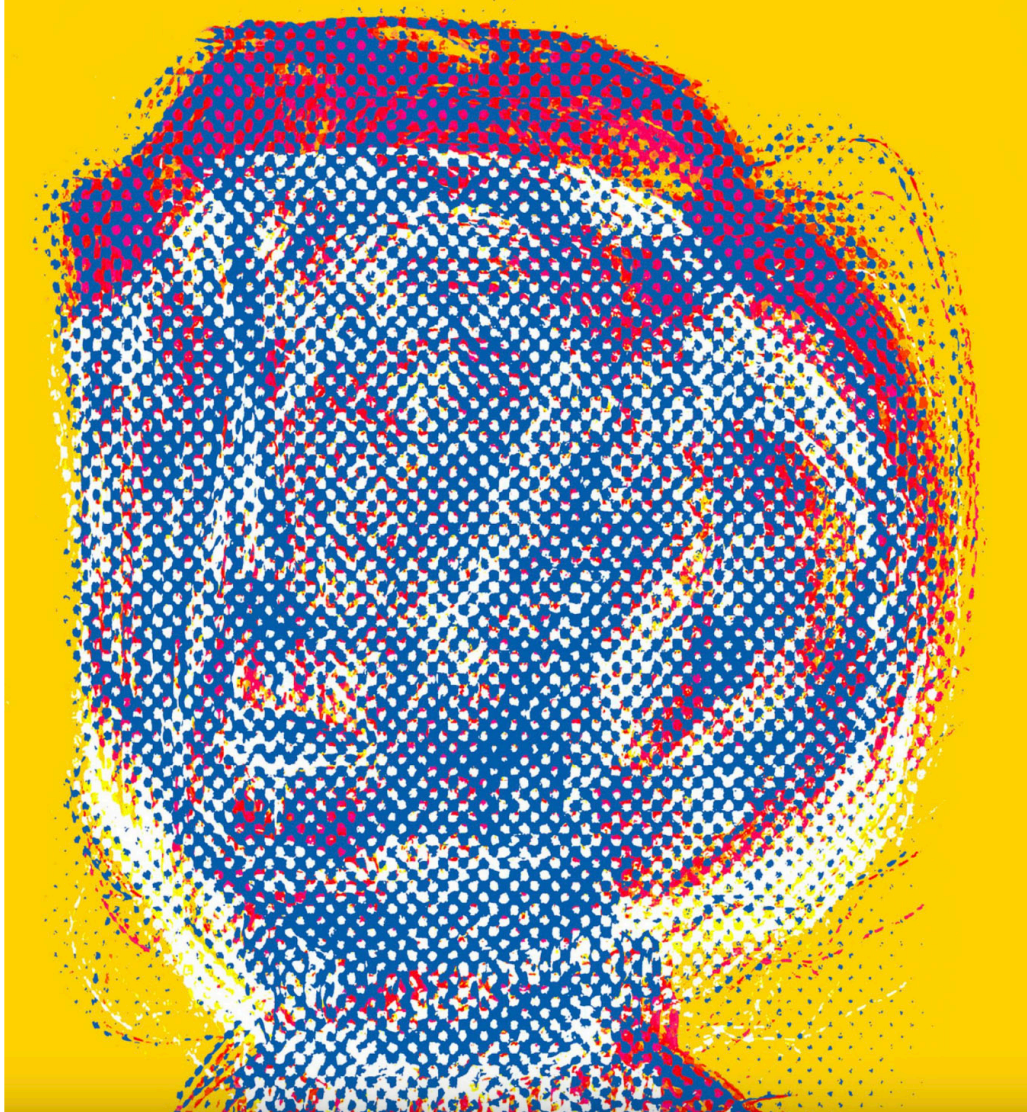


TAL

TRIBAL ART LONDON



Introduction

2022 is the first physical fair in two years, during this period there have been both births and deaths in our fair's community. Separated by Covid-19 and Brexit it is all the more wonderful that this September we will all come together to celebrate our passion for Tribal Art, cultures from around the world and the pursuit of knowledge and exchange of ideas.

I would like to thank our partners Tribal Art Magazine, Apollo, Hali and our charity partner EduKaid for their continual support and partnership.

Three books are associated with this year's fair; *100 African Blades* by Ethan Rider is a deluxe volume presenting a selection of 100 traditional African blades that are not only functional but also works of art. Read in the upcoming catalogue pages TAL Co-founder, Adam Prout's interview with Richard Clinton about his collection of knives, many which feature in *100 African Blades*.

