



# FRIENDS OF ETHNIC ART

P.O. Box 192430 ~ San Francisco, California 94119-2430

Hotline: 415/487-8706

Website: [www.friendsofethnicart.org](http://www.friendsofethnicart.org)

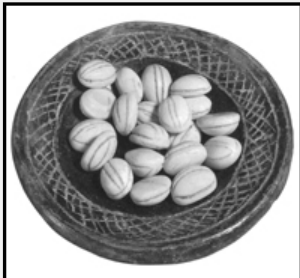
FEA NEWSLETTER

JANUARY 2007

## IN THIS ISSUE



LECTURES



REVIEWS



SALES & AUCTIONS

## Fire in the Heart

### The Art of Health in Creative Practices: Paintings, Photographs, Pots and Sacred African Objects

An FEA member walk-through by curator Foad Satterfield

January 13, 2007

3:30 pm

Reception: 4-6 pm

Alta Bates Summit Medical Center, Community Gallery

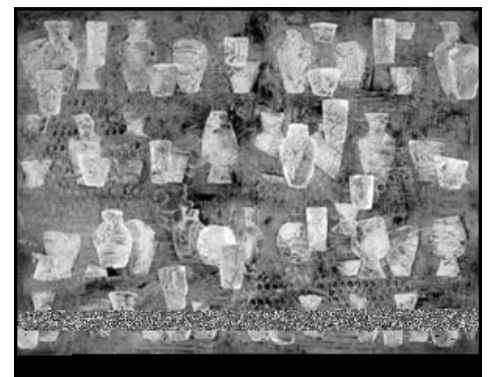
2450 Ashby Avenue

Berkeley

510/204-4444

(Exhibition dates: January 7 - March 2, 2007)

FEA's Foad Satterfield has curated an exhibit that brings together paintings, African sacred objects, and photographs for a visual discourse that attempts to describe the complex relationship that exists between these works of art, and gives us concrete examples of the ideal of health and wellness through works that are both provocative and beautiful. He will be leading a walk-through of the exhibit for FEA members on Saturday, January 13 at 3:30, followed by a reception. Don't miss it!



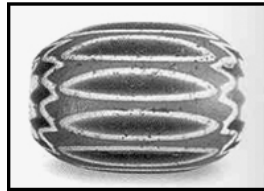
Broken Vessel Series #10, 2000

*Foad Satterfield is a Professor of Art at Dominican University and has served as the University San Marco Gallery Curator since 1980. He has exhibited his paintings in the Bay Area for many years and will have a solo exhibit of his paintings at the Joyce Jordan Gallery, Oakland, May, 2007. A passionate collector of Tribal Art, Foad seeks ways to*

*integrate his personal art, his collecting and yogic practice. He recently presented at the National Conference of African American Studies, (N.C.A.A.S.) "Vehicle of Transformation", a paper that connected Yogic position with that of African sculpture at the N.C.A.A.S.*

# FEA EVENTS

**Barter, Blood, Beauty:  
Beads in the Age of Discovery**  
Wolfgang Schlink



**Sunday, February 11, 2007 ~ 10:00 am**  
**The Firehouse**  
**(to the right of the entrance to the**  
**Festival Pavilion)**  
**Fort Mason, San Francisco**

Barter, Blood and Beauty looks at the varied roles beads have played in the European exploration and exploitation of the New World and Africa. We meet explorers who took the wrong beads along, look into the bead fascination of African tribes, consider the role of beads in the transatlantic slave trade, discuss the innovative glassmakers of Venice and examine the history of two prized bead specimens, the Chevron and the Nueva Cadiz bead. Mr. Schlink will display some rare examples of early trade beads. After the 50 minute lecture there will be a Q & A—bring your beads!

*Wolfgang Schlink is a southern California art gallery owner, board member of the Ethnic Arts Council of L.A. and the Bowers Museum Collectors Council.*

**Toraja Heirloom Textiles:  
Sarita and Mawa**

Sandra Sardjono



**Sunday, February 11, 2007 ~ 2:00 pm**  
**Same location as above**

Considered as sacred cloths by the Toraja people of mountainous central Sulawesi, *Sarita* and *Mawa* were kept as family heirlooms and displayed only at traditional rituals. *Sarita* and *Mawa* carry images of people, buffalo and geometric abstraction that symbolize the origin of life, ancestors and afterlife; some are directly related to images seen on local archaeological finds, wood carvings on old coffins and traditional houses, as well as Indian *Mawa* and Dutch *Sarita*. These indigenous *Sarita* and *Mawa* were made on various types of cloths, and done with several combined techniques.

