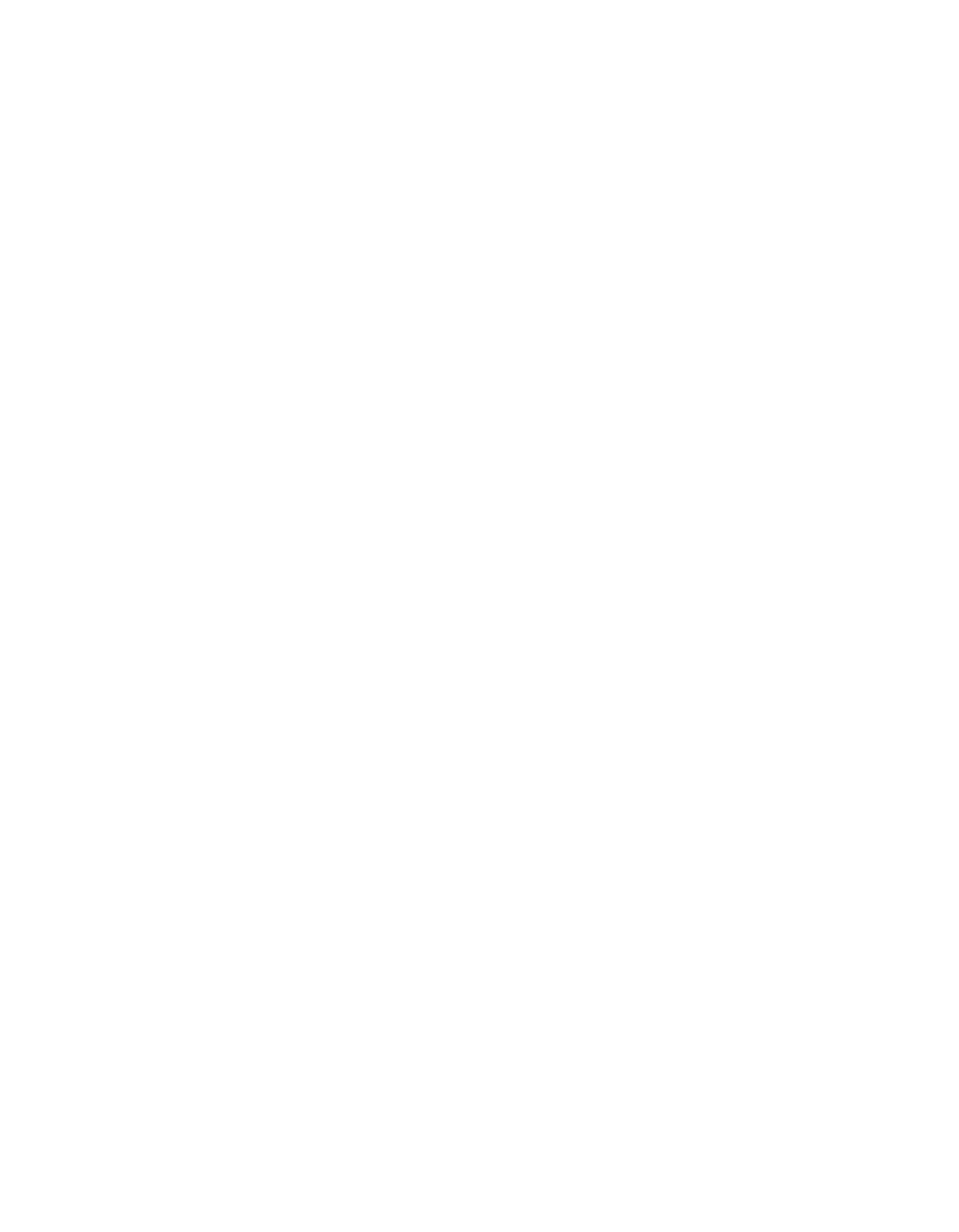




LEMPERTZ

Art of Africa, the Pacific
and the Americas
11 May 2022 Brussels



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1798

Art of Africa, the Pacific
and the Americas

Brussels 11 May 2022
Lempertz Sale 1205



Preview

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Friday 6 May – Saturday 7 May, 10 am – 6 pm

Sunday 8 May, 11 am – 5 pm

Monday 9 May – Tuesday 10 May, 10 am – 6 pm

Sale

Brussels

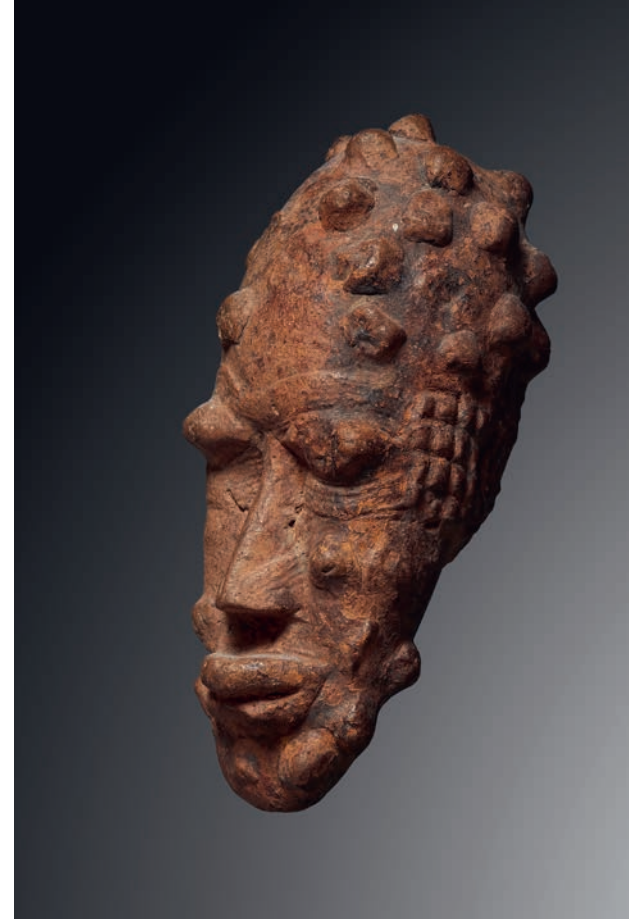
Wednesday 11 May 2022

2 pm

In partnership with *ARTCURIAL*

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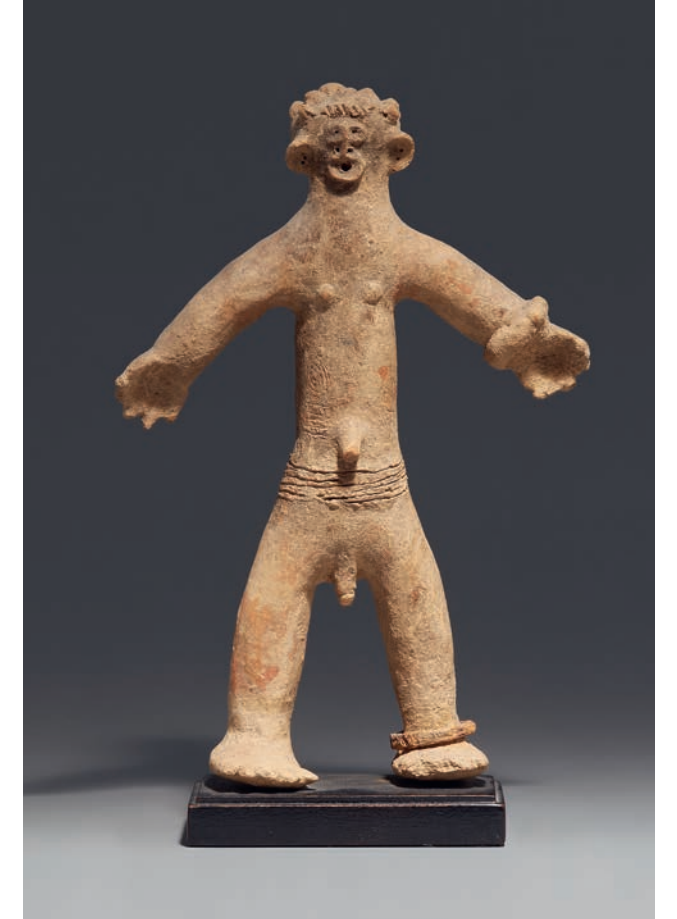


1
DJENNE TERRACOTTA HEAD

Mali
11 cm. high

Provenance
Philippe de Grunne, Brussels

€ 1.000 – 1.500



2
BURA TERRACOTTA FIGURE

Nigeria
Sold with a thermoluminescence test from ASA
Laboratoires d'Archéométrie, dated 29 February
2006, giving the approximate age of the figure as
600 years.

31.5 cm. high

Provenance
Pierre Darteville, Brussels

€ 600 – 800



3

BETE MASK

Ivory Coast
32 cm. high

Provenance
Ferre Verbaenen, Belgium

Literature
Beaulieux, D., *Belgium Collects African Art*, Brussels, 2000, p.331

€ 3.000 – 5.000



4

DAN WE MASK

Ivory Coast
26 cm. high

Provenance
Jean Verstraete (1922–2016)
Remy le Fur, Paris, 16 June 2017, lot 146

€ 700 – 900



5

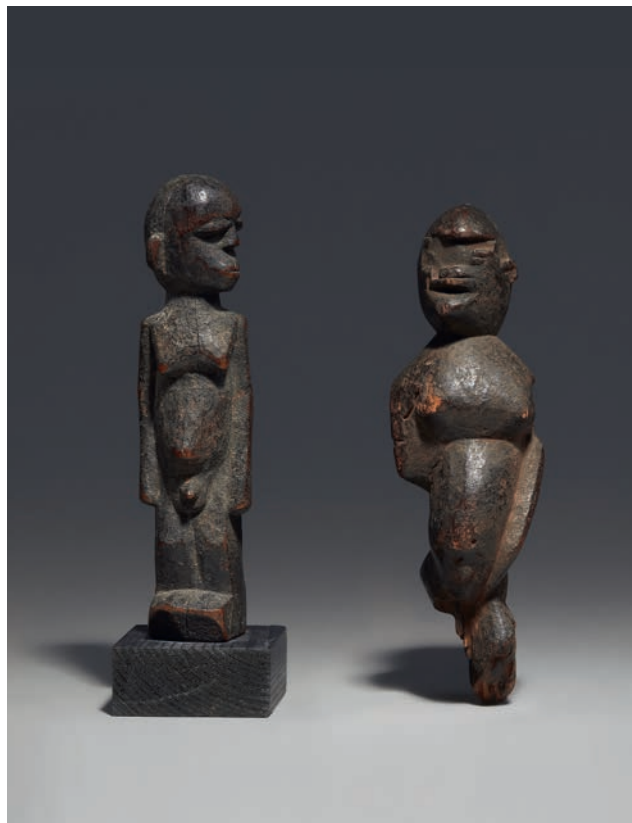
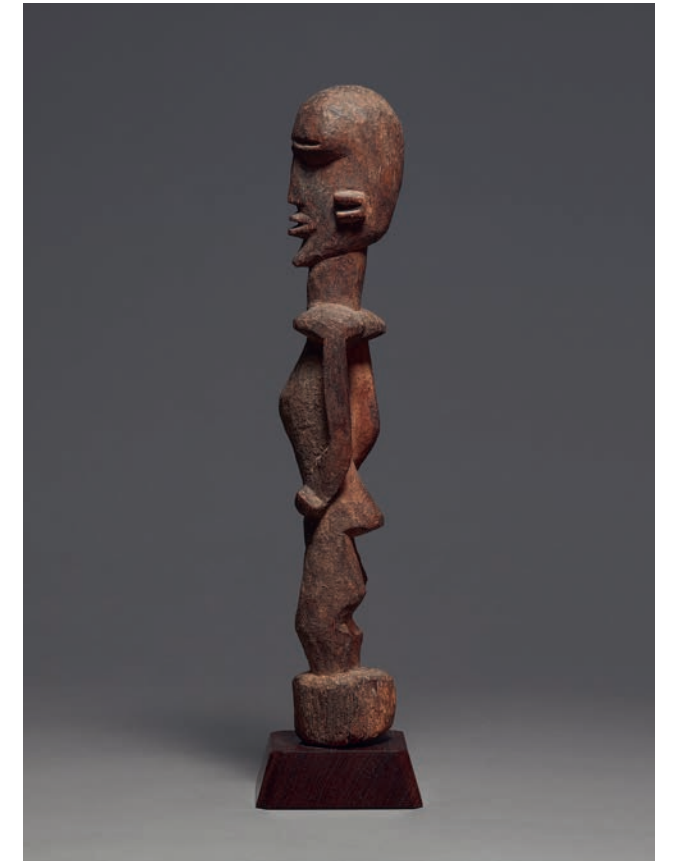
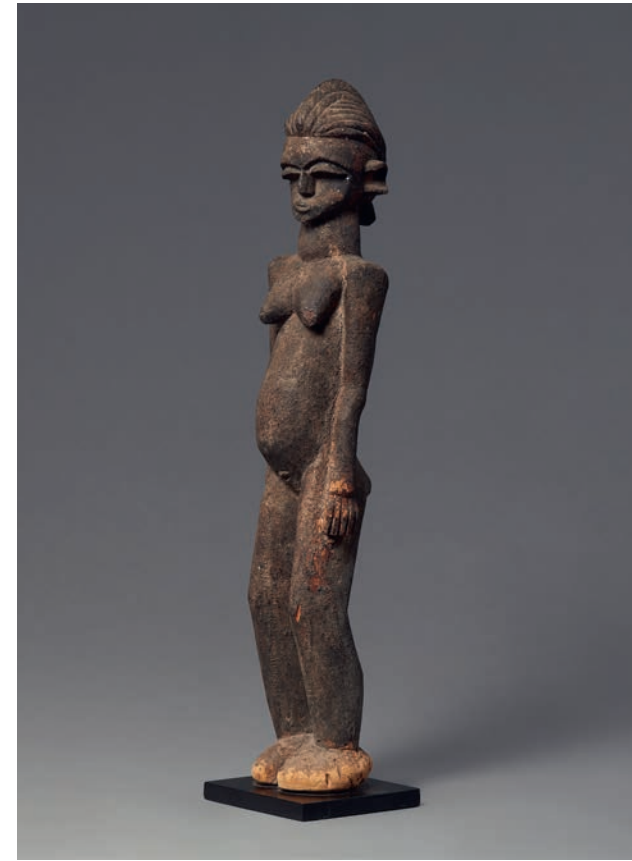
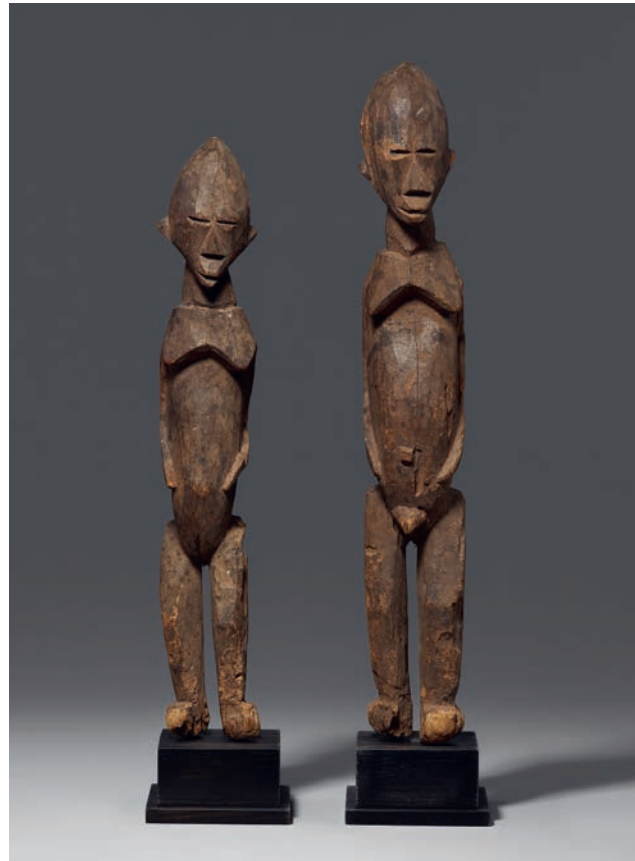
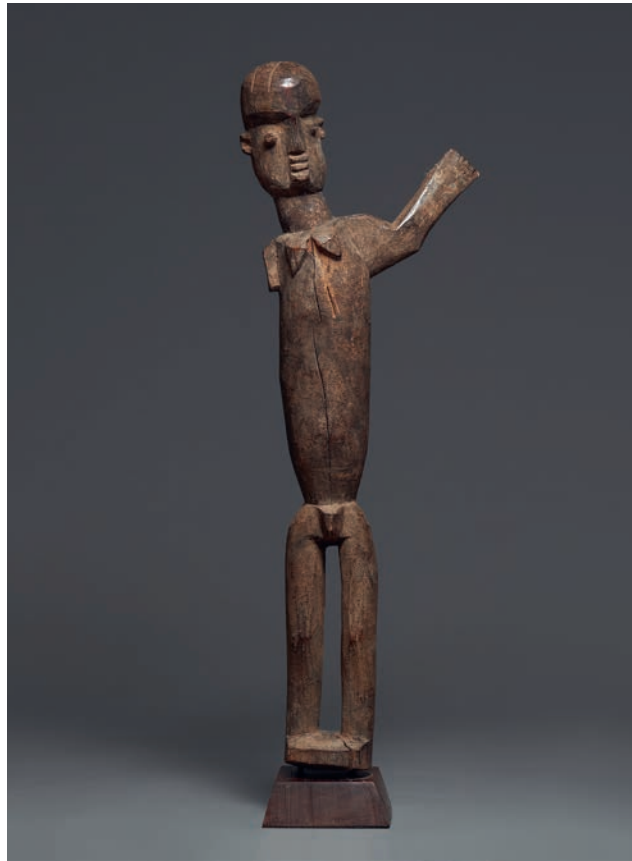
BWA ZOOMORPHIC MASK

Burkina Faso
227 cm. wide

Provenance
Reputedly Mamadou Keita, Amsterdam
Otis Diallo, Göteborg
Christer Larsson, Landskrona
Jan Lundberg, Malmö

Cf. Roy, C. and Wheelock, T., *Land of the Flying Masks: Art and Culture in Burkina Faso*, Munich, 2007, no.145, for a related mask said to represent a hawk or vulture.

