

COLLECTION  
NEW YORK  
11 MAY 2022

GUY  
LALIBERTÉ

CHRISTIE'S





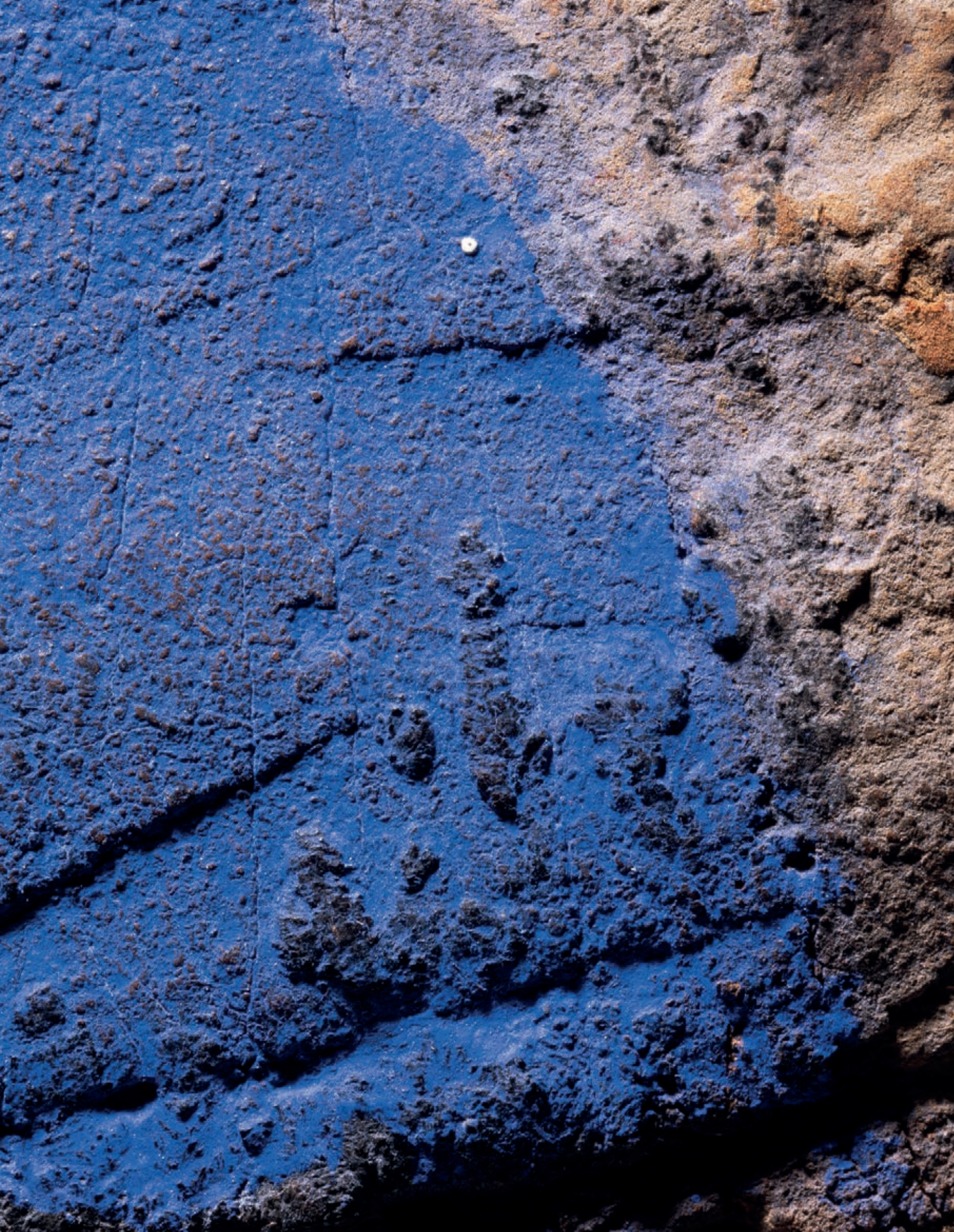


► Guy Laliberté











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NEW YORK  
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GUY  
LALIBERTÉ

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Wednesday 11 May at 10.00 am

20 Rockefeller Plaza  
New York, NY 10020

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30 April 10 am – 5 pm  
1 May 1 pm – 5 pm  
2 May 10 am – 5 pm  
3 May 10 am – 5 pm  
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LALIBERTÉ