Wolfgang Grulke's *Adorned by Nature: Adornment, exchange & myth in the South Seas: A personal journey through their material culture and the magic, is a powerful visual celebration of the magnificent traditional adornments and trading networks of the South Seas, primarily focused on the islands of Melanesia. Indie publisher, At One Communications, will donate up to 100 copies of the Adorned by Nature book to community groups in the South Seas, to inspire and facilitate local artists and crafters to produce modern and transitional interpretations of traditional adornments. This is a not-for-profit project and all the many contributors have given their time, images and creative input pro-bono. More details about the book, reviews and online sales are at AdornedByNature.AtOne.org.*

The third book is written by a dear supporter of the fair Ronnie Archer-Morgan, encyclopaedic in his knowledge and always generous with his time. *Would It Surprise You To Know...?* is a beautifully written memoir spanning Ronnie's childhood and development from hairdresser for Vidal Sassoon, to Knightsbridge gallery owner and ultimately becoming one of the most respected figures in the antiques industry, culminating in a regular spot as an expert on the nation's Sunday favourite, Antiques Roadshow.

Ronnie will also be hosting a tour of Tribal Art London on the 18th Sept, discussing what first drew him to Tribal Art and examining form and function of a selection of objects on exhibit at the fair.

Copies of all three books will also be available in limited numbers for sale at Tribal Art London Fair's reception.

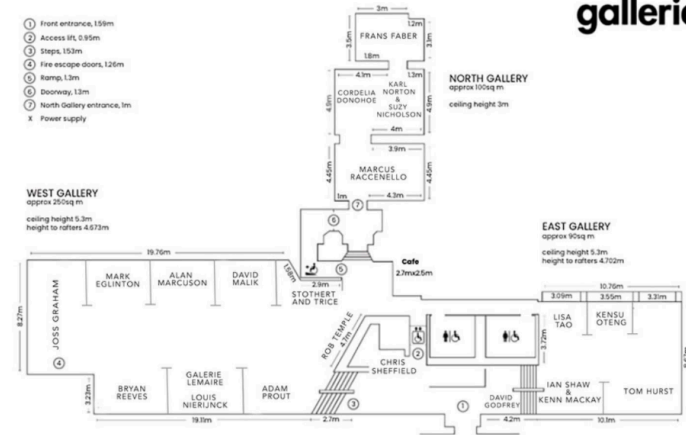
This year's Tribal Art London fair will be one of largest in recent years with many new faces joining us amongst old friends. On exhibit will be exceptional pieces many which have been collected and kept over the last two years finally ready to make their debut in 2022. We are excited to welcome both experienced and novice collectors from around the world for five days of Tribal Art mania.

With Much
Joy
Victoria Rogers

Victoria Rogers
Fair Director

TAL

TRIBAL ART LONDON



mall
galleries

DATES AND TIMES

Preview Day

14th September 3.00 pm - 9pm (RSVP ONLY)

Public Days

15th Sept 10:30am - 7pm

16th Sept 10:30am - 7pm

17th Sept 10:30am - 7pm

18th Sept 10:30am - 1pm

MALL GALLERIES, THE MALL
LONDON SW1
WWW.TRIBALARTLONDON.COM

CUTTING IT

ADAM PROUT SPEAKS WITH RICHARD CLINTON ABOUT HIS PASSION FOR AFRICAN BLADES AND REFINING OF HIS COLLECTION.



AP - Can you tell us a bit about your background

RC - My whole life I have been interested in the natural world, its flora and fauna and the people who live in the worlds varied environments. I am naturally drawn to the Victorian proclivity for collecting. My childhood was spent seeking out birds and insects which led to a life long interest in butterflies and moths that persists to this day. My grandchildren love feeding the multitude of caterpillars, which occupy net cages in our garden, and later watching the progeny of this endeavour hatch, expand their wings and fly away. Visiting museums added to my interest in natural history and strengthened my fascination with tribal artefacts and the people that made them. In a modest way I picked up curios from flea markets and antique fairs and along the way I met interesting people. As I got to know them better, they started to offer me desirable things to add to my very eclectic collection,

which was more of a jumble of stuff from the world of natural history and tribal cultures than a themed, organised collection. The exhibition at The Royal Academy in 1995 - AFRICA The Art of a Continent - was a bit of a turning point. The unbelievable range and beauty of the objects on display was awe inspiring, and it changed my collecting focus to Africa.

"I am naturally drawn to the Victorian proclivity for collecting."