€ 5.000 – 6.000



6
LOBI FIGURE
 Burkina Faso
 63 cm. high
 Neumeister, Munich, 14 November 2012, lot 1009, where the provenance is given as "G. Goetgebuer, Treshville 1967"

€ 1.000 – 1.500

7
PAIR OF LOBI FIGURES

Burkina Faso
 50 cm. and 56 cm. high

Provenance
 Alfons Bermel, Berlin, 1995

€ 1.000 – 1.500

8
TWO LOBI FIGURES

Burkina Faso
 19 cm. and 21 cm. high

Provenance
 Karl-Heinz Krieg, Neuenkirchen, 1981, for the left hand figure
 Alfred Kren, Cologne, 1987, for the right hand figure

€ 600 – 800

9
LOBI FIGURE

Burkina Faso
 44 cm. high

€ 2.000 – 3.000

10
LOBI FIGURE

Burkina Faso
 39 cm. high

Provenance
 Galerie Exler, Frankfurt
 Jan Schneider, Schwindegg

€ 1.200 – 1.500

11
TWO LOBI FIGURES

Burkina Faso
 20 cm. and 25.5 cm. high

Provenance
 Galerie Simonis, Dusseldorf, 2005, for the right hand figure,
 and Boris Kegel-Konietzko, Hamburg, for the left hand figure

€ 1.000 – 1.500





12
MENDE HELMET MASK

Sierra Leone
40 cm. high

Provenance
Paolo Morigi (1939–2017), Magliaso
Neumeister, 2005

€ 1.000 – 1.500



13
MENDE HELMET MASK

Sierra Leone
40 cm. high

Provenance
Herr Wollny, California, 2003

€ 1.000 – 1.500

14
SENUFO BED

Ivory Coast/Mali
193 cm. x 60 cm. long

Provenance
Galerie Walu, Zurich

€ 2.000 – 3.000



15
BAULE JANUS HEDDLE PULLEY

Ivory Coast
14 cm. high

Provenance
Hendrik Elias (1925–2014), Wieze, 1978
Willy Van Damme, Merelbeke

Exhibitions
Galerij Brabo, Antwerp, *Kunst uit zwart afrika*
(uit prive Kollekties), 1981

Literature
Adam, C., *Kunst uit zwart Afrika* (uit prive Kollekties),
Antwerp, 1981, p.18, figs.69 and 23

€ 1.000 – 1.500

16
GURO HEDDLE PULLEY

Ivory Coast
21 cm. high

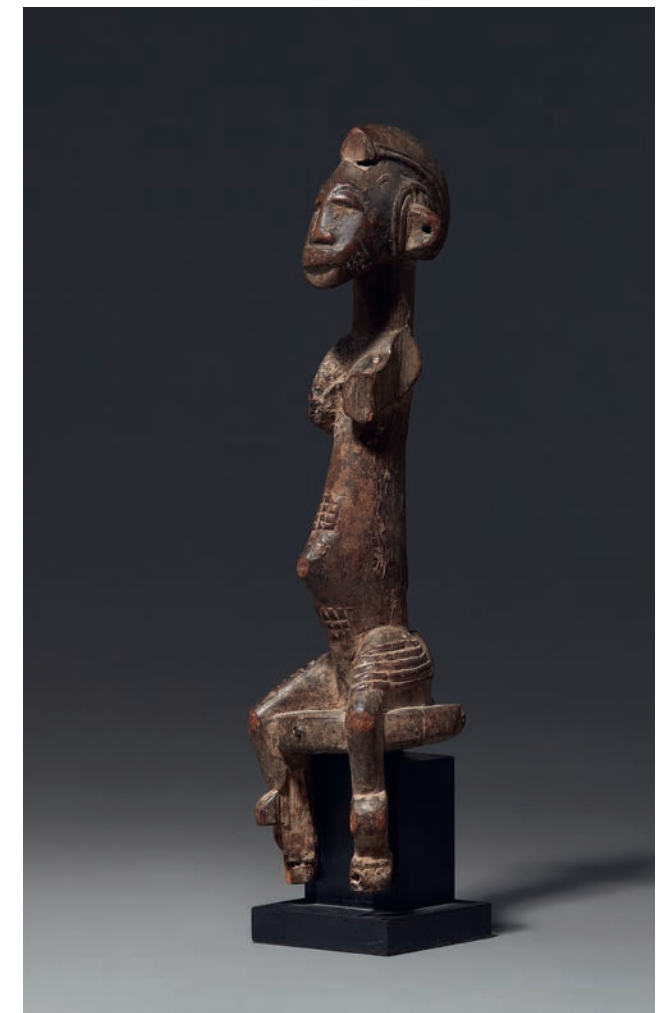
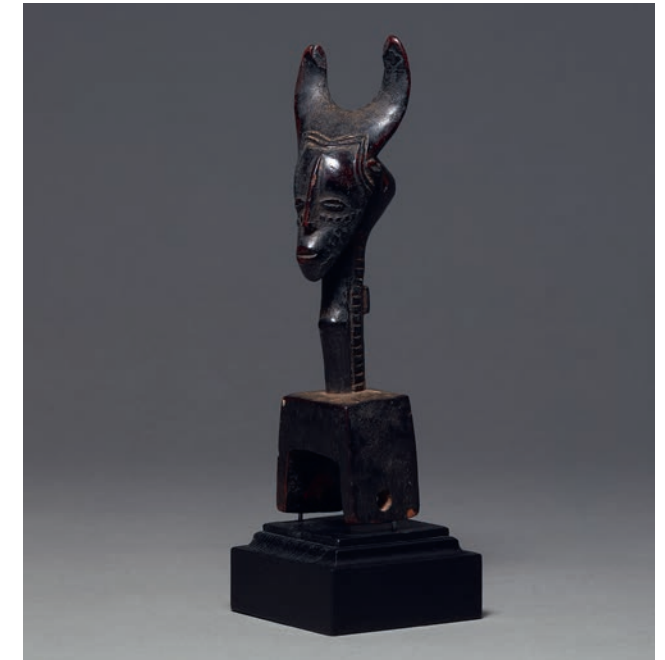
€ 2.000 – 2.500

17
SENUFO SEATED FEMALE FIGURE

Ivory Coast
30 cm. high

Provenance
Galerie Simonis, Dusseldorf, acquired in 1988

€ 600 – 1.000



18

DOGON MATERNITY FIGURE

Mali

18 cm. high

Provenance

Michael Oliver, New York
Saul and Marsha Stanoff, Tarzana, 1980
Sotheby's, New York, 17 May 2007, lot 7
Philippe de Grunne, Brussels

Exhibited

National Museum of African Art,
Smithsonian Institution, 25 October 1989–
3 September 1990

Literature

Robbins, W. M. and Nooter, N., *African Art in
American Collections*, Washington D.C., 1989,
p.61, no.23
Cole, H. M., *Icons: Ideals and Power in the Art
of Africa*, Washington, D.C., 1989, p.87, no.95

€ 10.000 – 15.000



19

TELLEM FIGURE

Mali

36.2 cm. high

Provenance

Lucien Van de Velde, Antwerp
Willy Van Damme, Merelbeke

Exhibitions

Galerij Brabo, Antwerp, *Kunst uit zwart afrika
(uit prive Kollekties)*, 1981

Literature

Adam, C., *Kunst uit zwart Afrika
(uit prive Kollekties)*, Antwerp, 1981,
p.10, fig.5

€ 3.000 – 5.000





20
BAMANA MASK

Mali
39 cm. high

Provenance
Willy Van Damme, Merelbeke, purchased in 1979

Exhibitions
Galerij Brabo, Antwerp, *Kunst uit zwart afrika (uit prive Kollekties)*, 1981

Literature
Adam, C., *Kunst uit zwart Afrika (uit prive Kollekties)*, Antwerp, 1981, p.8, no.1

€ 1.000 – 1.500



21
BAULE BUFFALO MASK

Ivory Coast
101 cm. high

Provenance
Willy Van Damme, Merelbeke

Exhibitions
Galerij Brabo, Antwerp, *Kunst uit zwart afrika (uit prive Kollekties)*, 1981

Literature
Adam, C., *Kunst uit zwart Afrika (uit prive Kollekties)*, Antwerp, 1981

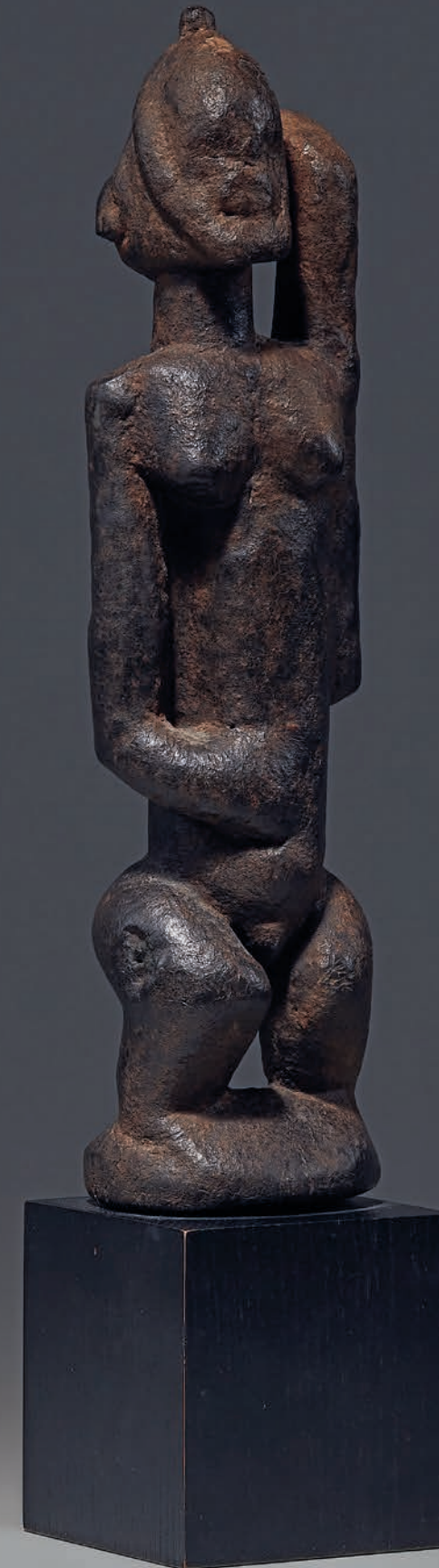
€ 1.000 – 1.500

22
DOGON FIGURE

Mali
33 cm. high

Provenance
Hans van Oosterom, Hilversum/Amsterdam
Mamadou Keita, Amsterdam, 1984

€ 3.000 – 5.000





23
FIVE BAMANA DOORLOCKS

Mali
41 cm. to 54 cm. high

Provenance
From left to right: Bernd Schulz, 1999;
Galerie Simonis, 1985; Alfons Bermel, 1996;
Ambra Schmuck Atelier, 1996; and Galerie
Simonis, 2001

€ 1.000 – 1.500

24
DOGON DOORLOCK

Mali
60 cm. high

Provenance
Galerie Robin, Paris

€ 1.000 – 1.500



25
BAMANA DOORLOCK

Mali
52.2 cm. high

Provenance
Lucien Van de Velde, Antwerp
Willy Van Damme, Merelbeke

Exhibitions
Galerij Brabo, Antwerp, *Kunst uit zwart afrika*
(uit prive Kollekties), 1981

Literature
Adam, C., *Kunst uit zwart Afrika* (uit prive
Kollekties), Antwerp, 1981, p.9, fig.4

€ 800 – 1.200



26
BAULE MONKEY

Ivory Coast
71 cm. high

Provenance
Inherited by the present owner
from his father

€ 5.000 – 8.000





27
**DAN CHARM AND
PASSPORT MASK**

26 cm. and 10.5 cm. high

Provenance
Lucien Van de Velde and Joanna
Teunen, Antwerp, for the charm

Literature
Van de Velde, L. and Teunen, J.,
Ivory Coast, 2011, for the charm

€ 1.000 – 1.500



30
TWO ASHANTI DOLLS

Ghana
34.5 cm. and 26.5 cm. high

Provenance
Karl-Heinz Krieg, Neuenkirchen,
acquired in 2002 and 2005

€ 800 – 1.200

31
TWO ASHANTI DOLLS

Ghana
26 cm. and 32 cm. high

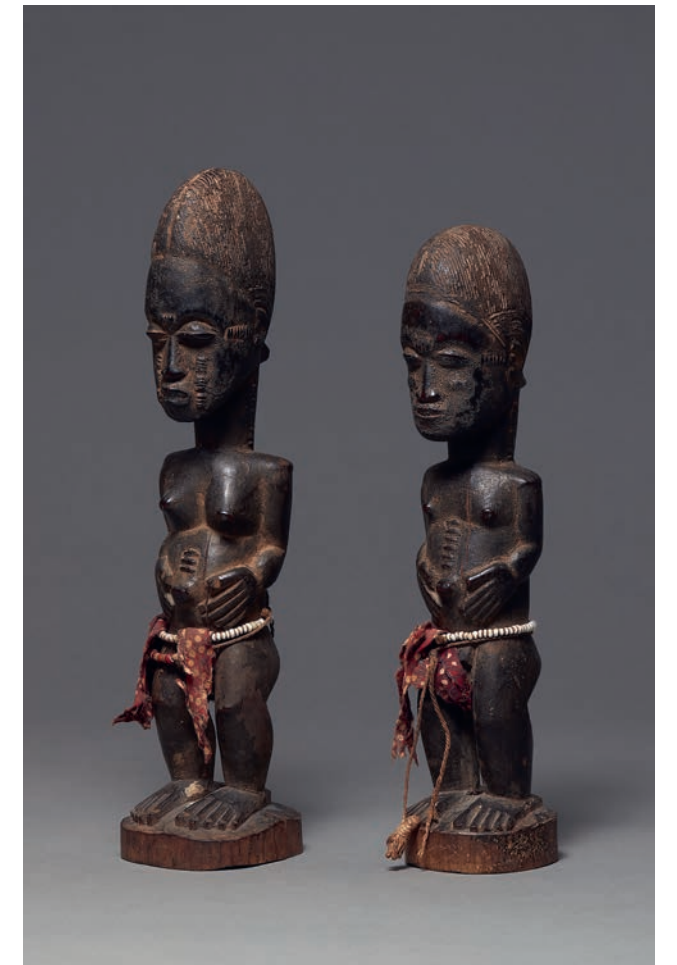
€ 1.000 – 1.500

32
PAIR OF BAULE FIGURES

Ivory Coast
31 cm. and 28 cm. high

Provenance
Neumeister, Munich, 11 May 2005, lot 281

€ 1.000 – 1.500



28
DAN MASK

Ivory Coast
25 cm. high

€ 800 – 1.200

29
AKAN COMB

Ghana
31 cm. high

Provenance
Acquired in 1993

€ 800 – 1.200



33

BAULE SEATED MALE FIGURE

Ivory Coast
46 cm. high

Provenance
Herr Wollny, California, 2003

€ 800 – 1.200



34

FON FETISH FIGURE

Benin
27 cm. high

Provenance
Hendrik Elias (1925–2014), Wieze,
acquired in 1974–1975

€ 1.000 – 1.500



35

PAIR OF YORUBA TWIN FIGURES

Nigeria
27 cm. high

Provenance
Galerie Schwarz-Weiss, Essen/Munich, 1981

€ 1.500 – 2.000



36

PAIR OF YORUBA TWIN FIGURES

Nigeria
27 cm. high

€ 1.000 – 1.500

37

PAIR OF YORUBA TWIN FIGURES

Nigeria
24 cm. and 25 cm. high

Provenance
Josette and Theo Schulmann, Paris
Cornette de Saint-Cyr, Paris, 11 June 2019, lot 16

€ 800 – 1.200

38

TWO YORUBA TWIN FIGURES

Nigeria
29.5 cm. high

Provenance
Lempertz, Brussels, 1 April 2004, lot 92, for the left hand figure

€ 1.000 – 1.500





39
PAIR OF YORUBA TWIN FIGURES

Nigeria
24 cm. high

Provenance
Galerie Schwarz-Weiss, Essen/Munich, 1980

€ 1.500 – 2.000



40
TWO YORUBA TWIN FIGURES

Nigeria
23 cm. and 24 cm. high

Provenance
Herr Wollny, California, 2003, for the right figure
Auktionshaus Kendzia, Hamburg, 2017, for the left figure

€ 800 – 1.200



41
PAIR OF YORUBA TWIN FIGURES

Igbomina, Nigeria
27 cm. high

€ 800 – 1.200

42
PAIR OF YORUBA TWIN FIGURES

Nigeria
25 cm. high

Provenance
Ketterer, Munich, 10 November 1979, lot 139

€ 1.000 – 1.500



43
PAIR OF YORUBA TWIN FIGURES

Egbe, Nigeria
27 cm. high

€ 1.000 – 1.500



44
PAIR OF YORUBA TWIN FIGURES

Oyo, Nigeria
28 cm. and 29 cm. high

€ 1.000 – 1.500





45
YORUBA GELEDE MASK

Nigeria
38 cm. high
Provenance
Karin Frey, Munich

€ 2.000 – 3.000



46
YORUBA GELEDE MASK

Nigeria
38 cm. high
Provenance
Ludwig Bretschneider, Munich, 1985

€ 1.500 – 2.000



47
YORUBA DIVINATION BOARD

Nigeria
41 cm. diameter

Provenance
Cornelis Pieter Meulendijk (1912–1979), Rotterdam
Lucien Van de Velde, Antwerp, 1980
Willy Van Damme, Merelbeke

Exhibitions
Galerij Brabo, Antwerp, *Kunst uit zwart afrika (uit prive Kollekties)*, 1981
Universitair Centrum voor Lichamelijke Opleiding en Sport (UCLOS),
Heverlee, *Dans en Spel in de Primitive Kunst van Zwart Afrika*,
Pre-Columbiaans Amerika, Oceanie. Een keuze uit privé-collecties in
Vlaanderen, 1983

Literature
Adam, C., *Kunst uit zwart Afrika (uit prive Kollekties)*, Antwerp, 1981,
p.31, no.59
Dans en Spel in de Primitive Kunst van Zwart Afrika, Pre-Columbiaans
Amerika, Oceanie. Een keuze uit privé-collecties in Vlaanderen,
Heverlee, 1983, no.59

€ 1.000 – 1.500



48
YORUBA ESHU FIGURE

Nigeria
32 cm. high

Provenance
Ludwig Bretschneider (1909–1987),
Munich, 1985

€ 2.000 – 3.000



49
TWO YORUBA IFA DIVINATION BOWLS

Nigeria
14 cm. and 16 cm. high

Provenance
Boris Kegel-Konietzko, Hamburg, acquired
in 1989, for the bowl on the left
Alfons Bermel, Berlin, acquired in 1995,
for the bowl on the right

