXth Century

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Vicki Shiba

Asian & Tribal Art

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Thailand

Late 19th century

98 in x 33 in :: 249 cm x 83.8 cm

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Cotton, Silk
Early 20th C.

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Zena Kruzick Tribal Art

Iki ningyo, Japan
Meiji Period, 1868-1912

RICHMOND, CALIFORNIA

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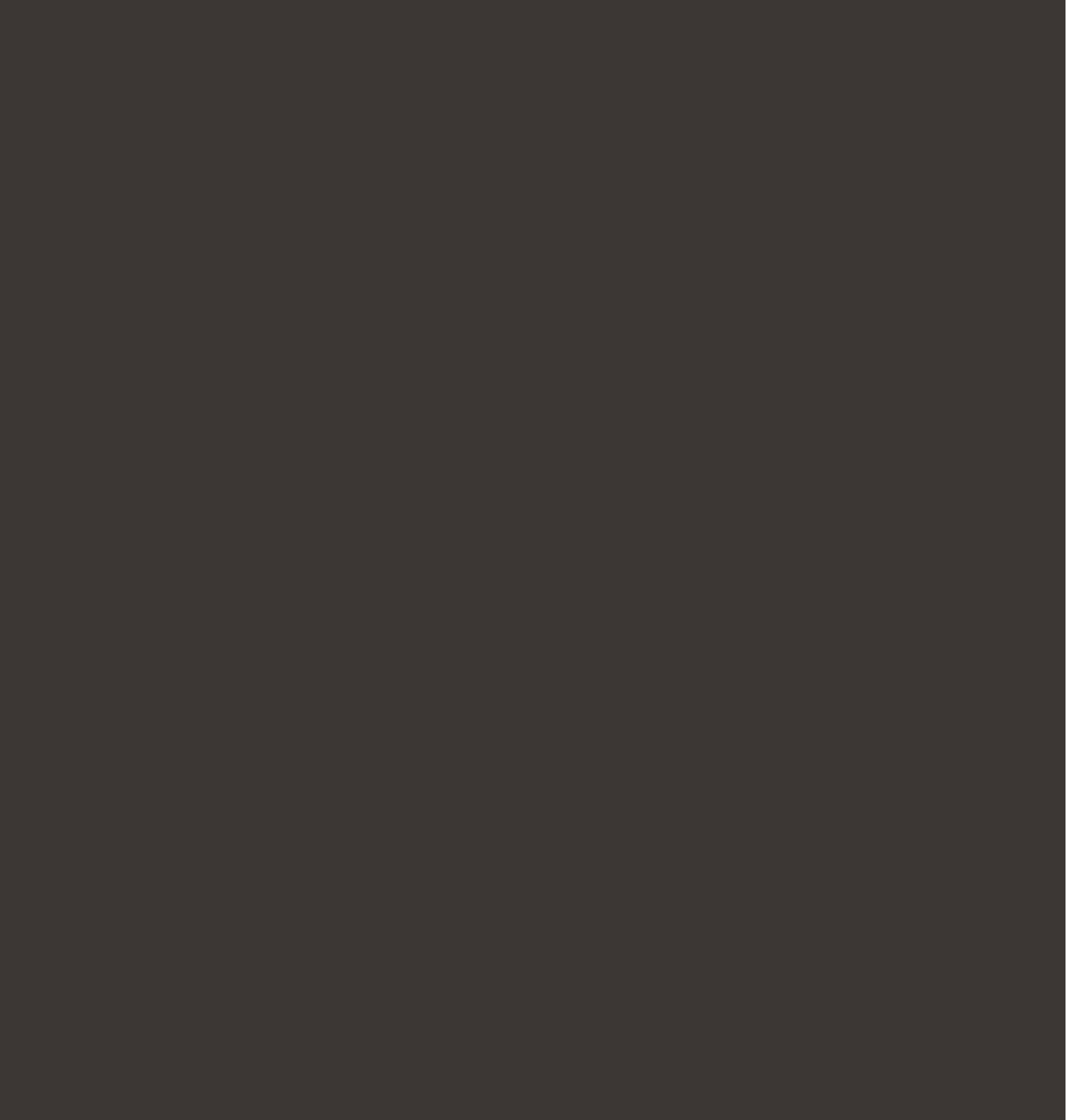
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Japanese Red Lacquer
Aka Akoda-nari Gusoku (armor),
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Early to mid Edo Period (1603-1868)

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Remembering Tim Hunt

Tribal art dealer, administrator of the Andy Warhol Foundation, and New York gallery owner, died November 2017. For all his years in NY, Tim remained quintessentially English. He was a true fashionista and was habitually decked out in a colorful plaid suit and bright shirt that charmingly offset his bob-cut hairstyle. With his dry wit and keen observation of

the droll, he was a great companion to share a lunch or an evening, telling stories and swapping gossip over a very dry martini or two at any number of his favorite watering holes. Tim left us far too early. He will be sorely missed.

– Kevin Conru

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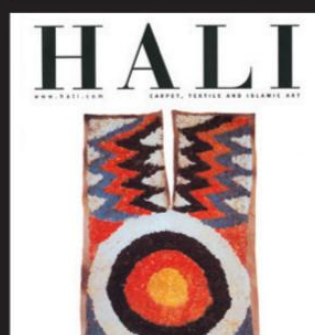
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Luba peoples, Democratic Republic of the Congo

Wood, iron

H: 34.3cm

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