

LEMPERTZ

1798



Art of Africa, the Pacific
and the Americas
31 January 2024
Brussels



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1798

Art of Africa, the Pacific
and the Americas

Brussels 31 January 2024
Lempertz Sale 1241



Preview

Brussels

6 rue du Grand Cerf

Wednesday 24 – Saturday 27 January, 10 am – 6 pm

Sunday 28 January, 11 am – 5 pm

Monday 29 – Tuesday 30 January, 10 am – 6 pm

Sale

Brussels

Wednesday 31 January 2024

2pm

In partnership with *ARTCURIAL*

The auction will be streamed online. We kindly ask you to place your bids – if possible at least 48 hours prior to the auction – online, by telephone or as an absentee bid. Detailed descriptions, and additional photographs available online.

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VARIOUS PROPERTIES

These three Baule panels were acquired by the present owner from a friend who lived in the Chateau of Turenne, in the Nouvelle-Aquitaine department of central France. The friend's godfather was the collector, André Lefèvre (1883–1963), a close friend of his grandfather, Mr Camille Zambaux. Lefèvre made many summer visits to the chateau, staying in the guest house of the castle, "la Poudrière". This residence became increasingly filled with his objects and paintings. After the death of his wife, Lefèvre spent increasingly more and more time in Turenne. A photograph shows one of the panels hanging on the wall next to a work by the painter André Beaudin. Lefèvre also had his own room in the castle, the so-called Moroccan room, full of textiles and paintings.



André Lefèvre at the Chateau de Turenne, circa 1960

1 BAULE PANEL

Ivory Coast
152 cm. high

Provenance
André Lefèvre (1883–1963), Paris
Camille Zambaux, Turenne

€ 2.000 – 3.000



2 BAULE PANEL

Ivory Coast
110 cm. high

Provenance
André Lefèvre (1883–1963), Paris
Camille Zambaux, Turenne

€ 2.000 – 3.000



3 BAULE PANEL

Ivory Coast
120 cm. high

Provenance
André Lefèvre (1883–1963), Paris
Camille Zambaux, Turenne

€ 2.000 – 3.000

4

YAURE MASK

Ivory Coast
42 cm. high

Provenance
Prof. George Nelson Preston,
New York
Martin Lowe, New York

€ 1.500 – 2.000



5

FANTE ASAFO FLAG

Ghana
102 x 157 cm.

Provenance
Galerie Simonis, Dusseldorf

Literature
Güse, E.-G., and Hahner-Herzog, I.,
Asafo: Fahnen aus Ghana, 1995, no.19

Exhibitions
Saarland Museum, Saarbrücken, *Asafo, Fahnen aus Ghana*, 19 February–17 April 1995
Afrika Museum, Berg en Dal, *Asafo, Fahnen aus Ghana*, 1 May–1 November 1995

€ 800 – 1.200



6

FANTE ASAFO FLAG

Ghana
97 x 160 cm.

Provenance
Galerie Simonis, Dusseldorf

Literature
Güse, E.-G., and Hahner-Herzog, I.,
Asafo: Fahnen aus Ghana, 1995, no.42

Exhibitions
Saarland Museum, Saarbrücken, *Asafo, Fahnen aus Ghana*, 19 February–17 April 1995
Afrika Museum, Berg en Dal, *Asafo, Fahnen aus Ghana*, 1 May–1 November 1995

€ 800 – 1.200



7

FANTE ASAFO FLAG

Ghana
92 x 128 cm.

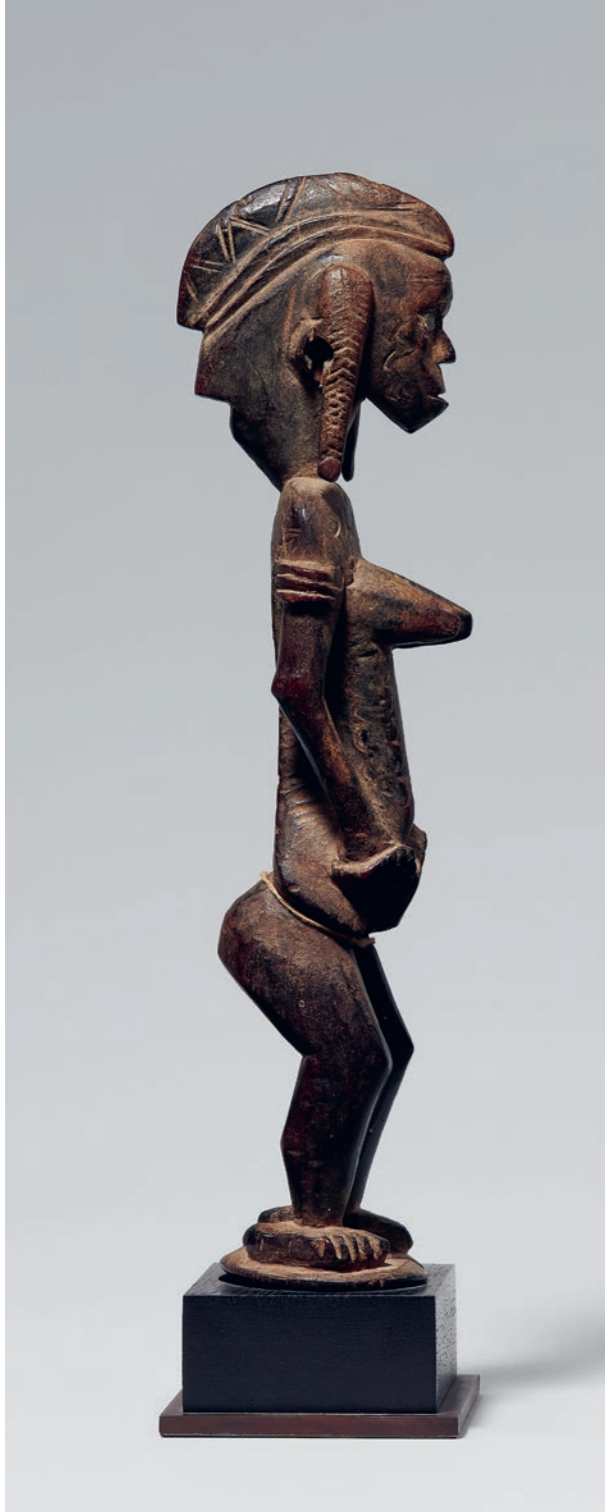
Provenance
Galerie Simonis, Dusseldorf

Literature
Güse, E.-G., and Hahner-Herzog, I.,
Asafo: Fahnen aus Ghana, 1995, no.38

Exhibitions
Saarland Museum, Saarbrücken, *Asafo, Fahnen aus Ghana*, 19 February–17 April 1995
Afrika Museum, Berg en Dal, *Asafo, Fahnen aus Ghana*, 1 May–1 November 1995

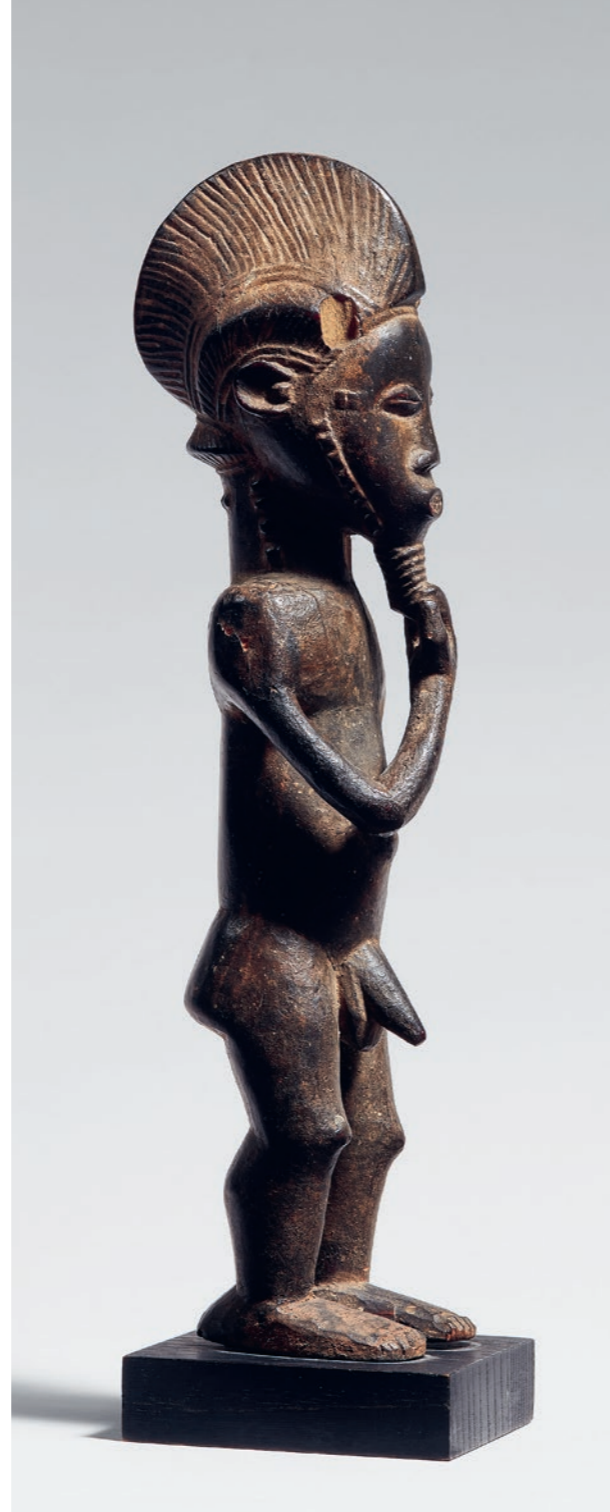
€ 800 – 1.200





8
BAMANA FIGURE

Mali
29 cm. high
Provenance
Olivier Larroque, Nîmes
Dominique Coffignier, Paris/Vienne
€ 2.000 – 3.000



9
BAULE FIGURE

29.5 cm. high
Provenance
Galerie Maine Durieu, Paris
Marceau Riviere, Paris
Sotheby's, Paris, 18 June 2019, lot 249
€ 2.000 – 2.500



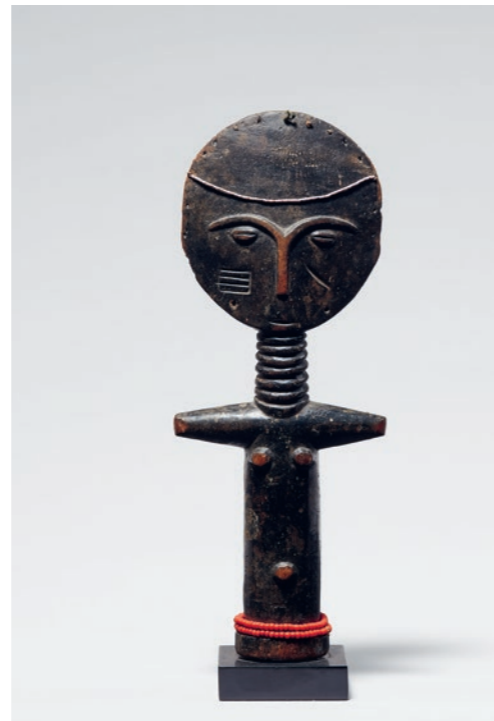
10
DAN MASK

Ivory Coast
24 cm. high
Provenance
Olivier Castellano, Paris
€ 3.000 – 4.000



11
ASHANTI DOLL

akua 'ba
Ghana
30 cm. high
Provenance
Dierking Gallery, Cologne, 2007
€ 800 – 1.200



12
ASHANTI DOLL

akua 'ba
Ghana
24 cm. high
Provenance
Galerie Simonis, Dusseldorf
€ 800 – 1.200



13
ASHANTI DOLL

akua 'ba
Ghana
35 cm. high
Provenance
Jean-Pierre Jernander, Brussels
€ 800 – 1.200



14
BAULE MASK

Ivory Coast
29 cm. high
Provenance
Robert Duperrier (1917-1996), Paris
€ 4.000 – 6.000



15
GUERE/WE MASK

Liberia/Ivory Coast
25 cm. high

Provenance
Robert Jacobsen (1912–1993), artist, Copenhagen
Lempertz, Brussels, 27 January 2015, lot 184

€ 2.000 – 3.000



16
BAULE FIGURE

Ivory Coast
52 cm. high

Provenance
Maurice Nicaud, Paris

€ 1.500 – 2.000

17
BAULE FIGURE

Ivory Coast
47 cm. high

Provenance
Osher Dahan, Paris

€ 2.500 – 3.500



DOGON FIGURE

Sanga region, Mali
41.5 cm. high

Provenance
Philippe Guimiot, Brussels, 1986/1987

€ 10.000 – 15.000

This superb Dogon female figure can be attributed to the Sanga region owing to its close similarity in style to the works of the 'Master of Ogol', so named after the figure now in the Musée du Quai Branly collected in the village of Ogol by Marcel Griaule during his third expedition of 1935. Bernard de Grunne identifies seventeen works which he categorises as 'Master of Ogol' ('A Great Dogon Artist: The Master of Ogol' in *Tribal Art*, Special Issue no.2, 2011, pp.16–35). Carbon 14 tests on those that have been tested range from 15th to 17th century for the oldest to the 19th century, suggesting they are most likely not the work of a single artist. The present figure resembles most closely the figure which carbon 14 testing suggests is the oldest, now in the collection of the Dapper Foundation (*op cit.* p.30, fig.16 and p.35, fig.17) with its atypically small mouth and nose.

The patination and wear on our figure would seem to suggest a similar if not earlier date.

Griaule's collection notes for the Quai Branly figure state: "a representation of a seated woman, whose 'beard' represents a labret. Has a braid of hair at the head, which should be rolled up, but which the artist could not render except in this way. Usually kept in the house of the *hogon* (religious leader). Placed on the mortuary house, dressed, for the funerals of wealthy families". Germaine Dieterlen writing about the figure in the Walt Disney-Tishman collection states that the figures come from altars that were erected for rituals dedicated to women who had died in childbirth. The gesture of the hands (held together before the abdomen and pointing downwards) symbolises pregnancy.





