



Special Report

• **Participants and exhibitions plus interviews with:**
Emmanuelle Henry, Yves-Bernard Debie, Lance Entwistle,
and Marguerite de Sabran

Parcours des mondes 2023

From September 5–10, Paris will be abuzz with activity as *Parcours des Mondes*, the international fair for the arts of Africa, Asia, Oceania, the Americas and for antiquities, is held for the twenty-second year in the Saint-Germain-des-Prés neighborhood, this time under the direction of Yves-Bernard Debie, the new general manager, and with Stéphane Martin, founding director of the Musée du Quai Branly – Jacques Chirac, serving as honorary president.

In keeping with its mission of promoting understanding and appreciation between civilizations, the fair will welcome some sixty galleries this year, among them such select newcomers as Claes Contemporary and Modern, Galerie Kiyama, Marguerite de Sabran, Danish gallery owner David Utzon-Frank, and Swiss dealer Dierk Dierking. As has always been the case, many *Parcours* participants will present thematic exhibitions reflecting their commitment to promoting knowledge in their areas of specialty. Galerie Abla & Alain Lecomte, for example, will be looking at the functions and symbolic attributes of African masks, while *Voyageurs et Curieux* will be presenting *Australia and the Torres Strait*, a show devoted to the material culture of the Aboriginal peoples of this vast island territory. Olivier Castellano will examine the historical and artistic connections between the peoples of the West African savanna with an exhibition called *Nyama*, which will be accompanied by a catalogue, while American gallery Tenzing Asian Art will devote an exhibition titled *Realms of Myth, Legend, and Divine* devoted to the Himalayan kingdoms and their rich artistic production. Grusenmeyer & Woliner present *Frozen Magic*, a show dedicated to the ancient shamanic art of Siberia, and Bruno Claessens will be celebrating the *Savoir-Faire* of African artists, the names of whom have so often faded into anonymity in history.

Oceanic art will take center stage in the presentations of Anthony Meyer, Martin Doustar, Chris Boylan, and Franck Marcelin, while antiquities will be the focus for Jacques Billen and Galerie Eberwein. The arts of Asia will be celebrated by Pascasio Manfredi and Indian Heritage, and African art will be the focus for Pablo Touchaleaume, Fernando Pujol, Philippe Ratton, David Serra, and Jo de Buck, to mention just a few of the dealers with this particular specialty. An innovation this year will be the particular welcome accorded to gallery owners who have not previously participated in the



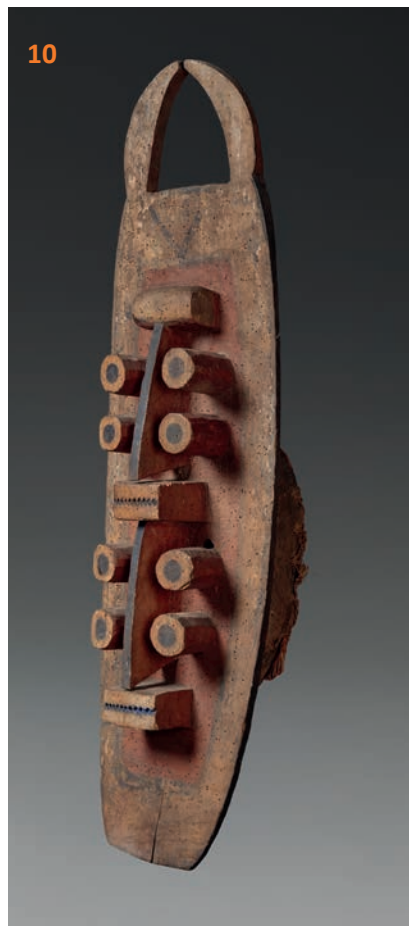
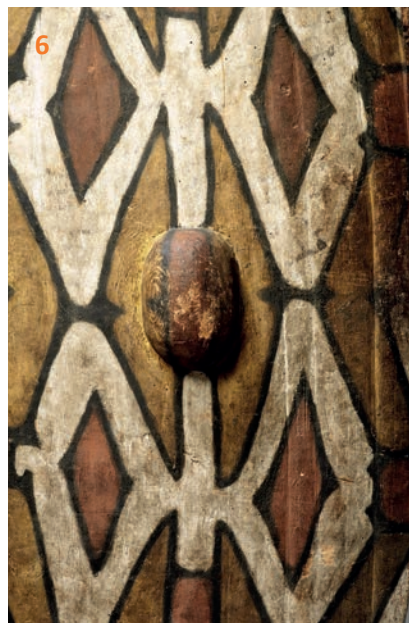
Honorary President

Born in 1956 in Neuilly sur Seine, Stéphane Martin has left his mark on the development of the recognition for the arts of Africa, Oceania, and the Americas in France. He became the president of the Musée du Quai Branly – Jacques Chirac when it opened in 1998 and remained in this position for twenty-one years, becoming familiar with every square inch of the institution over the course of his tenure there. An African-art enthusiast from a very young age, a connoisseur of the arts of Oceania and Asia, and a sometime collector, Martin spent the better part of his career in the service of the arts of Africa, Oceania, and the Americas at major French cultural institutions. Throughout his presidency of the Musée du Quai Branly – Jacques Chirac, Martin made it a priority to maintain a dialogue with dealers and collectors. It is not at all unusual to see him strolling through the streets of Saint-Germain-des-Prés during *Parcours des Mondes*, because this Commander of the Legion of Honor is not just a high-ranking arts administrator but a genuine art lover and an individual who lives for intercultural exchange.



Parcours. These will be featured in two exclusive spaces at 27 and 35 rue Guénégaud, called “Showcase.” *Parcours* management has selected six galleries—Bruce Floch, Granier Ancient, Guy Kuypers, Shâk Gallery, Michel Van Den Dries, and Pascal Vernimmen—from among the many applicants it received for this new part of the fair. These newcomers will now benefit from the high visibility *Parcours* provides and will have the opportunity to present their finest objects to an enlightened, international audience.

Finally, mention must also be made of the place being given to non-Western contemporary art by the Galerie Vallois 35 and 41, Arts d’Australie Stéphane Jacob, and Galerie Mingei, as well as to European perspectives on traditional art, such as those being offered by Tischenko Gallery and Eric Hertault, who will be exhibiting works by Coco Fronsac and Marie-Diane respectively.



