



... the e-newsletter of the Ethnic Arts Council

april 2009

Pillaged Rat, Plundered Rabbit

Traders of the looted art **or** China v. Christie's, et al.

By Wolfgang Schlink

They should have known better: The late fashion designer Yves Saint Laurent (YSL), his partner in life and business Pierre Bergé, and certainly the Asian experts at Christie's. **The rat and the rabbit, two animals of the Chinese zodiac, do not make for a good match.**

Astrologers who are in the know will foretell "a very difficult relationship" or warn of "both parties needing to compromise". That said, trouble was written on the wall of the Grand Palais when two 18th century Chinese bronze heads, one depicting a rat and the other a rabbit, were called at the **"YSL Auction of the Century"** in Paris on February 25. Minutes later, the hammer had come down for lots 677 and 678 [images below] in favor of an unidentified telephone bidder. The breathtaking price tag of \$40 million - incl. Christie's fees in excess of \$8 million - scored way above the high estimate. After the nervous "Moment of Wow!" had passed, all seemed quiet on the western front. Yet the artworks' unhappy past had already caught up with sellers, lawyers, government officials, and the court of public opinion.

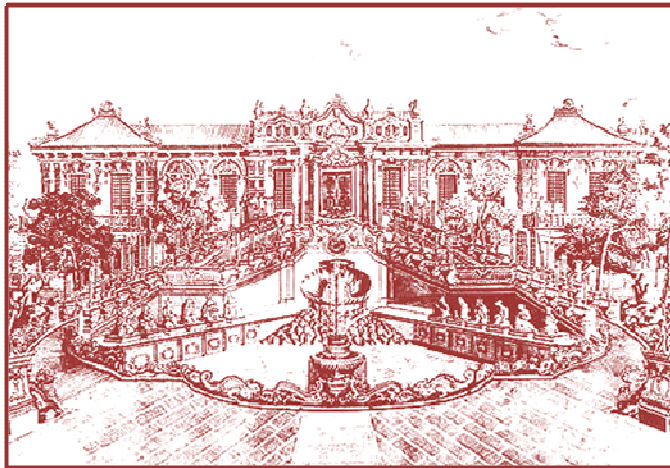


Haiyantang - The water clock

In the 18th and 19th century the two bronze heads had been part of a sophisticated zodiac-inspired water clock at Beijing's **Yuanmingyuan (Garden of Perfect Brightness)** on the vast **Old Summer Palace** grounds of the Qing Dynasty emperors. The Chinese rulers and their entourage would live at the Summer Palace while the austere Forbidden City in Beijing proper was the place where official business was conducted. This imperial theme park of some 865 acres on the outskirts of the capital comprised a mix of traditional Chinese as well as Franco-Italian palace architecture, several gardens, and elaborate waterways. It also held a wealth of priceless Chinese and European art and antiques - porcelain, jades, silks, cloisonné, and paintings - in its many buildings, one of the world's largest collections of its day. Construction had begun in 1707. Improvements and expansion continued for the next 150 years.



The unique water clock was the design of Jesuit missionaries at the imperial court. Italian Giuseppe Castiglione was in charge of the art, Frenchman Michel Benoist of the engineering. Chinese artisans cast the animal heads in bronze and installed them on human bodies carved in stone around 1750. A splendid Euro-Sino art co-operation. Flanking a central pool, the twelve animals of the zodiac were placed in groups of six. They would mark time by spouting a stream of water - in bi-hourly sequences - into the basin. Each of the twelve animals thus represented a particular two hour period of the day. The rat would spew water from 11 pm to 1 am. The rabbit would come on from 5 am to 7 am. Behind the fountain sat **Haiyantang (Hall of the Calm Sea)**, a two storey Rococo-style palazzo housing the complex hydraulic equipment that controlled the timely water flow [image right].



The fate of the zodiac menagerie and in fact the entire Old Summer Palace compound abruptly changed in October 1860 when invading British and French armed forces ransacked, looted, and - the *coup de grâce* - burned the buildings.