19
SENUFO FIGURE
Ivory Coast
25.5 cm. high
Provenance
Adrian Schlag, Brussels
€ 2.500 – 3.500



20
TURKA FIGURE
Burkina Faso
22 cm. high
Provenance
Renaud Vanuxem, Paris
€ 2.000 – 3.000

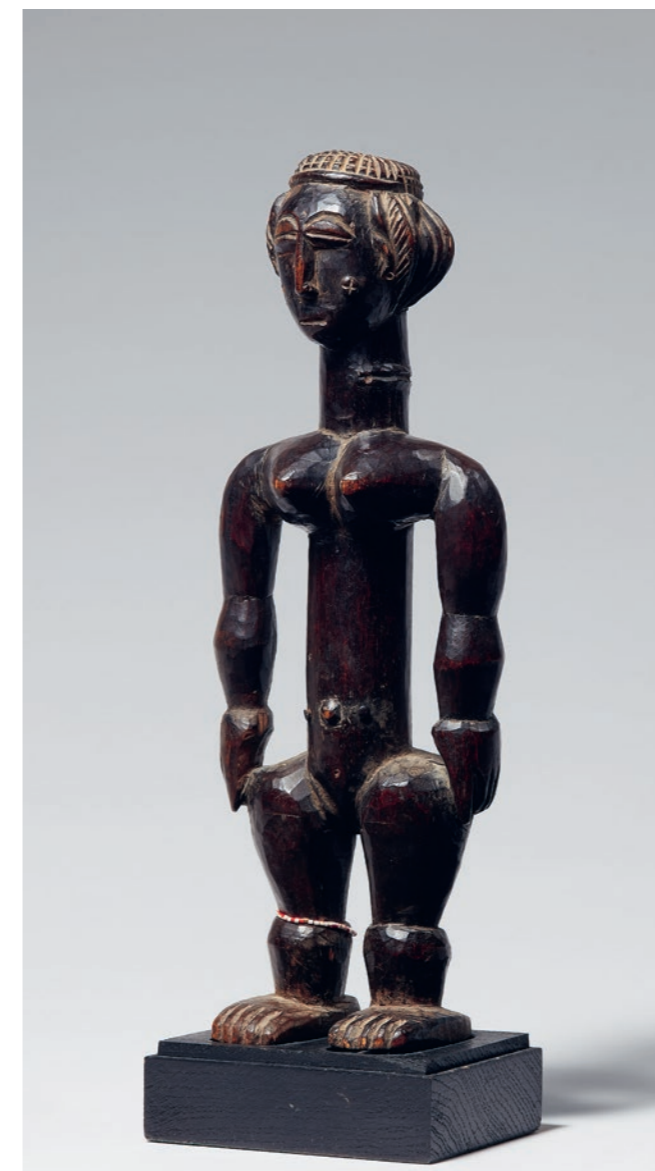
21
BAMANA NTOMO MASK
Mali
55 cm. high
€ 4.000 – 6.000



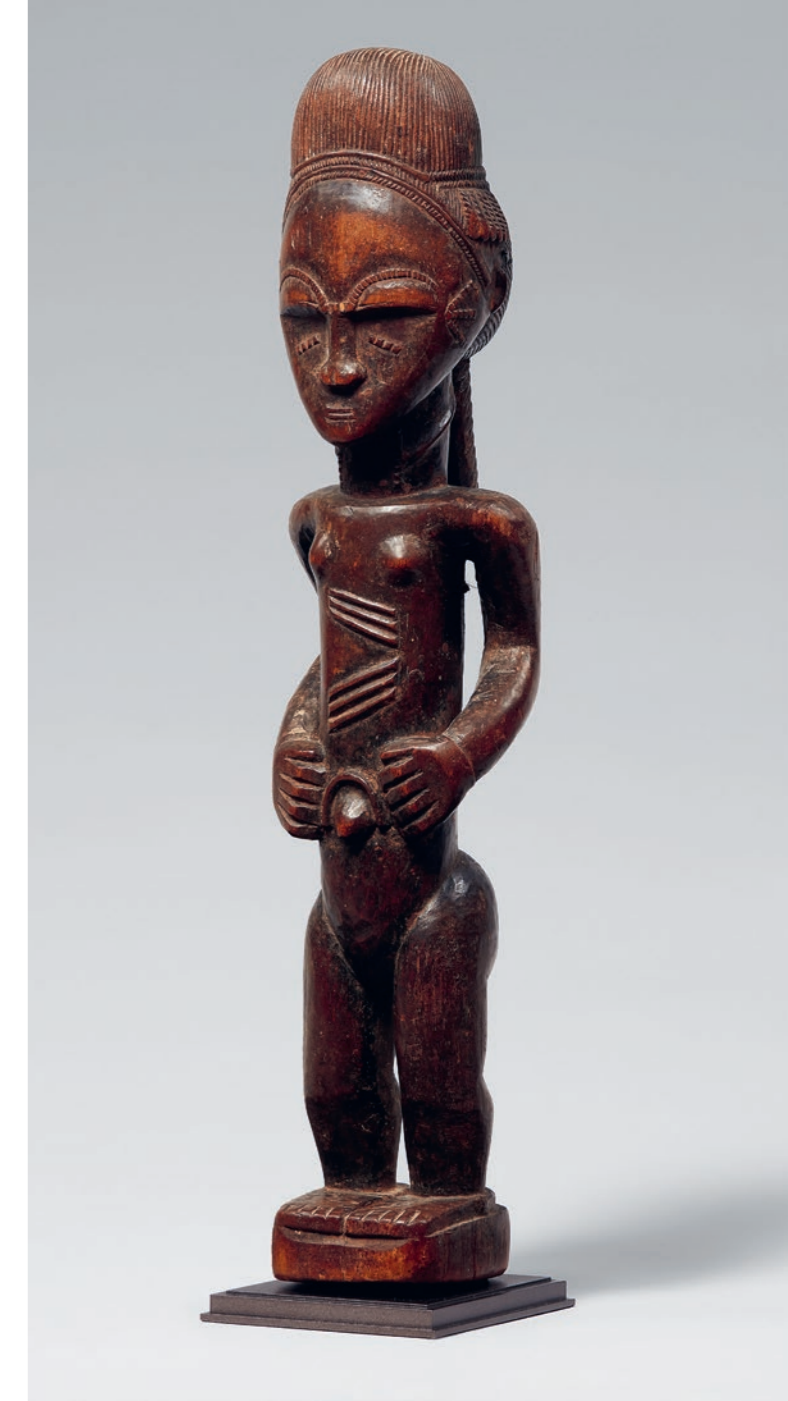


22
**DAN CEREMONIAL
SPOON**
wakemia
Ivory Coast
54 cm. long
Provenance
Renaud Vanuxem, Paris
€ 3.000 – 5.000

23
ATTIE FIGURE
Ivory Coast
29 cm. high
Provenance
Lydia Janin, Paris
Marceau Rivière, Paris
Sotheby's, Paris, 19 June 2019, lot 136
Norberto Izquierdo, Paris
€ 2.500 – 3.500



24
BAULE FEMALE FIGURE
Ivory Coast
42 cm. high
Provenance
Collection Wolf, Brussels
Zemanek-Münster, Würzburg, 8 September
2012, lot 243
€ 2.000 – 3.000





25

DAN MASK

Ivory Coast
27.5 cm. high

Provenance
Collected between 1925 and 1927
by General Gustave Maignan, Rennes

€ 2.000 – 3.000



Interior view of General Gustave Maignan's apartment, 1931

26

BAMANA ZOOMORPHIC MASK

Mali
28 cm. high

Provenance
Jean-Pierre Jernander, Brussels

€ 3.000 – 5.000



The *jow* initiation societies of the Bamana and Maninka were concerned with rites of passage; *Ntomo* for the uncircumcised children and *Korè* for the next stage in their development in which the boys are ritually killed and are resuscitated as adults. The masks of the *korè* comprise a number of zoomorphic masks including *Surukuw* (hyenas), *Jaraw* (lions) and *Sulaw* (monkeys). It is difficult to identify with certainty

the type of animal represented by the present mask. It has the intersecting painted red lines seen on a number of Bamana lion masks such as that sold at Lempertz on 29 January 2020 as lot 42. A mask very close in style to the present example was formerly owned by Sam Wagstaff and Robert Mapplethorpe (see *Tribal Art Magazine*, IX:2, Summer 2004, p.10) and was sold at Christie's Paris on 19 June 2014 as lot 212.



27

GURO HEDDLE PULLEY

Ivory Coast
13.5 cm. high

Provenance
Paolo Morigi (1939–2017), Magliaso-Lugano, inv. no. 363
Lucas Ratton, Paris
Emmanuel Dehan, Brussels

Exhibitions
Rietberg Museum, Zürich, *Die Kunst der Guro*,
Elfenbeinküste, 11 May–13 October 1985

Literature
Fischer, E. & Homberger, L., *Die Kunst der Guro*,
Elfenbeinküste, Zürich, 1985, p.249, fig.167

€ 800 – 1.200



28

GURO MASK

Ivory Coast
27 cm. high

€ 1.000 – 1.500



29

DAN MASK

Ivory Coast
24 cm. high

Provenance
Cooper Evans, New York

€ 4.000 – 6.000

30

**BAULE SEATED
FEMALE FIGURE**

Ivory Coast
44 cm. high

Provenance
Jaap Polak, Amsterdam, 1997

Literature
PAN Amsterdam, 1997, p.197

€ 4.000 – 6.000



31

**BAULE FEMALE
FIGURE**

Ivory Coast
40 cm. high

Provenance
Alberto Magnelli, artist (1888–1971),
Florence/Paris

Christie's, New York, 22 November 1996,
lot 26

€ 8.000 – 12.000



IBEJI FROM A FRENCH PRIVATE COLLECTION



32
PAIR OF YORUBA
TWIN FIGURES

ibeji
Ijara, Igbomina
28 cm. high
Provenance
Collected *in situ* by the owner
in Lomé in the 1980s
Cf. Chemeche, G. et al., *Ibeji:
The Cult of Yoruba Twins*, Milan,
2003, pp.227-228, figs.194-195

€ 1.500 – 2.000



33
PAIR OF YORUBA TWIN FIGURES

ibeji
Ado Odo, Awori
31 cm. high
Provenance
Collected *in situ* by the owner in Lomé
in the 1980s
Cf. Stoll, M. and G., *Ibeji: Twin figures
of the Yoruba*, Munich, 1980, p.124, fig.21

€ 1.800 – 2.200



34
YORUBA
TWIN FIGURE

ibeji
 Igbuke Carving House, Oyo
 31 cm. high
 Provenance
 Collected *in situ* by the owner
 in Lomé in the 1980s
 Cf. Richer, X. and Joubert, H., *Ibeji: divins jumeaux*,
 Paris, 2016, pp. 94/95 for a very similar female figure
 with the same coiffure

€ 1.200 – 1.800



35
YORUBA
TWIN FIGURE

ibeji
 Ogbomosho, Oyo area
 27.5 cm. high
 Provenance
 Christie's, London, 31 March 1982, lot 80
 Peter and Vena Schnell, Zurich
 Sotheby's, Paris, 3 December 2004, lot 121
 Millon & Associés, Paris, 23 January 2019, lot 16

€ 800 – 1.200

When catalogued by Christie's, William Fagg suggested it might perhaps date from the nineteenth century and its possible origin as the western Igbomina area. John Pemberton III attributed it to Ilorin.

36
PAIR OF YORUBA
TWIN FIGURES

ibeji
 Igbo ora, Ibarapa
 26.5 cm. high
 Provenance
 Collected *in situ* by the owner
 in Lomé in the 1980s

€ 1.500 – 2.000



37

YORUBA TWIN FIGURE

ibeji

Shaki, Oyo

29.5 cm. high

Provenance

Collected *in situ* by the owner
in Lomé in the 1980s

€ 1.500 – 2.000



38

YORUBA TWIN FIGURE

ibeji

from the workshop of the
"Master of Archaic Smile"

Ila Orangun, Igbomina

29.5 cm. high

Provenance

Harry A. Franklin (1904–1983),
Los Angeles

Valerie Franklin, Beverly Hills

Sotheby's, New York, 21 April 1990,
lot 329

Sydney L. Shaper (1924–2010), New York
Arte Primitivo, New York, 20 July 2016,
lot 365

Cf. Fagg, W. et al., *Yoruba Sculpture of West Africa*, New York, 1982, p.141, pl.44. The author writes: The southern Igbomina town of Ila-Orangun is famous for its generations of carvers associated with Inurin's compound in Iperin quarter. One of the most famous is called by William Fagg "the master of the archaic smile." A comparison of the several examples in the collection of the National Museum, Lagos, and in other collections suggests that more than one carver worked in this style. Marilyn Houlberg, who has studied *ibeji* figures from Ila, notes that three documented carvings of this style in the National Museum belonged to persons in Obasaba's compound in Iperin quarter and were said to have been carved between 1850 and 1885. The unknown carver of these enchanting figures has defied the convention of the passive or sombre facial expression. He has exaggerated the lips and given prominence to the chin in a fashion that is almost unique among the carvers of Inurin's compound. The large bulbous eyes, the high cheekbones, and narrow jaw, as well as the slightly diminished nose, combine to create the wonderful smile that makes these images so charming. In addition to depicting beads around the waist, the carver placed an Islamic amulet, or *tirah*, on the chest and back of each figure. The *tirah* is a leather placket containing quotations from the Koran and sometimes medicinal herbal concoctions to protect the wearer from evil spirits. Islamic influence in northern Yorubaland dates to the Holy War of 1804, when the city of Ilorin came under Muslim rule. Over the next four decades, Islam spread rapidly south into the Oyo, Igbomina, and Ekiti areas.