€ 800 – 1.200



50
YORUBA BOWL FOR IFA DIVINATION

Nigeria
20 cm. high

Provenance
Lempertz, Brussels, 27 January 2015, lot 60

€ 300 – 500

51
YORUBA EPA MASK

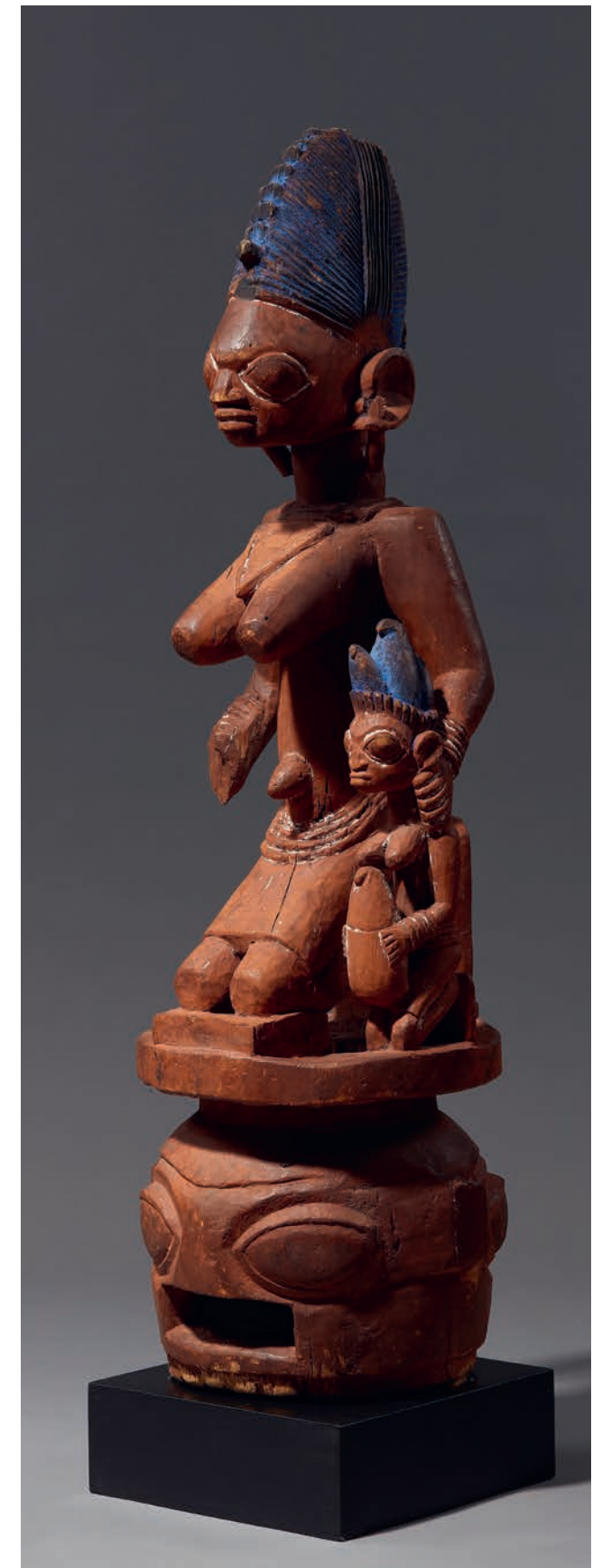
Ekiti, Osi-Ilorin, Nigeria
114 cm. high

Literature

Fagg, W. et al., *Yoruba Sculpture of West Africa*, London, 1982, p.79, pl.13
William Fagg writing about this mask states:

"The carver of this headpiece was probably an artist in the workshop of Arowogun, the master carver of Osi-Ilorin. A comparison with an Epa mask by Arowogun (Carrol 1967: pl.59), which he called *Iyameji*, "mother of twins", clearly shows the influence of the master upon his able student. ...The faceted surface produced by the carver's adz blade conveys a sense of the suppleness of human flesh that enables one to accept the exalted vision of woman conveyed in the dignity of face and posture, the grandeur of coiffeur, the youthful fullness of breasts, and the presence of twin children."

€ 2.000 – 3.000





52
YORUBA SHANGO STAFF

Nigeria
36 cm. high

Provenance
Karl-Heinz Krieg, Neuenkirchen,
acquired in 1976

€ 600 – 1.000



53
THREE YORUBA TWIN FIGURES

Nigeria
25 cm. to 26.5 cm. high

Provenance
Karl-Heinz Krieg, Neuenkirchen, acquired
in 1996, 2002 and 1978

€ 800 – 1.200



54
TWO PAIRS OF YORUBA TWIN FIGURES

Nigeria
25 cm. and 27 cm. high

€ 1.000 – 1.500



55
YORUBA SHANGO STAFF

Nigeria
51 cm. high

Provenance
Karl Heinz Krieg, Neuenkirchen,
acquired in 2001

€ 1.000 – 1.500



56
FIVE YORUBA TWIN FIGURES
 Nigeria
 25 cm. to 29 cm. high
 € 1.000 – 1.500



57
TWO PAIRS OF YORUBA TWIN FIGURES
 Egba/Egbado and Ilorin, Nigeria
 22 cm. to 24.5 cm. high
 € 1.000 – 1.500



58
TWO PAIRS OF YORUBA TWIN FIGURES
 Ilorin and Ibadan, Nigeria
 29 cm. and 26 cm. high
 € 1.000 – 1.500



59
TWO PAIRS OF TWIN FIGURES
 27 cm. and 29 cm. high
Provenance
 Ketterer, Munich, 30 April 1983, lot 88, for the Yoruba pair
 Karl-Heinz Krieg, Neuenkirchen, 1978, for the Ewe pair
 € 800 – 1.200



60
FOUR YORUBA TWIN FIGURES

Nigeria
21 cm. to 27 cm. high

Provenance
From left to right:
Ketterer, Munich, 18 November 1978, lot 120;
Ketterer, Munich, May 1992;
Galerie Schwarz-Weiss, Essen/Munich, 1980;
Karl-Heinz Krieg, Neuenkirchen, 1996

€ 1.200 – 1.800

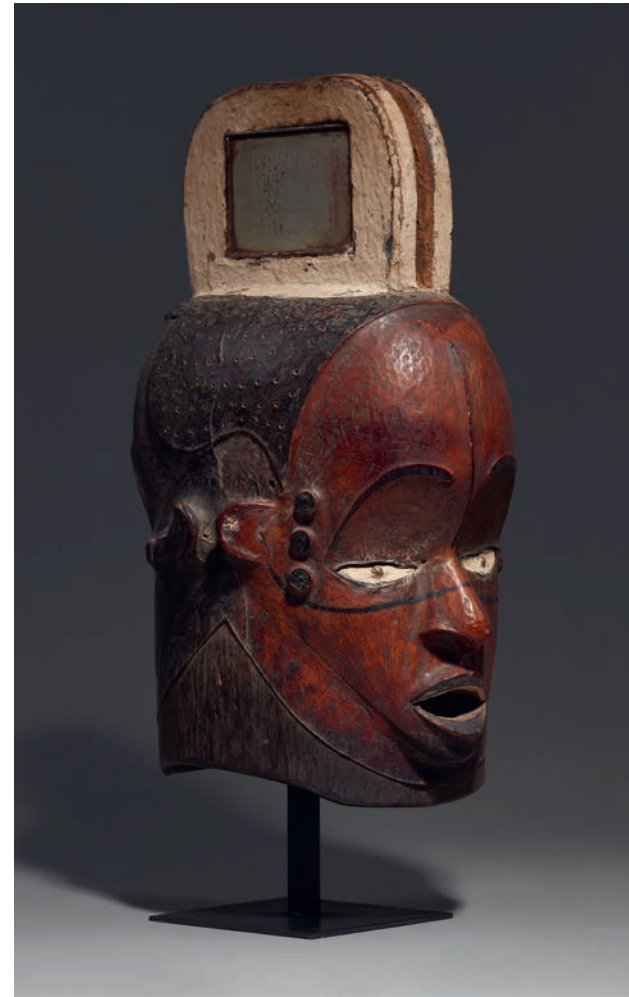


61
YORUBA ESHU STAFF

Nigeria
23 cm. high

Provenance
Karl-Heinz Krieg, Neuenkirchen, acquired
in 1987

€ 800 – 1.200



62
EKOI JANUS MASK

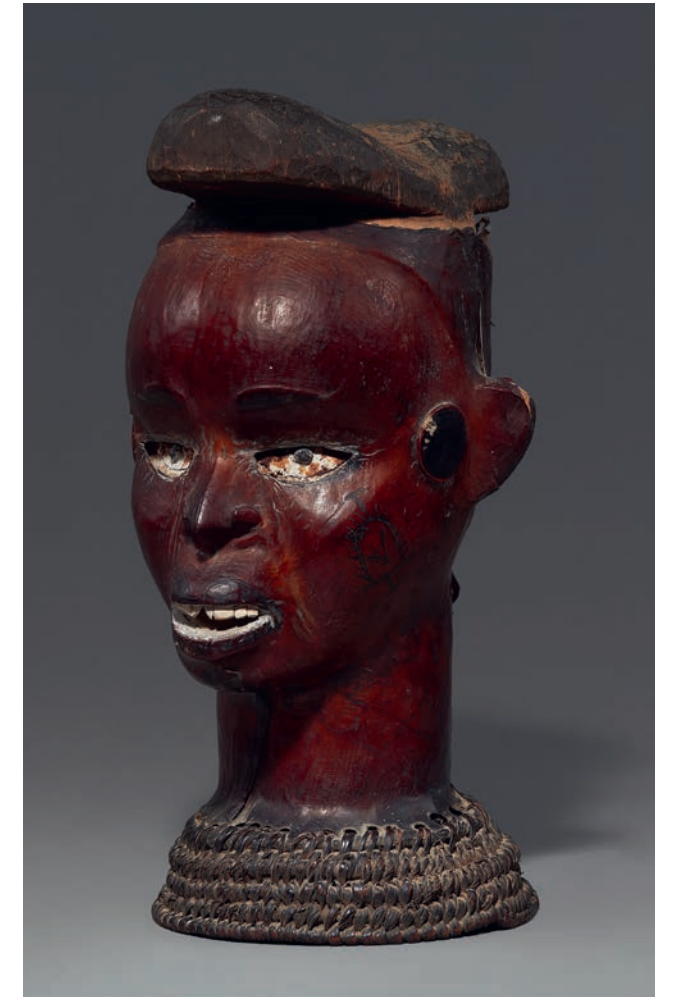
Nigeria
45 cm. high

Provenance
Lucien Van de Velde, Antwerp, 1977
Willy Van Damme, Merelbeke

Exhibitions
Hoger Sint-Lucasinstituut, Ghent, *Zwart op wit: kunst uit Afrika*, 1977
Galerij Brabo, Antwerp, *Kunst uit zwart afrika (uit prive Kollekties)*, 1981

Literature
Adam, C. and Van Damme, W., *Zwart op wit: kunst uit Afrika*, Ghent, 1977, no.39
Adam, C., *Kunst uit zwart Afrika (uit prive Kollekties)*, Antwerp, 1981, p.37, fig.84

€ 2.000 – 3.000

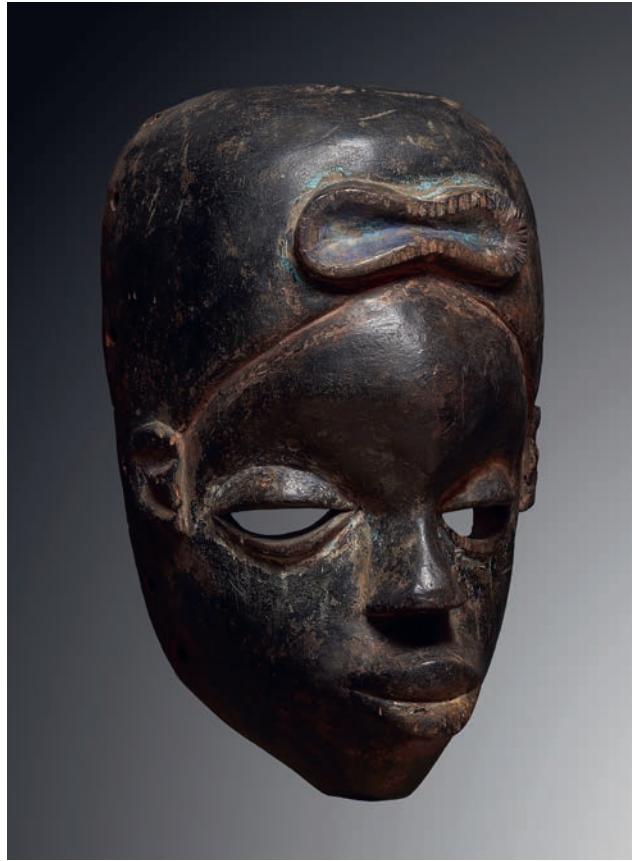


63
EKOI HEADRESS

Nigeria
35 cm. high

Provenance
Collected by Paul Simpelaere
(1906–2006) in the 1970s

€ 2.000 – 3.000



64
IBIBIO MASK

Nigeria
25 cm. high

Provenance
Dr. Karl-Ferdinand Schädler, Munich

€ 400 – 600



65
POTTERY PIPE BOWL

Cameroon
14 cm. high

Provenance
Lucien Van de Velde, Antwerp, 1978

Exhibitions
Galerij Brabo, Antwerp, *Kunst uit zwart afrika (uit prive Kollekties)*, 1981

Literature
Adam, C., *Kunst uit zwart Afrika (uit prive Kollekties)*, Antwerp, 1981, p.40, fig.90

€ 500 – 800



66
BAMILEKE BUFFALO MASK

Cameroon
76.3 cm. high

Provenance
Willy Van Damme, Merelbeke, purchased in 1976

Exhibitions
Hoger Sint-Lucasinstituut, Ghent, *Zwart op wit: kunst uit Afrika*, 1977
Galerij Brabo, Antwerp, *Kunst uit zwart afrika (uit prive Kollekties)*, 1981

Literature
Adam, C. and Van Damme, W., *Zwart op wit: kunst uit Afrika*, Ghent, 1977, no.43
Adam, C., *Kunst uit zwart Afrika (uit prive Kollekties)*, Antwerp, 1981, p.38, fig.88

€ 2.000 – 3.000

The following five lots were collected by Henri and Simone Theodore who were based at N'Kame, Gabon, in 1950/51. Henri Theodore was engaged in public construction projects such as the building of roads and aerodromes.



67
KOTA RELIQUARY FIGURE

Okonja region, Gabon
56 cm. high

Provenance
Henri and Simone Theodore, collected in Gabon in 1950/51

Cf. Perrois, L. et al., *Les forêts natales: arts d'Afrique équatoriale atlantique*, Paris, 2017, p.100, fig.228, for a related figure, attributed to the Obamba of the Okonja region, donated to the Musée de l'Homme in 1935.