One of the dealers who helped influence my collecting after this shift was Adam Prout, whom I met in the early days and who is now a good friend. Not only has he supplied a regular array of interesting objects from a range of cultures,



he is also very generous with his knowledge and advice, and quite happy to share information about interesting objects on the market. He makes a good lunch too!

AP - How long have you been interested in tribal art?

RC - As a young boy I was interested in early man (I have some stone/flint tools), and this interest expanded to global tribal cultures and their 'more natural' way of life. My early passion for natural history included the human cultures that persisted with a more organic way of life in their native environments, despite the growing impact of more modern, so called, developed cultures.

**"A collection provides a reason for friendship,
continuous communication and drives the
quest for knowledge."**

AP - What inspires you?

RC - I love artefacts which are hand-crafted from natural materials. Their organic nature is highly attractive to me. I love it that they were made for a purpose which transcends the mere physical object itself; they are magic. Many of these objects convey spirituality and were used to maintain a continuity of cultural significance, as well as to enhance the status of the owner. They were made, regardless of effort, to a standard that simply cannot be reproduced by today's impatient techniques. This gives them a uniqueness that makes them very special.

AP - Can you recall the first piece of tribal art that you purchased?

RC - A Masai spear, knife, and club and, on the same trip, five East African arrows - 1988.

AP - Do you remember the first weapon you purchased?

RC - In 1988 I went on safari to East Africa and acquired the objects I just mentioned.

They never pretended to be old, but they were fascinating souvenirs of my trip. In 1990 a chance find in an antique shop added two Zulu spears and a Shona spear.

In the spring of 1995, on route to a bird watching trip in Scotland, I stayed overnight with my friend's brother. He had a display of weapons, which included a few tribal weapons, on his living room wall. Over dinner he revealed that he was interested in selling them. So a few Indian swords, Burmese daggers, and the odd flint lock, together with a selection of other oddities, accompanied me on my birding trip.

Soon afterwards I attended the exhibition at The Royal Academy, AFRICA - The Art of a Continent, and I was hooked.

AP - Why do you think people collect?

RC - I love collecting artefacts that appeal to my aesthetic ideals and illustrate the creativity of their makers; I see them as objects of real beauty. African weapons in particular provide an endless variety of objects to collect, as no two are quite the same.

If they are considered rare then they interest me more, similar to my pursuits for rare birds and insects. Then there is the process of collecting, the dealer community, and the close friendships that are made along the way. These kindred spirits are more than happy to spend their time discussing the specifics of each individual piece, sharing information and references and adding to the collective knowledge of the cultures that made and used them. Having a collection provides a tangible link to this community and a bridge to the cultures, long since diminished, that made them. A collection provides a reason for friendship, continuous communication and drives the quest for knowledge.

AP - Where do you source items for your collection?

RC - Initially my efforts to acquire nice objects, generally masks, figures, and staffs, were pretty random and inevitably the quality was rather mixed, especially as my knowledge was lacking. With time and the help of good people, my experience grew. I had acquired a few interesting weapons, and the more I found out about them, the more interested I became. European dealers, especially those in Belgium, were a good source of material, albeit of mixed quality. Arms Fairs in the UK were another useful venue. Trips to the Brussels Non European Art Fair (BRUNEAF) opened another door, and there I met many dealers with access to better material. Over the ensuing years I was offered a range of items and my collection grew substantially. More recently I became friends with Ethan Rider, a tribal art dealer based in California, who has been instrumental in revising my perception of good and bad, and I have acquired some great pieces from him.

His book, 100 African Blades from 55 Collections, borne out of his true passion for African weapons, is a real triumph. Some weapons illustrated in the book are from my collection, and others featured I now own thanks to Ethan.

Volume two is under way, and it will include more pieces from my collection. I am looking forward to its publication, as I think it will be a great addition to the field of African weapons collecting.

AP - Do you collect anything else?

RC - Collecting is in my blood. From prehistoric flint artefacts, African masks, figures, staffs, sticks and clubs, snuff containers, African throwing knives, axes, adzes, knives and swords... whether functional or ceremonial, I love them all. Not to mention my reference collection of insects and the full range of Dinky model military vehicles from the 1950s and 1960s!

AP - Which is your favourite knife at the moment?

RC - My collection is full of favourites, but the one that stands out for reasons that are difficult to put into words is #42 from 100 African Blades.