€ 2.000 – 3.000





39
PAIR OF YORUBA MALE
TWIN FIGURES

ibeji
Ajasse, Igbomina
34.5 cm. high

Provenance
Galerie Schwarz-Weiss, Essen
Zemanek-Münster, Würzburg,
31 October 2015, lot 366

Cf. Chemeche, G. et al., *Ibeji:
The Cult of Yoruba Twins*, Milan, 2003,
pp.206–212, figs.167–176

€ 2.500 – 3.500



41
PAIR OF YORUBA
TWIN FIGURES

ibeji
Ila area
27.5 cm. high

Provenance
Collected *in situ* by the owner
in Lomé in the 1980s

Cf. Stoll, M. and G., *Ibeji: Twin figures
of the Yoruba*, Munich, 1980, p.298,
fig.193

€ 2.000 – 3.000

40
PAIR OF YORUBA TWIN
FIGURES

ibeji
Shaki Region, Oyo
27.5 cm. high

Provenance
Galerie Schwarz-Weiss, Essen
Zemanek-Münster, Würzburg,
5 March 2011, lot 276

Literature
Stoll, M. and G., *Ibeji: Twin figures of
the Yoruba*, Munich, 1980, p.248, fig.137

€ 2.000 – 3.000



42
PAIR OF YORUBA
TWIN FIGURES

ibeji
Offa, Igbomina
26 and 28 cm. high

Provenance
Collected *in situ* by the owner in Lomé
in the 1980s

Cf. Christie's, Paris, 10 June 2008, lot 40

€ 2.000 – 3.000



43

PAIR OF YORUBA
TWIN FIGURES

ibeji

Iludun, Igbomina
26 and 27.5 cm. high

Provenance
Woolley & Wallis,
19 September 2018, lot 317

Cf. Chemeche, G. et al.,
*Ibeji: The Cult of Yoruba
Twins*, Milan, 2003,
pp.227–228, figs.194–195
and Christie's, London,
29 June 1987, lot 54

€ 2.500 – 3.500



44

PAIR OF YORUBA
TWIN FIGURES

ibeji

Oke Mesi, Ekiti
29 and 29.5 cm. high

Provenance
Collected *in situ* by the owner
in Lomé in the 1980s

Cf. Stoll, M. and G.,
*Ibeji: Twin figures of
the Yoruba*, Munich,
1980, p.272, fig.161

€ 3.000 – 5.000



VARIOUS PROPERTIES



45
YORUBA BOWL FOR IFA
DIVINATION

agere ifa
Nigeria
20 cm. high
Provenance
Dr. I. (Jacques) Vogelzang (1930-2010), Hilversum
€ 300 – 500



46
YORUBA HOUSE OF HEAD

ile ori
Nigeria
42 cm. high
Provenance
Gert and Mareidi Stoll, Galerie Schwarz-Weiss,
Munich/Berchtesgaden, 1982
€ 1.500 – 2.000



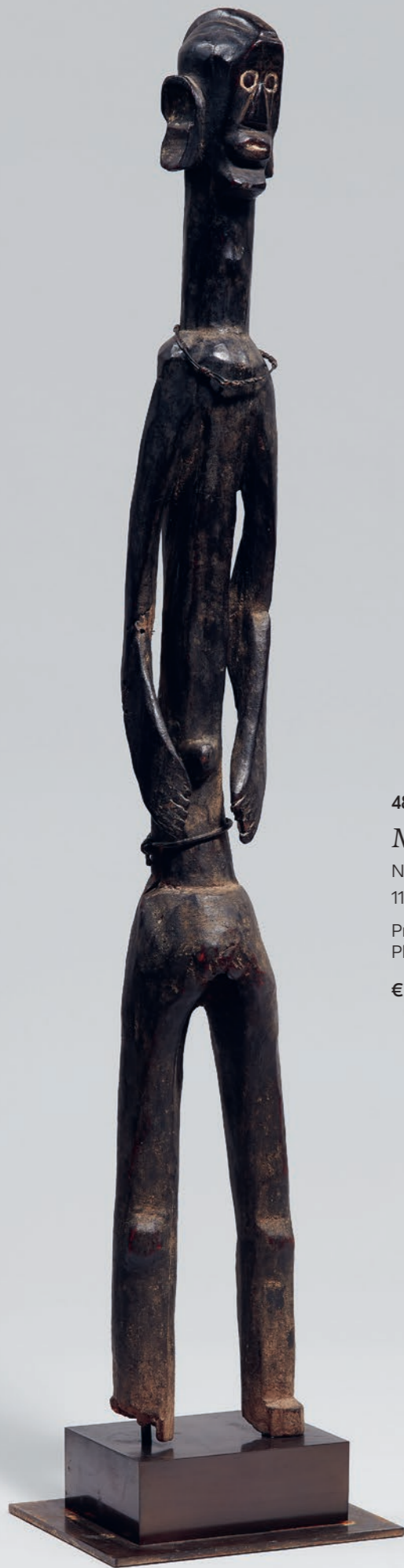
47
YORUBA MATERNITY
FIGURE

Probably by the master sculptor,
Maku of Erin
Oshogbo region, Nigeria
71.5 cm. high

Cf. Schaedler, K.-F. *African Art in Private
German Collections*, Munich, 1973, p.187,
fig.256, for a very similar maternity figure

When subsequently sold at Christie's in
London (16 October 1979, lot 193) the figure
was attributed by William Fagg to
the carver, Maku of Erin, a master carver
who flourished in the Oshogbo area before
the Second World War. For further carvings
by Maku of Erin and by his equally-gifted
son, Toibo, see Beier, U., *The Story of Sacred
Wood Carvings from one small Yoruba town*,
Lagos, 1957.

€ 3.000 – 5.000



48
MUMUYE FIGURE
Nigeria
110 cm. high
Provenance
Philip Goldman, London
€ 3.000 – 5.000

49

EKET MASK

Nigeria

34 cm. high

Provenance

Wilhelm Krohn, Eckernförde

Lucien Van de Velde, Antwerp, 2008–2009

Richard Scheller, Stanford

Literature

Van de Velde, L., *South-East Nigeria – Lower Niger – Benue – Cross River*, Antwerp, 2009

€ 7.000 – 9.000





50
YORUBA SHANGO STAFF

oshe shango
Possibly from the Workshop of Onakunle Aribikona
in Gbongan, Nigeria
43.5 cm. high

Provenance
Pierre Darteville, Brussels

€ 1.000 – 1.500



51
CHAMBA FIGURE

Nigeria
46.5 cm. high

Provenance
Pierre Loos, Brussels

€ 1.000 – 1.500

52
OGONI MASK

Nigeria
28 cm. high

€ 800 – 1.200





53

IGBO IKENGA FIGURE

Nigeria
136 cm. high

Cf. Boston, J., *Ikenga figures among the north-west Igbo and the Igala*, London, 1977, p.63, pl.36 and p.85, colour plate 7

€ 5.000 – 8.000



54

URHOBO FEMALE SHRINE FIGURE

Nigeria
112 cm. high

Provenance
Collected in the field by Jacques Kerchache and Philippe Guimiot

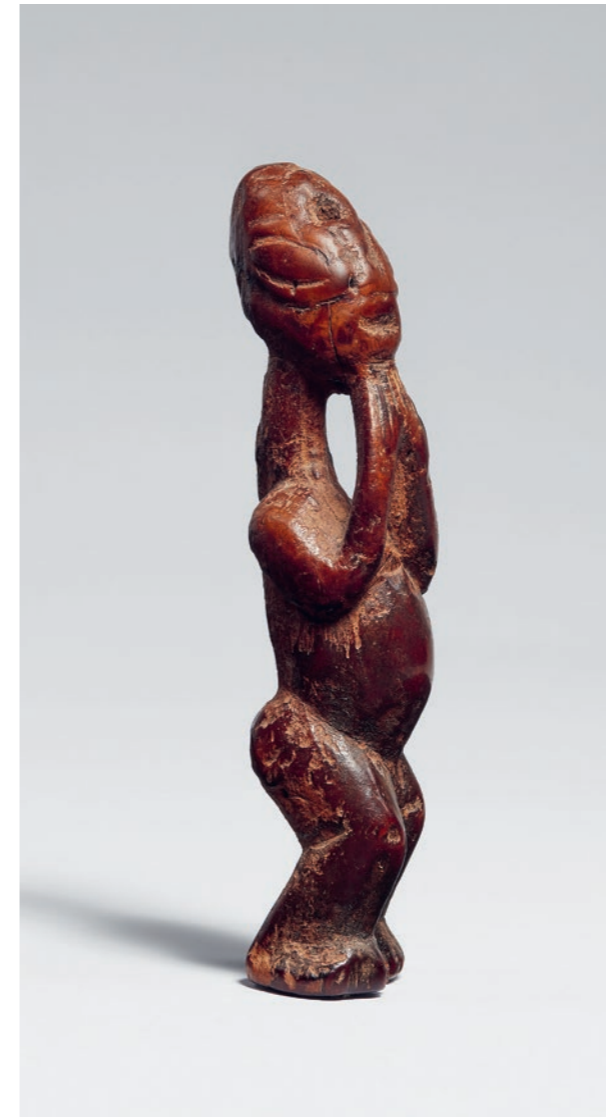
€ 8.000 – 12.000

This fragment of an over life-size maternity figure would have formed part of a family of ancestor spirits, the founding men and women of a community, whose powers and fame were such that in time they were elevated to the status of *edjo*, manifestations of nature-spirit forces. Stored in darkened shrines and hidden from public view for all but a few days, they are considered fearsome to mortals and beautiful to the spirit world (Foss, P., *Where Gods and Mortals Meet: Continuity and Renewal in Urhobo Art*, New York, 2004).

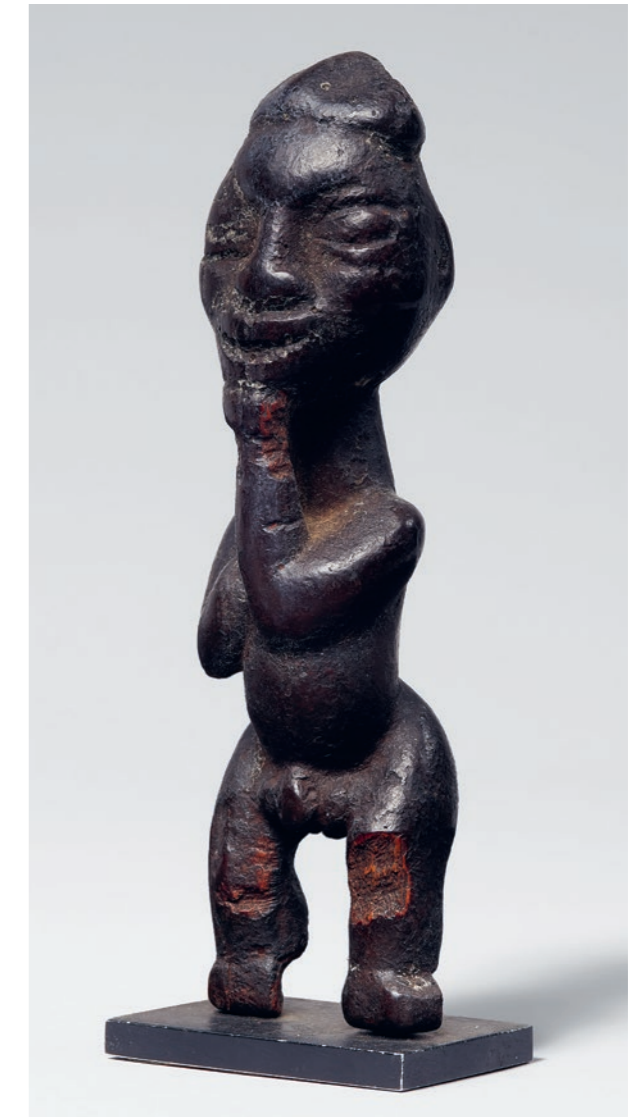




55
SMALL FANG FIGURE
Gabon
28.5 cm. high
Provenance
Bruno Frey, Arnay-le-Duc, France, 1999
€ 3.000 – 5.000



56
SMALL BANGWA FIGURE
Cameroon
13.5 cm. high
Provenance
Martial Bronsin, Brussels
Michel Boulanger, Liège, 1993
€ 1.000 – 1.500



57
SMALL BAMILEKE FIGURE
Cameroon
16.5 cm. high
Provenance
Michel Koenig (1944–2014), Brussels, 1999
€ 1.500 – 2.000



58

**KOTA RELIQUARY
FIGURE**

Gabon
62 cm. high

Provenance
Alberto Magnelli, artist (1888–1971),
Florence/Paris
Christie's, New York, 20 November 1996,
lot 74

€ 20.000 – 30.000



59

MASSIVE SONGYE-SANGA AXE

Democratic Republic of the Congo
The blade 49.5 cm. long

Provenance
Christian Gosseau, Brussels

Exhibition
UMKC, Gallery of Art, Kansas City, Missouri, 17 January to 18 March 1998

€ 20.000 – 30.000

Very few of these rare Congo axes are known to us. Two are in the Afrika Museum, Tervuren; one acquired in 1924 (EO.o.o.27400) and the other, (EO.1956.II.1) was purchased from Marcel De Mey in 1956. Jan Elsen attributes both to the Songye-Sanga (Elsen, J., *Beauté Fatale: Armes d'Afrique Centrale*, Brussels, 1992, p.235 and 236). A third, also attributed by Elsen to the Songye-Sanga is the Barbier Mueller Museum (Elsen, J., "Of iron and pride" *White Weapons of Black Africa of the Barbier-Mueller Museum*, 2003, p.252, fig.95a). A similar axe in the Wereldmuseum,

Rotterdam (WM-32659), is attributed to the Pende on account of its wooden shaft being carved with two masks in the Pende style. Another was sold by Sotheby's, Paris (12 June 2012, lot 97) and was said to have been collected between 1905 and 1925. An axe, offered by Patrick and Ondine Mestdagh in 2012 was formerly in the collection of James Hooper and another was offered by Galerie Patrik Fröhlich (*The Song of a Bird*, Zurich, 2015, pp.34-37). The present massive lot appears to be amongst the largest of the known examples.