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## ARTS OF AFRICA IN THE RING OF FIRE

by Jacques GERMAIN

Like most of us, I first heard about Guy Laliberté through various media outlets. He has been portrayed as a pioneer in the world of show business and the performing arts, as well as for being the founder of Le Cirque du Soleil, Lune Rouge and One Drop Foundation. When we first met, I sensed how intuitive, proud and open-minded he was, and those are the qualities that gave him the ability to take an unbiased interest in the traditional arts of non-European peoples. Naturally, his artistic sensibility and inclination for the spiritual dimension of Art also helped determine the direction of the project we would soon undertake.

Following our first encounter, Guy asked me to assemble a collection that would reflect sub-Saharan Africa's material culture from diverse geographic and stylistic regions. These objects – whose visual strength and power evoke the costumes and props associated with Le Cirque du Soleil – can be said to possess a ceremonial and ritual significance that profoundly resonates with Guy's personal quest.

While the entire collection has remained of consistently high quality over the years, some acquisitions stand out as being quite daring and sought after by long-term collectors. Namely, the Ekoi, Idoma, Ijo, and Mambila sculptures. These artifacts are hardly a surprising choice from a man whose creativity has had such a great impact on the history of the performing arts and that of the circus in particular.

From the outset, we agreed on the following arrangement: no matter what piece was considered, there would be little compromise in terms of quality. From my point of view, simply selecting beautiful – or even 'classical' objects – is not the right approach unless it is based on thorough ethnographic research. It goes without saying that these criteria would supersede the inclination to select purely representative pieces or an attempt to gather what would amount to an encyclopedic collection. Therefore, I selected objects that had a connection with Le Cirque du Soleil.

## LES ARTS D'AFRIQUE SUR LA PISTE DE FEU

par Jacques GERMAIN

Comme bien des gens, je ne connaissais Guy Laliberté que par ce que les médias rapportaient de ses activités ; pionnier dans le monde du spectacle et des arts de la scène, fondateur du Cirque du Soleil, du Groupe Lune Rouge et de la Fondation One Drop. Dès nos premières rencontres, j'ai senti à quel point cet homme est un être intuitif, fier et ouvert d'esprit, des qualités qui le rendent naturellement apte à s'intéresser sans préjugés à l'art traditionnel des peuples extra-européens. Sa sensibilité artistique et son inclination pour la dimension spirituelle de l'art ont certes contribué à définir l'orientation de la démarche qui allait bientôt naître.

C'est à la suite de notre toute première rencontre qu'il m'a proposé de m'impliquer dans l'élaboration d'un *corpus* qui refléterait la diversité de la culture matérielle des zones géographiques et stylistiques situées en Afrique subsaharienne. Ces objets, dont la force visuelle et le pouvoir évocateur rappellent les costumes et les accessoires des personnages archétypaux emblématiques du Cirque du Soleil, ont une valeur cérémonielle et rituelle qui sont en résonance profonde avec sa quête personnelle.

Bien que l'ensemble de la collection soit resté orthodoxe au fil des ans, certaines acquisitions se sont démarquées par leur audace dans la mesure où il s'agissait d'objets habituellement susceptibles d'attirer l'attention de collectionneurs de longue date. Ekoi, Idoma, Ijo, Mambila ; cela ne doit pas étonner outre mesure de la part d'un homme dont la créativité a su révolutionner l'art du cirque.

Concernant le procédé sur lequel nous nous sommes mis d'accord, il a été convenu que peu importe la pièce choisie, peu de compromis seraient faits sur le plan de la qualité. De mon point de vue, la démarche qui consiste à repérer des objets beaux – voire classiques – est vaine si elle n'est pas conditionnée par une recherche ethnographique homogène et rationnelle. Il va sans dire que ces critères allaient devoir primer les questions de représentativité « à tout prix » ou le souci de créer ce qu'on pourrait qualifier de *corpus* encyclopédique.



From Guy's vantage point, this was essential as there is a definite correlation between the need of African peoples' need to impart a magical, innovative dimension to their performances and the search for artistic excellence that has earned Le Cirque du Soleil its global fame.