*Sandra Sardjono is the assistant textile curator at the Los Angeles County Museum of Art. She received an M.A. in Art History and Archaeology, and a Diploma in Conservation from the Institute of Fine Arts, NYU.*

## FEA NEWS AND NOTES

Welcome New Members

**HAPPY NEW YEAR!!**

**The FEA Newsletter**

is published four times a year. If you have events you would like to have included, please send information to:

Friends of Ethnic Art  
PO Box 192430

San Francisco CA 94119-2430  
We will attempt to include the information as space allows.

**Admission to FEA Events:**

Unless otherwise noted, lectures and museum admission are free of charge. Bring a friend!

**Please Note:**

All events listed in the FEA newsletter are subject to schedule changes. Please call ahead to confirm date, time, and price of admission at each event's venue.

**Address Change?**

Send a postcard to us at Friends of Ethnic Art or contact our hotline or website.



**WANT TO BE REMINDED BY EMAIL OF FEA EVENTS?**

**It's easy: Just give us your email address**

FEA is adding to its growing list of members who are being reminded of upcoming events by email. This list is confidential and will not be sold or shared. Email us at [info@friendsofethnicart.org](mailto:info@friendsofethnicart.org).

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## **FEA EVENTS (cont'd.)**

### **Splendor in the Highlands: Maya Weavers of Guatemala**

Margot Blum Schevill & Kathleen Vitale

**Sunday, February 25, 2007 ~ 10:00 am**  
Marin Center at entrance to  
Annual Marin Art of the Americas Show  
Marin Civic Center, 10 Ave. of the Flags  
San Rafael

Brilliant colors and intimate views introduce us to Guatemalan weavers and their weaving styles and techniques. Both traditional back strap weaving for clothing and cloth, as well as floor loom weaving for decorative blankets, ribbons and yardage will be covered. ***This presentation will include video documentaries plus actual textiles that relate to the films.***

*Margot Blum Schevill is a textile scholar and anthropologist, as well as an author and curator of numerous exhibits involving indigenous weaving. Her most recent books*

*are The Maya Textile Tradition, with Jeffrey Jay Foxx, and Maya Textiles of Guatemala: The Gustavus A. Eisen Collection, 1902.*



Pikb'il huipil from Alta Verapaz, Guatemala, 2005

*Kathleen Vitale is an award-winning journalist, photographer and publications editor. She is co-founder of Endangered Threads Documentaries and the principle videographer and editor for the initial production.*

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## **SAVE THE DATES**

~ *Mark your calendars now. Details will be forthcoming.*

This spring, FEA is sponsoring several events including two exciting Oceanic lectures that we will co-sponsor at the de Young museum.

### **• New Guinea Art Since 1875**

**April 28, 2007**

A one-day seminar on the art of New Guinea.

Speakers to be announced.

### **• In Search of Tongan Gods**

Roger Neich

**May 18, 2007**

A slide lecture on the seven known Tongan wood figures by Maori expert Roger Neich.

### **• White Lime in Mayan Culture**

Thomas P. Shreiner, Ph.D.

**April 15, 2007 ~ 1:00 pm**

Koret Auditorium, de Young Museum  
Golden Gate Park, San Francisco

### **• Flowers in the Dark: Visions and the Artistic Enterprise in Ancient Costa Rica**

Rebecca Rollins Stone, Ph.D.

**Sunday, June 9, 2007 ~ 11:00 am**

**The Osher Marin Jewish Community Center, San Rafael**

Dr. Rollins Stone is Associate Professor, Art History Dept., Emory University, Faculty Curator of Art of the Ancient Americas, Michael C. Carlos Museum, Emory University.