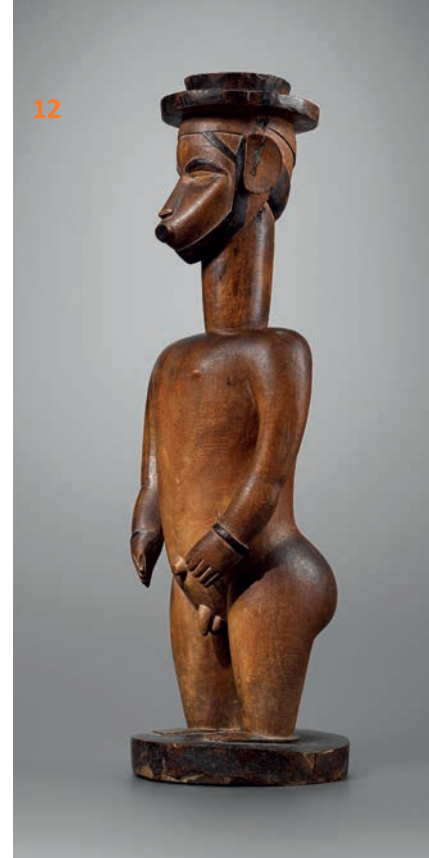
1. Maternity group. Dogon; Mali. 18th century. Galerie Montagut
2. Shield. Bagobo; Mindanao, Philippines. Pascassio Manfredi
3. Reliquary guardian figure. Fang; Gabon. Éric Hertault
4. Ushabti of Neferibrêsaneith. Egypt, 26th Dynasty, reign of Amasis, 570–526 BC. Galerie Harmahkis
5. Anthropomorphic effigy. Khanty; Siberia. Late 19th–early 20th century. Grusenmeyer & Woliner
6. Shield. Northeastern Queensland, Australia. Indian Heritage
7. Head crest. Boki; Cross River, Nigeria. Galerie Bernard Dulon
8. Ancestor figure. Bukie or Arapesh; Papua New Guinea. 19th century. Michael Hamson

Participants

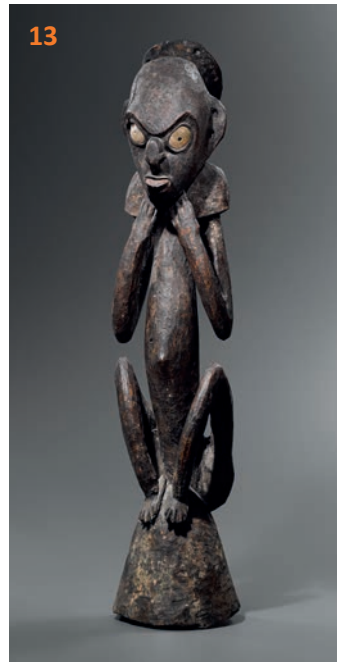
Alain Dufour – Galerie Afrique, Paris | Arte Primitivo – Fernando Pujol, Barcelona | Arts d’Australie • Stéphane Jacob, Paris | Galerie Alain Bovis, Paris | Chris Boylan – Oceanic Art, Sydney | Galerie Olivier Castellano, Paris | Claes Gallery, Brussels | Claes Contemporary and Modern, Brussels | Bruno Claessens – Duende Art Projects, Antwerp | Dalton Somaré, Milan | Jo De Buck – Tribal Arts, Brussels | Dierk Dierking, Zurich | Martin Doustar, London | Galerie Bernard Dulon, Paris | Galerie Eberwein, Paris | Entwistle, Paris/London | Yann Ferrandin, Paris | Galerie Flak, Paris | Bruce Floch, Annecy | Galerie Patrik Fröhlich, Zurich | Granier | Ancient, Saint-Pol-de-Léon | Bernard de Grunne, Brussels | Grusenmeyer-Woliner, Brussels | Michael Hamson Oceanic Art, Palos Verdes Estates | Galerie Harmakhis – Jacques Billen, Brussels | Galerie Eric Hertault, Paris | Indian Heritage, Paris | Galerie Kiyama, Paris | Guy Kuypers – Spectandum, Louvain | Galerie Olivier Larroque, Nîmes | Galerie Abla & Alain Lecomte, Paris | Joe Loux, San Francisco | Galerie Franck Marcelin, Éguilles | Galerie Meyer – Oceanic & Eskimo Art, Paris | Mingei Gallery – Japanese Arts, Paris | Galerie Monbrison, Paris | Guilhem Montagut Gallery, Barcelona | Pace African & Oceanic – Carlo Bella, New York | Pascasio Manfredi, Paris | Lucas Ratton, Paris | Galerie Philippe Ratton, Paris | Rostoker Tribal Art Books, Abidjan | Marguerite de Sabran, Paris | Adrian Schlag – Tribal Art Classics, Brussels | Serge Schoffel Art Premier, Brussels | David Serra – Fine Tribal Art, Barcelona | Shåk Gallery, Brussels | Tenzing Asian Art, San Francisco | Tischenko Gallery, Helsinki | Pablo Touchaleaume, Paris | David Utzon-Frank, Copenhagen | Galerie Vallois 35, Paris | Galerie Vallois 41, Paris | Michel Van Den Dries, Gand | Pascal Vernimmen – Xquisart, Gand | Richard Vinatier – Galerie Origines, Arles | Voyageurs & Curieux, Paris | Michael Woerner Oriental Art, Bangkok



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- 9. Detail of a club. Queensland, Australia. Voyageurs et Curieux
- 10. Mask. Grebo; Côte d’Ivoire. Pace African & Oceanic Art
- 11. Male figure. Watam village area, Papua New Guinea. Galerie Franck Marcelin
- 12. Male figure, *iran*. Bidjogo; Bissagos Islands, Guinée Bissau. Richard Vinatier
- 13. Crouching figure *paki*. Anduar; Yuat River region, Papua New Guinea. 19th century. Serge Schoffel Art Premier
- 14. Mask, *tatanua*. New Ireland, Papua New Guinea. Galerie Alain Bovis
- 15. Drum figure. M’bembe; Cross River, Nigeria. Pablo Touchaleaume
- 16. Achille Adonon, *Passages no. 1*, 2022. Galerie Vallois

THEMATIC EXHIBITIONS

Since its inception, *Parcours des Mondes* has been distinguished by the number and variety of the themed installations that its participants have carefully organized to offer deeper perspective into their artworks. With more than twenty such exhibitions announced, the 2023 fair will be no exception to this long-held tradition.