In the Western world, it is customary to subject artists' work to professional critics, but south of the Sahara, it is the villager's input that encourages artists to innovate. This sometimes leads to the casting aside of certain masks now considered outdated, in favor of others which are more likely to be appreciated. Or, other types of masks which remain timeless and provide dancers with a great opportunity for dancers to display their exceptional talent and physical condition to perform demanding ritual dance movements.

While African objects linked to the performing arts remain isolated and without context in private collections and in museums around the world, ethnographic publications underscore the fact that informers in Africa are often reluctant to discuss an artifact without mentioning the context of use with which it remains inextricably linked such as dance, song, music, costumes, and accessories. The fact that the intention and desire to entertain has become the main source of motivation for artists is a relatively recent phenomenon in Africa. In the past, the religious dimension was of paramount importance, and it was only during the 20<sup>th</sup> century that rituals shifted to give way to the secular world. Nevertheless, the demarcation between these two spheres remains somewhat blurred, even ambiguous.

Des objets ayant des affinités avec l'art du cirque ont été retenus. De la part de Guy, cette idée n'étonnera guère du fait de l'impact certain entre le besoin des peuples africains d'insuffler une dimension magique et innovante aux arts vivants et l'inépuisable recherche d'originalité artistique qui a valu au Cirque du Soleil sa renommée planétaire.

À la différence de l'Occident, qui a pour coutume de soumettre le travail des artistes au crible de la critique, ce sont les villageois qui, au sud du Sahara, encouragent les artistes à se dépasser, tant pour étonner que pour séduire - ce qui mène parfois à l'abandon de certains masques considérés comme surannés au profit d'autres qui seront plus susceptibles d'être appréciés. D'autres encore dont la typologie se sera avérée imperméable aux caprices des modes permettront, par exemple, de se concentrer plus spécifiquement sur la capacité de danseurs à exécuter des mouvements exigeant une forme physique et un talent exceptionnels.

Si les objets africains, en lien avec les arts vivants, restent figés et isolés dans les écrans des collections privées et des différents musées du monde, la littérature ethnographique a quant à elle maintes fois fait état de la réticence d'individus à s'exprimer au sujet d'un masque ou d'une statuette sans tenir compte de tout ce qui a inspiré leur création et qui leur est inextricablement associé : la danse, le chant, la musique, les costumes et les accessoires. Le fait que le pur désir de divertir soit devenu la principale source de motivation des artistes est un phénomène relativement récent en Afrique. Jadis en effet, la dimension religieuse était prédominante, et ce n'est qu'au cours du XX<sup>e</sup> siècle que



► Jacques Germain.



► Guy Laliberté donation. Montreal Museum of Fine Arts 150<sup>th</sup> anniversary. Ibo Mask, Nigeria.













► Guy Laliberté.

Let's bear in mind that, historically, access to a number of rituals and gatherings was limited to an inner circle, and therefore women, children and non-initiates were often barred from attending them. This situation has gradually changed and now, the entire community is welcome to participate in celebrations that give everyone an equal opportunity to admire the works by the greatest sculptors, musicians, dancers, stilt-walkers, story-tellers, firespitters and puppet-masters. As a former firespitter himself, it should come as no surprise that Guy's interest in African Art was piqued in a special way.

In due time, Guy Laliberté decided to give access to part of his holdings, not just to workers at his Montreal headquarters, but also through the lending of objects during the two editions of *Sacred Africa* – an exhibition organized by the Montreal Museum of Fine Arts and McGill University, Montreal. Following the show's critical acclaim, he agreed to lend other works of art to institutions based in Canada, Europe and the United States, including the Cleveland Museum of Art, Musée du quai Branly – Jacques Chirac, and the Rietberg Museum.

ces manifestations culturelles ont dû céder le pas à celles du monde profane - la démarcation entre ces deux sphères demeurant néanmoins quelque peu floue, voire ambiguë.

Rappelons qu'autrefois, l'accès à de nombreux rituels et rassemblements était la prérogative d'individus triés sur le volet et que, par conséquent, les femmes, les enfants et les non-initiés en étaient souvent exclus. Cette discrimination s'étant peu à peu estompée, la collectivité tout entière peut désormais participer à des réjouissances qui permettent à tous d'admirer les réalisations de ses plus talentueux sculpteurs, musiciens, échassiers, conteurs, cracheurs de feu, marionnettistes et danseurs. En tant qu'ancien cracheur de feu, Guy a été interpellé par cette évidente parenté.