60

PUNU MASK

Gabon
27 cm. high

€ 1.000 – 1.500



61

SMALL MAMBILA FIGURE

Cameroon
13 cm. high

Provenance
Martial Bronsin, Brussels
Michel Boulanger, Liège
Michel Koenig (1944–2014) Brussels, 1997

Literature
Art d'Afrique Noire, n°100, Winter 1996,
p.41

€ 2.000 – 3.000





63
LEGA MASKETTE
Democratic Republic of the Congo
13 cm. high
Provenance
Bruno Frey, Arnay-le-Duc, 2004
€ 1.000 – 1.500

62
LEGA MASKETTE
Democratic Republic of the Congo
9 cm. high
Provenance
Martial Bronsin, Brussels, 1993
€ 1.000 – 1.500



64
LEGA MASK
Democratic Republic of the Congo
31 cm. high
Provenance
Galerie Simonis, Dusseldorf
Dr. Klaus Hessberg, Essen
Lempertz, Brussels, 11 June 2011,
lot 93
€ 8.000 – 12.000

65

LUBA STOOL

Democratic Republic of the Congo
40 cm. high

Provenance
Justin Barthels, Maastricht

€ 1.000 – 1.500



66

MANGBETU STOOL

Democratic Republic of the Congo
55 cm. wide

€ 1.000 – 1.500

67

PAIR OF MBANZA FIGURES

Ubangi region, Democratic Republic of the Congo

27.5 and 30 cm. high

Provenance
Philippe Guimiot, Brussels, 1986–1987

€ 2.000 – 3.000





68

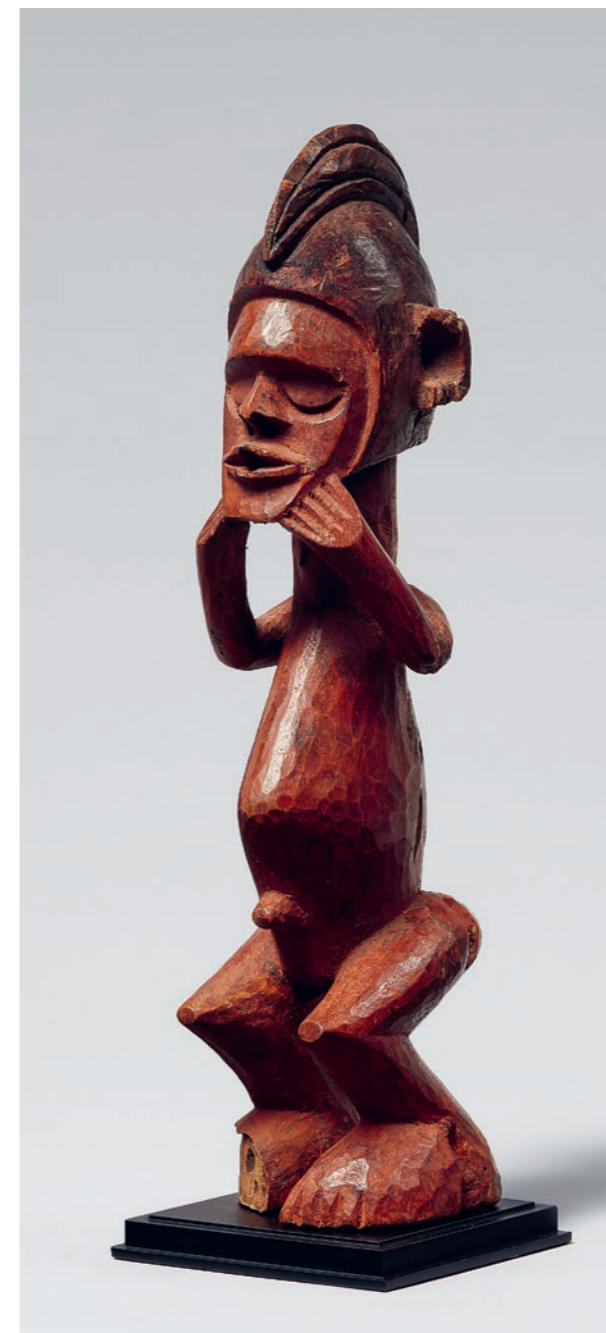
LUBA STOOL

Democratic Republic of the Congo
37 cm. high

Provenance
Wilhelm (Will) Hoogstraate
(1917–2008), Galerie d'Eendt,
Amsterdam

Gros-Delettrez, Paris,
26 May 1983, lot 135

€ 3.000 – 5.000



69

SUKU FIGURE

Democratic Republic of the Congo
26.5 cm. high

Provenance
Alain Guisson, Brussels

€ 2.000 – 3.000



70

LUBA KASAI POWER FIGURE

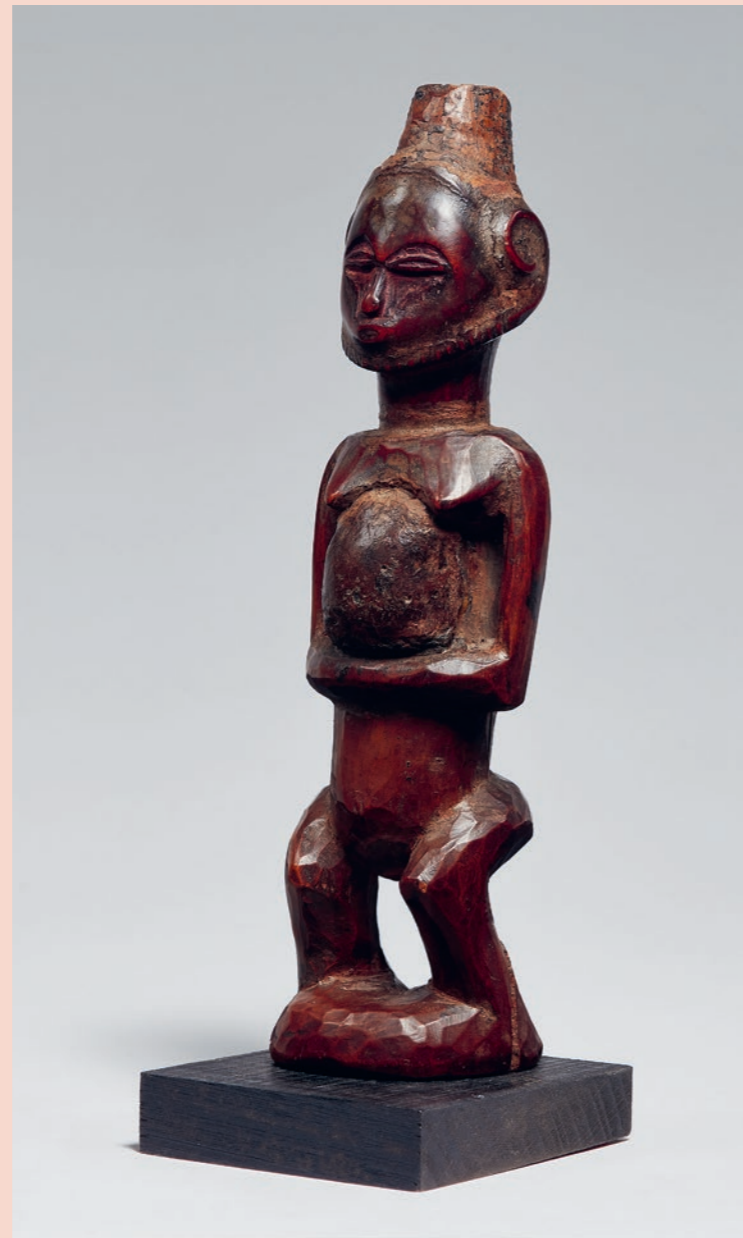
Democratic Republic of the Congo
21 cm. high

Provenance
Etude Tajan, Paris, 6 December 1995, lot 79

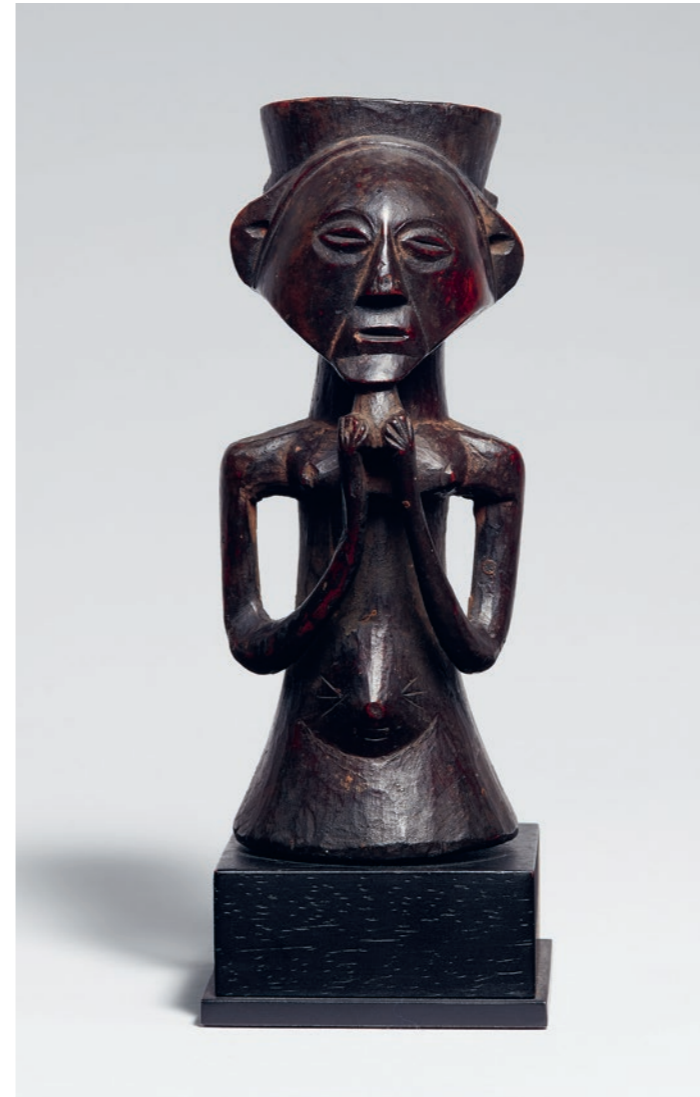
€ 2.000 – 3.000



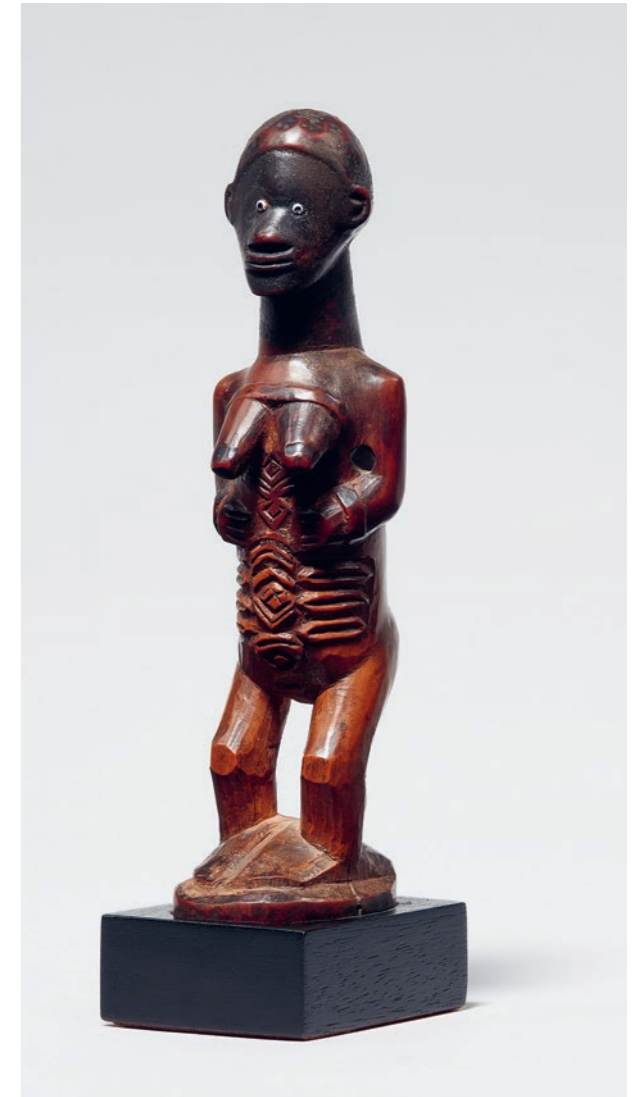
71
ZANDE HARP FINIAL
Democratic Republic of the Congo
18 cm. high
€ 1.200 – 1.500