GALERIE OLIVIER CASTELLANO ▼

NYAMA: ART OF THE WEST AFRICAN SAVANNAHS

34, rue Mazarine



TENZING ASIAN ART ▲ REALMS OF MYTH, LEGEND, AND OF DIVINITY:

Ancient Objects and Works of Art from the Kingdoms of the Himalayas

8 bis, rue Jacques Callot



◀ GALERIE LUCAS RATTON LUCAS RATTON X SANDRA BENHAMOU

11, rue Bonaparte

ABLA & ALAIN LECOMTE ▼

THE MASK AND ITS MYSTERY

4, rue des Beaux Arts



◀ GRUSENMEYER & WOLINER FROZEN MAGIC

The ancient Art of Shamanic Siberia

33, rue Guénégaud
Catalogue available



GALERIE ANTHONY MEYER ▶ ADVENTURE AND ERUDITION

17, rue des Beaux-Arts

**BRUNO CLAESSENS -
DUENDE ART PROJECTS
"SAVOIR-FAIRE"**

4, rue des Beaux-Arts



**GALERIE PHILIPPE RATTON
50 YEARS OF THE
GALLERY**

33, rue de Seine



**GALERIE VOYAGEURS & CURIEUX
AUSTRALIA AND
THE TORRES STRAIT**

2, rue Visconti – Catalogue available

**ADRIAN SCHLAG – TRIBAL ART CLASSICS
POWER & ELEGANCE**

3 bis, rue des Beaux-Arts

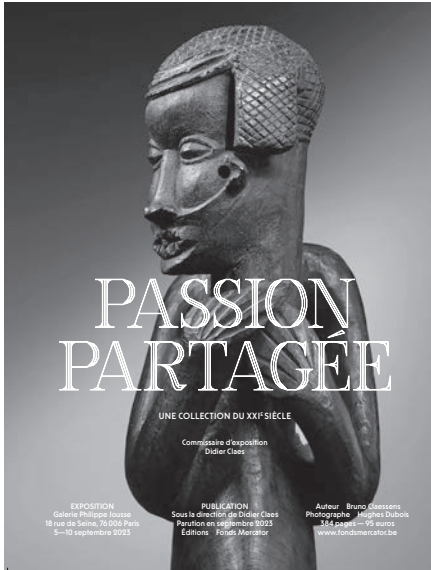


**TISCHENKO GALLERY
COCO FRONSAC—AURA**

4, rue des Beaux-Arts



A Parcours Full of Highlights



The 2023 edition of *Parcours des Mondes* is an opportunity to experience a number of high-quality, non-commercial events that reinforce the vital role this multi-venue fair plays in the promotion of the arts of Africa, Oceania, Asia, and the Americas. The program includes two special exhibitions showcasing the distinctive worlds of private collectors with markedly different approaches, but who share the common denominators of a passion for African art and of being the subject of recent publications. One, curated by Didier Claes, will be held at Galerie Jousse, 18, rue de Seine, with the title *Shared Passion. A 21st-Century Collection*. It will provide visitors with intimate insight into the eclectic collection of Anne and Michel Vandekerckhove, which has been assembled over the last two decades with discernment and taste, and through a wide variety of interactions that contributed to their aesthetic experience. In Galerie Bernard Jordan at 12, rue Guénégaud, the second exhibition focuses on Jacques Billen's extraordinary collection of African weapons, including remarkable and eccentric knives, swords, and axes.

LEFT and BELOW: Card for the exhibition *Shared Passion* and a profile view of a Kongo *nkonde* featured in the same book published by Fonds Mercator.

The selection of these will include previously unpublished works that will be featured in the second volume of *Unû: Prestigious African Weapons*, which is currently in preparation. The first volume of this series, with text by Bruno Claessens, was published in 2021.

Parcours des Mondes also will be a partner for the awarding of the second Mingei Bamboo Prize, organized by Galerie Mingei (7, rue Visconti), a pioneer in the promotion of Japanese bamboo basketry, which is enjoying a major revival among young artisans. Thirteen works selected from among those submitted by twenty-three participating artists will compete during the show for a 5,000 euro prize that will be awarded by the gallery to invite the winning artist to Paris. The *Parcours des Mondes* Audience Prize will also be awarded, the winner to be determined by visitors voting via QR codes.

Finally, this year's *Parcours* will see the return of the International Tribal Art Book Prize under a new name as a tribute to the man who founded it, the Pierre Moos Prize, which will acknowledge the best book published each year on the arts of Africa, Oceania, Asia, and the Americas. Initiated in 2009 by *Tribal Art* magazine to recognize the best publications in French and English in the fields of the arts of Africa, Oceania, Asia, and the Americas, the prize was interrupted by the pandemic, but is back now in a new format. The winner, chosen by a jury of eminent specialists from among ten titles preselected by the *Parcours* organization, will be announced on Thursday, September 7, at a cocktail party at Christie's in Paris, which is partnering the prize this year. *Parcours des Mondes* visitors will also be invited to award a special mention to the best catalogue published by a gallery between September 2021 and September 2023, as a way of recognizing and underscoring the importance of the contributions that dealers make to the enhancement of knowledge about the areas in which they specialize.



BELOW: Throwing knife.
Fang; Gabon. 1800–1850.
From the Jacques Billen
collection presented in the
exhibition *Ūnu: Prestigious
African Weapons*.



PRIX PIERRE MOOS
PRIX INTERNATIONAL DU LIVRE D'ART
AFRIQUE . OCÉANIE . ASIE . AMÉRIQUES

RIGHT: Tanabe Chikuunsai IV
(b. 1973), winner of the Mingei
Bamboo Prize 2021, *Disintegrated
bamboo Daruma*.
Photo © Galerie Mingei.

