

Régine van den Broek d'Obrenan

1909-2014

Régine van den Broek at her home in Rivalude in July of 2012
© Jean-Christophe Domenech



At 105 years of age, Régine van den Broek d'Obrenan was the last surviving member of the group of five young people (Étienne and Monique de Ganay, Charles and Régine van den Broek d'Obrenan, and Jean Ratisbonne) who spent more than two years, from 1934 to 1936, sailing the South Seas aboard the yacht *La Korrigane*. Her mother, Zélie Schneider, was from one of the most well-known families of industrialists of the early twentieth century, and her father was a high French aristocrat. Régine de Ganay married Charles van den Broek d'Obrenan in 1931. She had studied painting and drawing with André Lhote, so it was natural that she became the artist for the voyage. Following the tradition of the painters and illustrators of the great expeditions of the nineteenth century, she produced hundreds of sketches, watercolors, and pastels illustrating her vision of the many places the ship visited, and all of her works attest to her keen eye and developed sense of color.

The *La Korrigane* voyage was the great adventure of her life and she loved to tell anecdotes of it, like the story of her hike in the interior of the island of Malekula in Vanuatu (then the New Hebrides) during which she believed she had very narrowly escaped the cooking pots of supposed cannibals. Be that as it may, Régine van den Broek had participated in one of the most impor-

tant collecting trips to Oceania made by a French expedition, which in part was made possible by the support of the Musée du Trocadéro's director, Paul Rivet. When she returned to France, she spent three years helping her husband, Charles, compile accession information for the more than 2,000 objects that the members of the expedition had brought back and then stored at the Musée de l'Homme. When Charles died in 1956, Régine and her cousin, Monique de Ganay, enlisted the help of Jean Roudillon to make a selection of objects that would be sold at the famous auction that took place at the Hôtel Drouot in December of 1961, and of others that would be given to the Musée de l'Homme. All Oceanic art aficionados are familiar with the D.39.3 inscription seen on each of the objects collected during this legendary expedition. Many of the pieces that Régine gave to the Musée de l'Homme are now at the Musée du Quai Branly. The well-known Dukna shark-god figure, donated in 1969, is currently installed in the Pavillon des Sessions at the Louvre.

As preparations were being made for the *Voyage de La Korrigane dans les Mers du Sud* exhibition at the Musée de l'Homme in 1997, I first made the acquaintance of the discreet and self-effacing woman that was Régine van den Broek. Until last June, she was kind enough to transmit her most vivid memories of her youth and her travels through Oceania to me. Despite her years, she was always affable and attentive to my questions. We lost Régine van den Broek on September 13 of last year. She was well into her 106th year of life and now rests in the Visconti tomb at the Père Lachaise Cemetery.

Christian Coiffier

Arnold Crane

Any visitors to Arnold Crane's Chicago apartment realized immediately that they were in the presence of a passionate collector. Whether American Indian jewelry, African bronzes and weapons, European wooden walking canes and staffs, books, or his most beloved cameras, Arnold collected with great enthusiasm and in depth. Trained as a trial attorney, Arnold was a superb photographer first and foremost. His unbridled devotion to photography and his flawless eye for greatness resulted in his amassing an extraordinary collection of nineteenth- and twentieth-century photography that now forms the cornerstone of the Getty Museum's photographic collection. When the Crane Collection entered the Getty in 1984, it included more than 1,000 Walker Evans images and the



Arnold Crane: *Photographer of Photographers*, 2013
Photo: Bob Coates

world's largest holdings of the modernists Man Ray and László Moholy-Nagy. Perhaps the rarest and most important piece of photographic history to enter the Getty was from the Crane Collection: the album of French photographic pioneer Hippolyte Bayard, which contains 145 experimental photos from 1840–1845.