€ 5.000 – 8.000

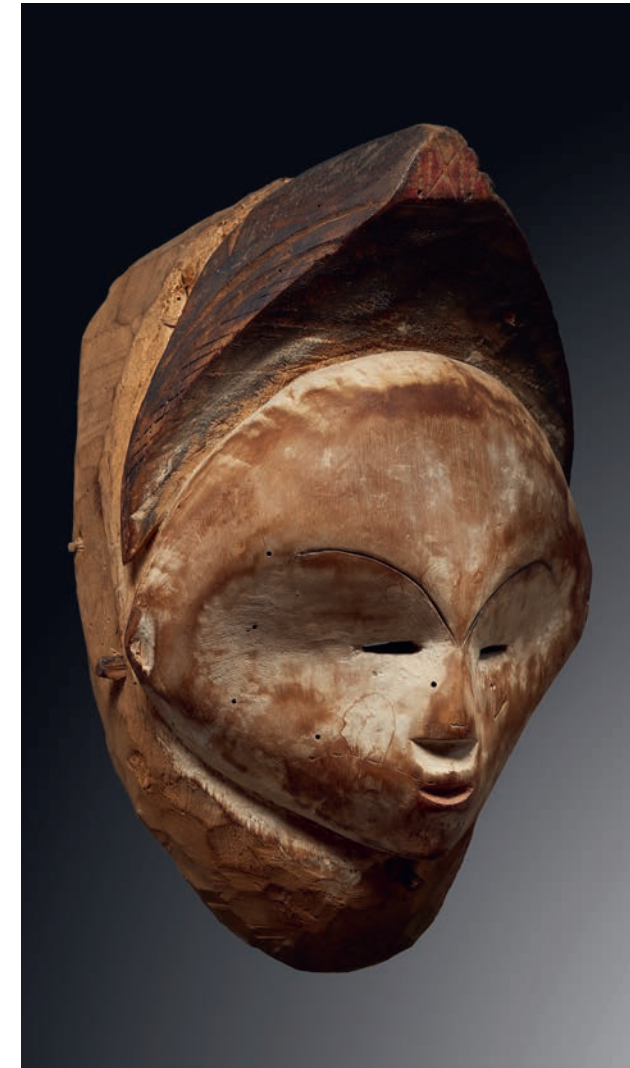


68
KOTA RELIQUARY FIGURE

Okonja region, Gabon
70 cm. high

Provenance
Henri and Simone Theodore, collected in Gabon in 1950/51

€ 5.000 – 8.000

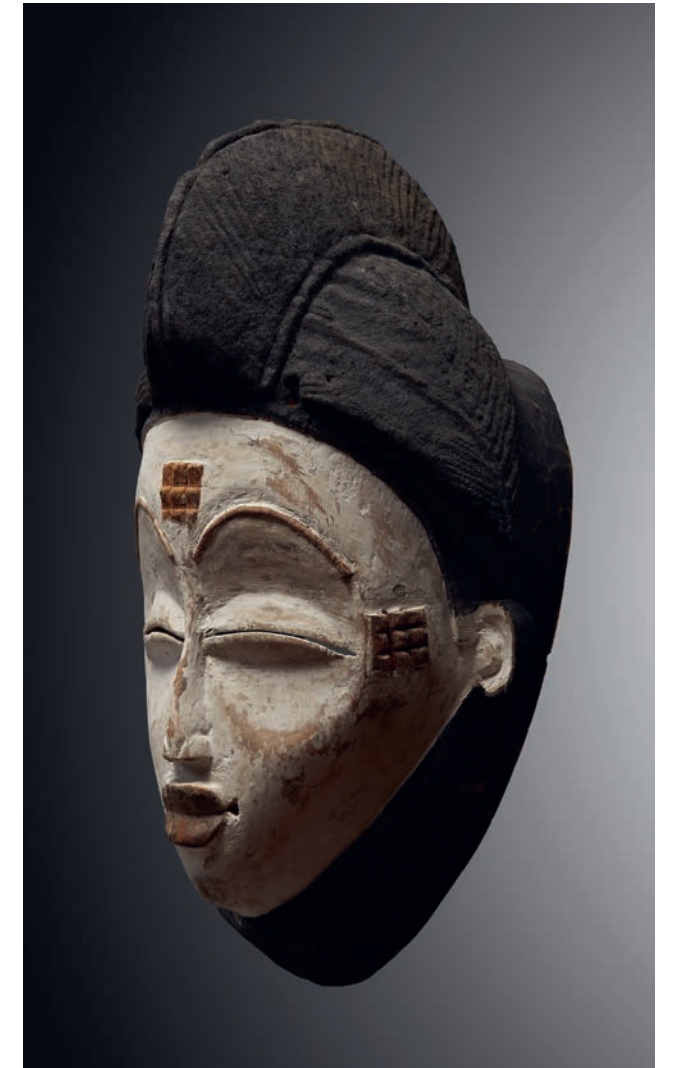


69
PUNU MASK

Gabon
25.5 cm. high

Provenance
Henri and Simone Theodore, collected in Gabon in 1950/51

€ 3.000 – 5.000



70
PUNU MASK

Gabon
32.5 cm. high

Provenance
Henri and Simone Theodore, collected in Gabon in 1950/51

€ 2.000 – 3.000



71
PUNU MASK

Gabon
29 cm. high

Provenance
Henri and Simone Theodore, collected in Gabon in 1950/51

€ 2.000 – 3.000

VARIOUS OWNERS



72
LUMBO FIGURE

Gabon
42 cm. high

Provenance
Galerie Hilt, Basel, acquired in 1960

€ 2.000 – 3.000

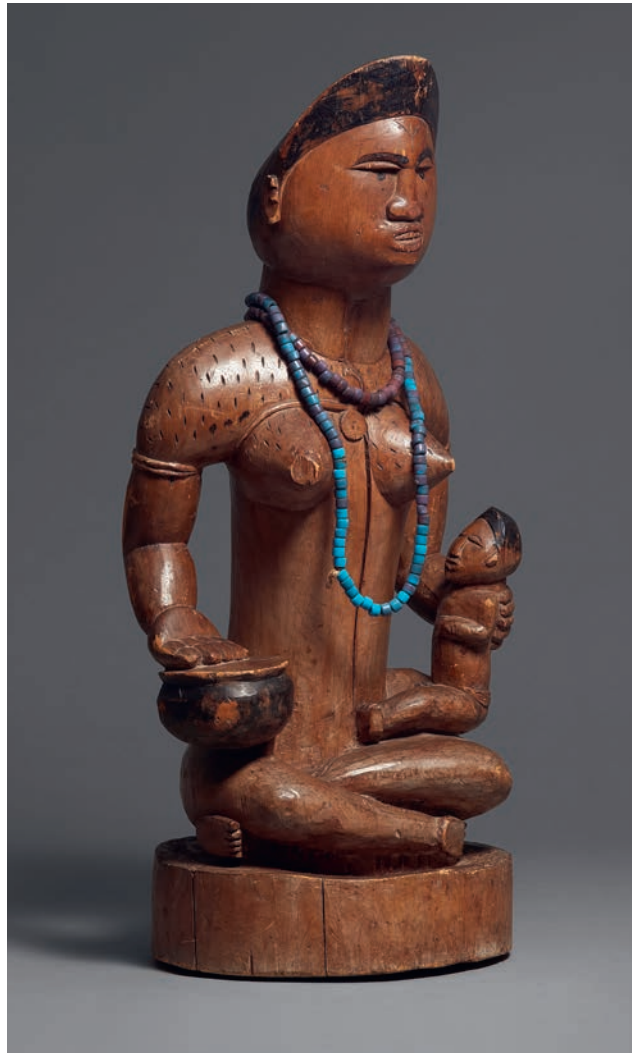
73
KOTA RELIQUARY FIGURE

Gabon
58 cm. high

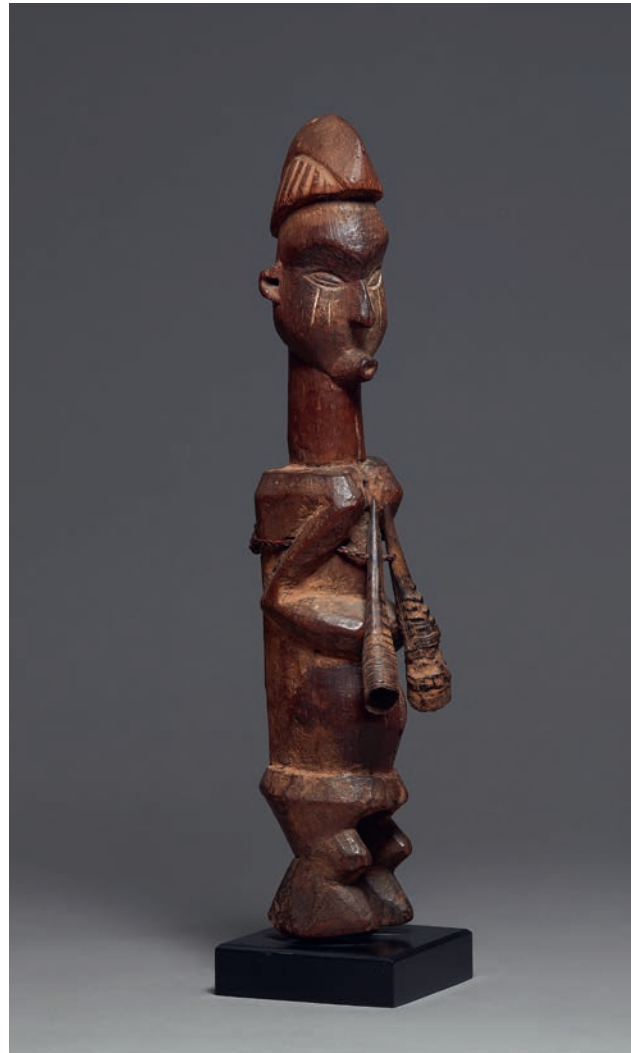
Provenance
Nouveau Drouot, Paris, 18 June 1984, lot 96
Laurent Dodier, Paris

€ 20.000 – 30.000

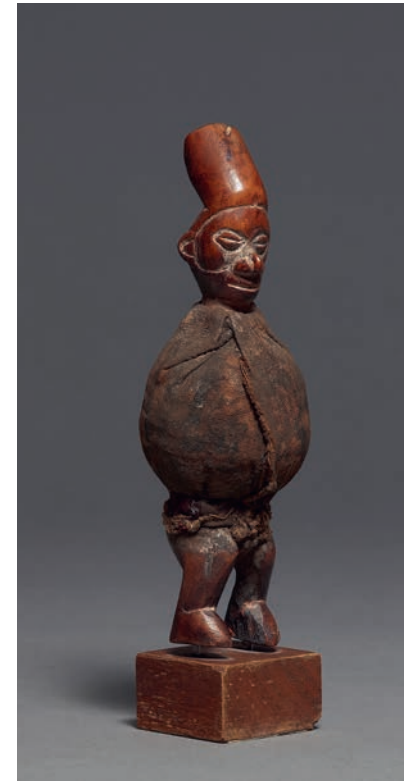




74
YOMBE MATERNITY FIGURE
 Democratic Republic of the Congo
 58 cm. high
Provenance
 Jos Walscharts, Antwerp, 1961
 Lempertz, Brussels, 24 April 2010, lot 78
 € 3.000 – 5.000



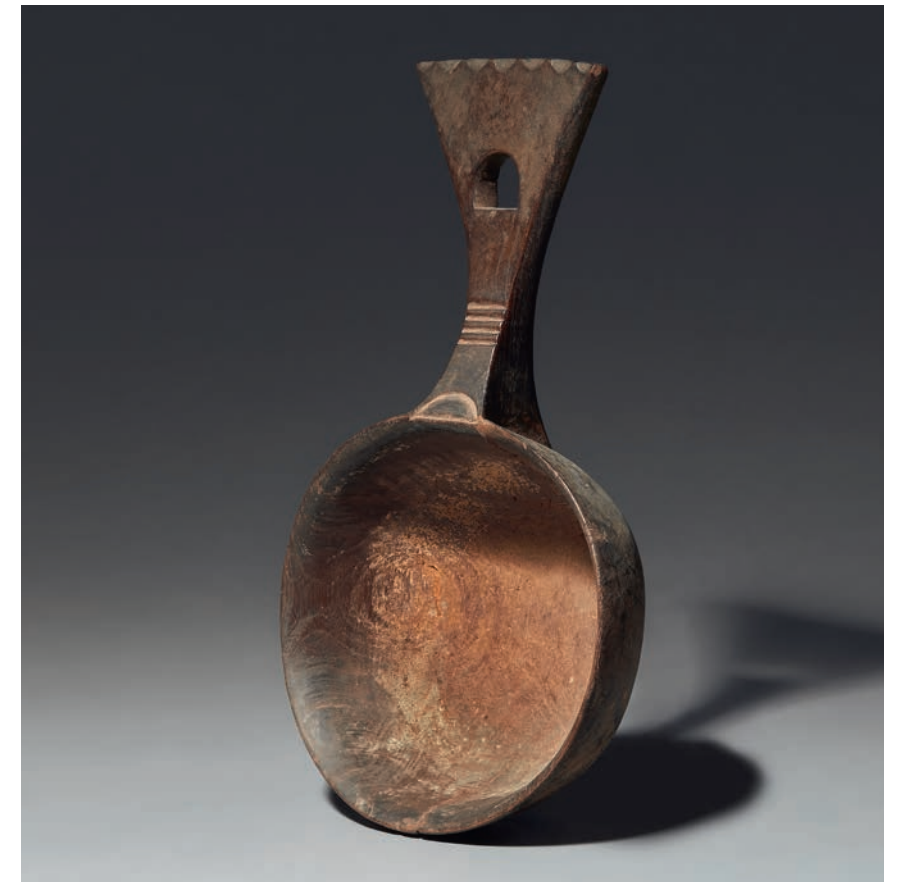
75
SUKU FIGURE
 Democratic Republic of the Congo
 42.5 cm. high
Provenance
 William Brill (1918–2003), New York
 Cornette de Saint Cyr, Paris, 11 June 2018, lot 157
 € 2.500 – 3.000



76
YAKA FIGURE
 Democratic Republic of the Congo
 16 cm. high
 € 800 – 1.200



77
THREE NKANU FIGURES
 Democratic Republic of the Congo
 29 cm., 30 cm. and 48 cm. high
Provenance
 Willy Van Damme, Merelbeke
 € 1.000 – 1.500



78
SPOON
 Possibly Democratic Republic of the Congo
 40 cm. long
Provenance
 Willy Van Damme, Merelbeke
 A label attached to the back of the spoon
 reads: Songye "Kiba" tout près de Kabinda.
 € 1.000 – 1.500

79

HEMBA ANCESTOR FIGURE

Democratic Republic of the Congo

64.5 cm. high

Provenance

Collected by Joseph Christiaens, Brussels

Alain Naoum, Brussels

Origine Auction, Bagnolet, 3 July 2016,

lot 100

€ 10.000 – 15.000



80

NGBAKA POST

Democratic Republic of the Congo

83.5 cm. high

€ 2.000 – 3.000

81

LULUWA MORTAR

Democratic Republic of the Congo

9 cm. high

Provenance

Carel Van Lier (1897-1945), Amsterdam

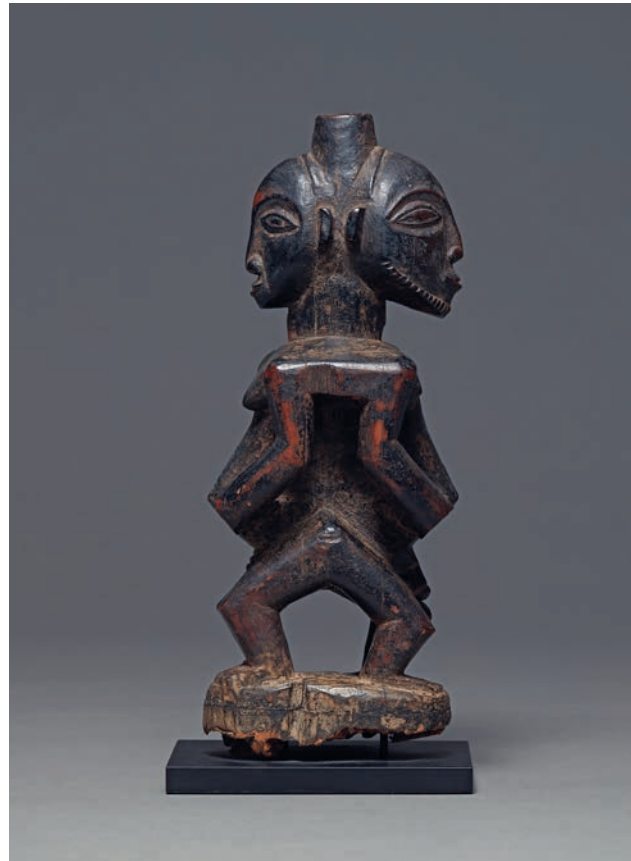
Wim Schuhmacher (1894-1986), Artist, Amsterdam

Max and Wilma Schuhmacher, Amsterdam

€ 1.500 – 2.000



82
HOLO FIGURE
 Democratic Republic of the Congo
 29 cm. high
 Provenance
 Emil Maetzel (1887–1955), artist and architect, Hamburg
 € 1.200 – 1.500

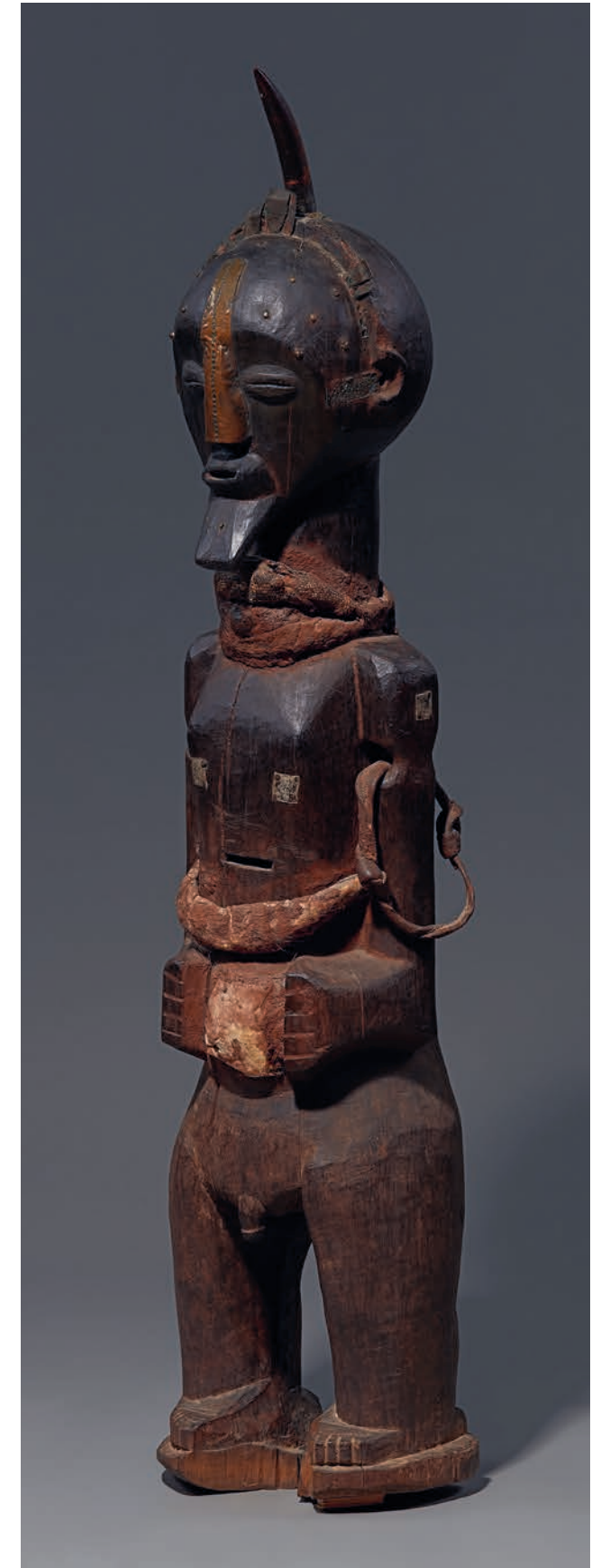


83
LUBA KABEJA FIGURE
 Democratic Republic of the Congo
 25 cm. high
 Provenance
 Ludwig Bretschneider, Munich, 1985
 € 700 – 900



84
SONGYE POWER FIGURE
 Democratic Republic of the Congo
 39 cm. high
 € 1.000 – 1.500

85
SONGYE POWER FIGURE
 Democratic Republic of the Congo
 125 cm. high
 € 8.000 – 12.000





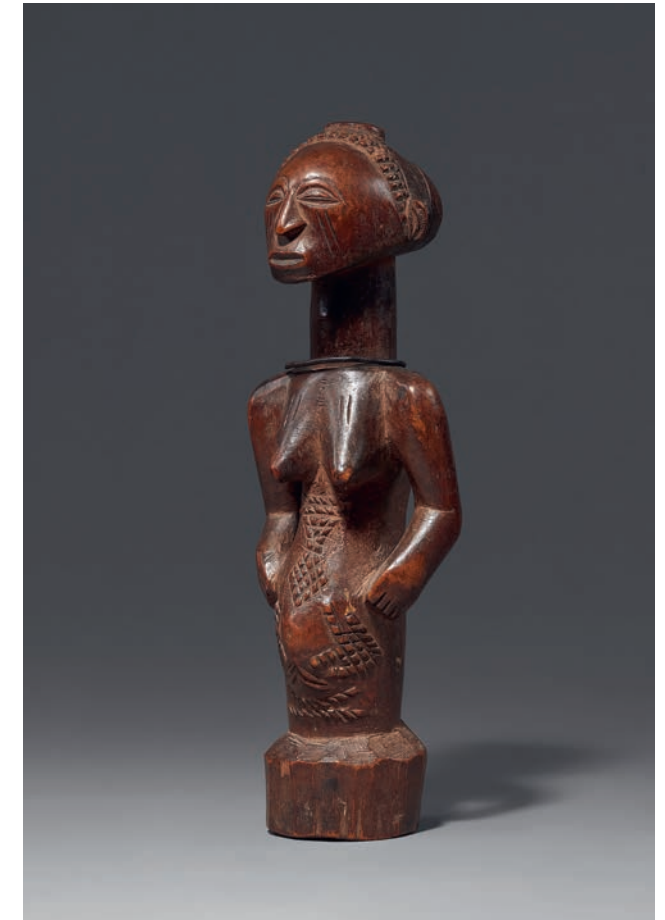
86
SONGYE KIFWEBE MASK
 Democratic Republic of the Congo
 40 cm. high
 Provenance
 Neumeister, 2013
 € 2.000 – 3.000



87
SONGYE KIFWEBE MASK
 Democratic Republic of the Congo
 37 cm. high
 Provenance
 Kunsthandel Aalderink, Amsterdam, 2001
 € 2.000 – 3.000



88
LWALWA MASK
 Democratic Republic of the Congo
 28 cm. high
 € 2.000 – 3.000



89
LUBA FIGURE
 Democratic Republic of the Congo
 29 cm. high
 Provenance
 Boris Kegel-Konietzko, Hamburg, acquired in 1995
 € 1.000 – 1.500



90

90
CHOKWE MASK

Angola/Democratic Republic of the Congo
22 cm. high

Provenance
Pierre Darteville, Brussels
Millon, Brussels, 19 December 2017, lot 132

€ 1.500 – 2.000



91

91
LEGA MASK

Democratic Republic of the Congo
21.5 cm. high

€ 800 – 1.200



92

92
OVIMBUNDU CONTAINER AND COVER

Angola
15 cm. high

€ 1.000 – 1.500

93
SONGYE POWER FIGURE

Democratic Republic of the Congo
13.5 cm. high

Provenance
Josef Herman, London
Serge Diakonoff, Geneva
Koller, Zurich, 6 December 2008

Literature
Diakonoff, S., *L'âme de l'Afrique: Masques et sculptures*,
Geneva, 2008, p.290

€ 1.500 – 2.000



93

94
POWDER FLASK

Democratic Republic of the Congo/Angola
18 cm. high

Cf. van Overbergh, C., 'L'Art public aux Colonies', in *Revue de l'Institut International d'Art Public*, No.III & IV, Brussels, December, 1908, p.72, for a very similar flask attributed to the Francois Joseph Falls area.