PIERRE MOOS PRIZE Competition titles

- **Agiba and the Head Cult of the Kerewo**
Jonathan Fogel (ed.), Pebbles Editions
- **Bámigbóyè**
James Green (ed.), Yale University Press
- **The Portable Universe**
Julia Burtenshaw, et al (eds.), Delmonico Books-LACMA
- **Shared Passion**
Didier Claes (ed.), Fonds Mercator
- **Pathways of Art**
Esther Tisa Francini (ed.), Scheidegger & Spiess
- **Polynesian Art**
Kevin Conru (ed.), Conru Editions
- **Power & Prestige**
Steven Hooper (ed.), Skira - Fondazione Giancarlo Ligabue
- **Résonance**
Various authors, Galerie Enrico Navarra
- **Textiles of Indonesia**
Thomas Murray (ed.), Prestel
- **The Language of Beauty in African Art**
Constantine Petridis (ed.), The Art Institute of Chicago



**MINGEI
BAMBOO
PRIZE**



Intersecting Visions

Recently, two leading organizations involved in the promotion of the arts of Africa, Oceania, Asia, and the Americas—the Société des Amis du Musée du Quai Branly – Jacques Chirac (Society of Friends of the Musée du Quai Branly – Jacques Chirac) and the *Parcours des Mondes* art fair—appointed two lawyers as their presidents, Emmanuelle Henry and Yves-Bernard Debie, respectively. The concurrence of these appointments gave us the idea to bring these two together to discuss their visions and plans for the future.



Emmanuelle Henry
President of the Société des Amis du Musée du Quai Branly – Jacques Chirac.

Tribal Art magazine: *You are both new presidents of cultural entities that have been in existence for two decades—twenty years for Les Amis, twenty-two years for Parcours. How do you see the road that's been traveled, and what challenges would you like to address to keep things moving forward?*

Emmanuelle Henry: The exhibition *Les Amis du Musée—20 ans de Soutien* (Friends of the Museum—20 Years of Support) was presented at the Musée du Quai Branly – Jacques Chirac in December 2022. This project, made possible thanks to the support of President Emmanuel Kasarhérou and the museum's teams, allowed us to take stock of twenty years of support for the museum. We presented a magnificent retrospective of our acquisitions and of our restoration and research projects that were financed thanks to the Friends of the Museum, as well as to twenty years of friendly ties forged between members of the association and between the Friends and the museum and the curatorial staff.

Following in the footsteps of my predecessors, and in particular those of the remarkable presidency of Françoise de Panafieu, I hope to further the mission of the Society of Friends, which is to support the development of the Musée du Quai Branly – Jacques Chirac. The first challenge of my term of office as president of the association will be to retain our current members and encourage new ones to join us, especially younger participants, and to broaden and consolidate the museum's community base of supporters.



Yves-Bernard Debie
General director of *Parcours des Mondes*.

Yves-Bernard Debie: I'm fortunate enough to know both the Société des Amis du Musée du Quai Branly – Jacques Chirac, of which I've been a director for several years, and *Parcours des Mondes*, which I've been involved with since its inception. I believe that the challenges are the same for both organizations. It's a matter of constantly reinventing ourselves while remaining true to our DNA. What *Parcours des Mondes* and the Société des Amis have in common is that they are both guides and facilitators, one at the service of a museum and the other at the service of art dealers from all over the world, who place their trust in it and come together in Paris every year in the first week of September to show collectors the very best of their selection. So when you're running either one of these organizations, you have to combine vast ambition with the utmost humility.

T.A.M.: *What are the bonds between the organizations that you two represent and how do you see these evolving?*

Y.-B.D.: *Parcours des Mondes* has always had strong connections with the Société des Amis and, as well as the Musée

du Quai Branly – Jacques Chirac. I believe deeply in the way dealers and collectors view art and in the bonds they forge with museums, which they regularly visit and actively support. The Friends' Dinner, which is held every two years and which *Parcours des Mondes* also integrates into its own events, provides an opportunity to renew and strengthen the connections between the two institutions.

E.H.: The week of *Parcours des Mondes* is always a lively time in Paris. It's eagerly awaited by lovers of non-European art from all over the world, and, of course, it's an essential part of the cultural life of the Friends of the Museum.



LES AMIS DU MUSÉE – 20 ANS DE SOUTIEN

La société des Amis a été créée en 2002, soit quatre ans avant l'ouverture du musée. Association de loi 1901, elle réunit des particuliers et des entreprises, amateurs et collectionneurs passionnés par les arts et les civilisations d'Afrique, d'Asie, d'Océanie et des Amériques.

Sa mission ? Contribuer, par tous les moyens, au rayonnement et au développement du musée du quai Branly - Jacques Chirac. Son soutien se traduit par trois types d'action : l'acquisition, la restauration, le soutien à la recherche. Depuis 2002, 53 projets ont été financés, à hauteur de plus de 2 millions d'euros.

Pour célébrer les 20 ans de la société des Amis du musée du quai Branly - Jacques Chirac, une sélection d'œuvres vous est présentée. Elles ont été acquises ou restaurées grâce au soutien et à la générosité des membres de la société des Amis, de ses Grands Bienfaiteurs, des membres de son Cercle Lévi-Strauss et de son Cercle pour la Photographie, des convives et donateurs des dîners de gala.

Cette exposition met l'accent sur la variété des acquisitions et des restaurations soutenues par la société des Amis, avec une large typologie d'œuvres (sculptures, costume-masque, ornements, photographies) d'origines géographiques diverses, couvrant plusieurs siècles.

C'est ainsi une dizaine d'œuvres qui rejoignent du 6 au 18 décembre 2022 le réplique et la tête moai, présentés en permanence dans le hall du musée. Ces deux statues, qui accueillent depuis son ouverture les visiteurs du musée, ont été restaurées grâce aux dons des Amis en 2002 et 2004.





As a member of the Board of Directors of the Société des Amis and the new president of *Parcours*, Yves is a driving force behind the synergies between our two organizations. The Société des Amis, for example, benefits from extensive visibility on *Parcours'* communication and media platforms and, once again this year, the association will be present at *Parcours des Mondes'* "information stand" for the duration of the fair in order to promote the Société des Amis and, I hope, to recruit new members for it.