The wars for drugs

For much of the 18th and the beginning of the 19th century, Britain had been pushing China to ease import restrictions, to open her ports to foreign merchant ships, to drop costly transit duties, and to permit the export of indentured Chinese, aka the Coolie trade. At the time, the British had accumulated a giant trade deficit with China. The Chinese showed little interest in European wares while the British bought loads of tea and expensive luxury goods, like silk and porcelain. China mandated payment in silver, an impractical proposition for Britain that had switched her currency to the gold standard and therefore was forced to purchase silver from Spain and other countries. To balance the deficit British trade strategists came up with an attractive commodity that they had plenty of and that Chinese consumers had a craving for. The solution: Opium. The problem: Opium trade was banned in China under penalty of death. Yet there was plenty of the drug available. The Chinese southern border was porous, and the British were resourceful smugglers.

The *casus belli* for the war for drugs came in 1839 when the Chinese dared to destroy a large quantity of opium confiscated from British traders. At the end of the ensuing **First Opium War** (1842), China was forced to open more ports to the victors and to cede Hong Kong to Queen Victoria. Sino-British relations remained stressed.

The powder keg of warfare was set off again in 1856 when the Chinese searched - under disputed circumstances - the British vessel *Arrow* suspected of smuggling. The British decided to seek redress by force and called on France, Russia, and the United States to form an alliance. Yet only France - eager to avenge the murder of one of her missionaries - joined the coalition of the willing. The **Second Opium War** began in 1857. At its end, in August 1860, victorious Anglo-French forces marched towards Beijing. Peace talks broke down when several members of the British delegation were imprisoned, tortured, and brutally murdered. Emperor Xianfeng fled the capital.



The pay-back

First to reach the unguarded Old Summer Palace were French troops. The looting began. Soon after, British forces joined in. Opportunistic Chinese dealers reportedly stood by to share in the spoils. After the safe return of the surviving members of Britain's peace delegation the commander of the British expeditionary force issued the "pay-back order" to burn and destroy the Old Summer Palace. 3,500 troops set the buildings ablaze, burning more than 300 eunuchs and palace maids alive. After the smoke cleared the victors raised a "Vae Victis!" sign that proclaimed in Chinese: "This is the reward for perfidy and cruelty". The water clock had been obliterated [image right; the figures of the zodiac were placed on plinths visible at the lower left and right, see also image p.2]. The animal bronze heads by all accounts had become part of the Anglo-French war booty and were taken to Europe.



None other but the 8th Earl of Elgin was the leader of the British contingent. No, not the Lord Elgin of the pillage of the Parthenon. That was his dad's (the 7th Earl) deed some fifty-six years earlier. Yet, one could argue that looting was a trait running strong in the Elgin family. From Lord (the 8th Earl) Elgin's eyewitness report: *"I have just returned from the Summer Palace. It is a really fine thing, like an English park. Numberless buildings with handsome rooms, and filled with Chinese curios, and handsome clocks, bronzes, etc. but alas! Such a scene of desolation... There was not a room that I saw in which half the things had not been taken away or broken to pieces."* Always the concerned, yet calculating art entrepreneur Elgin appended: *"I tried to get a regiment of ours sent to guard the place, and then sell the things by auction... Plundering and devastating a place like this is bad enough, but what is more worse is the waste and breakage. Out of 1,000,000 worth of property, I daresay 50,000 will not be realized."* A 95% breakage factor, value lost forever? Apparently, even an Elgin could not imagine the art market inflation and YSL auction hype of February 2009.

It was pure "pay for plunder", despicable work supposedly justified by a higher cause, as noted by twenty-seven year old captain Charles George Gordon, who would be later in life known as the famous Gordon Pasha of British campaigns in Africa: *"We went out, and, after pillaging it, burned the whole place... We got upward of £48 apiece prize money... I have done well... It was wretchedly demoralizing work for an army."*

The imperial compound of the Old Summer Palace would never be fully rebuilt. The ultimate chapter of its destruction was written in 1900 when the Eight Nation Coalition - in China to quell the **Boxer Rebellion** - looted and burned the remnants of the Old Summer Palace buildings.