72
SMALL CONGO FIGURE
Democratic Republic of the Congo
22.5 cm. high
€ 2.000 – 3.000



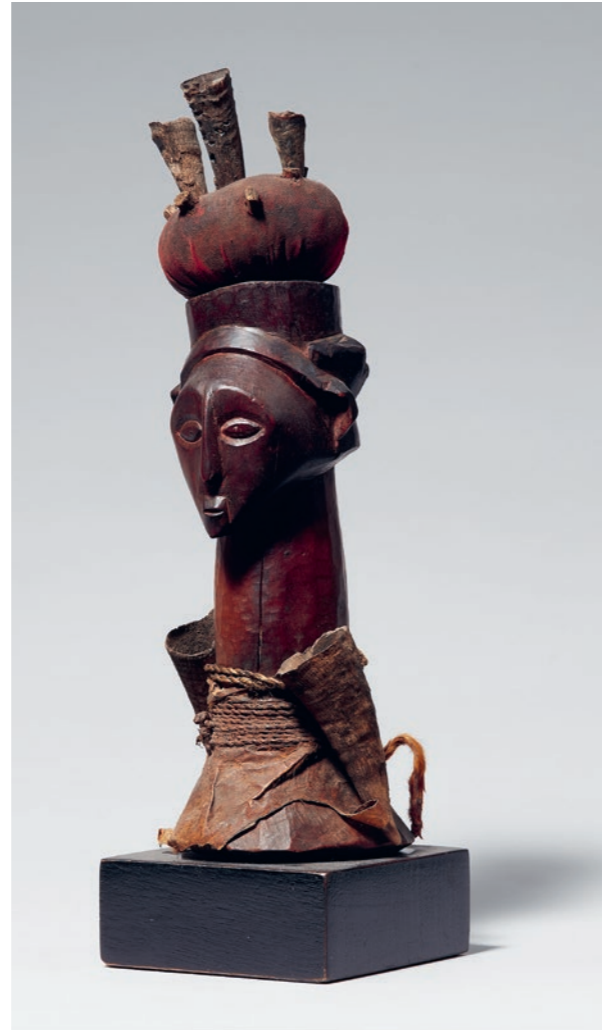
73
KUSU FIGURE
Democratic Republic of the Congo
18 cm. high
Provenance
Jef Vanderstraete, Lasne
Khepri van Rijn, Galerie Khepri, Amsterdam, 1968
Hermione Waterfield, London
David Malik, London
€ 2.000 – 3.000



74
BEMBE FIGURE
Republic of the Congo
17 cm. high
€ 1.500 – 2.000



75
SONGYE POWER FIGURE
Democratic Republic of the Congo
21 cm. high
€ 2.500 – 3.000



76
SONGYE POWER FIGURE
Democratic Republic of the Congo
32 cm. high
€ 2.500 – 3.000



77
SONGYE POWER FIGURE
Democratic Republic of the Congo
35.5 cm. high
Provenance
Michael Oliver, New York
Guilhem Montagut, Barcelona
Renaud Riley, Brussels
Roger Bourahimou, Brussels
€ 4.000 – 6.000

78

PENDE MASK

Democratic Republic of the Congo

46 cm. high

Provenance

Werner Forman, London

Literature

Forman, W., *Kunst ferner Länder. Ägypten – Afrika-Amerika-Ozeanien-Indonesien*, Prague, 1956, p.56

€ 1.000 – 1.500



79

LEGA MASK

Democratic Republic of the Congo

14 cm. high

Provenance

Nicolas de Kun, Brussels

Giquello & Associés, Paris,
22 November 2022, lot 19

€ 1.000 – 1.500



80

LUBA KIFWEBE MASK

Democratic Republic of the Congo

41 cm. high

Provenance

Marie-Jeanne Walschot (1896–1977), Brussels

Huguette Van Geluwe, Brussels, curator at Tervuren and
the testamentary legatee of Marie-Jeanne Walschot and
obtained by the present owner through an exchange with
Huguette Van Geluwe

€ 2.000 – 3.000





81
CHOKWE KNIFE AND SHEATH

Angola/Democratic Republic of the Congo
36 cm. long

€ 1.500 – 2.000



82
TOPOKE SHIELD

Democratic Republic of the Congo
57 cm. long

Provenance
Collected by Vicomte d'Ouvrier between 1880–1910
Vicomte Théodore d'Ouvrier de la Seigne
(1864–1950), Brussels
Native, Brussels, 21 January 2012, lot 78

€ 800 – 1.200

This fine figure of a drummer would have been placed on an ancestral shrine, *nzo* a *bakulu*. As early as 1686 Olfert Dapper reported that Kongo kings were interred surrounded by small wood and wax effigies representing those who had served them in life. These figures in light wood reflected the social status of the deceased.

The figure wears a prestige cap of woven fibre, *mpu*. For similar caps see Lagamma, A., *Kongo: Power and Majesty*, New York, 2015, p.66-69, figs.31-36t.

83
KONGO FIGURE

Democratic Republic of the Congo
58 cm. high

Provenance
Vicomte Théodore d'Ouvrier de la Seigne
(1864–1950), Brussels, and, by descent
through the family

€ 6.000 – 10.000





‡ 84

LOANGO IVORY TUSK

Democratic Republic of the Congo

49.5 cm. long

Provenance

Steven Alpert, Dallas

Baron Freddy Rolin, New York/ Grez-Doiceau

€ 1.000 – 1.500



‡ 85

LUBA IVORY PENDANT

Democratic Republic of the Congo

10.5 cm. high

Provenance

Pierre Darteville, Brussels

Rob Vervoort, Diest/Brussels

€ 1.000 – 1.500

86

TETELA MASK

Democratic Republic of the Congo

31 cm. high

Provenance

Jean-Pierre Jernander, Brussels

€ 4.000 – 6.000



The discovery or rediscovery of this mask brings the number of known examples to eight. The other examples were itemised in Lempertz catalogue of 1 February 2023. The present mask resembles most closely the mask in the Barbier-Mueller collection, Geneva, collected by Berthe Hartert and her husband, Lodève,

France, in the 1940s or 50s (Hahner-Herzog, I. and Kecskési, M., *African Masks from the Barbier-Mueller Collection*, Geneva, Munich, 1998, p.91). Both masks have a whitened face, carved teeth, two carved scarification marks below each eye and the inclusion of red and blue pigments to highlight certain features.

87

KUSU FIGURE

Democratic Republic of the Congo
25 cm. high

€ 2.000 – 3.000



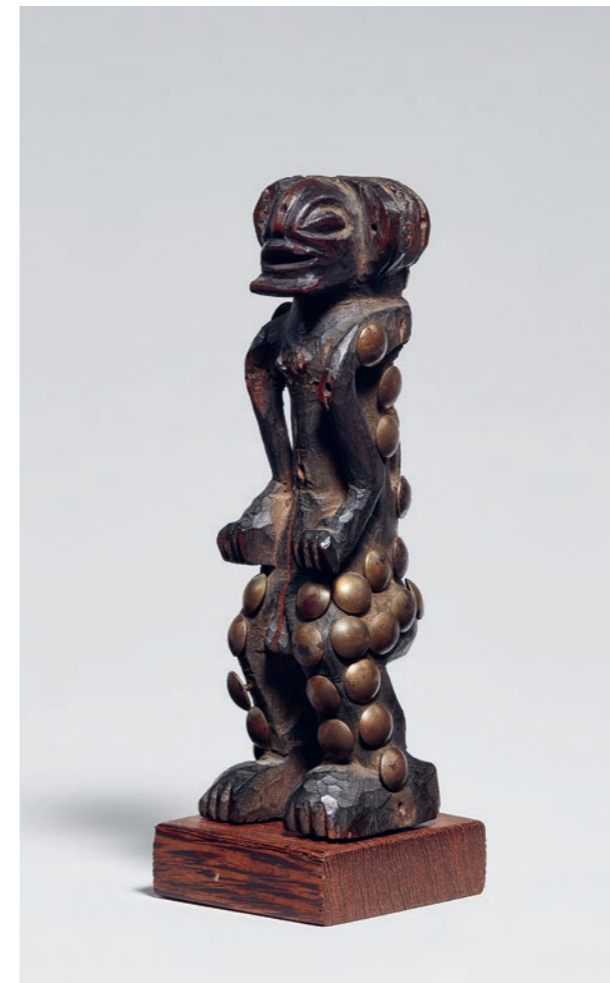
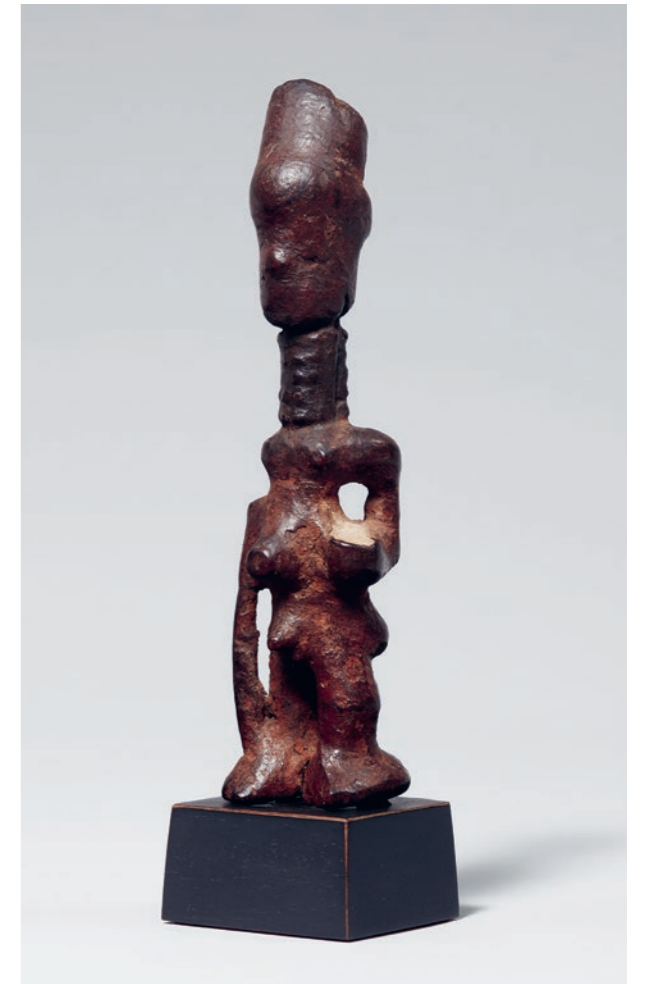
88

LULUWA FIGURE

Democratic Republic of the Congo
17.5 cm. high

Provenance
Yannick Van Ruysevelt, Brussels

€ 800 – 1.200



89

CHOKWE FIGURE

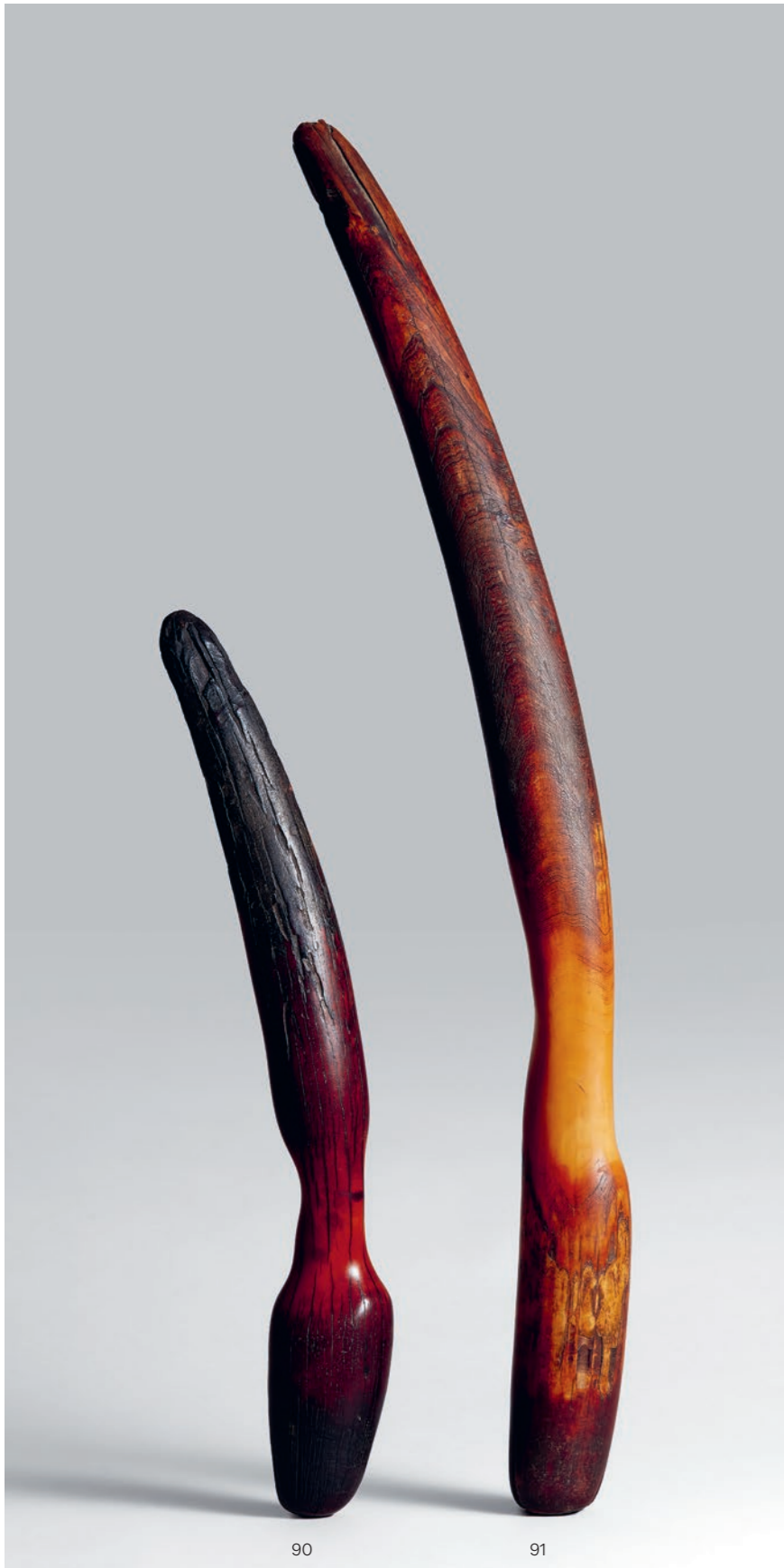
Angola/Democratic Republic of the Congo
white painted number on the back of one foot
reads ETHC012

13 cm. high

Provenance
Josef Herman, London

Christie's, Amsterdam, 12 December 2000, lot 335
Guilhem Montagut, Barcelona, 2012

€ 2.000 – 3.000



90

91

‡ 90

SHOOWA IVORY POUNDER

Democratic Republic of the Congo
50.5 cm. long

Literature
Felix, M.L., *White Gold, Black Hands, Ivory Sculpture in Kongo*, Vol 4, p.47, ill.40

€ 2.500 – 3.500

The present lot and the following one show a substantially worn surface with a dark and golden patina, suggesting extensive use.