At the same time, as Yves has just pointed out, the gala dinner organized by the Friends to benefit the museum's collections, which takes place on the eve of the opening of *Parcours des Mondes*, is also a manifestation of the bonds of that tie our organizations together. It will be held on Monday, September 4, this year.

LEFT: Installation view of *Les Amis du musée—20 ans de soutien* presented in December 2022 at the Musée du Quai Branly – Jacques Chirac.

Photo courtesy of the Société des Amis.

the object in the Musée du Quai Branly – Jacques Chirac that you are compelled to stop in front of every time you visit the permanent collection installation there?

E.H.: At the last *Parcours des Mondes*, I was struck by an impressive Yoruba beaded sculpture that Bernard de Grunne was showing. It was a representation of a king on his throne and a technical tour de force in terms of its beadwork.

The same piece also caught the attention of Héléne Joubert, head of the museum's Africa-collections unit, and so, a few weeks after *Parcours* had ended, the museum proposed its acquisition to the Cercle Lévi-Strauss of the Société des Amis, of which I've been a member since 2009 and which is now made up of twenty very passionate members and collectors. Thanks to the Cercle's support, this Yoruba beaded sculpture has now joined the museum's African collection and is on view for the public to see.



Y.-B.D.: I had gotten into the habit of systematically going to see all the Dahomey objects donated by General Dodds. This regalia, twice witness to the end of a reign—first that of the ancient kings of Abomey and, more recently, that of the principle of the inalienability of French museum collections—moved me to the point of devoting several articles and lectures to them. I never miss an opportunity to visit the museum, and I always go in the same order, first to the room devoted to Oceania (don't ask me to choose a particular object!), then to the African display, and finally to the collections from the Greater Antilles, where I inevitably pause to contemplate a Taíno ritual vomit spatula figure.



LEFT: Installation view of *Résonance*, presented in 2022 at Galerie Gradiva in association with *Parcours des Mondes*.
Photo © *Parcours des Mondes* archives.

RIGHT: Yoruba beaded statue presented by Bernard de Grunne at the 2022 *Parcours des Mondes*, after which it was acquired for the Musée du Quai Branly – Jacques Chirac, courtesy of the Cercle Lévi-Strauss of the Société des Amis.
Photo © *Parcours des Mondes* archives.



Lance Entwistle

An Early Participant



Tribal Art magazine: *With almost fifty years in the business, you're one of those dealers who has "always been there," yet we don't know much about your beginnings.*

Lance Entwistle: The story of my involvement with the arts of Africa and Oceania is fairly simple. It can be explained by a chain of events, but above all by my psychology. As a child, I suffered from a "relative poverty" complex. Although raised in a somewhat middle-class family, I didn't get to go on vacation like my peers did, and I aspired to a more comfortable life. When it came to choosing my career path, like the good child of a bohemian family—who were all involved in the arts and had little interest in money—I enthusiastically embarked on a course of study in English literature at Oxford, but then switched to oriental languages midcourse. I chose to study Farsi and Koranic Arabic—in other words, nothing that would be very helpful in preparing me for the art trade, which was to become my livelihood.

With my studies behind me, a stroke of luck landed me in Portobello Road (London's famous flea market) working at the stall of a friend of my mother's, who was looking for a right-hand man. I started helping him on Saturdays and visiting London's small auction rooms with him, and sometimes going to country sales as well. Over time, this gentleman faded to the point where I took over the business on my own, and I began to offer my own merchandise. At the time, more or less all non-European art was lumped together, and I became interested in Asian art, Indian sculpture, Islamic art, and so forth.

One day, a stranger came to my stand—it was Loed van Bussel. Although he saw nothing for him among the objects I was offering, he nonetheless encouraged me to contact him if I ever found any African or Oceanic art. Shortly afterward, I went to a small auction house that was mainly involved in selling real estate but also handled the dispersal of some of the objects found in the properties it handled. I noticed a box with some small Kongo mirror fetishes there. It looked interesting, but I wanted to check my intuition by comparing what I'd seen with what was in the British Museum. I ran to the museum, and, convinced by what I saw there, I bought the whole box before calling van Bussel. He looked at it and asked me how much I wanted for it. I improvised a price three or four times higher than what it had cost me, and he agreed. As he was leaving, he said to me, "If you ever find a Fang statue, would you please call me?" I nodded, of course, not having the slightest idea what a Fang statue was, but I knew I was going to find out.



ABOVE: Power figure, *nkisi n'kondi mangaaka*. Kongo; Chiloango, Democratic Republic of the Congo or Angola. Second half of the 19th century. Photo © Entwistle archive.

"The sale of this ex-Kegel-Konietzko piece to the Metropolitan Museum of Art in 2008 was one of the highlights of my career, a success entirely due to the flair, courage, and patience of my business partner for fifty years, my ex-wife Roberta, and a testament to the beauty of our lifelong collaboration."

T.A.M.: *And at that you became a tribal-art dealer.*

L.E.: Exactly! The sale I had made to van Bussel showed me that I had found a way to reconcile my family's passion for art with my need for financial security, and to overcome the inner conflict that haunted me. I also quickly realized that I was going to enjoy discovering objects and working to ensure that their value was understood and appreciated by my customers. The pleasure I take in doing this has remained with me throughout my career.

T.A.M.: *How did your career evolve?*

L.E.: First of all, I got off the little island of Portobello to learn as much as I could. One day, while in a bookshop looking for books on African art, I met the man who would become my first real customer, Alan Mann. We hit it off immediately, and it was through him that I learned of the existence in London of a fascinating microcosm of African-art enthusiasts centered around two dealers, each of whom embodied a different vision of the profession. One was John Hewitt, a great expert and scholar who represented a kind of old-school interest in art in the broadest sense. On the other side of the spectrum there was Ralph Nash, whose practice of seeking out great objects influenced me much more and whose approach eventually became the dominant one in the market.