Vint le temps où Guy Laliberté a souhaité démocratiser l'accès à une partie de sa collection, non seulement en lui accordant une place dans les aires de travail de son entreprise, mais en permettant aussi à ses artefacts de jouer un rôle de premier plan dans les deux volets de l'exposition *Afrique Sacrée*, organisée par le Musée des beaux-arts de Montréal et l'Université McGill. Salué par la critique, l'événement fut suivi par d'autres prêts consentis à des institutions basées au Canada, en Europe et aux États-Unis (Cleveland Museum of Art, musée du quai Branly – Jacques Chirac, Rietberg Museum, etc.)





► Living room of Guy Laliberté, Montréal.

The evolution of the collection over the years highlighted an interesting paradox: unlike the most common trend amongst collectors, Guy Laliberté first showed interest in African Art and subsequently went on to develop a passion for Contemporary and Modern Art. Obviously, by reducing shapes to bare essential forms, or on the contrary by freely exaggerating them, Western painters were able to break free from the conventions and constraints largely inherited from the Renaissance. This liberation – only achieved through a number of scandals and controversies – empowered painters and sculptors of the early 20<sup>th</sup> century to explore untapped possibilities – as the visionary and celebrated art dealer Daniel-Henry Kahnweiler was once quoted as saying.

Identifying original pieces to suit an individual as creative and unique as Guy Laliberté was a stimulating challenge indeed. I am sure that all along, he seized the opportunity to seek inspiration from a visual language that does not obsequiously try to reflect the world around us.

As noted by several collectors before him, the time has come for these works to continue their journey. It is up to their future owners to ensure that the people with whom they will soon come in contact will get a chance to experience new cultural and aesthetic insights.

L'évolution même de sa collection m'a fait prendre conscience d'un intéressant paradoxe : à l'inverse de ce qui est habituellement une tendance chez les collectionneurs, c'est l'art Africain qui fut pour Guy Laliberté l'élément déclencheur de son intérêt pour l'art contemporain et l'art moderne. Il est évident que pour les peintres qui ont su remettre en question nos repères esthétiques, ce sont les formes réduites à l'essentiel - ou amplifiées de manière très libre - qui ont permis de faire table rase des conventions et des contraintes en grande partie héritées de la Renaissance. Cet affranchissement acquis au prix de nombreuses controverses a investi ces peintres et sculpteurs, au début du siècle dernier, du pouvoir d'interroger les possibilités inouïes qui s'offraient désormais à eux, comme l'a si bien saisi à l'époque le visionnaire et grand marchand d'art Daniel-Henry Kahnweiler.

La quête de pièces originales qui conviennent à un individu aussi créatif et hors norme que Guy Laliberté a représenté pour moi un défi stimulant. Je ne doute pas qu'il a pu saisir l'occasion de se ressourcer grâce à un langage qui ne soit pas le reflet servile du monde qu'il cherche à décrire.

Comme plusieurs collectionneurs l'ont déjà mentionné, le temps est sans doute venu pour ces œuvres de poursuivre leur route. Il appartient à leurs futurs propriétaires de faire en sorte que ces créations contribuent à offrir de nouvelles perspectives culturelles et esthétiques à celles et ceux avec qui elles seront appelées à entrer en contact.



















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# 1 ASANTE DOLL GHANA

Height: 10¼ in. (26 cm.)

**\$8,000-12,000**  
€7,300-11,000

## PROVENANCE

Max Itzikovitz, Paris  
Guy Laliberté Collection

## EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

## LITERATURE

Bastin, M.-L., *Introduction aux Arts d'Afrique Noire*, Arnouville, 1984, p. 161, no. 136  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. II, Montreal, 2004, pp. 30-31

In Ashanti country, *Akua'ba* dolls are widely used for their protective and beneficent virtue: their function is to promote fertility. Generally, they are carried on the back of the mother-to-be or the bride-to-be, clasped in their loincloth, in the manner of a baby, but could also be placed on family altars. Once the child was born, the object could be offered to the healer, who had commissioned its making, as a sign of recognition, or it could be used as a toy for babies.