‡ 91

SHOOWA IVORY POUNDER

Democratic Republic of the Congo
78 cm. long

Cf. Felix, M.L., *White Gold, Black Hands, Ivory Sculpture in Kongo*, Vol 4, p.46, ill.41, for a similar pestle photographed in situ in a Shoowa community in 1989

€ 2.000 – 3.000



‡ 92

GROUP OF THIRTY-THREE SHI IVORY AMULETS

muroha
Democratic Republic of the Congo
The longest amulet 29 cm.

Literature
Felix, M.L., *White Gold, Black Hands, Ivory Sculpture in Kongo*, Vol 6, pp.273-275, figs.2B-6-7-8-9

€ 15.000 – 20.000

According to Felix, these ivory amulets, called *muroha*, were used by the Shi people either as necklace pendants or as charms for swords and knives. Usually carved at the bottom, they feature a small cavity that was filled with a magical charge. The author notes that it is not uncommon to observe on some of these amulets dotted lines. Devoid of aesthetic concerns, these lines serve no purpose other than preventing cracks in the ivory. Felix states that the twelfth pendant, from the right in the photograph of the present lot, appears to be the only known example adorned with a purely decorative pattern.

‡ 93

MANGBETU IVORY HAIRPIN

Democratic Republic of the Congo

47.5 cm. long

Provenance

Collected in the early 20th century by François Jean Baptiste Meurice

Donated to Clovis Pierard in 1935

Cf. Schildkrout, E. and Keim, C.A., *African Reflections: Art from Northeastern Zaire*, New York, 1990, p.131, fig.7.14, for an identical hairpin collected by Herbert Lang in 1914 at Medje and today in the American Museum of Natural History, New York (acc.no.90.1/1867).

Lang wrote: "Only an experienced artist can hope to carve from the solid tip of an elephant tusk so slender a pin, topped with three large disks. No more wasteful design could be devised, for most of the ivory drops off in useless chips. All Mangbetu men of importance covet pins, most of which, however, terminate in a single concave disk, usually turned toward the front when worn, and supposed to represent the radiance of the sun". (Lang, H., 'Famous Ivory Treasures of a Negro King' in *American Museum Journal*, Vol.XVIII, no.7, November 1918, pp.527-52).

€ 8.000 – 12.000



From Lang, H., 'Famous Ivory Treasures of a Negro King' in *American Museum Journal*, Vol.XVIII, no.7, November 1918, p.540



94

BONGO TRUMPET

Sudan

120 cm. high

Provenance

Olivier Klejman, Paris

Francine Maurer, Paris

Pierre Bergé, Brussels, 5 June 2007, lot 404

Exhibitions

Passage de Retz, Paris, *Tam-Tam*.

Tambours & autres instruments d'Afrique ..., September 2000

Literature

Klejman, O., and Berger, A., *Tam-Tam*.

Tambours & autres instruments d'Afrique, 2000, p.103, fig.91

€ 1.000 – 1.500



95

BONGO POST

Tonj Region, Sudan

151 cm. high

Provenance

Max Itzikovitz, Paris

Liliane and Michel Durand-Dessert, Paris

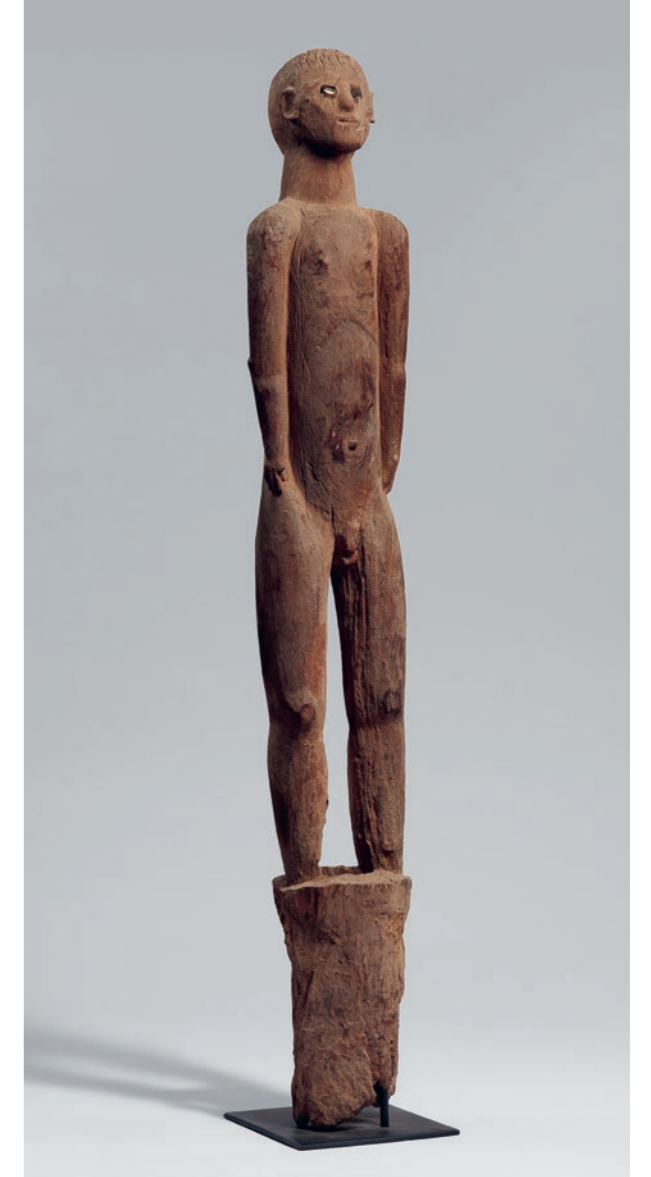
De Baecque & Associés, Paris, 14 November 2018, lot 182

Literature

Krüger, K.-J., 'The Arts of Bahr-el-Ghazal: Funerary Sculpture of the Bongo and Belanda', in *Tribal Arts*, Winter/Spring 1999/2000, p.93, fig.17.

According to Krüger the carver of this figure specialises in ringed poles topped with heads. Among his many works this is the only known sculpture which depicts an entire figure.

€ 2.500 – 3.500





96
FOUR KWERE OR
ZARAMO DOLLS

mwana hiti
Tanzania
9.5 to 15.5 cm. high
Provenance
Frank van Craen, Brussels

€ 1.000 – 1.500



97
KWERE HARP

Tanzania
57 cm. long
Provenance
Pierre Dartevelle, Brussels

€ 800 – 1.200

98
MAKONDE HELMET
MASK

Tanzania
27.5 cm. high

€ 2.000 – 3.000



99

PAIR OF TSONGA STAFF
FINIAL FIGURES

South Africa/Zimbabwe
29 and 32.5 cm. high

€ 2.000 – 3.000



100

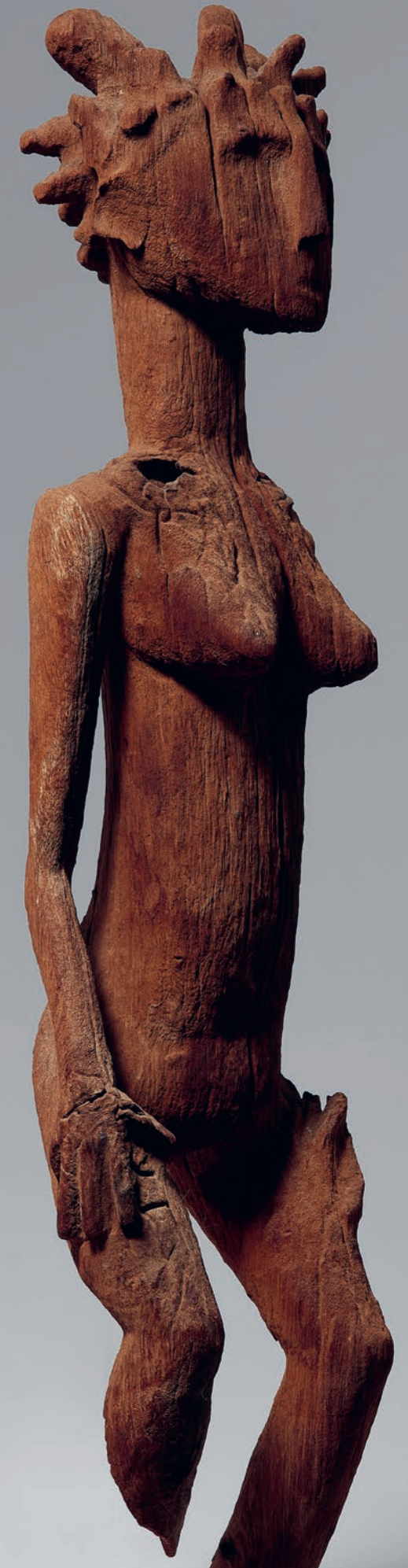
SAKALAVA FEMALE
FIGURE

by the master carver Maneraky, son
of Horatsy

Ankirijibe, Morondava District,
Menabe Region, Madagascar
65 cm. high

€ 3.000 – 5.000

Sophie Goedefroit has kindly informed us that this figure was almost certainly carved by Maneraky, who died in the 1950s and was the son of the renowned carver, Horatsy, who founded the prolific workshop in the village of Kivalo and died in 1910. The Kivalo workshop made sculptures for tombs across the region north of Morondava. The chest, arms, facial features and the relatively small scale are typical of Maneraky's style. A photograph taken by Nicole Boulfroy in the Ankirijibe cemetery (north of Morondava) in November 1970 (Musée de l'Homme BF-72-1042-780) shows a very similar figure. It seems likely that this figure was carved by Maneraky for the cemetery at Ankirijibe. The figure was removed some time between 1970 and 1992. It is almost certainly carved in hazomalany wood (*Hernandia voyronii*). For a discussion of Horatsy and the Kivalo workshop see Goedefroit, S. and Lombard, J., 'To the Glory of the Ancestors' in *Arts & Cultures*, Geneva, 2008, pp.136-153. We are grateful to Professor Sophie Goedefroit and Jacques Lombard for their assistance with this catalogue entry.





André Scohy (1914–1994) arrived in the Belgian Congo in 1938. Initially a civil servant, he later served as a territorial administrator before eventually becoming the director of Radio Congo. Throughout his stay in the Congo, he traveled extensively in the region and collected various artefacts, including the following six lots. His renowned book, *Etapas au Soleil*, received an award for colonial journalism in 1952.

101
LUBA FEMALE FIGURE

Democratic Republic of the Congo
47 cm. high

Provenance
collected by André Scohy (1914–1994)
and by descent through the family

€ 2.500 – 3.500

102

WOYO POT LID

Tshikai village, Democratic Republic of the Congo

22.5 cm. diameter

Provenance
collected by André Scohy (1914–1994),
before 1952 and by descent through
the family

Literature
Scohy, A., *Etapas au soleil*, Brussels,
1952, p.115

€ 6.000 – 8.000

The Woyo of Cabinda used a pictographic language to convey feelings about specific social situations. Wooden pot lids with motifs carved in relief conveyed messages usually between a husband and wife but sometimes between parents and son or daughter. The lids were placed on the clay pots in which a wife would usually carry the food for her husband to the men's communal dining space. The lid would convey her feelings and a husband might place a lid on a pot before returning it to his wife to convey his message. A young woman obtained her initial supply of pot lids from her mother and grandmother at the time of her marriage together with advice

concerning their use. If a suitable pot lid was not available to convey a particular message it was made to order. The complainant would seek the advice of *nkotikuanda*, the village sage whose instructions were conveyed to the local sculptor. If the message was too complicated for the recipient to read he would visit the *nkotikuanda* for a translation. (McGuire, C., 'Woyo Pot Lids', in *African Arts*, Vol.XIII, no.2, February 1980, pp.54–56). Interpretation of individual lids is difficult without detailed knowledge of the language used but the lids contained messages conveyed with each individual element as well as a more general message conveyed by the combination of elements.



“But here is a strange thing: in the corner of the hut, a disc of black wood, about twenty centimetres wide. On one of its sides, figures in relief: a spiral, a half-ellipse, a sort of hook forming an acute accent. - What’s this? - A lid. You find such lids everywhere in the region from the sea to Mayumbe. They carry signs, carved figures: each of them represents either a proverb or a native fable. But now it’s finished: aluminum and enamelled iron pans have dethroned native pots. And what does this one mean?”

- Wait. We’re going to call an old woman. The old woman no longer knew how to explain very well what we wanted to know. We had to resort to the chieftaincy secretary who called on the most competent female elders:

This spiral is the centipede: it is coiled at the edge of the path, it is coiled because it senses danger. This means: if you see the centipede curled up, be careful, there is a man nearby. In other words: watch the omens. And this circle?

- That means: you have to listen to the person who comes to tell you what people say about you, because it is useful to hear.

- And this cut ellipse?

- Ah! This is the oyster shell: we opened the oyster, and we gave you one of its halves. It is the symbol of sharing. The meaning is: I gave you something today so that when I meet you again, you in turn will give me something. You understand?

- Of course. And that sharp angled hook?

- Well, that means that when something is hung high,

you have to raise your arm to get it...

And everyone laughed. All languages work now. And as it is clear that I am interested in local things, pot lids come out of all the boxes: two first, then five, then ten; and it continues: it would be up to me to buy all the objects in the village.

The lids are now passed from hand to hand.