Compared to Paris, which remained the center of the market thanks to the presence of prestigious dealers like Charles Ratton, René Rasmussen, Robert Duperrier, and others, and a large group of inveterate collectors, London was a secondary market, but it had a major strategic advantage: it bridged the gap between Europe and the United States, which, in the 1970s and 1980s, appeared to us as a real El Dorado. Although there was already a group of serious dealers on the ground there (John Klejman, for example, in New York), there was also an emerging community of connoisseurs, with such important figures as Nelson Rockefeller, who was then building his museum. Major institutions such as the Art Institute of Chicago, Cleveland, and many others were also turning to African and Oceanic art to broaden their holdings.

Eager to be part of this booming market in the United States, I lived on airplanes and in hotels for many years as I reached out to potential customers to offer them my best objects and to work my way into to their exclusive circle. It was a herculean task, but in the course of time we established a powerful network on the other side of the Atlantic, of which we are very proud, and that has been a pillar of our business throughout my career.

T.A.M.: *Why did you choose to open a gallery in Paris in 2000 rather than in the U.S.?*

L.E.: All things have their time, and at the dawn of the twenty-first century I sensed a certain fatigue in the American market ... and a certain fatigue in myself after thirty years of incessant travel. I decided to settle down in Paris. The capital of the market, with its excellent colleagues with whom I've always enjoyed good relations, seemed to me the ideal place to be. I searched for a gallery space with great care, and I limited myself to looking in a very restricted location: on rue des Beaux-Arts and rue de Seine, between rue Bonaparte and rue Jacques-Callot. If I couldn't find something in this little L-shaped area that was the epicenter of the city's tribal art scene, then the Parisian adventure wasn't going to be for me. I wasn't looking for anything big—a place to serve as a home base would be enough. Just as I was starting to think about it seriously, I met Lionel Pissarro and his wife Sandrine, who were specialists in Impressionist and Modern painting with two



RIGHT: Anthropomorphic figure. Nukuoro; Polynesia.

Photo © Entwistle Archive.

"I am not religious in the conventional sense of the term, but this figure from the Ciolkowska collection inspires a 'spiritual' response in me. I cannot conceive of an anthropomorphic sculpture that embodies divinity more perfectly."

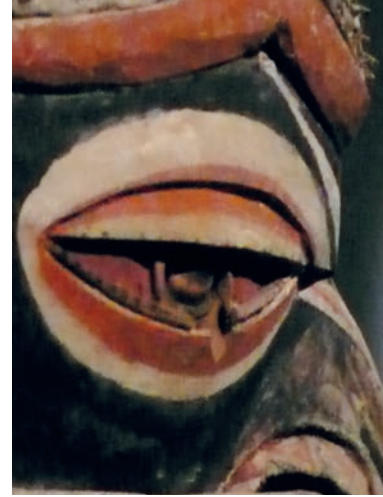
spaces on Rue des Beaux-Arts. I was considering the smaller of the two, but Lionel surprisingly offered to let me have the larger one, which by a twist of fate is directly across the street from the gallery of my good friend Alain de Monbrison. I couldn't have been more delighted, as the layout of the place with its showroom and two private offices for receiving customers, was perfectly adapted to our method of working.

T.A.M.: *You're known for maintaining close relationships with your clients.*

L.E.: I don't see my profession as being based on anything other than a relationship of closeness and trust with my customers. It's probably a matter of character, but I've never tried to get close to collectors I didn't like. Many customers have become close friends over the decades. I'm thinking of Jean-Paul Barbier, George Ortiz, Bill Ziff, the Malcolms, Carlo Monzino, Michel Périnet ... I always took more pleasure in accompanying them in building high-quality collections that reflect their taste than in trying to sell them particular works I had at any price. I think this earned me their respect, to the point where some—whether directly or through their heirs—renewed their trust in me when it came time to resell certain pieces.

T.A.M.: *Has the convivial atmosphere at a major event in its field, such as at *Parcours des Mondes*, contributed to building the relationships you are talking about?*

L.E.: Absolutely! We immediately understood this show's cardinal importance and participated in it the second time it was held. Newcomers in Paris at the time, we had the idea getting our name out by organizing a dinner for a hundred or so enthusiasts on the eve of *Parcours'* opening. That became a tradition for seven or eight years, a moment of interaction and bonding celebrating the passion for non-European art that brought us together. What better way to strengthen ties?



LEFT: Female figure from the Lake Sentani region, northwestern New Guinea, which Entwistle will present in September at *Parcours des Mondes* (see inset box at right).

Photo © Entwistle Gallery.

RIGHT: Interior view of Galerie Entwistle during *Parcours des Mondes* in 2021.

Photo © Inu Studio.





LANCE ENTWISTLE: *PARCOURS DES MONDES* IN FOUR TAKES

A defining moment

There would be many, but I'd like to single out the *Regards de marchands* exhibition at the Monnaie de Paris in 2009, which gave dealers an opportunity to showcase exceptional objects and present themselves with pride. In our field, perhaps more than in other branches of the art market, dealers have a role that goes far beyond the merely commercial. They act as guides and repositories of valuable knowledge. The recognition of this role they play in a public forum was gratifying and touched me deeply.

An object seen at *Parcours*

I've fallen in love with a lot of objects, but rather than mentioning one, I'd like to talk about my reaction to the *ADAM* exhibition that Ana and Antonio Casanovas put on in 2014. The quality of the works and the elegance of the presentation were simply breathtaking.

A significant encounter

There have been too many for me to pick just one name ... It's impossible for me to answer your question!

A piece for the 2023 show

For us, this *Parcours* will be an opportunity to present an extraordinary Lake Sentani figure that exemplifies the bold sculptural language developed by the artists of northwestern New Guinea. Its aesthetic language is certain to be appreciated in Paris, which has always been so open to arts from distant places. The work formerly belonged to Dr. Maurice Girardin, a collector who placed the same value on the arts of Africa and Oceania as he did on the Western arts of his time. The sculpture was acquired in 1930 from an equally enlightened dealer, Pierre Loeb. Loeb himself had acquired it from Jacques Viot, an adventurer in art and life, who field-collected it in 1929.



ABOVE and BELOW: Installation view and press conference for the exhibition *Regards de marchands*, 2009. Photos © *Parcours des Mondes* archives.