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# LECTURE REVIEW

## Chocolate and the Maya Underworld: Cacao in Ancient Maya Religion

by Simon Martin

Lewis K. Land Memorial Lecture  
Koret Auditorium, M.H. de Young Museum  
November 18, 2006

A review by Winfield Coleman

This year's Land Lecture, held in the new de Young for the first time, was attended by a record audience. Following are some highlights of the absorbing talk by Simon Martin.

Cacao, originating in South America, has been an important food source in the New World for millennia. In the wild, cacao bears few fruits, consisting of two parts: the soft flesh, eaten raw, and the beans, which are dried and processed. Originally, the sweetish fruit was eaten. The Maya appear to have turned from the flesh to the beans. The beans had tremendous value, and were used as currency. They were ground and whipped into a frothy liquid, often with chili powder added; it was not sweetened. Cacao is one of the few natural stimulants in the New World.

Maize and chocolate are closely related in Mayan mythology. A stone bowl in the form of a gourd, now at the Dumbarton Oaks Collection, Washington, D.C., represents the Cacao God: its tassel headpiece is archetypal of the Maize God, yet it is sprouting cacao pods.

Another vase in Berlin contains unique information in two distinct scenes. Below, mourners surround Sustenance Mountain, within the Underworld. Corn sprouts from a crack in the mountaintop. Jaguars, monkeys, and other game abound. The fleshless corpse of the Maize God lies wrapped on a bier within the mountain.

Above, the rayed Sun God, a flaming seed atop his head, is seen within the Moon. Between him and the Maize God is a wing sign, one of the more important glyphs for death: *kʔa aʔyij u sak*, "lose seed" [seed equals breath]. The Maize God has been attacked by Chac of the South, i.e., drought. His seed essence escapes through the pierced earth.

Three anthropomorphized trees represent the Maize God, his mother and father. All kings follow in the Maize God's path, which is the model of the World Tree, holding up the four corners of the world. The four directions of the world are here represented by giant, inverted caimans, cacao pods sprouting from their tails. The Maize God is also represented as inverted, and sprouting pods—an image related to the "Diving Gods" of post-Classic art. By analogy, the sacrificed Maize God sustains the world through his sacrifice.



Pakal's tomb, in the Temple of Inscriptions at Palenque, was found in 1952. Pakal is depicted at the moment of his apotheosis, dressed as the Maize God, a flaming torch on his forehead, standing on an altar before a cruciform tree—a sacrifice to the creation of new life. He is enclosed in the pincers of a giant centipede, carnivores that eat flesh—the quintessential symbol of death and rebirth. The tree, of green jade, is growing in the east, which is also the center, the first or green ceiba tree. At Palenque, in the Temple of the Cross, the tree is named Wakah Chan, the "raised up sky." It symbolizes the Milky Way, and it is the World Tree, the pivot of the world, around which the seasons revolve in an endless cycle. It grows through the 9 Underworld levels, the Middle level, and the 13 regions of the Upper World, its trunk extending into the heavens toward the North Star, while its roots delve deep below the earth's plane. It serves as a portal between the human world and the other two worlds, through which the gods and shaman-priests freely pass. Atop the World Tree is Itzam-Yeh, the Principal Bird Deity, pivot point of the heavens about the North Star. In one guise he is known as Seven Macaw, the "false sun" that the hero twins of the Popul Vuh shoot from his perch atop the World Tree, in order to prepare for the raising of the sky of the present world. The Quiché Maya identify the Big Dipper as Seven Macaw.

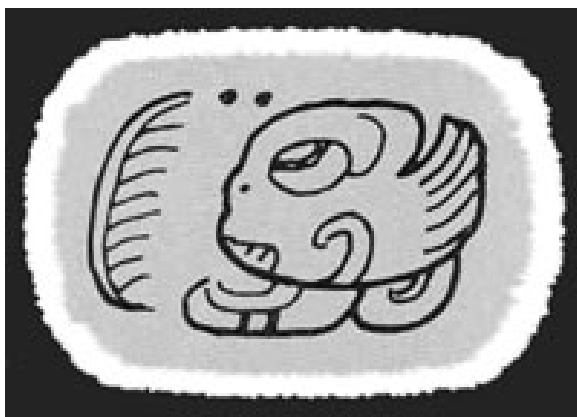
On the lid of the king's sarcophagus are depicted ten scenes. The mother of Pakal is sprouting as a cacao tree, joined by her husband and a whole series of ancestors, all as fruit; but only the mother is depicted as cacao. The ancestors have converted to vegetal life, symbolizing the way his death renews life.