There is this one dominated by a sort of pyramid; it represents a tomb and reminds its owner that to enjoy, after her death, a beautiful tomb like this, she must have many children... and that if she does not have children, she will be forgotten after her death.

There is this other one which represents an open trap; morality: for the trap to work... you must first set it. There is this other one which shows a standing bird: “when the bird is at the top of the termite mound it sees what is happening”; popular wisdom translates: we must take a step back to judge events. There are other covers, more complicated, such as one which shows a woman followed by a hooded man armed with a stick, reminding us that we must observe the customs of the tribe, or this other which presents a double bell, similar to the iron bells that the chiefs once had to summon the people of their villages, maintaining the spirit of discipline within homes by making it known that “when the chief’s bell beats, you must go and listen to what he says”.

Seeing the money coming out of our pockets, the natives emptied their huts of their reserves.” (Schoy, A., *Etapas au soleil*, Brussels, 1952, pp.115-117)



103

WOYO POT LID

Tshikai village, Democratic Republic of the Congo

16.5 cm. diameter

Provenance collected by André Scohy (1914–1994) and by descent through the family

€ 1.000 – 1.500

104

THREE WOYO POT LIDS

Tshikai village, Democratic Republic of the Congo

16 to 17 cm. diameter

Provenance collected by André Scohy (1914–1994) and by descent through the family

€ 1.500 – 2.000



105

SIX CONGO ARTEFACTS

Democratic Republic of the Congo

Two Mangbetu buttock ornaments, *negbe*; a Teke brass bracelet; a Kuba carved horn; a Kongo carved powder flask; and a Kuba box and cover
13 to 34 cm. long

Provenance
collected by André Scohy (1914–1994)
and by descent through the family

€ 800 – 1.200



106

MATERNITY FIGURE

Tshikai village, Democratic Republic of the Congo

17 cm. high

Provenance
collected by André Scohy (1914–1994), before
1952 and by descent through the family

Literature
Scohy, A., *Etapas au soleil*, Brussels, 1952, p.112

€ 600 – 800

Scohy (Scohy, A., *Etapas au soleil*, Brussels, 1952, pp.111-113) writes: "But, in a corner, a small statue, worm-eaten: a traditional "maternity" such as one still finds in the villages of the interior. The magic charge that was placed under pieces of plate glass on the eyes has been removed, and the gaping eye sockets crumble, losing the wood fibre by fibre..... the maternity with its tragically missing eyes, attracts me more and more. As I lift it, it breaks into two pieces and the base remains in my hands; I can no longer resist, and buy it"

VARIOUS PROPERTIES



107

NORTH AMERICAN INDIAN FIGURE

United States of America

75 cm. high

Provenance

Leendert Van Lier, Amsterdam

Christie's, Amsterdam, 15 April 1997, lot 96

De Zwaan, Amsterdam, 23 April 2021, lot 3305

Literature

van Baaren, Prof. dr. Th. P., *Bezielend beelden*,
1962, p.197

€ 3.000 – 5.000

108

HAND CLUB

paoa

Easter Island

43 cm. long

€ 8.000 – 12.000

Handclubs, *paoa*, from Easter Island are far more rare than the long staffs, *ua*, with which they share the same Janus head butts. One, formerly in the Hooper collection, is illustrated in Kjellgren, E., *Splended Isolation: Art of Easter Island*, New York, 2001, p.74, no.45, and another was sold at Christie's on 26 June 1995 as lot 26.





109
KANAK PHALLIC CLUB
New Caledonia
80.5 cm. long
€ 600 – 1.000



110
TONGA CLUB
bowai
87 cm. long
Provenance
Woolley & Wallis, Salisbury, 15 December 2021, lot 1005
€ 700 – 900



111
FIJI CLUB
bowai
104.5 cm. long
€ 800 – 1.200

112

MAORI NEPHRITE PENDANT

hei tiki

New Zealand

10 cm. high

Provenance

John Giltsoff, London/New York/Brussels/Gerona

€ 12.000 – 15.000



113

CLUB

u'u

Marquesas Islands

128 cm. long

€ 4.500 – 5.500



114

MAORI CLUB

tewhatewha

New Zealand

169 cm. long

Provenance

Jean-Pierre Jernander, Brussels

€ 3.000 – 5.000



115
ABORIGINAL CLUB
Australia
50 cm. long
€ 700 – 900



116
ABORIGINAL SHIELD
Western Australia
67 cm. long
Provenance
Lempertz, Brussels, 29 January 2020, lot 333
€ 1.000 – 1.500

117
ABORIGINAL SHIELD
Western Australia
83.5 cm. long
€ 2.000 – 3.000





118

ABELAM CULT FIGURE

Southern Maprik district, Papua New Guinea
366 cm. high

Provenance
Loed Van Bussel, Amsterdam

Cf. Koch, G., *Kultur der Abelam*, Berlin, 1968,
pls.48 and 49, for a very similar carving said
to be from the Roma area

€ 3.000– 5.000

119

ABELAM CULT FIGURE

Maprik district, Papua New Guinea
253 cm. high

Provenance
Loed Van Bussel, Amsterdam

€ 3.000– 5.000





120
ASMAT WAR SHIELD
Western New Guinea, Indonesia
159 cm. long
€ 800 – 1.200



121
ASMAT WAR SHIELD
Western New Guinea, Indonesia
150 cm. long
€ 800 – 1.200



122
ASMAT WAR SHIELD
Western New Guinea, Indonesia
156.5 cm. long
€ 800 – 1.200



123
MALAGAN MASK
New Ireland
86 cm. high
Provenance
Mathias Komor, New York, H387
Maurice Bonnefoy, New York/Paris
€ 5.000– 8.000



124
DANCE WAND
Malaïta, Solomon Islands
53 cm. high
€ 800 – 1.200



† 125
LARGE SHELL RING
Solomon Islands
25.5 cm. diameter
€ 300 – 500

126
ASMAT CEREMONIAL STONE

Western New Guinea, Indonesia
43.5 cm. long

Provenance
Field collected by the present owner

Cf. Konrad, G. and Konrad, U., *Asmat: Mythen und Rituale Inspiration der Kunst*, Venice, 1995, p.61, for a similar stone of phallic form collected in Yufri village amongst the Joerat group on the Unir River

€ 2.000 – 3.000





127

TWO LIME SPATULAS

Trobriand Islands and Admiralty Islands
36.5 and 39.5 cm. long

Provenance
Seymour Lazar, Palm Springs

The Admiralty Islands spatula acquired on the voyage of La Korrigane, September 1935, by Jean Ratisbonne, La Puisaye, and subsequently sold at Audap-Godeau-Solanet, Paris, 10 November 1989, as lot 14

€ 1.000 – 1.500



128

COMB

Admiralty Islands
31 cm. long

Provenance
Collected in the late 19th century by
Reverend Isaac Rooney (1843–1931)
Arthur Palmer, Brisbane

Isaac Rooney migrated to Australia from County Tyrone aged six with his parents and they settled in Melbourne. He trained for the ministry at Horton College, Tasmania, and in 1865 was sent to be a missionary in Fiji. He spent fifteen years in Fiji, and eight in the Bismarck Archipelago. He returned to Australia in 1889.

€ 1.000 – 1.500

129

SPEAR

Admiralty Islands
170 cm. long

€ 800 – 1.200





130
SULKA CLUB
East New Britain
108 cm. long
Provenance
Ernst Heinrich, Stuttgart/Bad Cannstatt
Loed van Bussel, Amsterdam
€ 2.000 – 3.000



131
BAINING CLUB
Gazelle Peninsula, East New Britain
125 cm. long
Provenance
Major R. Donnelly, Gosport
€ 1.000 – 1.500

132
SULKA SHIELD
East New Britain
127 cm. long
Provenance
Alex Philips, Melbourne
€ 12.000 – 15.000



133

EIGHT OCEANIC SPEARS

240 to 314 cm. long

€ 600 – 1.000



‡ 134

SANTA CRUZ PECTORAL

tema

Solomon Islands

16.5 cm. diameter

€ 1500 – 2.000

‡ 135

KAP KAP

Solomon Islands

12 cm. diameter

€ 1.000 – 1.500





136
**IATMUL WAR CANOE
PROW ORNAMENT**
Papua New Guinea
130 cm. high
€ 600 – 1.000



137
FIVE LAKE SENTANI PADDLES
Western New Guinea, Indonesia
162.5 to 171.5 cm. long
€ 800 – 1.200



138
BOIKEN MASK
Lower Sepik River, Papua New Guinea
36 cm. high
€ 2.000 – 3.000



139
FLOAT
Mentawai Islands
68 cm. high
€ 700 – 900



140
BOIKEN BRIDE PRICE
talipun
Papua New Guinea
42 cm. high
€ 800 – 1.200



142
MENTAWAI KNIFE
Indonesia
31 cm. long
Provenance
H. Huis, t'Veld, The Netherlands
Michel Thieme, Amsterdam
€ 1.000 – 1.500



141
KANAK MODEL ROOF FINIAL
New Caledonia
60 cm. high
Provenance
Sommerville collection, Bordeaux
Galerie Flak, Paris, 2015
€ 1.000 – 1.500

143

BOWL

Solomon Islands

95 cm. long

Provenance

Paolo Morigi, Lugano

Native, Brussels, 11 June 2011, lot 75

Literature

Orefici, G., *La Terra dei Moai, Dalla Polinesia, All' Isola di Pasqua*, 1994, fig.26

€ 2.500 – 3.500



144

TELEFOMIN HOUSE ENTRANCE BOARD

Papua New Guinea

268 cm. high

Provenance

Philip Goldman, London

€ 5.000 – 8.000





145
MASSIM TREE-KANGAROO
Milne Bay Province, Papua New Guinea
15 cm. high
€ 800 – 1.200

146
SEPIK RIVER HEADREST
Papua New Guinea
12 cm. high
€ 1.000 – 1.500



147
**LOWER SEPIK RIVER
CHARM FIGURES**

Papua New Guinea
21 cm. high
Provenance
Nasser Gallery, New York
Bruce Frank, New York

Literature
Fogel, J. (Ed.), *Powerful Magic: Miniature
Sculptures from the Sepik River Region*,
New York, 2013, fig.4

Cf. Peltier, P. et al., *Sepik: Arts de Papoua-
sïe-Nouvelle-Guinée*, Paris, 2015, p.281,
fig.164, for three linked figures in the
Museum der Kulturen Basel, from Kudiman
village in the Yuat linguistic area, said
to have served as men's personal
companions

€ 15.000 – 20.000





148

YUAT RIVER MASK

Papua New Guinea
46 cm. high

€ 1.500 – 2.000



149

MARUPAI CHARM

Papua New Guinea
12.5 cm. long

Provenance
Michael Hamson, Palos Verdes

€ 800 – 1.200



150

DANCING FIGURE

imunu

Wapo Creek, Papuan Gulf, Papua New Guinea
65 cm. high

Provenance
Tambaran Gallery, New York
Galerie Flak, Paris, 2020

Literature
Flak, J., *Rites & Forms of Papua New Guinea*,
Paris, 2009, p.100

€ 6.000 – 8.000

151

LUMI SHIELD

Papua New Guinea
103.5 cm. long

Provenance
Philip Goldman, London

€ 3.000 – 4.000



152

CLUB

Ambrym Island, Vanuatu
85 cm. long

Provenance
Alberto Magnelli, artist (1888–1971),
Florence/Paris

Christie's, New York, 22 November,
1996, lot 103

€ 6.000 – 8.000





153
SHIELD
East Sepik Province, Papua New Guinea
145 cm. long

Provenance
Michael Hamson, Palos Verdes
Galerie Puchinello, Paris

€ 4.000 – 5.000



154
RAMU RIVER SHIELD
Papua New Guinea
134 cm. long

Provenance
Kevin Conru, Brussels, 2005

Literature
Conru, K., *Southeast African and Oceanic Art*, Brussels, 2005, pp.42-43

€ 2.000 – 3.000

In *Crocodile and Cassowary* (New York, 1971, p.36) the author, Douglas Newton, writes: The main weapons of the Nggala were shields, spears, and bows and arrows. Spears were inaugurated with magic songs shields were of even greater importance. At the conclusion of the headhunting celebrations, the elder men held a sort of contest in which younger men were allotted the right to carry shields. The women and children were sent away by the elders, who told them that enemies were coming to attack the village: but the real reason was that they should not see the shields. This was because they were identified with major ancestral spirits, some of them at least water-spirits. First, the small boys came singing and dancing up to the ceremonial house fence, followed by the young men, who were then given spears and shields. The fighters who were qualified to stand guard at the watch-posts carried out a mock attack in groups of two or three, and the elders judged the manner in which the young men conduct themselves. On the basis of this — cooperation with partners seems to have been an important criterion — they gave shields to the adept, and refused them to the less capable.

155
NGALA WAR SHIELD

Papua New Guinea
178 cm. long

Provenance
Collected by the present owner in the village of Swagup

Cf. Kelm, H., *Kunst vom Sepik*, vol.2, 1966, figs.166 and 167, for two very similar shields in the Berlin Ethnological Museum collected on the Kaiserin-Augusta-Fluss-Expedition of 1912/13. The shields are described as coming from Kara (as Ngala village was named on Walter Behrmann's map of the time).

€ 8.000 – 12.000





156
PALAWAN QUIVER
Republic of the Philippines
46 cm. long
€ 500 – 800



157
TWO IFUGAO SPOONS
Luzon, Philippines
19 and 21.5 cm. long
Provenance
Todd Barlin, Sydney (for the smaller one)
€ 1.500 – 2.000

158
JORAI FIGURE
Vietnam
118 cm. high
€ 8.000 – 12.000

The Jorai are one of the hill tribes of the Central Highlands of Vietnam. These powerful carvings, most often depicting a human figure in a fetal position, were carved atop posts which surrounded the graves of notable individuals. Following the death and burial of important persons the grave would be surrounded by familiar objects and possessions of the deceased and over a relatively short period daily offerings of food would be left on the grave. Several months or even years after this initial burial phase, when the family had raised sufficient funds to pay for the required sacrificial buffaloes and pigs, a final important farewell ceremony was held which could last up to a week and as part of which carved posts like the present lot were erected around the grave. Following this final farewell ceremony the deceased's spirit was believed to leave the area to join the other spirits in the ancestral forest or ghost village and never to return. At this time the grave was ritually abandoned and was no longer visited by relatives and the carved figure posts were left to return to nature.