By October 1860, the Anglo-French coalition had won the second war for drugs. Now the opium trade would be legalized, the silver coffers of the invaders replenished, China forced to open more ports to foreign trade, and the coolie trade - the continuation of slavery with different means - permitted. A windfall for the U.S.: Chinese labor would serve as a major facilitator for the building of the Transcontinental Railroad and the levee system of the Sacramento-San Joaquin River Delta.



The buy-back

What the Anglo-French coalition left behind at the Old Summer Palace was more than - no pun intended - broken china. China, the nation, had suffered a humiliating defeat by foreign forces that had outgunned and outmaneuvered her numerically superior forces. The lost Second Opium War marked the end of the Confucian ideal of China's self-sufficiency and exclusion of corrupting foreign influences. The destruction of the Old Summer Palace began to grow into a symbol of national shame. It remains to this day "an unhealed scar". What is more, the twelve bronze animal heads from the water clock became the tangible embodiment of China's humiliation. The rat and the rabbit - alongside their ten compatriots of the zodiac - moved on to emblematic meaning and political art center stage.

Since the late 1990s China has made major efforts to repatriate her art that was looted, stolen, or otherwise trafficked, often assisted by Chinese robbers and dealers. An

active patron of the buy-back has been China Poly Corp., a company that deals in arms and art, real



estate and technology, and maintains its own Beijing museum of repatriated antiques. Whenever the plundered bronze heads [images this page] surfaced at Sotheby's or Christie's, China Poly stepped up to the plate. In 2000, they won back the ox (\$1.0 million), the monkey (\$1.06 million), and the fierce-looking tiger (\$1.99 million). From 2003, Macau casino billionaire Stanley Ho took charge. He bought the smiling pig - supposedly used as a spigot for a Beverly Hills swimming pool at one time in its provenance - for \$770,000, followed in 2007 by the horse for \$8.9 million. Ho donated both bronze heads to China Poly's collection. The intermediate head-hunting score: Five retrieved, seven to go, \$13.72 million spent.



A trade for human rights?

When, in early 2009, Christie's YSL auction catalogs came off the printing press, 80+ Chinese lawyers stood ready to stop the sale of the rat and the rabbit. A spokesman for China's Foreign Ministry claimed "incontrovertible ownership". To no avail. A French court rejected the Chinese bid for blocking. From a formal, legal point the court is most likely on safe ground. Two pertinent international conventions from 1970 (UNESCO) and 1995 (Unidroit) dealing with stolen or illegally exported cultural objects do not apply retroactively (UNESCO), or have not been ratified by France (Unidroit). China has ratified both laws, yet in addition maintained her rights to go after cultural objects that got out of the country as war booty or in "pre-Convention" times.



Court case lost, the Chinese had, nevertheless, made an affecting case for art restitution in the court of public opinion. According to *Le Figaro*, some 80% of the surveyed French people voted for repatriation. As a response offered a deal - with personally return the heads human rights, free Tibet, Lama in Beijing. Serious The offer certainly fanned the Chinese side. What was was a non-starter for the Chinese. Incidentally, his demand was made when - on a visit to Beijing - U.S Secretary of State Clinton took a fairly pragmatic approach to China's human rights issues. Not terribly helpful timing for Bergé's cause.