The *Popol Vuh*, the great text of the Maya, tells the story of One Hunahpuh, the post-Classic hero as Maize God. Killed by the lords of the Underworld, his head was placed in a tree; in the *Popol Vuh*, a gourd tree, but

originally, a cacao tree. The head comes to life, and with its spittle impregnates Blood Moon, a maiden of the Underworld. She produces twins, Hunahpu and Xbalenque Six, who revenge him on his enemies, later becoming the Sun and the Moon.

One Hunahpuh was killed by One Death (God L) and Seven Death. God L is depicted with a wide-brimmed hunter's hat decorated with feathers and an owl's head, a jaguar cape, and a feathered staff, smoking a cigar. God L literally has a "money tree," having benefited from killing the Maize God, from whose body grow cacao pods—the currency of the Maya.

For maize to be reborn, the gods of death must be slain. The hero twins, accompanied by the thirteen gods of the Upper World, go under the ground to defeat the lords of the Underworld. One of the gods, Kawil, has a serpent foot, representing a streak of lightning. Three gods fused together—rain, lightning, and storms—break the mountain asunder and seed the earth. Kawil brings forth an abundance of food, including a bursting bag of cacao seeds glowing like jewels. The seeds must come



out of the earth: people are made out of maize.

God L and his companions are defeated. God L is stripped naked, despoiled of his insignia, robbed of his wealth. His staff is taken by Rabbit, associated with the Moon Goddess and equivalent to the European Man in the Moon. The humiliated God L talks to the Sun God, and complains that Rabbit stole his tribute. The Sun God hides Rabbit, and subjects God L, his father's murderer. The Sun God thus becomes Lord of Tribute, having in his possession all the wealth of the defeated lords of the Underworld.

This cosmology is represented in a building at Tikal. Centipede jaws enclose the space of the building. The column at the front of the building represents the magical World Tree with pods, in which owls and other natural symbols appear; this is a late form of the Maize God. Inside the building, therefore, we should find God L's palace. The building is a recreation of God L's palace in Sustenance Mountain, wherein priests enact a festival of

renewal.

The glyph sequence "Maize Tree-like Cacao" is common on vessel inscriptions. The head of the Maize God is depicted on the lid, the embodiment of the tree-sacrament of the Maize God/Cacao. Cacao was enjoyed by the elite; almost every surviving vessel was intended to contain spicy cacao. The vessels represent how fertility came into being, through sacrifice and rebirth.

Allen Christenson works with and photographs the Tz'utuhil Indians of Santiago Atitlán in the Highlands of Guatemala, a very conservative area of the Maya. Maximon, "Venerable Ancient Grandfather," is there depicted as an image with two felt hats, smoking a cigar, famously lascivious, and dressed in silk scarves. This is not a Christian story. God L was bad and obnoxious, responsible for illness and death; but he was also necessary. Without decay, there was no new life.

When not in use, the figure of Maximon is broken apart and stored in rafters, then brought down at Easter. He is a syncretic figure. As Holy Week begins, Christ goes into the Underworld—placed in a glass coffin. Maximon has new power. He is marched out of the church with baskets of fruit, which are piled around him in a chapel across from the church. The mayor surrenders his insignia of office, notably his staff, to the figure. Maximon is influential over childbirth and fruitfulness. His altar, piled high with fruit and money, becomes Sustenance Mountain, source of goodness, fertility, and sustenance.

Good Friday for the Maya symbolizes Christ's rebirth. The cross, symbolizing Christ's regeneration, is a direct analog of the World Tree. The veils covering the glass coffin are now removed, and the Christ figure emerges and engages in an all-day fight with Maximon, in which the Christ figure emerges victorious.