159

YAO MASK

China

44 cm. high

Provenance

Alexandre Bernand, Paris

€ 2.000 – 3.000

160

TORAJA FIGURE

tautau

Sulawesi, Indonesia

106 cm. high

Provenance

Anthony Plowright, France

Alain de Monbrison, Paris

David Serra, Barcelona

€ 4.000 – 6.000



A number of very similar figures were photographed by James Philip Mills and John Henry Hutton in April 1923 in the Konyak Naga village of Angphang close to the border with Burma (today Myanmar). Hutton was Deputy Commissioner at Kohima at the time and Mills was Assistant Commissioner at Mokokchung. They were in the area on a punitive expedition to the Konyak village of Yungya, certain inhabitants of which had carried out a head-hunting raid on Kamahu. Both men carried out extensive anthropological research during their time in Nagaland.

Mills photographed a large number of figures under a thatched shelter (Image number B.027, J.P. Mills Photographic Collection, SOAS University of London) and Hutton photographed a row of three figures (J.P. Mills Photographic Collection Image number B.020) which are today in the Pitt Rivers Museum, having been donated by Hutton in 1928. The figures are close in style to our figures with the same concave heart-shaped face with metal tacks inserted in the eyes (the Pitt Rivers figures are accession numbers 1923.84.897.1, 1923.84.988.1 and 1923.84.989.1-3, and illustrated in Jacobs, J. et al., *The Nagas: Hill People of Northeast India*, London, 1990, p.209).

Wooden ancestor figures amongst the Northern and Central Naga groups might be carved to represent not just a deceased man of high rank but also his family, lineage, servants and the people he had killed. They were sometimes carved in pairs, one representing the deceased and the other a servant to accompany him to the land of the dead. Once the prescribed rituals had been performed the figures were no longer considered taboo. In the area of Angphang the figures were not placed on the graves of a deceased but were placed in a shelter belonging to the clan or on the path so they would be seen as villagers go to and from the fields. One of our figures has painted on his chest the tattoo which, amongst the northern Naga tribes, denotes his status as a headhunter. The practise of headhunting was carried out to bring to the clan a surplus of fertility and life power and erect phalluses were a common feature on ancestor carvings and on carvings in the *morung*, the dormitories of unmarried men.



Image number B.027, J.P. Mills Photographic Collection, SOAS University of London

161

TWO NAGA MALE FIGURES

Konyak, Northern Nagaland, India
96.5 and 97 cm. high

€ 15.000 – 20.000





162

TIMOR MASK

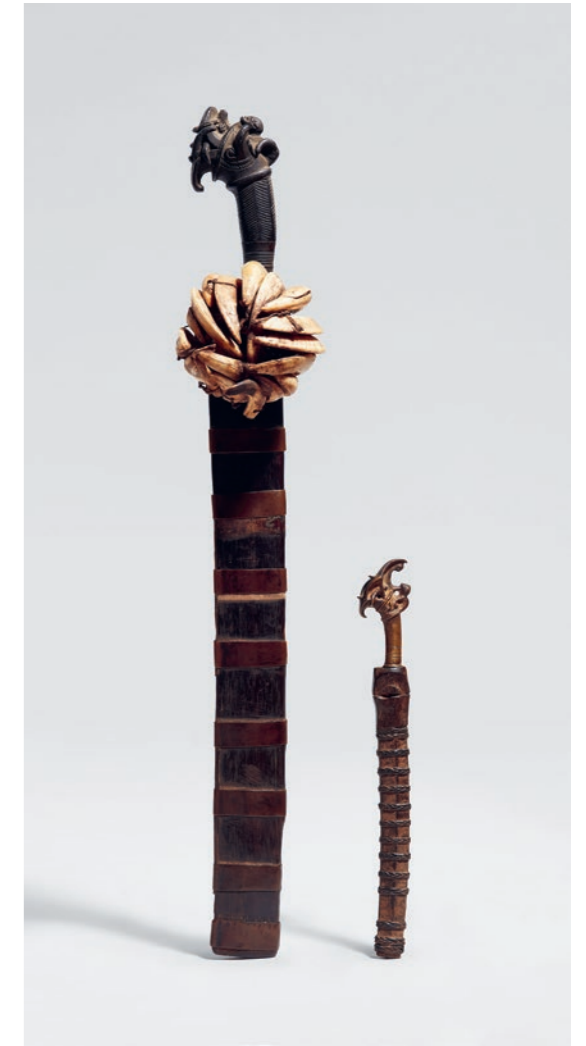
Indonesia

31 cm. high

Provenance

Jean-Pierre Jernander, Brussels

€ 2.000 – 3.000



163

NIAS HIDE CUIRASS AND TWO WEAPONS

Baru oroba and balato

Indonesia

The cuirass: 58 cm. high

The weapons: 31 and 66 cm. long

€ 10.000 – 12.000

164

TOBA BATAK MEDICINE HORN

Sumatra, Indonesia
38.5 cm. long

Provenance
De Zwaan, Amsterdam,
9 November 2021, lot 3500

€ 1.000 – 1.500



165

BATAK HOUSE ORNAMENT

singa
Sumatra, Indonesia
103 cm. high

€ 800 – 1.200



166

CENDERAWASIH BAY HEADREST

Western New Guinea, Indonesia
14 cm. high

€ 5.000 – 8.000



167

BARK CLOTH

Cenderawasih Bay, Indonesia
135 cm. long

Provenance
Koloniaal Instituut, Amsterdam

Cf. Corbey, R., *Korwar: Northwest New Guinea ritual art according to missionary sources*, Leiden, 2019, p.374-375

The cloth retains an old printed label with the text: Schoolverzameling/Geklopte Boombast In Enkele Streken Gebruikt voor Kleding/Koloniaal Instituut (School collection/Beaten Tree Bark used in some areas for Clothing/Colonial Institute)

€ 1.500 – 2.000



168

KORWAR FIGURE

Cenderawasih Bay, Indonesia
22 cm. high

Provenance
Leendert Van Lier, Amsterdam
Christie's, Amsterdam, 15 April 1997, lot 186

€ 4.000 – 6.000





169

SMALL KORWAR FIGURE

Schouten Islands, Cenderawasih Bay, Indonesia
15 cm. high

Provenance
Arnold Wentholt, The Netherlands

Literature
Corbey, R., *Korwar: Northwest New Guinea ritual art according to missionary sources*, Leiden, 2019, p.131, fig.100

€ 800 – 1.200

170

ZOOMORPHIC HEADREST

Cenderawasih Bay, Indonesia
42.5 cm. long

Provenance
Mimi Tissot van Patot (1906–2006)
Wouter Kleiman, The Netherlands

Cf. de Clercq, F.S.A., *Ethnographische beschrijving van de west- en noord-kust van Nederlandsch Nieuw-Guinea*, Leiden, 1893, p.374, plXXIV for a Cenderawasih Bay canoe prow depicting the same zoomorphic carving

€ 2.000 – 3.000



171

HEADREST

Cenderawasih Bay, Indonesia
14 cm. high

Provenance
Kunsthandel Aalderink, Amsterdam
Martin Doustar, Brussels

€ 10.000 – 12.000



172
NIAS FIGURE

Indonesia
36.5 cm. high
Provenance
Collected by Willem Steinhart, a Dutch missionary
working on Batu Island
Henry Blekkink, The Hague
Robert van der Heijden, Amsterdam

€ 1.500 – 2.000



173
TWO NIAS FIGURES

Indonesia
26 and 26.5 cm. high
Provenance
For the shorter one: Herbert Juan da Silva, The Hague
Christe's Amsterdam, 11 December 2001, lot 66
For the tall one: reputedly Linden Museum, Stuttgart
Serge Brignoni, Lausanne

€ 1.500 – 2.000



174
CENTRAL NIAS FIGURE

adu zatus
Indonesia
35 cm. high
Provenance
Michel Thieme, Amsterdam
Cf. Feldman, J. et al., *Nias Tribal Treasures: Cosmic Reflections in stone, wood and gold*, Delft, 1990, p.216, fig. 53

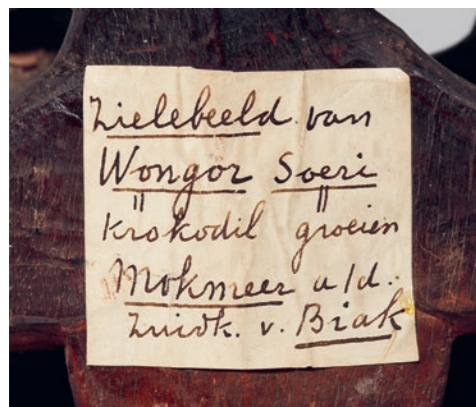
€ 2.000 – 3.000

Henry Blekkink (1888, Java–1953, The Hague) was a Dutch high school geography teacher who spent the first ten years of his childhood in the Dutch East Indies. In his article in the *Tribal Art Magazine*, Weener demonstrates that Henri Blekkink likely acquired his korwar collection from the protestant missionary of the Utrecht Missionary Society, Frans Johannes Frederik van Hasselt (1870-1939).

According to the author, missionaries from the Utrecht Missionary Society were dispatched to northern New Guinea starting in 1862. Upon their arrival in the Cenderawasih Bay area, they began collecting korwar ancestor figures. F.J.F. van Hasselt arrived in the region in 1894 and actively gathered a substantial quantity of material during numerous boat trips to the various islands in the area. He sent those objects to the Netherlands, where many were displayed in exhibitions organised from 1909 by the Utrecht Missionary Society.

Weener suggests that Henry Blekkink most likely encountered van Hasselt through the New Guinea study circle of the Moluccan Institute, a group they both joined in the thirties.

According to the old label attached to the back of this figure, this Korwar was collected on the southern coast of Biak Island.



175

KORWAR FIGURE

Cenderawasih Bay, Indonesia
32 cm. high

Provenance
Henry Blekkink (1888–1953), The Hague

Literature
Weener, F., The Korwar Collection of Henry Blekkink, in *Tribal Art Magazine*, no.63, Spring 2012, p.88
Corbey, R., *Korwar: Northwest New Guinea ritual art according to missionary sources*, Leiden, 2019, p.68, fig.41, p.77, fig.49 and pp.116-117, fig. 85

€ 15.000 – 20.000



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 26 % calculated on the hammer price up to a hammer price of € 600.000 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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LEMPERTZ

1798

Absentee Bid Form auction 1241, Brussels
Art of Africa, the Pacific and the Americas,
31.1.2024

Aufträge für die Auktion 1241, Brüssel
Art of Africa, the Pacific and the Americas,
31.1.2024

Table with columns: Lot, Title Titel (Stichwort), Bid price € Gebot bis zu €

The above listed bids will be utilized to the extent necessary to overbid other bids. The bids are binding, the listed catalogue numbers are valid. The commission and value added tax (VAT) are not included. The bidder accepts the conditions of sale. Written bids should be received by at latest the day before the auction. Telephone bidding is only possible for lots worth more than € 1.000,-.

The used items shall be sold at a public auction in which the bidder or purchaser may personally participate. The provisions regarding the sale of consumer goods shall not be applicable according to § 474 par. 1 sentence 2 of the German Civil Code (BGB).

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Date Signature

Shipping Instructions

Lempertz SA is prepared to instruct Packers and Shippers on your behalf and at your risk and expense upon receipt of payment and instructions.

For information:
Phone +32.2.5140586 bruxelles@lempertz.com

- Surface Mail
- Airmail Air Freight
- Shippers/Carriers I will arrange collection
- Insurance

Pictures framed under glass cannot be sent by mail.

Lots to be packed and shipped to:

Telephone
Charges to be forward to:

Date and signature:

Versandanweisung

Der Versand der ersteigerten Objekte wird auf Ihre Kosten und Gefahr nach Zahlungseingang auf Ihre Anweisung vorgenommen.

Bei Rückfragen:
Tel +32.2.25140586 bruxelles@lempertz.com

- Post o.a. Luftpost
- Luftfracht Abholung persönlich
- Versicherung (nur zum vollen Rechnungsbetrag)

Bilder unter Glas können nicht mit der Post versandt werden.

Versand an:

Telefon
Rechnungsempfänger:
(wenn abweichend von Versandadresse)

Datum und Unterschrift:

THE PRUSSIAN SALE 20 APRIL 2024, BERLIN

INVITATION TO CONSIGN



KPM PORCELAIN VASE WITH SUMMERFLOWERS From a princely collection
H 43 cm. Berlin, 1823-32. ESTIMATE € 10.000 - 15.000,-

AUCTION CONTEMPORARY ART 4/5 JUNE 2024, COLOGNE

INVITATION TO CONSIGN



DAVID HOCKNEY Grand Hotel Terrace, Vittel, 1970
Coloured pencil and wax crayon on card. 43.2 x 35 cm. RESULT: € 504.000,-

AUCTION OLD MASTERS AND 19TH C. 16 MAY 2024, COLOGNE

INVITATION TO CONSIGN



WILHELM LEIBL An Art Critic
Oil on panel. 67 x 55 cm. RESULT € 419.000,- World Record

AUCTION MODERN ART
4/5 JUNE 2024, COLOGNE

INVITATION TO CONSIGN



HERMANN MAX PECHSTEIN Self-portrait, reclining (Selbstbildnis, liegend). 1909
Oil on canvas. 73.5 x 98.5 cm. RESULT: € 3.2 m

LEMPERTZ

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