In addition to collecting their work, Arnold enjoyed friendships with and photographed many of the twentieth century's photographic geniuses: Ansel Adams, Bill Brandt, and Brassai, in addition to Evans, Man Ray, and Moholy-Nagy. After seeing

Arnold's candid shots of Arnold's good friend Man Ray, Edward Steichen suggested Arnold photograph all of the other great photographers. The resulting monograph, *On the Other Side of the Camera*,

offers a complete collection of these artists' portraits—shot as candid and in natural light—created by Arnold over the years. The book won the renowned Kodak Photo Book Award in 1995, the year of its publication. Whether sitting in a car with Paul Strand, catching Imogen Cunningham in her kitchen, or accompanying Ansel Adams on a Point Lobos shoot, he always managed to produce sensitive photographs that both revealed and revered his subjects, composing a body of artistic work of immeasurable value and historic importance. Arnold lectured frequently on photography and collecting, and with his death, the photography community has lost one of its last connections to the greats of twentieth-century photography. His own work is found in the collections of the Metropolitan Museum of New York, the Museum of Modern Art in New York, and The Art Institute in Chicago.

After her retirement, Arnold and his wife of twenty-seven years, Cynthia, would spend the fall in Paris. Mornings he could be found

at Deux Magots, chatting with his Parisian collector friends. Once the *Parcours des Monde* became an annual event, Arnold scoured the dealers for African bronzes and other works that caught his eye. He collected “tribal” art with the same passion as photography, applying his keen eye for form to African sculpture and metalwork. In addition to form, Arnold also loved accumulations and many of his tribal pieces display an appreciation for the layering often found in African traditional sculpture, whether a Cross River emblem or hunters' shirts from Burkina Faso. Only failing health kept him from returning the last two years. Arnold Crane passed away at age eighty-two on November 22, 2014, from complications after cardiac surgery.

Holly Ross

Bill Caskey

Bill Caskey, partner in the show promotions company Caskey Lees, was born to Dorothy and Elmer Caskey in 1947. He spent his early childhood in Ashland, KY, and later attended high school in Dayton, OH. A serious car accident at the age of nineteen resulted in a substantial insurance settlement and, under his mother's guidance, Bill frequented local antiques auctions and acquired several valuable pieces. These early antiquing years fueled a lifelong love of antiques and art.

In 1969 Bill moved to Toronto, where he met his first wife, Sandra. Together they ran Red Lion Antiques, The Collectors Book Shelf, and The Indian Gallery. During this time, Bill also opened Horizon Enterprises, which produced antique shows across Canada. His daughter, Netanya, was born in 1978.

Bill returned to the U.S. in 1982 and settled in California with his second wife, Elizabeth, and stepson, Brandon. Netanya joined them in 1991. Together Bill and Liz founded Caskey Lees, an antique fair production house, and also exhibited their own materials in antique shows across the country.

In 1985, they created *The Los Angeles Folk & Ethnographic Art Show*, an art fair that reflected the material they were drawn to and dealt in. This endeavor became the first of the Tribal & Textile Arts Shows that eventually expanded from Los Angeles to San Francisco and New York, and it marked the beginning of a thirty-year career producing high-end specialized art fairs across the U.S. In addition to tribal art shows, Bill and Caskey Lees produced the *Arts of Pacific Asia Shows* (Los Angeles, San Francisco, and New York), the *Los Angeles Modernism Show*, and the *New York Ceramics Fair*, among others.



Bill loved the antique business. He was so passionate about the shows that he developed and was very proud to see how well respected they had become. After suffering memory losses and a subsequent diagnosis of early onset Alzheimer's Disease in May 2010, he was devastated when he realized that he could not continue with the work that had, since the age of nineteen, been his passion. He passed away on November 20, 2014, at the age of sixty-seven.

Donations can be made in Bill's memory to the Alzheimer's Association, Southern California Chapter, <http://www.alz.org>, 4221 Wilshire Blvd., Suite 400, Los Angeles, CA 90010, or with Jennifer at (323) 930-6246. The Alzheimer's Association not only funds much-needed research but also funds programs to support patients and their families as they deal with this devastating illness. At his request, no funeral services are planned.

Liz Lees