**"CHINA HAS INCONTROVERTIBLE
OWNERSHIP OF THESE OBJECTS,
WHICH SHOULD BE RETURNED."**

FOREIGN MINISTRY SPOKESMAN JIANG YU

consignor Pierre Bergé conditions: He would if China agreed to apply and receive the Dalai plea or naïve gesture? nationalist emotions on a no-brainer for Bergé

If Bergé had really wanted to elicit some Chinese concessions - the YSL auction by all means was a major fundraiser for the worthy cause of AIDS research - he could have taken a page from the playbook of Maurice "Hank" Greenberg, ex-chairman of the once mighty, now "too big to fail" American International Group (AIG). AIG had its beginnings in 1919 Shanghai, but was ousted from China in 1950. Greenberg spent decades courting the Chinese government for a re-entry into what promised to be a huge and profitable insurance market. The Chinese were biding their time. In 1992, an ingenious gesture by Greenberg helped break the ice. His people had located ten important (and highly emblematic) bronze windows - looted in 1900 by forces of the Eight Nation Coalition from the Old Summer Palace - at a Paris antiques dealer. AIG paid for the restoration and wrote the Chinese government a check for \$515,000 to buy the windows back. Beijing's response: "People always take things from China. This is the first time someone returned something." Shortly thereafter, AIG became the first western insurer to be admitted to do business in China.

China gets tough

The Chinese government has consistently refrained from a direct involvement in the buy-back of precious cultural artifacts. Such a direct involvement would have sanctioned historical theft. On the other hand, Chinese officials have not interfered when wealthy benefactors or privately funded non-governmental organizations (NGOs) did the retrieval job on behalf of the nation. Reportedly, one NGO had been in secret negotiations with representatives of the YSL Foundation years ago to bring rat and rabbit home. Yet the asking price of \$10 million apiece - now a bargain - was deemed to be "robbery". Because of their symbolic value the bronze heads of the Old Summer Palace had been high priority targets on China's buy-back list. For years, the Chinese were able and almost proud to show the world that they had developed into an economic force with the means to recover their cultural heritage on the international art market. The mood has changed by now. China is a lot more self-assured. It has successfully hosted the 2008 Olympics. It is the #1 foreign creditor of the United States. It is on the verge of becoming a member of the G8 economic power club. Consequently, many Chinese view it as a shameful exercise to continue spending major funds on the buy-back of looted art, particularly in a case where the artworks in themselves represent a chapter of national humiliation. All told, China still has a score to settle with previous invaders.

The sales spin of the two major auction houses paralleled Chinese sentiments. In the April 30, 2000 Christie's Hong Kong auction - hyped as "The Imperial Sale: *Yuanmingyuan*" - a painting by rat and rabbit designer Jesuit Brother Giuseppe Castiglione was for sale (result: \$2.3 million). The lot description rubbed salt into an old wound by emphasizing the painting's impeccable, uninterrupted



provenance. It read: *"From a private collection in Scotland where it was stored in a trunk with a label stating that it had been taken from the Summer Palace."* No sense of sensitivity about the 1860 looting. The Chinese could take it. China Poly Corp. was a willing payer of the Castiglione-designed monkey and ox bronze heads that were sold at the same auction. No noisy protests at all. Yet the *International Herald Tribune* warned of "incalculable repercussions" under the headline "Auction Houses Add Insult to Injury". Sotheby's, a few days later, had followed with a similar patent message describing a rare vase as potentially having been *"... brought directly from the Old Summer Palace, Beijing, by Lord Lock of Drylaw, after it was burned down in 1860."* One could almost envision Lord (the 8th Earl) Elgin's ghost smiling proudly. Lord Lock had served as Elgin's private secretary during the 1860 campaign.

For the 2009 YSL auction, Rosemary Scott - International Academic Director, Asian Art, at Christie's - put a bit of a loose spin on the troubled past of rat and rabbit. She refers to the 1860 destruction of the Summer Palace as a "storming" and emphasizes that the water clock - before Elgin & Co. arrived - had for quite some time "fallen into disrepair", "been dismantled", and its "pipe-work disbursed". Scott concludes: "These superb bronze heads, nevertheless, remain as a testament to an emperor's caprice and the remarkable skill of the European missionary artists who worked for him." Like, in 1860, the Anglo-French troops were doing the capricious, maintenance-incapable Chinese a favor by taking the bronzes off their hands and to Europe, home of their true artistic heritage.