RIGHT: Installation view of *ADAM*, presented by Ana and Antonio Casanovas at *Parcours des Mondes* 2014 and mentioned above. Photo © *Parcours des Mondes* archives.



Marguerite de Sabran First-Time Participant



Tribal Art magazine: *You are about to experience your first Parcours as a participant, after more than twenty years of involvement in the development of the African and Oceanic art markets. What does this mean to you and what expectations do you have?*

Marguerite de Sabran: After so many *Parcours*, this one will certainly be special for me. My years in the public auction world have made me savor the confidentiality of my “courtyard” space for a while. This is the first time I’ve opened up my walls to present my way of working and the objects I love, and having the opportunity to do that is a real joy!

T.A.M.: *Let’s talk about your beginnings. How did you get started with African and Oceanic art?*

M.d.S.: It began with life experience, as I spent my senior high school year attending the Lycée Léon M’Ba in Libreville. So my first encounter was with Africa, and Gabon specifically.

I knew I wanted to study art history. When I arrived in Paris with my baccalaureate degree in hand, it was registration day at the École du Louvre. I had to choose a specialty, and I asked for the list. When I saw “Arts of Africa and Oceania” among them, the choice was obvious. I was very lucky! Then, still at the École du Louvre, I did my post-graduate dissertation (the equivalent of a thesis at the time) on museums in Africa. I spent several years doing research in Africa, starting in Côte d’Ivoire. During an internship at the Musée des Civilisations in Abidjan, I met Yaya Savané, who made a big impression on me. Then I traveled all over West Africa to visit as many museums as possible. And in 1997, right after I got my degree, I had the opportunity to curate an exhibition on Pierre Guerre at the South African National Gallery in Cape Town.

I became involved in the art market in 2003, at a time when the French market was just opening up to international auction houses. Sotheby’s wanted to bolster its position in Paris with an “Arts of Africa and Oceania” department, and it was looking for a cataloguer. Marie-Thérèse Brincard, curator at the Neuberger Museum of Art, gave them my name. And so began an adventure that lasted for fifteen years, culminating in my becoming head of the Paris department in 2007. The experience changed my relationship with the objects I had now lived with, and it gave me the chance to meet some incredible people.

T.A.M.: *You’ve now been involved in the market for about twenty years and have developed a certain perspective on it. How have you seen it evolve?*

M.d.S.: Working in an auction house, I could observe what was happening in other art fields, too; and I could see that, logically enough, the arts of Africa and Oceania were moving with the same dynamic as other disciplines. A similar polarization of the market can be observed everywhere, with masterpieces increasingly fetching record prices. Rarity, provenance, and iconic qualities are the driving forces in all fields.

My feeling is that this consecration by the market contributes to the recognition of the arts of Africa and Oceania. And it’s also up to us, the players in the market—collectors, dealers, and experts alike—to promote them and the public’s appreciation for them.

T.A.M.: *Some skeptics suggest that African and Oceanic art may have reached a ceiling here. What do you think?*

M.d.S.: That’s an idea I’ve heard expressed often in the last twenty years. But with the meteoric rise of the African and Oceanic art market in recent years, the field has moved across a new threshold.

T.A.M.: *What practices do you think could best sustain the market?*

M.d.S.: Systematizing traceability and the in-depth analyses of works. It is fundamentally important to adopt rigorous research practices with regard to the history of the works. The dissemination and circulation of knowledge, especially

among dealers, experts, and collectors, whose knowledge is often exceptional and extensive, are vital to the market.

T.A.M.: *Applying and implementing these good practices takes time. In a world that moves as fast as ours does, will the market allow that to happen?*

M.d.S.: It can be a challenge, but you have to find that time. Then, in all fairness, I have to say that it's much easier for me to spend time working on pieces in my new professional adventure, and I find it immensely gratifying. Even though I loved every second I spent at Sotheby's, I really felt the need to free myself from the pressures the auction calendar can impose. I longed for the total freedom that now allows me to pause and study a work as much as I like, and to devote even more attention to collectors. Of course, this means that I ultimately work with fewer objects, but I'm all the more committed to them. I also collaborate now more with anthropologists, historians, and scientists, and I spend a lot of time in both public and private archives researching questions of provenance. All this is important.

We talk nowadays about the recognition of the arts of Africa and Oceania by art history, but in truth much of this history has yet to be written. That's why, in my view, it's so important to be systematic and methodical in how we deal with each and every work. It's the process of "thinking through the object" that will best help inform the ways we look at things and move the field forward.

T.A.M.: *Finally, do you collect?*

M.d.S.: I have a few works, but my best collection is my museum of the imagination. The items stay there with me there without my having to own them.

LEFT: Paddle, *rapa*. Easter Island.

"The first work from Oceania that I hosted in my rue Jacob space. One of the very few preserved in private hands—a wonder."

Photo © Hughes Dubois.



A defining moment

The exhibition *Ode au Grand art africain. Les statues meurent aussi* (*Ode to Great African Art. Statues also Die*), in 2010 at La Monnaie de Paris, for its remarkable account of the history about the way African art has been perceived, and the confrontation between the beautiful images in the film and the reality of the works.

An object seen at *Parcours*

The Baule double mask presented at Ana and Antonio Casanovas' *ADAM* exhibition in 2014, which I was lucky enough to have the opportunity to champion a few years later.

A significant encounter

How could I not mention Pierre Moos? We met at my first *Parcours*, and he was the driving force behind all the relationships that were forged through it for more than ten years!