The Maya of today are not relict people; there is a continuity between the Maya of 5,000 years ago and the Maya of today. There is a dynamic culture, adapting motifs to their own use. Christianity, in their view, belongs more to them than to the missionaries and other non-Maya. The Maya still plant a tree atop a grave, emblematic of the World Tree. Centeotl, the Maize God who generated life, is now associated with Jesus by the Quiché Maya; in images of Jesus, maize, beans, potatoes and other food sprout from his back. Itzam-Yeh, their Principal Bird Deity—the Big Dipper—is seen as a maize bringer. The immemorial struggle of life and death continues under the wheeling stars; and each spring, life begins anew, when the tender corn cracks open the soil of Sustenance Mountain.



Shell cacao beans in bowl  
Ek Balam, Mexico  
AD 600-900

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# MORE FEA NEWS & NOTES

## September's Annual Party Breaks Records!!

Friends of Ethnic Art's Annual Party, Meeting & Fundraising Auction, traditionally held in the sunshine of Indian Summer on the Sunday after Labor Day, was a wonderful success. This year's party had everything we love: an idyllic private venue, superb ethnic art to view and discuss, delicious ethnic foods to feast on and fine wines to sample, perfect weather, a big, fun-loving crowd dressed in festive ethnic clothing and jewelry, and an overflowing auction of members-donated tribal artworks that sparked spirited bidding and record-setting buying.

The Annual Party was held at the friendly, fabulous Lafayette home of members Alan and Jen Varela, hosts of FEA's marvelous Mayan-themed gala in 2004. Jen, the ideal hostess, presided over the event as more than 100 FEA members mixed and mingled in the spectacular garden. Alan had snuck off to Africa, traveling among the Chokwe villages where his friend Manuel Jordan, FEA member and curator at Stanford, was doing research. Before he left he bravely prepared and opened his collections to our viewing. Our members happily

toured the stunning home interior, enjoying the collections of African art, Easter Island art, Mapuche 19<sup>th</sup> Century Chilean indigenous silver jewelry, and modern paintings – including surrealist masterworks by Matta.

The Ethiopian buffet lunch from Café Colucci in Berkeley was superb, extensive, and spicy, cooled by ice creams for dessert. FEA President Dave DeRoche used the members' sated, euphoric mood to speed through the Annual Meeting and quickly begin the big auction. Of all the artworks so generously donated by FEA members and other friends (please see list of donors below), the greatest battles were waged over the Indonesian textiles whose donation was arranged by Thomas Murray. The overflowing auction reached record-breaking totals, assuring another year of stimulating lectures and events. (See "Save the Date," pg. 3, for a sample of the terrific lectures planned for 2007.)

Volunteers made this event, like so many others, by their hard and efficient work. Thank you one and all. And please note, FEA is now able to pick up and store your donations for future fundraising auctions any time you would like to call us (510-654-0400, Dave DeRoche), also enabling you to deduct your tax write-off in whichever year you wish. ♦



## A Round of Applause...

A big FEA thank you to all the generous donors who contributed to the summer party auction and its major success:

Marsden Blois  
Bonhams & Butterfields  
Bray/Herman Fine Art  
Mary Connors  
Dave DeRoche  
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Erik Farrow  
Mark Franklin  
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Foad Satterfield  
Karen Silverberg  
Roslyn & Cyril Tunis  
Jim & Siga Weber  
Bert Wilson  
Doris Whitney  
Susan York

# SHOWS AND SALES

## • The San Francisco Arts of Pacific Asia Show

February 2 & 3, 2007 11 am - 7 pm

February 4, 2007 11 am - 5 pm

Festival Pavilion

Fort Mason Center, San Francisco

Show admission: \$15

Produced by Caskey & Lees

Opening Preview

February 1, 2007

7 pm—10 pm

Benefiting the Education Programs of the Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture

\$185.00 per person

Phone: 415-581-3788

Email: [apa@asianart.org](mailto:apa@asianart.org)

85 international antiques and Asian art dealers



## • Tribal and Pre-Columbian Art Auction

Africa, Oceania and the Americas

February 12 & 13, 2007

Auctions By The Bay

2751 Todd Street

Alameda CA 94501

Monday, February 12, starting at 10:00 am

Tuesday, February 13, starting at 10:00 am

Previews: February 2, 3, 4, 9, 10 & 11 ~ 10:00 am - 5:00 pm

Featuring property from the estate of Jean-Pierre Hallet, Malibu, the estate of Charles Craig, Jr., Santa Barbara, the Pygmy Fund, and many others.