Our piece reflects the refined stylization of the female body rising from a cubic base, the body reduced to a cylindrical shape. The conical breasts echo the diminutive arms, sculpted at their height.

The ringed neck reveals a finely sculpted circular face. The arch of the eyebrows and the bridge of the nose, delicately treated in relief, reinforce the subtlety of the sculpture as well as the treatment of the eyes and the scarification. The positioning of the face, slightly forward, seems to animate it with strength. Although sober, this doll, by its refinement and the subtle play of its geometrical forms, remains a very beautiful example.











## 2

### BAMANA HEADDRESS MALI

Height: 19½ in. (49 cm.)

**\$20,000–30,000**  
€19,000–27,000

Carl Kjersmeier, born in Denmark in 1889, was an art historian and poet. Beginning in 1918, he travelled with his wife, Amalie, across all of Europe. They had a revelation while visiting the Ethnographic Museum of the Trocadéro in Paris. African art began to play a central role in their collection from 1920, prompting them to explore the African continent in 1930. They added nearly 300 objects, masks and statues to their collection, which gained international renown, like the two enthusiasts themselves. In 1953, Tristan Tzara described Carl Kjersmeier in the following terms:

‘To Mr. Kjersmeier, for whom taste and knowledge combine in an understanding of ‘the negro art’ that he has worked to have recognized; in memory of that heroic accomplishment in a time when few people could perceive the grandeur of that art.’

#### PROVENANCE

Carl Kjersmeier (1889–1961), Copenhagen, acquired ca. 1935  
Pierre Darteville, Brussels  
Guy Laliberté Collection

#### EXHIBITED

New York, Museum for African Art, *Bamana. The Art of Existence in Mali*, 13 September 2001 – 19 May 2002  
Milwaukee, Milwaukee Art Museum, *Bamana. The Art of Existence in Mali*, 28 February – 11 May 2003  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 – 7 September 2008

#### LITERATURE

Colleyn, J.-P., *Bamana. Un art et un savoir-vivre au Mali*, Ghent, 2001, p. 231, no. 227  
Colleyn, J.-P., *Bamana. The Art of Existence in Mali*, New York, 2001, p. 231, no. 227  
Germain, J., *Art ancien de l'Afrique Noire*, vol. III, Montreal, 2006, pp. 18–19  
Colleyn, J.-P., *Bamana*, Milan, 2009, no. 43

This magnificent *sogoni koun* crest is distinctive for its geometrical shapes and the extreme simplification of the antelope and anteater. Among the *corpus* of Bambara headdress crests, this *ci wara* may be compared with the example published in Colleyn, J.-P., *Bamana. The Art of Existence in Mali*, New York City, 2001, p. 231, no. 226; that of the former Denver Art Museum collection, inv. no. 77QA. 1949; or the one bequeathed to the Nationalmuseum Copenhagen after being purchased by C. Kjersmeier in 1932 (inv. no. G8048). It is clear that this composite hybrid, which tends towards surrealist stylization, must have thrilled the two great collectors.



















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# 3

## GURO MASK IVORY COAST

Height: 16¼ in. (43 cm.)

**\$15,000-20,000**

€14,000-18,000

### PROVENANCE

Félix Fénéon (1861-1944), Paris  
Parke-Bernet Galleries, New York, 16 March 1950, lot 27  
Jack Passer, New York  
Pace Primitive Gallery, New York  
Guy Laliberté Collection

### EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

### LITERATURE

Germain, J., *Art ancien de l'Afrique Noire*, vol. III, Montreal, 2006, pp. 38-39

In Guro country, the *zamlé* masks, a mythical male being, combine the zoomorphic features of the antelope - horns - and the panther/leopard - lower part. This mask is linked to a family and the one considered to be the best dancer in the family or clan will be allowed to wear it. The chosen one will also be in charge of the offerings made to the mask.

This example, from the former Félix Fénéon collection, is distinguished by its convex tension and the subtle treatment given by the artist to the sculpture. The mask expresses a subtle play of curves and lines reinforced by a plurality of geometric motifs adorning the dark surface enhanced by a beautiful polychromy. The long face, with its open jaw revealing teeth, widens to reveal an elegant pair of horns.

For similar examples, see the one in the Metropolitan Museum of Art, inv. no. 1979.206.105 or the one from the former Myron Kunin collection published in Vogel, S., *African Sculpture. The Shape of Surprise*, New York, 1980, p. 17, no. 57.