This time, however, it was not "Pay up and shut up!" for the Chinese.

The auction guerilla

Rat and rabbit went on Christie's block. Bids came in on three telephones. The hammer dropped. The art world was anxious to find out who the unidentified buyer might be while overseas Chinese hot-heads threatened to hunt down the unwelcome auction winner. International movie star Jackie Chan, a prominent collector and donor of Chinese antiquities, called the sale "shameful" and added: "It was looting yesterday. It is still looting today."

Five days later the mystery bidder outed himself. He turned out to be Cai Mingchao, general manager of the Xiamen International Auction Company in vetted auction buyer and a man protocol. Yet as a statement of refused to write the \$40 million had moved from metaphor to a self-described consultant for Relics Recovery Program (a non-validated his guerilla tactics: paid." For now, Christie's has terms until the end of March. Consignor Bergé indicated that he - in case of default - would happily take rat and rabbit back home.

"The possessor of a cultural object which has been stolen shall return it."

UNIDROIT Convention on Stolen or
Illegally Exported Cultural Objects
(Rome, 24 June 1995)
Ch. II, Art. 3(1)

Harmony Art International - southeastern China. A who understood the national protest he check. "Settling a score" cold reality. Cai, who is China's Lost Cultural governmental entity), "...the money won't be extended the payment

Whatever the outcome of the current fracas, the head-hunting affair is bound to continue. The five missing bronze heads remain on China's "most wanted" art list: Dragon, Snake, Sheep, Rooster, and Dog. Are they destroyed and lost forever? Or are they gathering dust, as some suggest, in the stockrooms of French and British museums?



No chance for compromise?

In the highly controversial, emotional, and wide-ranging field of restitution of art and cultural objects progress has been made over time. Naturally, the merits of each case differ. The J.Paul Getty Museum has agreed to return dozens of antiquities to Italy. Other examples of restitution include Gustav Klimt paintings (Austria/Bloch-Bauer estate) and the Euphronios krater (Greece/Metropolitan Museum of Art). In 2005, Italy returned the "Obelisk of Axum" - 1700 years old, 78-foot high, 160 tons of granite - to Ethiopia. The obelisk had been taken from the African country as war booty by Italian forces during the conquest of 1937.

The fear that the repatriation of rat and rabbit would open Pandora's Box and ultimately leave the antiquities department of the Louvre half empty or the Place de la Concorde without its Egyptian obelisk seems to be unfounded.

possession of the private YSL precedent-setting agreement amicable solution can still be side had indicated pre-auction something for the return of the "Compromise!" is certainly the Chinese zodiac would call

**"... France,
delivered and cleansed,
will return this booty to
despoiled China."**

Victor Hugo, November 1861

The bronze heads are in the Foundation. So, a non-could be struck. Maybe that reached. Indeed, the Chinese that they would pay bronze heads. After all, something the astrologers of for. The continuing company

of rat and rabbit in their Parisian isolation is asking for further discord. All told, it almost certainly would create good karma for everybody involved if rat and rabbit were reunited in China with their zodiac compatriots and to be seen by the Chinese people.

Famous French poet, statesman, artist, and human rights activist Victor Hugo (*"Les Misérables"*) - in a November 1861 letter - was more up-front when asked to comment on the destruction and war loot of the Old Summer Palace. Hugo: *"One day two bandits entered the Summer Palace. One plundered, the other burned. Victory can be a thieving woman... And back they came to Europe, arm in arm, laughing away. Such is the story of the two bandits... Before history, one of the bandits will be called France; the other will be called England... The French empire has pocketed half of this victory, and today with a kind of proprietorial naivety it displays the splendid bric-a-brac of the Summer Palace. I hope that a day will come when France, delivered and cleansed, will return this booty to despoiled China."*

Maybe human rights advocate Pierre Bergé was not acquainted with what his fellow countryman and ardent activist Victor Hugo had to say about French injustice inflicted at the Old Summer Palace. Maybe Bergé will comply with Victor Hugo's plea. Maybe he sees history in a different light. Yet he is also an appointed UNESCO Goodwill Ambassador assigned to preserving world heritage and culture. The - controversial - final chapter of the "Pillaged Rat, Plundered Rabbit" fable has yet to be written.