Catalogs online at [www.auctionsbythebay.com](http://www.auctionsbythebay.com), or by mail. Bid by paddle, phone, absentee or eBay Live Auctions. For further information call 800-749-0164 or 510-740-0220

## • 11th Annual SF Tribal & Textile Arts Show

February 9 & 10, 2007 11 am - 7 pm

February 11, 2007 11 am - 5 pm

Festival Pavilion

Fort Mason Center, San Francisco

Show admission: \$15 daily

Produced by Caskey & Lees

Preview Gala

February 8, 2007

6 pm—9 pm

Benefiting Textiles and the Art of Africa, Oceania, and the Americas in the de Young Museum.

\$125 per person

Phone: 415-750-7656

100 international dealers exhibiting pre-1940 textiles and tribal arts

## • 23rd Annual Marin Show Art of the Americas

February 24, 2007 10 am - 6 pm

February 25, 2007 11 am - 5 pm

Marin Civic Center

10 Avenue of the Flags, San Rafael

Show admission: \$9.00 daily

Produced by K.R. Martindale

Over 200 dealers and artists selling Antique American Indian, Pre-Columbian, Spanish Colonial and Contemporary American Indian Art  
For more information [www.krmartindale.com](http://www.krmartindale.com)

(Don't miss FEA's Art of the Americas lecture on textiles on Sunday, February 25th, at 10 a.m. See page 3 for details.)

## • Popular Arts in Northeastern Brazil

Through February 23, 2007

From the collection of Thomas C. Tellefsen and Myrna Walton

Curated by Margot Blum Schevill

The Mills Building, 220 Montgomery Street, SF

Exhibition is in the lobby, open 8-5 weekdays

100 contemporary objects including block prints, ceramics, puppets, plaques, works on paper, masks, and one textile meant to cover a bull, collected in the 1980s and 1990s. For info, contact Margot Schevill Blum at [mshevill@aol.com](mailto:mshevill@aol.com) or 510-290-2633

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# NEWS & EVENTS OF INTEREST

## FEA Members in Print

Kudos to two FEA members whose published works are currently appearing in bookstores:

**Vanessa Drake Moraga's** *ANIMAL MYTH AND MAGIC: Images from Pre-Columbian Textiles* explores animal symbolism in ancient Andean textile art and society through the prism of archaeology, ethnography and myth. Over forty-five species (from the hummingbird and butterfly to the llama and jaguar) are interpreted through depictions which span 2000 years of culture—Chavin to Inca—and reflect the extraordinary inventiveness of pre-Columbian artistic styles and techniques. Hardbound, first edition, with 155 color plates and 10 line drawings, the book is available from Ololo Press at [www.ololopress.com](http://www.ololopress.com).

**Winfield Coleman** recently contributed a chapter, and full-page watercolor illustrations, to Hawk Hill Press's new publication *AMERICAN INDIAN HORSE MASKS*. Winfield's chapter focuses on the symbolism and use of the shamanic painting of horse and warrior in preparation for battle. The book, which includes photos of 45 American Indian horse masks from 27 museums and several private collections, is available in two editions. For more info: [www.hawkhillpress.com](http://www.hawkhillpress.com) or call 415/662-2390.

## • Sacred African Tribal Objects

Through March 17, 2007

University Library Gallery

California State University, Sacramento

6000 J Street, Sacramento, CA 95819-6026

916-278-6156 or [infodesk@csus.edu](mailto:infodesk@csus.edu)

Sacramento State's University Library Gallery's newest exhibit presents authentic African tribal masks and figurines that, in their time, were appreciated for their perceived powers—and today can be appreciated for their artistic value. The objects, drawn from several African cultures around the continent, are from the collection of Paul LeBaron Thiebaud and include tribal masks and figures used in various rituals and ceremonies.

University Library Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Saturday.

Closed December 23 - Jan 31, 2007 for semester break.

For more information, contact the gallery at 916-278-4189.



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