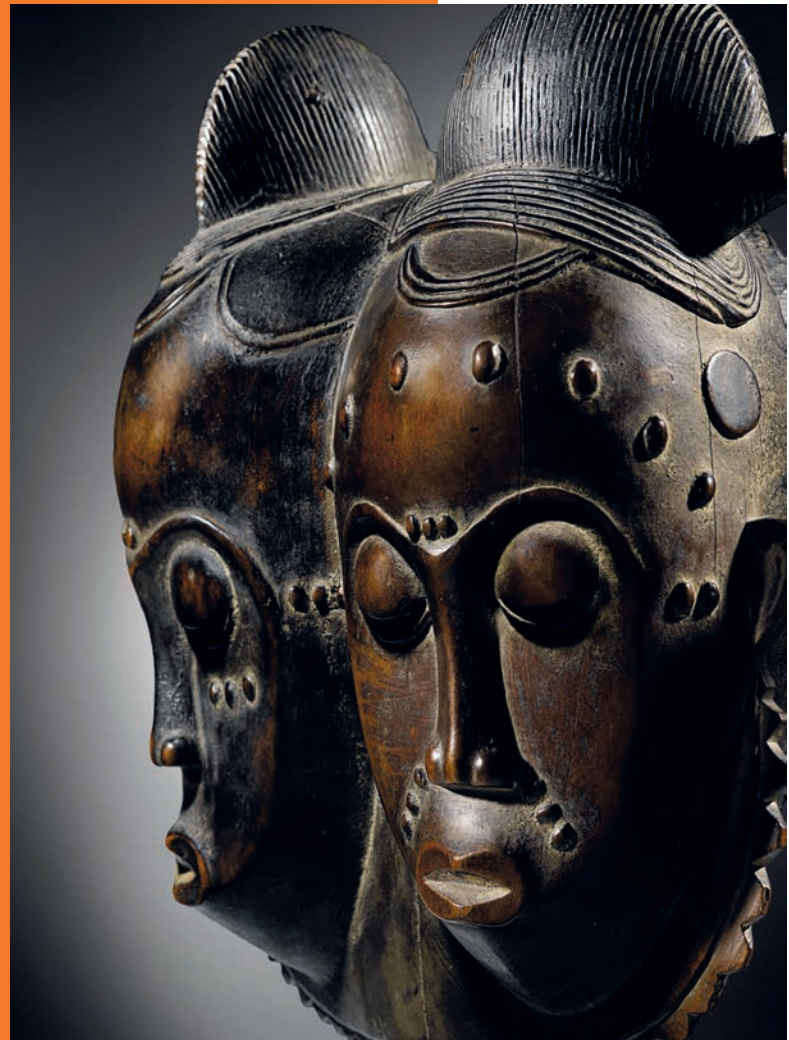
A piece for the 2023 show

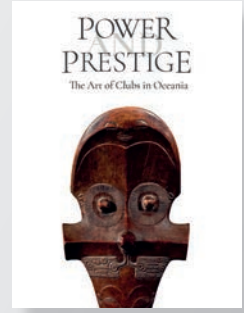
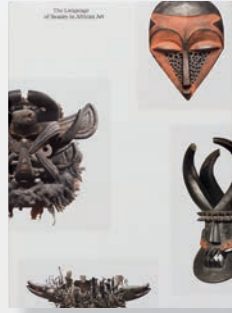
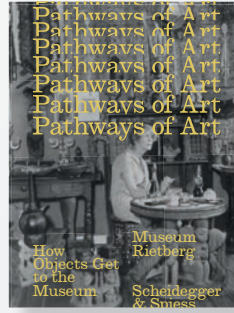
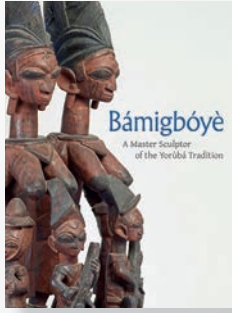
A Senufo Janus figure from Côte d'Ivoire that was presented by Léopold Sédar Senghor to André Malraux. This sculpture embodies the aesthetic and humanist dialogue that these two men nurtured with regard to the arts of Africa. But beyond the provenance, what appeals to me here is the universality of the theme. The double head poses the question of the subject's unity as much as it manifests the difference. Here, the Janus composition invites us to look toward the other, and thus echoes the history of the reception of African art.

LEFT: Janus figure. Senufo; Côte d'Ivoire. To be presented by Marguerite de Sabran during her first participation in *Parcours des Mondes*.
Photo © Artcento.

TOP RIGHT: Double mask. Baule; Côte d'Ivoire. Shown during the exhibition *ADAM* by Ana and Antonio Casanovas at the 2014 *Parcours des Mondes* and subsequently included in the Sotheby's, Paris, sale *Arts d'Afrique et d'Océanie*, on 24 June 2015, lot 26.
Photo courtesy of Sotheby's.

MIDDLE RIGHT and RIGHT: Installation views of *Ode au grand art africain* dedicated to the film *Les statues meurent aussi*, a still from which is at right.
Photo © *Parcours des Mondes* archives.





Organisé par Tribal Art magazine et Parcours des mondes, en partenariat avec Christie's, le *Prix International du Livre d'Art Tribal* marque son grand retour et prend désormais l'appellation du « *PRIX PIERRE MOOS du livre d'art d'Afrique, d'Océanie, d'Asie et des Amériques* » en hommage à son fondateur



PRIX PIERRE MOOS

PRIX INTERNATIONAL DU LIVRE D'ART
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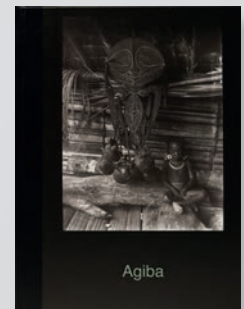
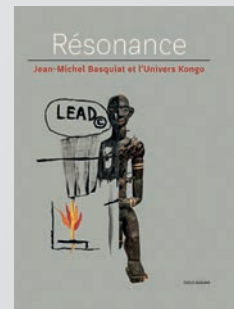
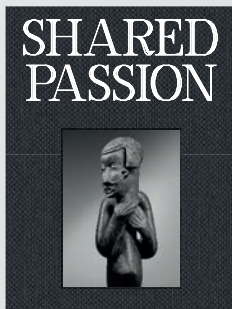
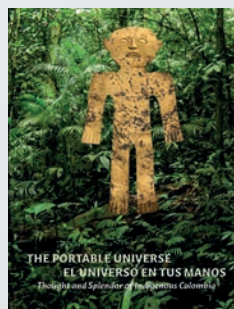
10 titres en compétition

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Un jury composé d'experts et d'historiens de l'art

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Le lauréat sera proclamé chez Christie's Paris le jeudi 7 septembre à 20h



PARCOURS DES MONDES
5-10 SEPTEMBRE 2023

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