P.S. March 16, 2009: Pierre Bergé has returned to the scene of the YSL auction, the Grand Palais, where - after Christie's moved out - the exhibition "Warhol's Wide World" opened on March 18. It is one of the major art happenings of 2009. Some of the 150 portraits by Andy Warhol are shown in public for the first time. Bergé was appalled that four of the Yves Saint Laurent portraits were hung in the "Glamour" section of the show - in the company of other Warhol portraits of couturiers and designers. Curator and art historian Alain Cueff refused to accede to Bergé's demand for an "upgrade", i.e. to move the YSL images into the "Artists" section. A man of strong convictions, Bergé removed his YSL paintings from the exhibition and took them home.



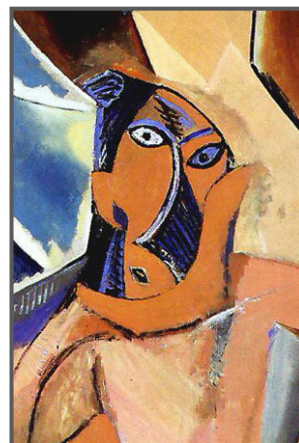
Cultural Crossroads – LA Tribal Exhibits in Culver City



Jerry Solomon



Fily Keita



P. Picasso, *Demoiselles...* (Detail)

Seven members of [LA Tribal](#), the local association of tribal art dealers, showed high quality traditional art from Africa, Asia, Oceania, and the Americas in an intimate setting at the landmark Helms Building in Culver City (March 13 to 15). Added interest for the community of the collectors and the curious was created by a well-attended “Antiques Roadshow”-style appraisal clinique... Jerry Solomon presented a white-on-indigo Hausa men’s robe from Nigeria (*image above left, detail*) embroidered in the traditional “two knives” design. While Picasso’s painting *Demoiselles...* was not in the exhibition, its photo juxtaposition with Fily Keita’s cubist *Ogbodo* (elephant spirit) mask of the Igbo-Izi people (Nigeria) clearly demonstrates the affinity of the tribal and the modern... Opening night admission supported [The World is Just a Book Away Fund](#), a non-profit organization to promote literacy in developing countries. [Art Tribal](#), the world’s premier magazine on the arts of indigenous cultures - editor-in-chief Jonathan Fogel had made the trip to L.A. from San Francisco - was happy about 20+ new subscribers, and the Ethnic Arts Council could welcome two new members... Congratulations, LA Tribal! A repeat performance is reportedly in the making.

Note: If the [hyperlinks](#) don’t work, copy and paste the underlined into google for access to the websites.

“Welcome” New EAC Members

Dr. Saul Asken

Rudolf Geissmann

Fily Keita

Elizabeth Mitamura

Events Preview - Save the Date

- **An Afternoon of pre-Columbian Art and Los Angeles Art Gallery History**

When: April 11, 2009

Where: The Stendahl Galleries

EAC members only: Look for detailed invitations sent by special e-mail

Dr. John Pohl, Curator of the Arts of America, Fowler Museum at UCLA, will highlight the fundamental role that the Stendahl Galleries - celebrating their 100th anniversary in 2011 - have played in developing an appreciation for masterpieces created by the Nahua, Mixtec, and Zapotec civilizations (1200-1520 AD). Also, it is simply a unique treat to visit the historic Galleries, a place that breathes art, architecture, and L.A. gallery history and to listen to untold L.A. art stories...