€ 800 – 1.200



94



95
**TWO ZULU BEER POTS,
UKHAMBA**

South Africa
Cf. Klopper, S., Nel, K. and Conru, K., *The Art of Southeast Africa from the Conru Collection*, Milan, 2002, p.115, fig.56 and p.125, fig.64.

32 cm. and 33 cm. high

Provenance
Collected by Kevin Conru and Frank Jolles circa 1990

€ 1.000 – 1.500



96
**THREE ZULU BEER POTS,
UKHAMBA**

South Africa
29 cm. to 31 cm. high

Provenance
Collected by Kevin Conru and Frank Jolles circa 1990

€ 1.000 – 1.500

97
PROCESSIONAL CROSS

Ethiopia
42 cm. high

Provenance
Kumel Badenga, Addis Ababa
Belgian Private Collection of Ethiopian Art

A very similar cross from the collection of Marc Ginzberg, is illustrated as fig.24 in *The Ethiopian Cross: Works from the Collection of Marc Ginzberg and Others* by Sam Fogg, London, 2011, and is dated to the 17th century.

€ 3.000 – 4.000





98
MAKONDE MASK

Tanzania
20 cm. high

Provenance
Willy Van Damme, Merelbeke,
purchased in 1987

€ 2.000 – 3.000

99
SHONA HEADREST

Zimbabwe
15 cm. high
Native plaited wire repairs to cracks in
top and base

€ 800 – 1.200



100
**ZARAMO GOURD CONTAINER
AND STOPPER**

Tanzania
23 cm. high

Provenance
Native, Brussels, 25 January 2014, lot 57
Adrian Schlag, Cologne/Brussels
Philippe de Grunne, Brussels

€ 3.000 – 5.000



101

SOUTHERN MADAGASCAR FIGURE

74 cm. high

This rare figure container was given to a relative of the vendor who was stationed in Madagascar in the early 1960s. The figure was sealed as evidence in a criminal case and is believed to have been held by the court since the 1950s. The vendor's relative acquired the figure on its release by the Public Prosecutor.

We have been unable to find a close parallel for this container. The treatment of the coiffure is reminiscent of a figure surmounting a staff attributed to the Antandroy (Bertrand Goy, *Arts Anciens de Madagascar*, Milan, 2015, pp.34/35, pls.6/7). Inlaid eyelashes and brows are to be seen on a number of amulets from the Bara of southern Madagascar (op. cit. p.151, pl.86, p.153, pl.88, and p.154, pl.89). Goy also illustrates a male figure with a small cavity on its chest, now in the Barbier Mueller Museum (op.cit., p.174, pl.107) although its function is unknown. An attribution to southern Madagascar seems most likely.

€ 6.000 – 8.000





102
ESKIMO TORSO
Alaska
15.5 cm. high
Provenance
Dr. Eads
Hôtel Drouot, Paris, Néret-Minet, 7 April 2004, lot 30
Fernand Lafarge, Amiens
Artcurial, Paris, 27 March 2019, lot 43
€ 3.000 – 5.000

103
ARCTIC ESKIMO BOWL

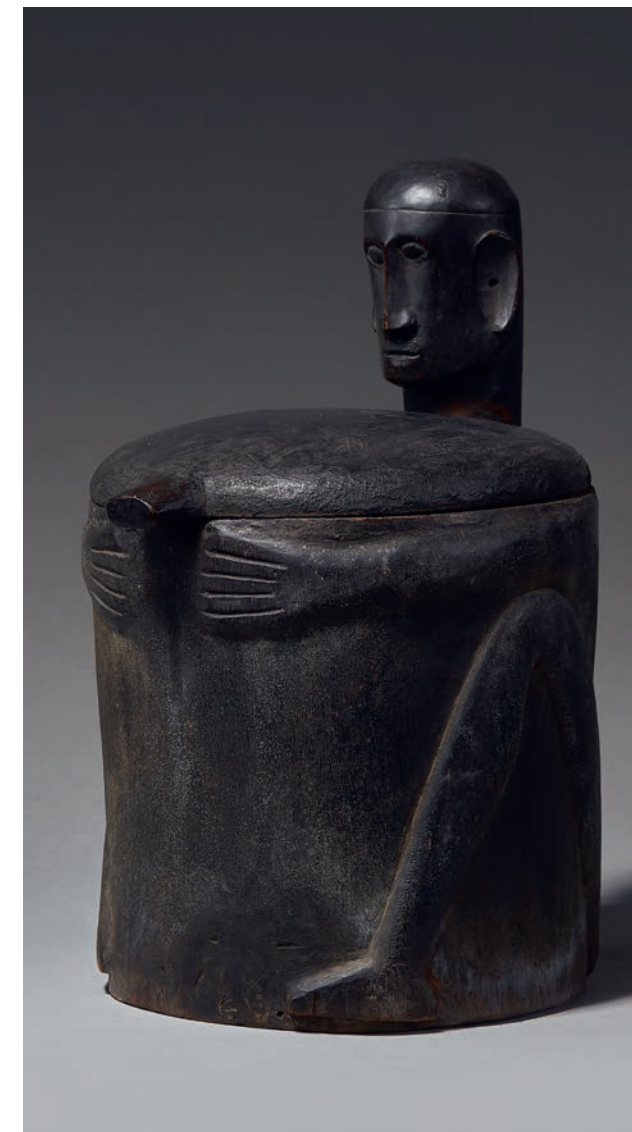
Alaska
40 cm. wide
€ 800 – 1.200



104
IFUGAO SPOON
Philippines
17 cm. long
Provenance
Philippe Guimiot, Brussels
Le Comte Baudouin de Grunne, Wezembeek-Oppem
Philippe de Grunne, Brussels
€ 1.500 – 2.500

105
IFUGAO BOWL AND COVER
Philippines
35.5 cm. high

Provenance
Gustav H.R. von Koenigswald (1902–1982), Germany
Kunsthandel Klefish, Cologne, 12 May 2007, lot 234
€ 2.000 – 3.000





106
SUNDUK GRAVE MARKER

Sulu archipelago, Philippines
114 cm. high

€ 800 – 1.200



107
TWO JORAI POSTS

Vietnam
176 cm. and 187 cm. high

€ 3.000 – 5.000



108
JORAI FIGURE

Vietnam
107 cm. high

€ 3.000 – 5.000



109
JORAI FIGURE

Vietnam
128 cm. high

€ 3.000 – 5.000



110
TWO TORAJA HOUSE PANELS

Sulawesi, Indonesia
211 cm. high

€ 800 – 1.200



111
DAYAK FIGURE

Borneo, Indonesia
127 cm. high

Provenance
Jack Sadvnic, California

€ 2.000 – 3.000





112
THREE CHURINGA
 Australia
 114 cm. to 161 cm. long
Provenance
 Geza Roheim, New York
 Dr Werner Muensterberger, New York
 € 2.000 – 3.000



113

113
CHURINGA
 Western Australia
 46 cm. long
Provenance
 Collected by the owner's father in
 Western Australia after 1956
 € 1.000 – 1.500



114

114
CHURINGA
 Western Australia
 29.5 cm. long
Provenance
 Collected by the owner's father in
 Western Australia after 1956
 € 1.000 – 1.500



115
FOUR SPEAR POINTS
 Western Australia
 3.5 cm. to 10 cm. long
Provenance
 Collected by the owner's father in
 Western Australia after 1956
 € 300 – 500



116
**TWO SPEAR THROWERS AND
A BOOMERANG**
Australia
67 cm. to 69 cm. long
€ 1.000 – 1.500



117
SHIELD
Western Australia
80 cm. long
Provenance
Finch and Co, London
€ 800 – 1.200



‡ **118**
**TWO HANDLES FOR ROYAL
STAFFS, KAHILI**
Hawaii
61 cm. and 44.5 cm. long
€ 2.000 – 3.000



119
STONE RING POUNDER

Kauai, Hawaii
16 cm. long
€ 1.000 – 1.500



120
TWO STONE ARTEFACTS

Hawaii
18 cm. high and 12 cm. wide respectively

Provenance
The oil lamp found near Hulihe'e Palace in Kona, Big Island
The stone poulder/lamp acquired from a collection in Kawaihae, Big Island

€ 400 – 600



121
TWO GAME STONES, ULU MAIKA

Hawaii
7 cm. to 7.5 cm. wide

€ 400 – 600



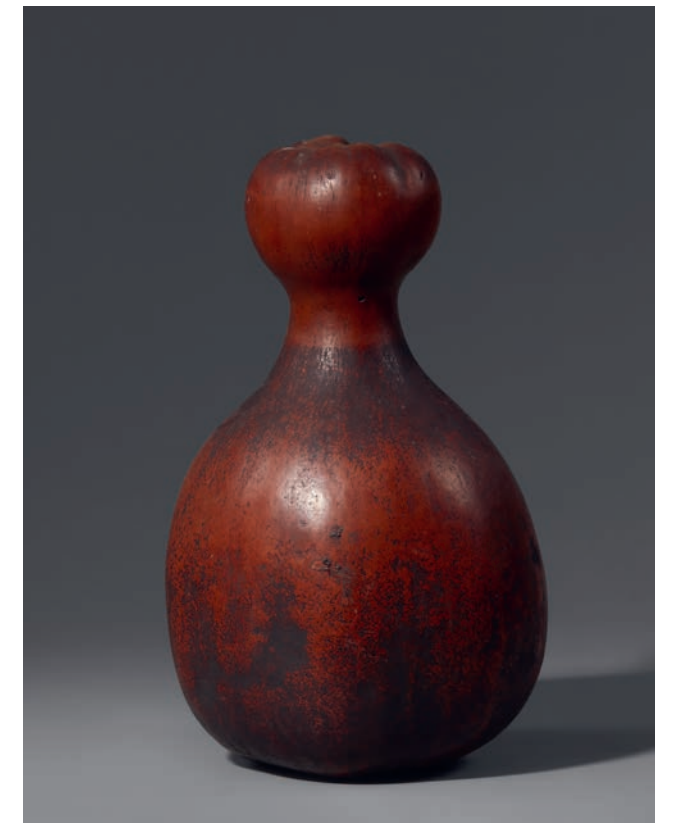
122
TWO BOWLS

Hawaii
30.5 cm. and 39.5 cm. wide
€ 1.500 – 2.000

123
GOURD DRUM, IPU HULA

Hawaii
41 cm. high
Provenance
From an old New England collection

€ 800 – 1.200





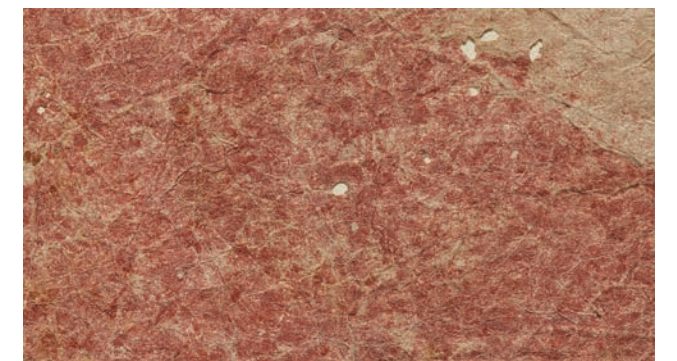
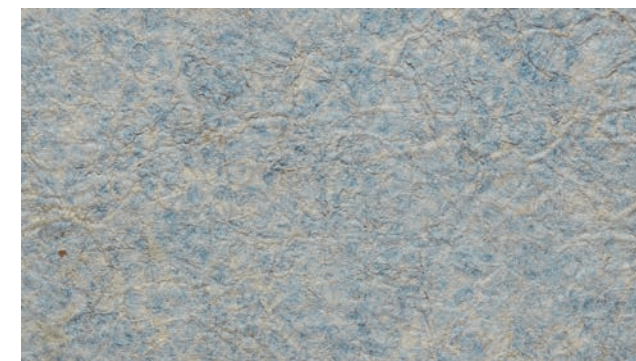
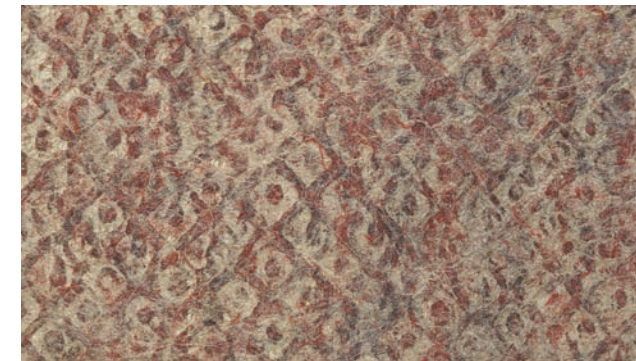
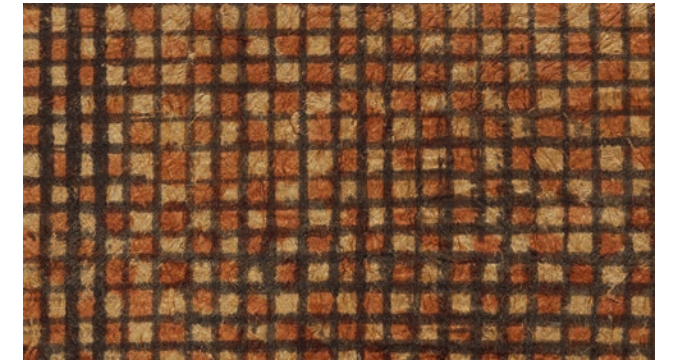
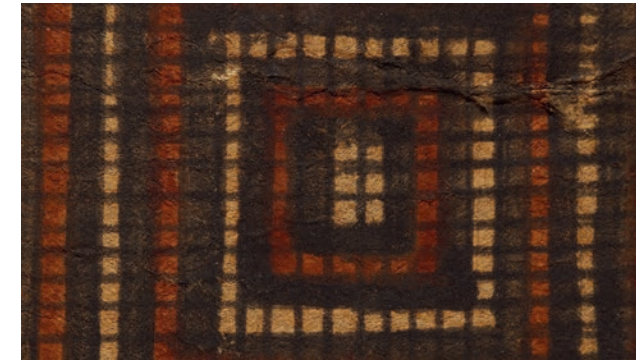
‡124

COLLECTION OF FISH HOOKS, *MAKAU*

Hawaii

Framed and glazed, the frame 30.5 cm. high by x 46 cm. long

€ 1.500 – 2.000



125

ALBUM OF *KAPA* SAMPLES

Hawaii

Containing 48 samples of dyed and printed bark cloth, *kapa*

11.5 cm. high by 16.5 cm. long

€ 2.000 – 3.000



126
**COOK ISLANDS BASKETRY
TRAY AND SAMOA FLYWHISK**
38.5 cm. and 51 cm. long
€ 600 – 800

127
KAPA BEATER
Hawaii
43 cm. long
€ 1.000 – 1.500



128
TAPA PATTERN BOARD
Tonga
51.5 cm. long
€ 500 – 800

129
BOWL
Tahiti
64 cm. long
Provenance
Pierre Loos, Brussels
€ 6.000 – 8.000





‡ 130
SHELL TRUMPET
Marquesas Islands
33 cm. long
€ 1.000 – 1.500



131
MAORI PANEL
New Zealand
54 cm. long
Provenance
Reputedly Pitt Rivers Museum,
Farnham, Dorset
€ 3.000 – 5.000

132
FIJI TAPA
Framed and glazed
304 cm. long by 80 cm. high
Provenance
Michael Reeves Antiques, London
acquired in the late 1970s
€ 6.000 – 8.000





133
GUGU CLUB
Fiji Islands
89 cm. long
€ 2.000 – 3.000



134
SALI CLUB
Fiji Islands
104 cm. long
€ 800 – 1.200



135
CULACULA CLUB
Fiji Islands
105 cm. long
€ 800 – 1.200



136
TOTOKIA CLUB
Fiji Islands
76 cm. long
€ 1.000 – 1.500



137
KIAKAVO CLUB
Fiji Islands
99 cm. long
€ 500 – 600



138
SALI CLUB
Fiji Islands
100 cm. long
€ 800 – 1.200



139
MALAITA CLUB
Solomon Islands
81.5 cm. long
€ 1.000 – 1.500



140
BUKA PADDLE
Solomon Islands
163 cm. long
€ 800 – 1.200



141
BIRD BOWL

Solomon Islands
An old inscription on the underside reads:
"GUADALCANAL SOLOMON ISLANDS 1st
April 1945"
32 cm. long