An abstract bird head knife from the Kota/Kele known as Musele, and described by Ethan as "an exceedingly obscure form." I remember when Ethan acquired this piece - he shared the images with excitement and enthusiasm, and we tried to uncover more examples besides the three examples known. For years, he was not willing to part with it, but this year was my opportunity, and finally it became part of my collection. Every day it brings a smile to my face and every day I hope that Ethan does not miss it too much.

AP - What is your dream find?

RC - My dream find was the Kota/Kele, but I am sure that other things will come along to tempt me. But until they do, I am more than happy to admire what I have. I know the Kota /Kele was coveted by its original owner, and then by the collectors who have looked after it over the years (indeed, Ethan spent years coaxing it from its previous owner), and that Ethan admired it daily for the years he held it... and now it means a lot to me.

"My dream find was the Kota/Kele, but I am sure that other things will come along to tempt me. But until they do, I am more than happy to admire what I have."



AP - Are you always looking for new pieces?

RC - Yes, I am always looking for new pieces. In fact I have just acquired another rather unusual and beautiful piece illustrated in Ethan's book from a yet to be identified tribal culture: #87 - an elaborately decorated short sword with very distinct incising patterns that are almost flowery. I have only seen a few examples of this type of weapon with its superb handle, but none as good as this one. From a single reference it is attributed to the "Aruwimi," but time will tell if more evidence comes to light to confirm or revise this.

AP - Are there many fakes in the field and have you accidentally bought any?

RC - There are many fakes on the market, most are easy to spot due to the lack of quality and the tell tale characteristics of the metal used in their manufacture.

Some, however, are more convincing, and only through careful examination, familiarity, and experience can they be exposed. Examples of these copies have found their way into many famous collections and even museums. I too have been attracted by a few 'too good to be true' examples which have found a place in my own collection. Over time these have revealed themselves and have been replaced by authentic examples.

AP - Several of your knives have been published in the fantastic new book '100 African Blades' by Ethan Rider.

Did Ethan have a strict criteria for the examples from your collection that were included in the book?

RC - Ethan is very particular when it comes to picking an item to include in his works. Authenticity is vital. He seeks opinions from other experts in the field and questions every element of each piece. The pieces are short listed; one day they are in, the next they are under consideration. For the sake of fairness and to maximise inclusivity Ethan has a notional maximum number to include from any particular collection.

This enhances overall appeal as many collections are brought together in a single volume and the reader can rely on the fact that the pieces truly represent the best of their type.

AP - Are you pleased with the book?

RC - The book is a reflection of its author, Ethan Rider. Ethan has an exceptional eye for quality and authenticity and an honest, direct approach to the evaluation of each piece. The pieces presented represent the author's perception of great African weapons - he refers to the

differentiating characteristics as 'flow.' Ponder the fabulous images in this book and you will begin to understand what separates the great from the good.

It is this that draws a collector to acquire new pieces. Especially from those dealers who 'have a good eye!'

AP - What would you like to become of your collection?

RC - Collectors of anything must ask themselves this question from time to time. From my point of view I would like my family to keep a few of their favourite pieces, plus my favourite piece of course, to remember me by. The rest I would like to be offered to the collecting community through a few of the fairest and most discerning dealers that I have known, notably Adam Prout and Ethan Rider. In this way those looking for their dream piece may just find what they are looking for.

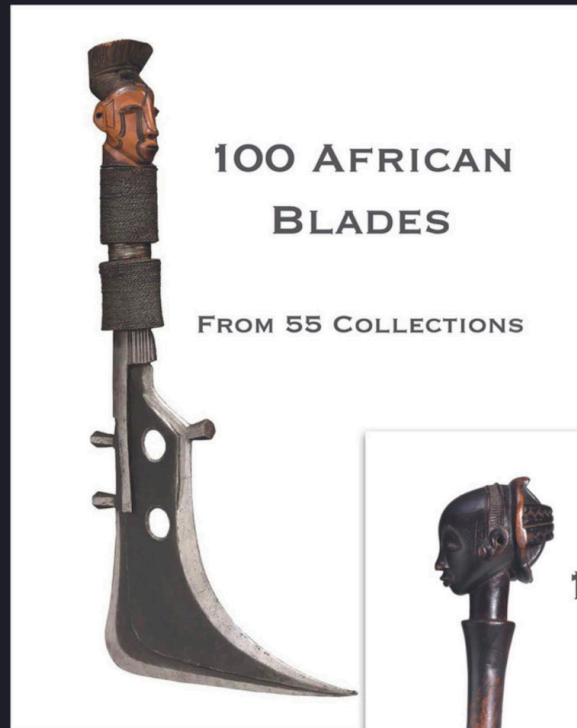
AP - If you were only allowed to keep one item in your collection what would it be?