Events Preview - Save the Date, cont'd

- **"Charles Darwin Live & In Concert"**

Richard Milner, the Singing Darwinian Scholar Performs

A fundraiser to benefit the Grants Program of the Ethnic Arts Council

When: May 9, 2009

Where: The Barbara Goldenberg residence

Limit: 70 attendees, EAC members and non-members

Look for: Detailed invitations in April

It's Charles Darwin year! His 200th birthday and the 150th anniversary of his "On the Origin of Species"...

EAC celebrates with a musical performance by Darwinian scholar Richard Milner. Darwin was too shy - at the time - to personally proclaim his theory "On the Origin of Species" in public. Richard Milner, who has performed his one-man-musical all over the world, will sing Darwin just for us... with humor.



Darwin-inspired: Gabriel von Max, *Art Critics*, n.d.

Two major exhibitions (*Endless Forms* at the **Yale Center for British Art**, New Haven, CT and *Darwin - Art and the Search on Origins* at **Schirn Kunsthalle** [exhibition image above], Frankfurt, Germany, both ending May 3) examine Darwin's influence on 19th century art and artists.

EAC Members in the News

- **Ernie Wolfe - The Ernie Wolfe Gallery, L. A.**

"Out of Africa: Obama and McCain"

Ghanaian artists paint the 2008 presidential elections

The Shepard Faireys of Kumasi and Accra have put paintbrush to canvas, flour bag and - in the tradition of hand painted movie posters and barbershop signs – applied their unique spin on recent U.S. political events [image right, ©The Ernie Wolfe Gallery]. By appointment: call 310-478-2960, exhibition ends soon.



- **Thomas Murray - Asiatica-Ethnographica**

The NY Times online (reporting on the March New York Arts of Pacific Asia Show) and *Art & Antiques Magazine* (March 2009 issue) paid tribute to EAC member's Tom Murray's Indonesian and Asian art selections.

- **Michael Hamson - Oceanic Art**

Papua New Guinea art dealer Michael Hamson has a new and excellent 271 pages publication out, titled **"Art of the Massim & Collingwood Bay"** in collaboration with Australian Richard Aldridge. See <http://www.michaelhamson.com/index.htm>.

Far more than a catalog, "Art of the Massim..." is a beautifully illustrated art encyclopedia of an intriguing area of Eastern Papua New Guinea, see also EAC e-news march 2009, p. 4.



Calendar

- **Travelog - Note:** These trips are recommended , but **not** programs of the Ethnic Arts Council
 - **Mexico:** Oaxaca and Environs - June 27 to July 4, 2009
A mosaic of superb folk art, archaeology, expert lectures, Oaxacan cuisine, and more...
Details: Organized by EAC member Larry Kent, Oaxaca aficionado, larryknt@yahoo.com
 - **New Mexico:** Santa Fe, The City Different and The International Folk Art Market - July 9 to July 14, 2009
Enjoy the Folk Art Market, special gallery and artist studio visits, and more...
Details: Organized and guided by Dr. Stelle Feuers, chair Bowers Museum Collectors Council, Santa Fe expert and former resident, stellefeuers@aol.com
 - **Morocco:** From the Ancient Past to the Exotic Present - September 20 to October 11, 2009
Casablanca, Rabat, ancient Roman Volubilis, Marrakech, Fez, Essaouira, and the south...
Architectural tradition, ancient culture, bazaars, tasty cuisine...
Details: Organized by Jan Seward, Bowers Museum Collectors Council, sewardjan@aol.com
- **The Getty Center**, more info at www.getty.edu and www.kehindewiley.com
African American artist Kehinde Wiley on his art and its influences. Lecture: April 2, 2009, 7 PM
Free, reservations required.

Authenticity - A Thought



Priceless



Millions



Fake



Published: March 22, 2009

Contact: Wolfgang Schlink, Editor EAC e-news, wolf@tribalearthgallery.com

The Ethnic Arts Council of Los Angeles (EAC)

Dedicated to Advancing the Knowledge, Interest, and Appreciation of Ethnic Art

Planning to join EAC? Contact: Lyn Avins, Membership Co-Chair, lavins@ucla.edu