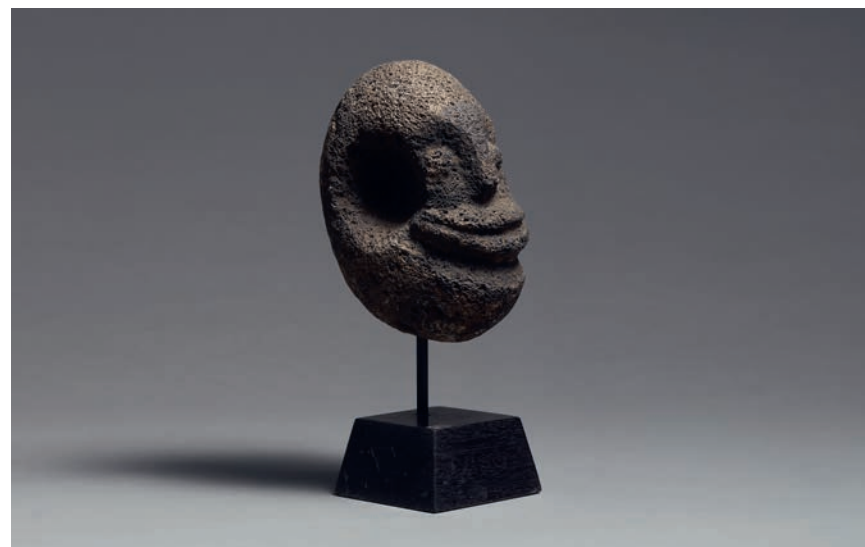
€ 800 – 1.200



142
KAVA BOWL

Fiji Islands
37.5 cm. wide

€ 800 – 1.000



143
STONE HEAD

Vanuatu
24 cm. high
Provenance
Captain Guenet, aboard la Rocinante
Nicolai Michoutouchkine, Port Vila

€ 800 – 1.200

144
SOLOMON ISLANDS POST

San Cristobal region, Eastern Solomon Islands
172 cm. high

Provenance
Collected in situ by Neil MacCrimmon in 1930
Stephen Kellner, Sydney

Such posts, *aisuari*, were freestanding carvings erected in the homes of important men. They were tutelary images, providing spiritual guidance from the ancestral world. The post depicts the marine deity, *Karemanua*, half man and half shark, one of the most powerful figures in Eastern Solomon Islands mythology. It was said he could overturn canoes and devour fishermen and could hurl deadly arrows of pointed garfish at his enemies. His benevolent acts included leading fishermen to schools of bonito. This post represents an early creation myth, that of *Karemanua* devouring his human brother, *Kakafu*.

With the conversion to Christianity and the decreasing population in the area many inhabitants relocated to the coast and such posts in villages in the interior were abandoned to the elements.

Neil MacCrimmon was a timber merchant with a sawmill on Malaita between 1910 and the early 1930s. It seems probable that he found this post in an abandoned village while searching for large trees in the interior of the islands of Eastern Solomons.

€ 40.000 – 60.000





145
BANKS ISLANDS PUDDING KNIFE

Vanuatu
55 cm. long

€ 1.000 – 1.500

146
VANUATU SPEAR

196 cm. long

Provenance
Nicolai Michoutouchkine, Port Vila
Texas Private collection

Cf. Huffman, K. et al., *Arts of Vanuatu*,
Bathurst, 1996, p.269, fig.341, for a
similar spear attributed to Ambae.

€ 2.000 – 3.000



147
MALEKULA TEMES NEVIMBUR

Vanuatu
62 cm. high

Provenance
Nicolai Michoutouchkine, Port Vila
Texas private collection

€ 2.000 – 3.000



†148
SANTA CRUZ FEATHER ROLL

82 cm. long by 52 cm. high

Provenance
Peter Adler, London, 1990
Kevin Conru, Brussels

Literature
Conru, K. and Waite, D., *Solomon Islands Art:
The Conru Collection*, 2008, pp.192–193

€ 15.000 – 20.000



149
CLUB
Rennell Island
102 cm. long
€ 1.000 – 1.500



150
CLUB
Rennell Island
76 cm. long
€ 1.000 – 1.500



151
KANAK BIRD HEAD CLUB
New Caledonia
68 cm. long
€ 800 – 1.200



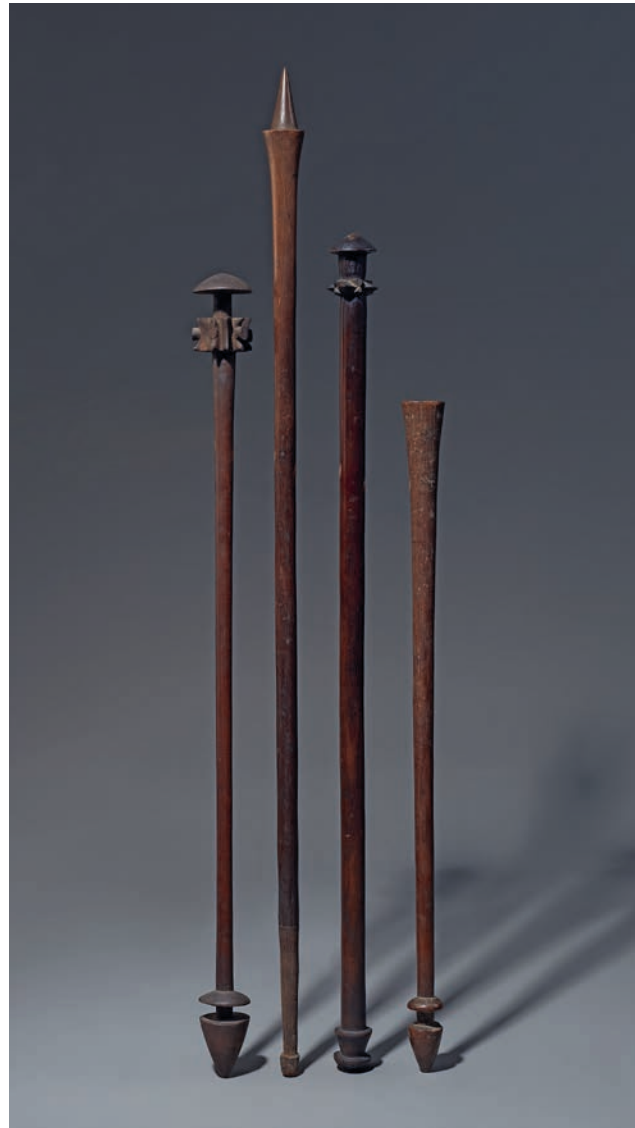
152
KANAK BIRD HEAD CLUB
New Caledonia
75 cm. long
€ 800 – 1.200



153
TWO GOURD VESSELS
New Caledonia
36 cm. and 35 cm. high
€ 1.000 – 1.500



154
FIVE CLUBS
Solomon Islands
101 cm. to 124 cm. long
€ 1.500 – 2.000



155
FOUR CLUBS
Vanuatu
84 cm. to 126 cm. long
€ 2.000 – 3.000



156
CLUB
Niue
117 cm. long
€ 800 – 1.200



157
CRICKET BAT
Samoa
100 cm. long
€ 500 – 800



158
TWO CLUBS
Vanuatu
146 cm. and 99 cm. long
€ 800 – 1.200



159
MAORI PADDLE
New Zealand
171 cm. long
€ 1.000 – 1.500



160
ASMAT WAR SHIELD
Western New Guinea
188.5 cm. high
€ 800 – 1.200



161
ASMAT WAR SHIELD
Western New Guinea
161 cm. high
€ 800 – 1.200



162
ASMAT WAR SHIELD
Western New Guinea
153 cm. high
€ 800 – 1.200



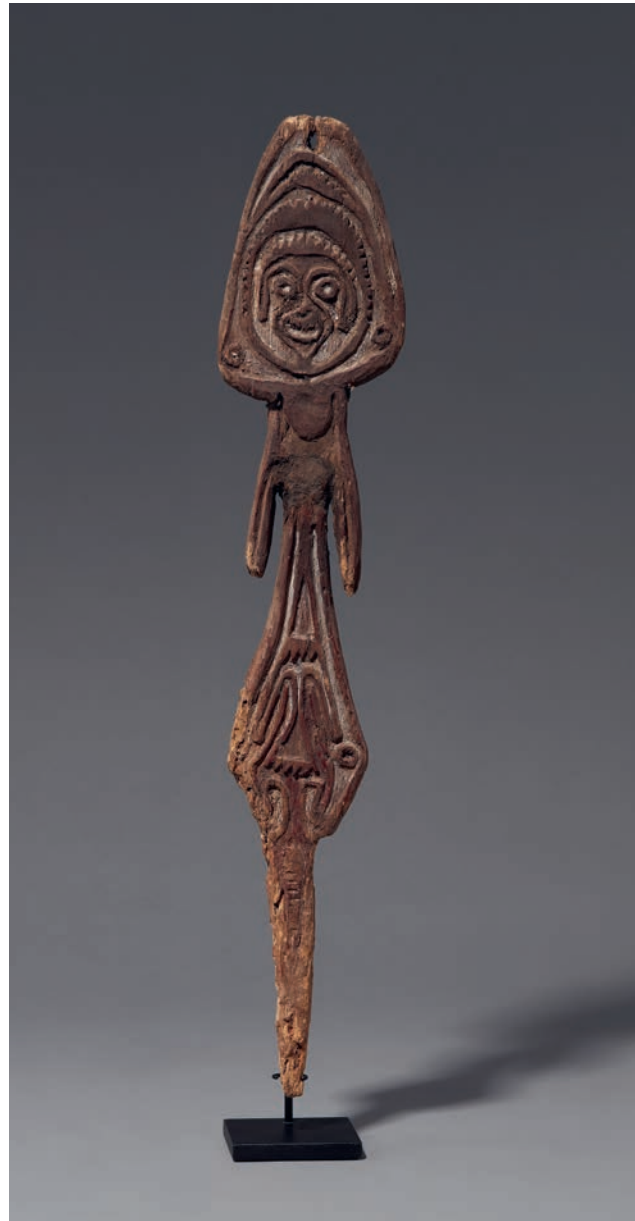
163
TOLAI MASK
by Luk Linut
Gazelle Peninsula, Papua New Guinea
45 cm. high
Provenance
Collected in the field by Loed van Bussel
Gary Hendershott, Dallas
€ 1.000 – 1.500



164
TOLAI MASK
by Luk Linut
Gazelle Peninsula, Papua New Guinea
47 cm. high
Provenance
Collected in the field by Loed van Bussel
Gary Hendershott, Dallas
€ 1.000 – 1.500



165
GOPE BOARD
Papuan Gulf, Papua New Guinea
71 cm. high
Provenance
Christine Valluet, Paris
Joris Visser, Brussels, 2012
€ 2.000 – 3.000



166
BIOMA FIGURE
Papuan Gulf, Papua New Guinea
57.5 cm. high
Provenance
Collected *in situ* by George Craig in the 1960s
€ 2.000 – 3.000

167
GOPE BOARD
Papuan Gulf, Papua New Guinea
102 cm. high
Provenance
Ray Gilles, Belgium
Piet Stockmans, Belgium
Lempertz, Brussels, 27 January 2015, lot 131
Serge Schoffel, Brussels
€ 8.000 – 12.000





168
SAWOS POTTERY BOWL

Papua New Guinea
 32 cm. wide

Cf. Welsch, R. L, Smidt, D. et al., *New Guinea Art: Masterpieces from the Jolika Collection of Marcia and John Friede*, San Francisco, 2005, p.122, no.252, where the author explains that such bowls were made by women using the coiling technique but carved and decorated by men once the bowl had hardened.

€ 800 – 1.200

169
SEPIK HEADREST, TWO PIGMENT DISHES AND A TAPA BEATER

Papua New Guinea
 6 cm. to 38 cm. long

€ 600 – 1.000



170
SAWOS HOOK FIGURE

Papua New Guinea
 103 cm. high

Provenance
 John Friede, Rye, NY

€ 12.000 – 15.000



171
SEPIK RELIQUARY FIGURE

Papua New Guinea
Cf. Conru, K., (ed.), *Sepik Ramu Art*,
Brussels, 2019, p.116, plate 46, for
a similar figure collected by Fred
Gerrits, probably from the village of
Yentschan.

184 cm. high

Provenance
Acquired by the present owner more
than twenty-five years ago from a
collector on the east coast of the USA

€ 6.000 – 8.000

172
YUAT RIVER MASK

Papua New Guinea
77 cm. high

Provenance
Bruce Lawes (1926–2011), collected in 1972

Literature
*New Guinea Art: The Bruce Lawes
Collection*, 1976, p.39, fig.55

€ 5.000 – 8.000





173

STONE MORTAR

New Guinea Highlands
22 cm. wide

Provenance
Stan Moriarty, Sydney

Cf. Friede, J., Hays, T. and Hellmich, C. (eds.),
*New Guinea Highlands Art from the Jolika
Collection*, San Francisco, 2017, p.33, fig.1.25,
for a similar prehistoric stone mortar
attributed to the Mount Hagen area.

€ 800 – 1.200

174

TORRICELLI MOUNTAINS FEMALE FIGURE

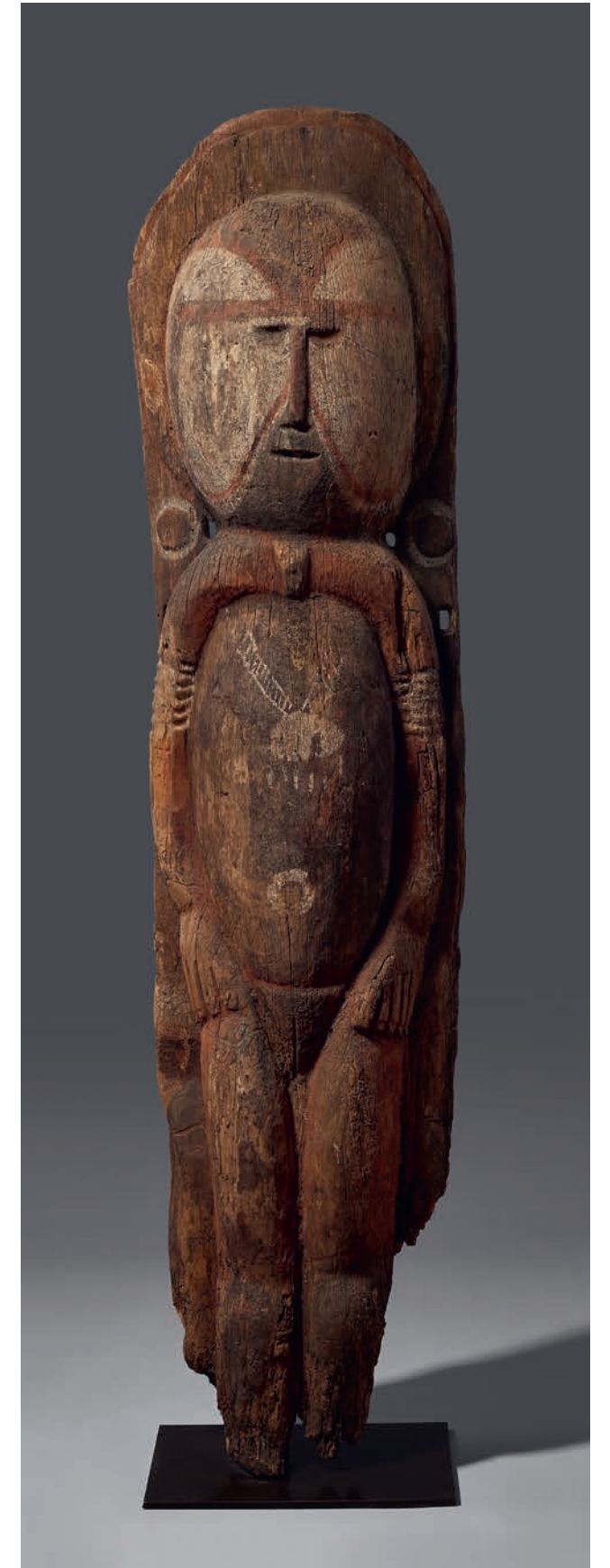
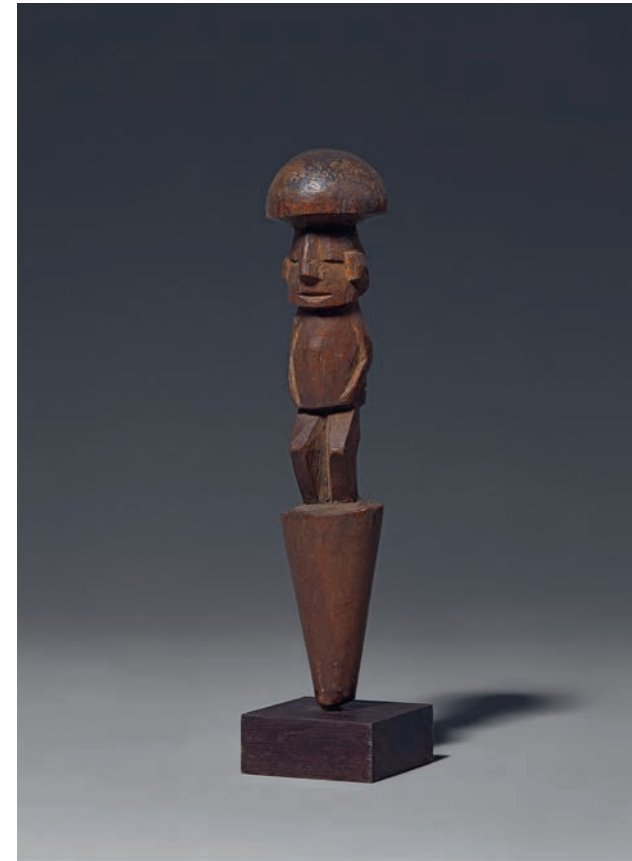
Papua New Guinea
98 cm. high

Provenance
Michael Hamson, Palos Verdes, California
Sandra Nunnerley, New York
Tim Hunt, New York

Literature
Aronson, S., 'Designers' Own Homes: Sandra Nunnerley',
in *Architectural Digest*, September, 2007, pp.260–261

€ 10.000 – 15.000





175
TWO PAPUAN GULF FIGURES
 Papua New Guinea
 44 cm. and 85 cm. high
 € 1.000 – 1.500

176
KWOMA FIGURE
 Washkuk Mountains, Papua New Guinea
 51 cm. high
 Provenance
 Joris Visser, Brussels
 € 1.000 – 1.500

‡177
SEPIK DANCE WAND AND ABELAM ORNAMENT
 Papua New Guinea
 63 cm. and 57.5 cm. high
 € 800 – 1.200

178
HUMBOLDT BAY FIGURE
 Western New Guinea
 23 cm. high
 € 600 – 800

179
ABELAM FIGURE
 Papua New Guinea
 180 cm. high
 € 2.500 – 3.500

180

STONE FIGURE

Southern Highlands, Papua New Guinea
36 cm. high

Provenance

Collected *in situ* by Jim Erkill, a missionary in the Southern Highlands in the late 1950s/1960s. The figure was found during excavations to build a road.