RC - 100 African Blades #42 - Kota / Kele, Musele. It brings me joy every day.

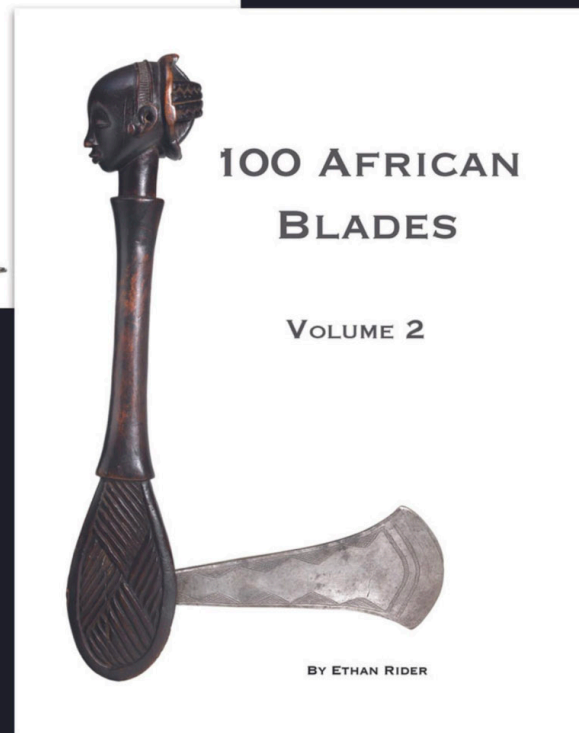
COMING SOON!

100 African Blades, volume 2

Featuring a new group of masterworks from public and private collections, an important exposé on inauthentic blades, and unique data from field testing twenty-five throwing knives



Showcasing the finest of African blades, many never before published or seen by the public. Together, these demonstrate the beauty and diversity of this often-overlooked but extraordinary art form.



Volume 2
will be released in
February 2023

*For pre-publication
discounted sales and to
purchase volume 1, visit:*

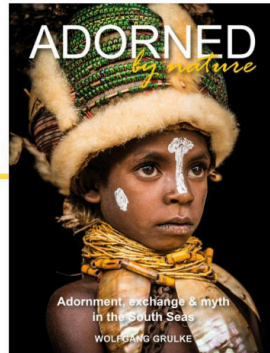
ERTribal.com

or

100AfricanBlades.com

TAL 2022 BOOKS

TAL 2022 proudly supports three new publications at this year's fair, please click on images to order or preorder your copy of these exceptional books today. Copies of all three books will also be available in limited numbers for sale at the Fair reception.

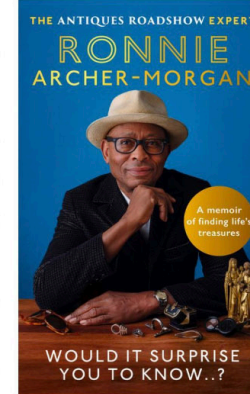


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Ronnie Archer-Morgan has brought to life the fascinating, often surprising backstories behind the country's treasures on the Antiques Roadshow. Now for the first time, Ronnie tells his own unlikely story in an extraordinarily warm and candid tale that spans care homes to castles, deprivation and abuse to adventure and fame.

Born in the fifties to a Sierra Leonean mother battling mental health problems, Ronnie spent his childhood in and out of the English care system. After difficult beginnings marked by abuse, racism and brushes with gangs and the police, Ronnie's life turned a corner after his first visit to the V&A Museum where a lifelong fascination with art and antiquities was born.

From this fascination with beauty came a career defined by variety with stints as a DJ and celebrity hairdresser for Vidal Sassoon in seventies London, before Ronnie's flair for spotting hidden gems led him to working for Sothebys and starting his own renowned Knightsbridge antique gallery. Today, Ronnie is one of the most respected and recognisable figures in the antiques trade and has spent the last decade as a much beloved expert on the nation's Sunday favourite, Antiques Roadshow.



The second volume of *100 African Blades*, is now available for preorder with free shipping worldwide. Once again Ethan Rider presents a beautifully curated collection of traditional African blades in this exceptional book.

Featuring a new group of masterworks from public and private collections, an important exposé on inauthentic blades, and unique data from field testing of twenty-five throwing knives.

Showcasing the finest African blades, many have never been published or seen by the public before. Together, these demonstrate the beauty and diversity of this often-overlooked but extraordinary art form.