A similar stone figure, donated to the Metropolitan Museum of Art in 1984 (1984.123.1), was collected in the Mendi region. Its website entry states that one example, through its associated organic material, has been dated to circa 1500B.C. The figure may depict an echidna, an egg-laying mammal native to New Guinea and Australia. Their original significance is unknown but when such figures are unearthed today they are considered supernaturally powerful and play an important role in religious life.

€ 7,000 – 10,000



181

WARASEI YAM CULT FIGURE

East Sepik Province, Papua New Guinea
91 cm. high

Provenance

Collected by Wayne Heathcote in the Warasei region in 1965
American East Coast Private Collection
Masco Collection, Livonia, Michigan

Exhibitions

Kimbell Art Museum, Fort Worth Texas, September 24 to December 4, 1994
Honolulu Academy of Arts, February 2 to March 26, 1995
The Detroit Institute of Arts, June 11 to August 6, 1995
North Carolina Museum of Art, Raleigh, March 9 to May 5, 1995

Literature

Wardwell, A., *Island Ancestors: Oceanic Art from the Masco Collection*, Seattle, 1994, p.85, no.27

Allan Wardwell, writing about this figure in the above publication, states: This figure was used in conjunction with the third and last Warasei yam harvest ceremony, *nogwi*, which was attended only by the most powerful men of the community. After the yams had been harvested and stored, because they were so powerful, they could not be eaten until all three ceremonies had been performed in sequence. The carving represents a female spirit. It was one of two representing the female spirit Hameiyau or Sanggriyau that was set up on a platform in front of a basket containing yams and decorated with shell ornaments, hair from clan members, and, attached to a headband, two bags holding nuts, fish, meat, and eggs. During the ensuing ceremonies which lasted until dawn, it was believed that the two figures danced with each other. When the carvings were put away, the food from the headband bags was distributed to women to bring about success in fishing. The facial features, breasts, navel, and vagina are shown as geometric forms in high relief on this figure. The other designs probably represent body painting.

€ 15,000 – 20,000





182
SEPIK GABLE MASK
 Papua New Guinea
 68 cm. high
 Provenance
 Pierre Langlois, Lille/Paris
 € 1.000 – 1.500



183
DAGGER AND BAMU COMB
 Admiralty Islands and Papua New Guinea
 22 cm. and 50.5 cm. long
 € 600 – 800



185
ARCHER'S SHIELD
 New Guinea Highlands
 54 cm. high
 Provenance
 Stan Moriarty, Sydney
 € 1.500 – 2.000



186
MENDI ARCHER'S SHIELD
 New Guinea Highlands
 81 cm. high
 Provenance
 Stan Moriarty, Sydney
 € 1.500 – 2.000



184
TIKOPIA HEADREST
 Polynesia
 48 cm. long
 € 1.000 – 1.500



187
STONE MORTAR

New Guinea Highlands
24.5 cm. wide

Provenance
Stan Moriarty, Sydney

€ 800 – 1.200



188
MAPRIK BAKESTRY MASK

Papua New Guinea
45 cm. long

Provenance
Nefertari Tabak Tadema, The Netherlands
Joris Visser, Brussels

€ 600 – 800



189
TWO MARUPAI CHARMS

Papua New Guinea
12 cm. and 10 cm. long

€ 1.000 – 1.500



190
POLI CURRENCY MAT

Northeastern New Guinea
52 cm. wide

Provenance
Michael Hamson, Palos Verdes, California

Cf. Hamson, M. (ed.), *Between the Known and Unknown: New Guinea Art from Astrolabe Bay to Morobe*, Palos Verdes, 2016, pp.237-243. The author suggests that currency mats which are completely covered in nassa shells such as the present example are likely to come from the south of the Saruwaged Mountain range.

€ 1.500 – 2.000



191

KOREWORU CROCODILE, TAKI

Yaminbot, East Sepik Province, Papua New Guinea

Cf. Kelm, H., *Kunst vom Sepik*, volume 1, Berlin, 1966, fig.45, for a similar crocodile collected between Ymas and Asangamut on the Yuat River and acquired by the Museum für Völkerkunde in Berlin from Lemaire in 1962.

The present lot was collected by Gerrits in the village of Yaminbot, in September 1965, in the same geographic area as the Berlin crocodile. At that time the carving

had been placed outside the men's house and no longer served a ceremonial function but Gerrits' informants told him it was called *Manba*, and had once been stored inside the men's house where it played an important role as part of initiation rites. On such occasions the crocodile was lifted high in the air by men hidden from sight and bamboo flutes were inserted into four holes in the crocodile's sides the sound representing the roar of the animal. Women outside the men's house cried as their sons were "devoured" by the crocodile. The general name for these carvings was *taki*. They also played an important role in hunting, warfare

and head-hunting, and on such occasions were painted red or yellow. Such carvings are today very rare, a small number of examples being found in museums in Basel, New York and Leiden.

356 cm. long

Provenance

Dr Fred Gerrits, Holland, collected in the field in September 1965
Paul Brandt, B.V. Auctions, Amsterdam, 19 June 1970
De Zwaan, Amsterdam, 3 November 2014, lot 3225

Exhibitions

Rijksmuseum Kröller-Müller, Otterlo, 17 November 1990-20 January 1991

Literature

Herreman, F. et al., *Sculpture from Africa and Oceania*, Otterlo, 1990, p.271, no.103

€ 12.000 – 18.000



192
THREE MASSIM LIME SPATULAS
 Trobriand Islands, Papua New Guinea
 43 cm. to 70.5 cm. long

Provenance
 Reputedly Vincent Price, Los Angeles, for the longest one

€ 1.000 – 1.500



193
MASSIM STAFF AND RITUAL BETEL PESTLE
 Papua New Guinea
 129 cm. and 98 cm. long

Provenance
 Pierre Langlois, Lille/Paris, for the staff

€ 800 – 1.200



194
MARIND-ANIM BULLROARER AND SEPIK IMPLEMENT
 Papua New Guinea
 54 cm. and 53.5 cm. long

€ 800 – 1.200



₪ 195
PAIR OF EASTERN WAHGI VALLEY FIBRE FIGURES

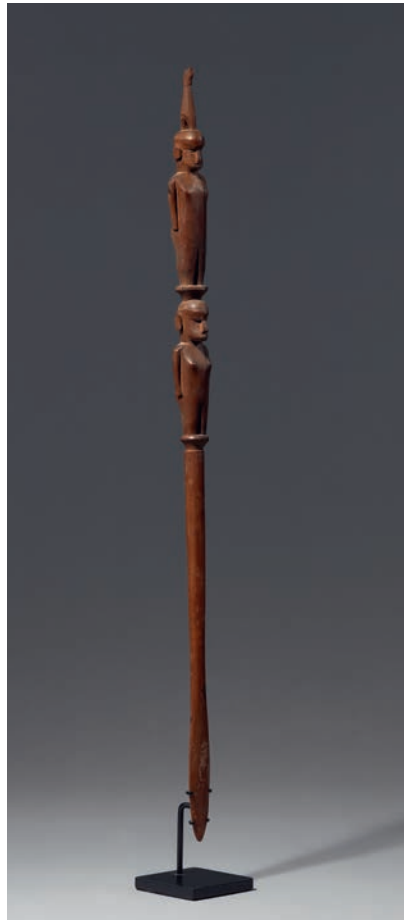
Papua New Guinea
 140 cm. and 128 cm. high

Provenance
 Gordon Stanley Moriarty, acquired by him in 1963–66

Cf. Friede, J., Hays, T. and Hellmich, C. (eds.), *New Guinea Highlands Art from the Jolika Collection*, San Francisco, 2017, pp.370-371, figs.13.16 and 13.17.

Chris Boylan explains that these figures, called *bolimboku*, were carried by dancers on their backs or in wide bark belts and would be decorated to resemble the dancer. The dancers would rush onto the dance ground accompanied by many other dancers some wearing gourd masks. After the ceremony the body decorations were generally removed and the figure itself was not preserved; it was used only once and then discarded. The present two figures were collected as a pair by Moriarty and the ornaments carefully preserved. They were displayed in his home in Dee Why in Sydney. They were purchased from his widow in 1979, shortly after Moriarty's death. A similar figure also collected by Moriarty is now in the Art Gallery of New South Wales.

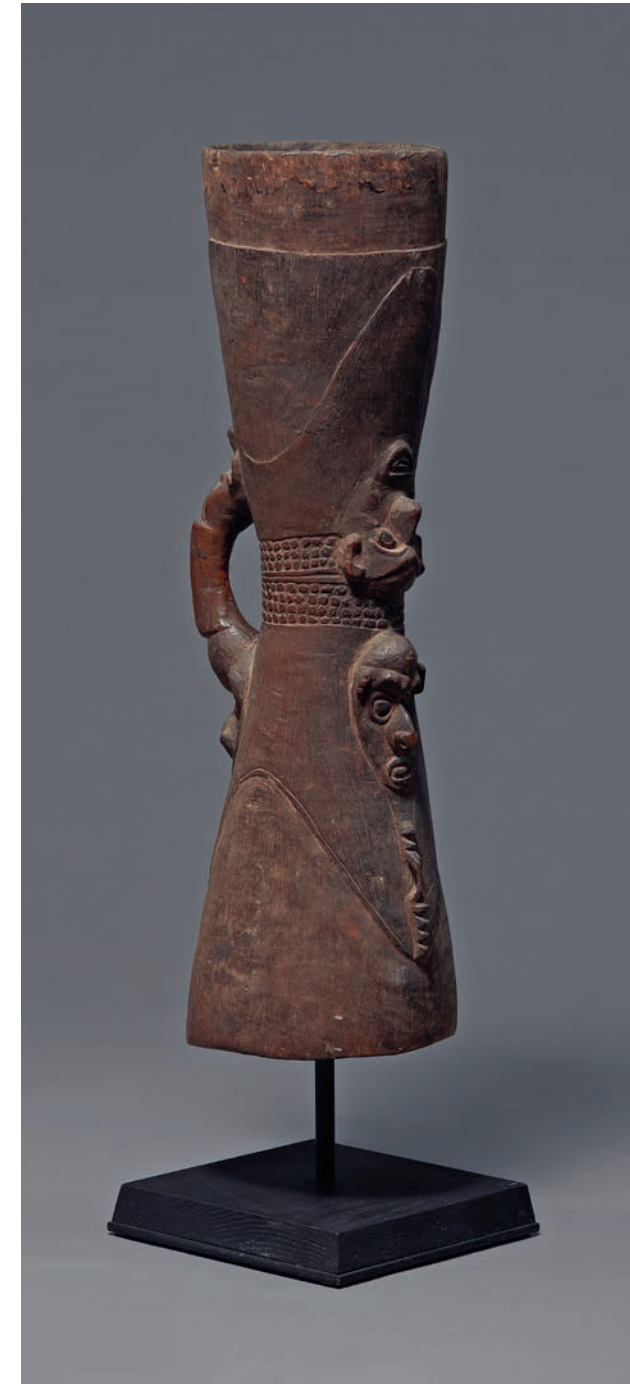
€ 8.000 – 12.000



196
SPATULA WITH TWO FIGURES
 New Ireland
 67.5 cm. high
 € 800 – 1.200



197
FIVE NEW GUINEA ARTEFACTS
 Papua New Guinea
 A Collingwood Bay lime spatula; a Massim pestle; a Massim sword club; a Massim lime spatula; and an Abelam cassowary-bone dagger
 20 cm. to 54.5 cm. long
 € 1.000 – 1.200



198
MUNDUGUMOR DRUM
 Yuat River, Papua New Guinea
 58.5 cm. high
 Provenance
 Chris Boylan, Sydney
 € 2.000 – 3.000



199
SEPIK MEI MASK
 Papua New Guinea
 56 cm. high
 € 1.000 – 1.500



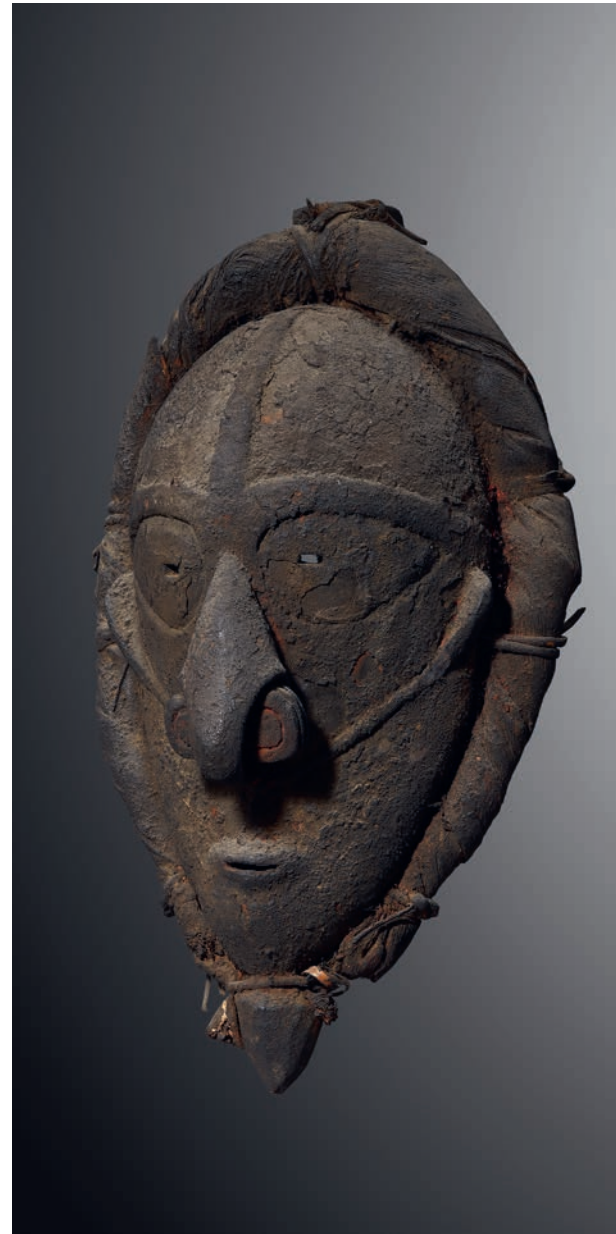
200

DRUM

Papuan Gulf, Papua New Guinea
94 cm. long

Provenance
Jolika Collection, Marcia and John Friede, Rye, NY

€ 1.500 – 2.000



201

SEPIK MASK

Papua New Guinea
37 cm. high

Provenance
Pierre Langlois, Lille/Paris

€ 1.000 – 1.500

202

PORAPORA ANCESTOR FIGURE, MARO

Papua New Guinea
153 cm. high

Provenance
Everett Rassiga, New York/Bern

Cf. Le Fur, Y. et al., *"la mort n'en saura rien"*, Paris, 1999, p.51, fig.16, for a similar figure in the Museum am Rothenbaum, Hamburg (formerly the Museum für Völkerkunde), acquired by Müller-Wiesmar, a participant in the Südsee expedition in 1909. He recorded that he had to pay an exceptional price for the figure which was in the men's house in the village of Kopar in the Sepik estuary.

€ 10.000 – 15.000



203
SEATED FIGURE
Micronesia
37 cm. long
€ 1.000 – 1.500



204
MASSIM COMB, HAIRPIN AND SPATULA
Trobriand Islands, Papua New Guinea
33.5 cm. to 37.5 cm. long
€ 800 – 1.200

‡205
SHELL POUNDER

Marshall Islands
26 cm. long

Cf. Heerman, I., *Sudseeoasen: Leben und Überleben im Westpazifik*, pp.120–121, figs.142–145. The pounders were used in the manufacture of pandanus strips.

€ 3.000 – 5.000





206
WOVEN GIRDLE
Marshall Islands
218 cm. long
Provenance
Arthur Speyer, Berlin
€ 1.500 – 2.000



207
TWO WOVEN GIRDLES
St. Matthias Island
130 cm. long
Provenance
Arthur Speyer, Berlin
€ 1.500 – 2.000



208
WOVEN GIRDLE
St. Matthias Island
122 cm. long
Provenance
Arthur Speyer, Berlin
€ 1.000 – 1.500



209
MORTLOCK ISLANDS FIGURE
80 cm. high
Provenance
Michael Hamson, Palos Verdes, California
Texas Private collection
€ 5.000 – 8.000

Property from a German private collection

The following seventeen lots were formerly in the collection of Manfred Faulhaber (1937–2020) and are sent for sale by his son. Manfred Faulhaber was a collector and dealer and it is not known from whom or when he acquired this group. His son remembers them in his father's possession at least as far back as the 1970s when he himself was born but it is probable that they date from some considerable time before then. A few retain old inscribed labels.



‡210
SHELL ADZE BLADE
Micronesia
33.4 cm. long
Provenance
Manfred Faulhaber (1937–2020)

€ 800 – 1.200



‡211
CORAL POUNDER
Chuuk, Micronesia
18 cm. high
Provenance
Manfred Faulhaber (1937–2020)

€ 1.000 – 1.500



212
STONE MONEY
Yap, Micronesia
20 cm. wide
Provenance
Manfred Faulhaber (1937–2020)

€ 1.000 – 1.500



‡213
THREE IMPLEMENTS
 Micronesia
 An adze with bone blade; a large spatula;
 and a hand axe.
 20.5 cm. to 42 cm. long
Provenance
 Manfred Faulhaber (1937–2020)
 € 800 – 1.200



‡215
THREE FISH HOOKS
 Micronesia
 8 cm. to 10.5 cm. long
Provenance
 Manfred Faulhaber (1937–2020)
 € 500 – 800



214
SEVEN ARTEFACTS
 Micronesia
 A bird-shaped bowl; a double bowl; a
 canoe-bailer; a cylindrical container and
 cover; a coconut bowl with *kurkuma*
 (turmeric) paste used both for adornment
 and as currency; and a small coconut vessel.
 3.5 cm. to 30.5 cm.
Provenance
 Manfred Faulhaber (1937–2020)
 € 600 – 1.000



216
TWO CLUBS
 Chuuk, Micronesia
 93 cm. and 119.5 cm long
Provenance
 Manfred Faulhaber (1937–2020)
 € 800 – 1.200



‡217

FOUR ARTEFACTS

Micronesia

Turtleshell spoon; two turtleshell ornaments; and a whaletooth
10.5 cm. to 23.5 cm long

Provenance

Manfred Faulhaber (1937–2020)

€ 600 – 800



‡218

SIX ARTEFACTS

Micronesia

7 cm. to 23 cm. long

A shell bracelet; a shell tool; a fibre ornament; a fish spine; a bamboo
and spine implement; and a string of shell and turtleshell ornaments

€ 600 – 800



‡219

THREE NECKLACES AND A HEAD ORNAMENT

Micronesia

42 cm. to 70 cm. long

Provenance

Manfred Faulhaber (1937–2020)

Cf. Heerman, I., *Sudseeoasen: Leben und Überleben im Westpazifik*, p.117,
fig.134, for a similar head ornament from Nauru.

€ 800 – 1.200



‡220
CORAL BEAD NECKLACE

Micronesia
79 cm. long

Provenance
Manfred Faulhaber (1937–2020)

€ 800 – 1.200



‡222
TWO HEAD ORNAMENTS

Chuuk and possibly Nauru, Micronesia
55 cm. and 110 cm. long

Provenance
Manfred Faulhaber (1937–2020)

Cf. Thilenius, Prof.Dr. G., *Ergebniss Südsee-Expedition 1908–1910, Ethnographie: B. Mikronesien*, Band 1, Hamburg, 1915, p.7, fig.5, for a similar woven fibre head ornament from Nauru; and Heerman, I., *Sudseeoasen: Leben und Überleben im Westpazifik*, p.148, figs.173–174 for two coconut fibre headbands, *nagasáka*, from Chuuk.

€ 1.000 – 1.500

221
CAROLINE ISLANDS GIRDLE

Micronesia
118 cm. long

Provenance
Manfred Faulhaber (1937–2020)

€ 500 – 800





‡223

FOUR ARTEFACTS

Micronesia
Two combs, a brush, and a hairpin
7 cm. to 23 cm. high

Provenance
Manfred Faulhaber (1937–2020)

€ 800 – 1.200



‡224

TWO COMBS

Micronesia
26 cm. and 27 cm. long

Provenance
Manfred Faulhaber (1937–2020)

€ 600 – 800



‡225

FOUR NECKLACES

Micronesia
74 cm. to 122 cm. long

Provenance
Manfred Faulhaber (1937–2020)

€ 600 – 1.000



‡226

MATERNITY MAT

Micronesia
11 cm. wide

Provenance
Manfred Faulhaber (1937–2020)

Of woven pandanus and hibiscus fibres, ornamented with spondylus-shell and frigate bird feathers. The patterns refer to family and clan affiliation. The small mats were carried not only by pregnant women, but also by fathers-to-be.
Cf. Heerman, I., *Sudseeoasen: Leben und Überleben im Westpazifik*, p.109, figs.105–109

€ 600 – 800

Conditions of sale

I. In General

The art auction house, Lempertz N.V. (henceforth referred to as ‘Lempertz’) conducts public auctions as commissioning agent in its own name and on behalf of the accounts of the submitter. The identity of the submitter remains in principle unknown.

These conditions of sale are applicable to all contracts concluded by Lempertz. Anyone who makes a commitment with Lempertz or who attends an art auction, viewing day or any other similar event, acknowledges and accepts these conditions of sale.

These conditions of sale are originally drawn up in the Dutch language. In case of conflict or discordance between the Dutch version and the translated version, the Dutch version is conclusive.

The lots are sold in the state in which they are found at the moment of the allocation (‘as is’). The absence of any reference to the state of the lot does not mean that the lot is in a good state or is free from damages, defects or restorations.

The United Nations Convention on Contracts for the International Sale of Goods is not applicable.

II. The Auction process & the process of bidding

II.1. Submission of bids

1. Bids in attendance – The floor bidder receives a bidding number on presentation of his identity card. Lempertz reserves the right to grant entry to the auction. Lempertz reserves the right to deny access to her premises or participation in the auction.

2. Bidding in one’s own name and on one’s own account – Every bidder is considered to act in his own name and on his own account and is personally liable for making the payment.

3. Bids in absentia – Bids can also be submitted either in writing, telephonically or via the internet. The placing of bids in absentia must reach Lempertz at least twenty four (24) hours before the beginning of the auction to ensure the proper processing thereof.

The lot must be mentioned in the bid placed by the bidder, together with ticket number and lot description. In the event of ambiguities, the listed ticket number becomes applicable. The instruction to bid must be signed by the bidder. The buyer does not have a right of withdrawal (art. VII 53,11° and VII 73,11° Belgian economic law code).

Telephonic bids – Lempertz cannot vouch for the establishment and maintenance of a connection. In submitting a bid placement, the bidder declares that he agrees to the recording of the telephone conversation.

Bids via the internet – Lempertz only considers bids via the internet if the bidder has registered himself on the internet website beforehand. Lempertz treats these bids in the same way as placed bids in writing. Lempertz cannot vouch for the establishment and maintenance of a connection.

4. Bank guarantee and other guarantees – Lempertz has the right to require a bank guarantee or any other guarantee from the bidder to prove his creditworthiness.

5. Obligation to provide information (anti-money laundering legislation) – The bidder provides a copy of the identity documents of the bidder and, as the case may be, of the actual buyer on whose account the bidder occurs.

II.2. Carrying out the auction

6. Allocation – The hammer will come down when no higher bids are submitted after three calls for a bid. In extenuating circumstances, Lempertz is entitled to refuse the acceptance of a bid or to reserve the allocation.

The bidder, who places the highest bid (the buyer), himself or through a third person, buys the lot at the hammer price. The sales contract is concluded between Lempertz and the buyer.

7. Bids for an absentee bidder – Bids for absentee bidders are only played to an absolute maximum by Lempertz if this is deemed necessary to out-bid another bid.

8. Reserve – Lempertz can bid on behalf of the submitter up to the agreed limit without revealing this and irrespective of whether other bids are submitted.

9. No liability of Lempertz – Even if bids have been placed, Lempertz is not liable if the hammer has not come down, except in the case of wilful intent.

10. Dispute or error with respect to the allocation – Lempertz decides to whom the lot is allocated in case of error or dispute with respect to the allocation. If several individuals make the same bid at the same time, and after the third call, no higher bid ensues, then the case is decided by lot/fate.

If a higher bid that was submitted on time, was erroneously overlooked and immediately queried by the affected bidder, or if any doubts arise regarding its allocation, Lempertz can cancel the sale and reoffer and resell the lot in dispute.

11. The refusing of bids – Lempertz reserves the right to refuse certain bids.

12. Lempertz’s discretion – Lempertz has the right at its absolute and sole discretion to withdraw any catalogue lots from the sale, to offer any lot in an order different from that given in the catalogue, to transfer the catalogue lots to a later auction, and to divide or combine any catalogue lots.

13. Once a lot has been knocked down, the successful bidder is obliged to buy it – The bidder to whom the lot was allocated, is obliged to buy the lot at the purchase price. If a bid is accepted conditionally, the bidder is bound by his bid until four (4) weeks after the auction unless he withdraws from the conditionally accepted bid at the latest one day after the auction.

14. Transfer of ownership and risk – The risk relating the allocated lot is directly transferred to the buyer upon the fall of the hammer. The transfer of ownership to the buyer takes place after the reception of the full purchase price by Lempertz.

III. The Completion of the auction transaction after the allocation of the lots

15. Calculation of the purchase price – The purchase price consists of the hammer price, plus the premium, the VAT and the resale right.

16. Buyers’ premium – **The Buyer pays a premium of 25 % calculated on the hammer price up to a hammer price of € 500.000 and 22 % on any amount surpassing € 500.000.**

17. VAT – The Buyer pays 21 % VAT on the premium (margin scheme – article 58 §4 W.BTW). The Buyer pays a VAT of 21% on the net invoice price (hammer price + premium) for the lots which are characterized in the Catalogue by an asterisk (*) (normal VAT regime).

The exports to third countries (i.e. non-EU) are exempted from VAT, and so will be exports made by companies from other EU member states if they state their VAT identification number.

If an auction participant personally exports a lot to a third country (i.e. non-EU), Lempertz refunds the VAT as soon as Lempertz has received the proof of export and import, and provided that it was included in the purchase price.

18. Reservation for invoices – An invoice issued during the auction or immediately after the auction requires verification. Lempertz cannot be held liable for errors in these invoices.

19. Payment – Successful bidders attending the auction in person pay the purchase price to Lempertz immediately after the auction. The purchase price is immediately due and payable, also for buyers who did not attend the auction in person.

Bank transfers are to be made exclusively in Euros. Cheques cannot be accepted. When the purchase price amounts to €3.000,00 or more, the buyer cannot pay in cash (anti-money laundering legislation). This also applies when the purchase price of different lots together amounts to €3.000,00 or more.

The payment is not deemed to have been effected before Lempertz has received it in cash or before the bank account of Lempertz has been duly credited. The payments of the buyer to Lempertz always firstly serve for the settlement of the oldest outstanding debt of the buyer to Lempertz.

20. An invoice corresponding to another client – The request to issue an auction invoice in the name of a client other than the bidder has to be made immediately after the auction. Lempertz reserves the right to refuse such a request. The bidder and the buyer are jointly and severally bound by all obligations arising from that bid.

21. Late payment and non-payment – In case of late payment, interests amounting to 1% of the purchase price a month are, automatically and without any prior notice of default, charged from the due date onwards.

In case of non-payment within five (5) working days after the auction, Lempertz is entitled (at its discretion):

- o to insist on performance of the agreement; and/or

- o to dissolve the purchase agreement by simple written notification, without any prior notice of default and without any intervention by the courts. Lempertz can reoffer and resell the lot at an auction; and/or

- o to claim damages for non-performance from the buyer in default, such as – but not limited to – the payment of the difference between the agreed purchase price and the new purchase price of the lot after a new auction, plus the cost of resale Under no circumstances the defaulting buyer is entitled to the possible surplus when the lot is sold at a higher purchase price at the new auction; and/or

- o to retain the lot as well as any lot allocated to the buyer at the same auction or at any other auction. Lempertz has the right to release the lots only when the total amount due for all the lots has been duly paid. Lempertz can transport, store and insure the lots at the expense of the buyer.

Lempertz has the right to reject or not take into account any bids placed by or on the account of the defaulting buyer during future auctions.

22. Collection of purchased lots – The buyer is obliged to collect the purchased lot immediately after the auction. The lot will not be surrendered to the buyer until the reception of full payment by Lempertz. Lempertz is not liable for the purchased lots, except in the case of wilful intent.

23. Transport, dispatch or shipping – Every transport, dispatch or shipping of purchased lots is organised by the buyer on his own responsibility. Without any exception the transport, dispatch or shipping takes place at the expense and the risk of the buyer.

24. Failure to collect purchased lots – In case the buyer does not collect the purchased lots within four (4) weeks after the auction, Lempertz is entitled to store and insure the not-collected lots at the expense of the buyer. In that case, the store and insure costs are 1% of the hammer price a month. Lempertz is not liable in the event of loss or damage, except in case of intentional acts.

IV. State of the purchased lots

25. The Buyer’ duty to investigate – All lots put up for sale at the auction can be viewed and inspected prior to the auction. The buyer undertakes to inspect and investigate the lots before the auction. The buyer is considered to be fully and personally informed at its own risk about the state and quality of the lots, as well as about the authenticity of the lots and the conformity of the lots with the description in the catalogue. The buyer bears the risk of the identification of the lot.

26. The awareness of the buyer – The buyer acknowledges that it is not possible for Lempertz to examine all lots in detail. The buyer acknowledges that Lempertz is reliant upon the information of the submitter for the description of the lots such as for example in the catalogue.

The buyer acknowledges that every statement in the catalogue, the brochures or any other publicity, as well as in any condition report from Lempertz, in relation to authorship, origin, creation, age, attribution, quality and state of the lot is only an opinion and not a fact. The buyer acknowledges that Lempertz does not warrant and cannot give any warranty as to the authenticity of the lot.

The buyer acknowledges that the lots submitted are usually from a certain age, so that it is impossible that the lots are in perfect condition.

27. statements and descriptions of the lots – All statements and descriptions in the catalogue and related specifications on the internet are compiled in good faith. They are derived from the status of the information available at the time of compiling the catalogue.

Every statement or description in the catalogue, the brochures or any other publicity, as well as in any condition report from Lempertz, in relation to authorship, origin, creation, age, attribution, quality and state of the lot is an opinion and not a fact and cannot be considered as a reality. The statements and descriptions in the catalogue are provided for information purposes only, without any warranty. The same applies for illustrations and images in the catalogue, as well as any other oral or written information.

The statements, descriptions and illustrations are no part of the contractual agreed characteristics. The certificates or certifications from artists, their estates or

experts are no part of the agreement, unless if they are explicitly mentioned in the catalogue text.

28. The state of the lot at the moment of the allocation (‘as is’) – The buyer purchases the lots in the state in which they are found at the moment of the allocation, with their defects and imperfections. The state of the lot is not always mentioned in the catalogue. The absence of any reference to the state of the lot does not imply that the lot is in a good state or that the lot is free from damages, defaults or restorations.

V. Copyright

29. Photography and publicity – The submitter and the buyer grant the right to Lempertz to photograph and publish each lot in its possession in relation to the auction and in any other relation. Lempertz acquires and preserves the copyright on all images and can use them at its own discretion, even after the lot has been sold.

VI. Liability and warranty

30. The nature of the obligations – The obligation of the buyer and the submitter resulting from the contractual relation are result obligations (‘*obligation de résultat*’), unless expressly provided otherwise. The obligations of Lempertz arising from the contractuel relation are best efforts obligations (‘*obligation de moyen*’).

31. Joint and several liability – The buyer, the bidder and anyone who buys for joint account, are jointly and severally liable for all obligations arising from the sale.

32. No liability/warranty for the lots – The buyer buys the lots in the state in which they are found at the moment of allocation, with their defaults and imperfections. Lempertz does not give any warranties in this regard. Lempertz cannot be held liable for the damages resulting from a default, a loss or a damage to the purchased lot, irrespective of the legal basis, except in the case of wilful intent.

33. No liability for the catalogue or condition report – Lempertz is not liable if the lots differ from the statements, descriptions and illustrations in the catalogue or from any other information (for example online). Lempertz is not liable for a condition report drawn up at the request of bidder.

34. No liability/warranty for non-authenticity – Lempertz does not warrant the authenticity of the lots and is not liable for non-authenticity of the lots, except in case of wilful intent. The liability for bodily injury or damages caused to health or life remains unaffected.

35. Limitation of liability – In any case the liability of Lempertz is limited to the total purchase price which was effectively paid by the buyer.

36. Claims against the submitter – In the event of variances from the catalogue descriptions which result in negation or substantial diminution of value or suitability of the lot, Lempertz is entitled to pursue its rights against the submitter through the courts. In the event of a successful claim against the submitter, Lempertz does only reimburse the buyer the total purchase price paid. Under no circumstances this amount exceeds the amount of the claim against the submitter which was granted and effectively paid.

Lempertz, has the right to transfer its claim for damages against the submitter for any damage arising from the inauthenticity of the auctioned lot to the buyer, without any further liability.

VII. Miscellaneous

37. Place of performance – The place of performance of the obligations resulting from the contractual relations is Brussels.

38. Applicable law – Belgian law is applicable to the contractual relations. The provisions of the United Nations Convention on Contracts for the International Sale of Goods (CISG) are not applicable.

39. Dispute settlement – All disputes resulting from or relating to the contractual relation will be resolved exclusively by the courts and tribunals of Brussels.

40. waiver of set-off or merger confusion – The buyer and the submitter waive their right to invoke set-off or merger confusion. The buyer is not entitled to invoke article 1653 of the Belgian Civil Code in relation to buyer’s disturbance.

41. Partial nullity – If one or more provisions of these conditions of sale would be declared completely or partially null and void, then this nullity is limited to this provision and the remaining provisions of these conditions of sale are not affected, unless otherwise provided.

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PAINTINGS, DRAWINGS, SCULPTURE 14TH – 19TH C. 21 MAY 2022, COLOGNE

PREVIEWS: 27 – 29 APRIL, BRUSSELS; 4/5 MAI, MUNICH;
14 – 20 MAY, COLOGNE



JAN MIENSE MOLENAER (1609/10 – 1668) Peasant Wedding Feast
Oil on canvas, 93 x 133 cm. Monogrammed. ESTIMATE: € 200,000 – 250,000

PHOTOGRAPHY

1/2 JUNE 2022, COLOGNE

PREVIEW: 19 – 21 MAY, BRUSSELS; 28 – 31 MAY, COLOGNE



WALKER EVANS Ancestral Figure, Africa, Mali, Dogon Peoples. 1936
Vintage, gelatin silver print, 23.9 x 7.4 cm. ESTIMATE: € 800 – 1,000



WALKER EVANS Baule Figure, Africa, Côte d'Ivoire. 1936
Vintage, gelatin silver print, 23.7 x 10.9 cm. ESTIMATE: € 800 – 1,000

MODERN ART

1/2 JUNE 2022, COLOGNE

PREVIEW: 4/5 MAY, MUNICH; 19 – 21 MAY, BRUSSELS;
28 – 31 MAY, COLOGNE



EMIL NOLDE Dschunken auf dem gelben Fluss. 1913
Watercolour and India ink on paper, 21 x 30 cm. ESTIMATE: € 60,000 – 80,000

CONTEMPORARY ART

1/2 JUNE 2022, COLOGNE

PREVIEW: 4/5 MAY, MUNICH; 19 – 21 MAY, BRUSSELS;
28 – 31 MAY, COLOGNE



A.R. PENCK. Ich in London 1. 1982
Acrylic on canvas, 101 x 122 cm. ESTIMATE: € 100,000 – 150,000

ASIAN ART

11 JUNE 2022, COLOGNE

PREVIEW: 4 – 10 JUNE, COLOGNE



NANBAN STYLE CABINET CASE Japan, Momoyama period, 2nd half of the 16th C.
Prov.: private collection, Belgium. ESTIMATE: € 8,000 – 10,000



Save the Date

16-19 June 2022

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