# 4

## BAMANA FIGURE MALI

Height: 13¾ in. (34 cm.)

**\$25,000–35,000**  
€23,000–32,000

This type of statue, known to the Bambara as *nyeleni*, represents an idealization of the beauty of young women. The *Jo* society was an active part of life in Mali, and all young men had to be members of it. *Nyeleni* statuettes were used every seven years for *jo* ceremonies. The initiate would use them to highlight his performances and point to his eligibility as a man - an adult - and his pursuit of the perfect spouse.

This example marvelously expresses the physical perfection of the young woman through certain formal characteristics: the prominent conical breasts above a flattened chest, curvy legs, fleshy buttocks, and a rounded sagittal crest design. This aesthetic beauty is reinforced in this sculpture by the scarifications visible on the body and the beaded adornments around the neck, calves and forearms.

### PROVENANCE

François Rabier, Brussels  
Max Itzikovitz, Paris  
Guy Laliberté Collection

### EXHIBITED

New York, Museum of African Art, *Bamana. The Art of Existence in Mali*, 13 September 2001 - 19 May 2002  
Milwaukee, Milwaukee Art Museum, *Bamana. The Art of Existence in Mali*, 28 February - 11 May 2003  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

### LITERATURE

Colleyn, J.-P., *Bamana. Un art et un savoir-vivre au Mali*, Ghent, 2001, p. 155, no. 137  
Colleyn, J.-P., *Bamana. The Art of Existence in Mali*, New York, 2001, p. 155, no. 137  
Germain, J., *Art ancien de l'Afrique Noire*, vol. II, Montreal, 2004, pp. 16-17

These trimmings are comparable to the ornamentations worn by young Bambara women on special occasions.

The statue presented here is distinctive for its beautiful patina of use, which brings out the beauty of the entire surface. The contrast between solid and areas which are carved out reinforces the voluptuous shapes of the statue, which glorifies idealized female beauty.

For a comparable example, please refer to the one kept at the Detroit Institute of Arts, inv. no. 70.46.















## 5

## KOTA-NDASSA RELIQUARY FIGURE GABON

Height: 20 $\frac{7}{8}$  in. (53 cm.)

**\$120,000-180,000**  
€110,000-160,000

According to the stylistic classification established by Louis Perrois, regarding the Kota reliquary figures in *Arts du Gabon*, Arnouville, 1979, this piece can be attached to type IV, whose important characteristics are 'the absence of a crescent-shaped summit crest, the ample curved lateral headdresses with oblique terminal volutes or pendulums, and stylized ears. [Added to this] a concave-convex oval face with an overhanging forehead [including] a median crest.'

According to the author, this typology can be linked to the Southern Kota. The reliquary figure, *mbulu ngulu*, is distinguished by the geometric treatment of the heart-shaped face. This modern masterpiece manages to impose a combined impression of strength - sharp teeth and majesty - omniscient gaze through almond-shaped eyes with marked pupils.

### PROVENANCE

Marcel Dagnan (1885-1978), Paris, acquired in 1910

André Fourquet (1928-2001), Paris

Albinet and Néret-Minet, Hôtel Drouot, Paris, 17 November 1978, not numbered

Georges Frederick Keller (1899-1981), Paris/Davos, inv. no. G.F.K.239

Paolo Morigi (1939-2017), Lugano

Sotheby's, Paris, 6 June 2005, lot 172

Private collection

Guy Laliberté Collection

### EXHIBITED

Bern, Kunstmuseum Bern, *Kunst aus Afrika und Ozeanien*.

*Eine unbekannte Privatsammlung*, 22 August - 2 November 1980

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II*.

*Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

### LITERATURE

Morigi, P., *Raccolta di un amatore d'Arte Primitiva*, Bern, 1980, pp. 264-265, no. 242-a

Morigi, P., *Kunst aus Afrika und Ozeanien. Eine unbekannte Privatsammlung/Art d'Afrique et d'Océanie. Une collection privée inconnue*, Bern, 1980, no. 242 (not ill.)

*Tribal Art Magazine*, no. 53, autumn 2009, p. 3

Germain, J., *Art ancien de l'Afrique Noire*, vol. V, Montreal, 2010, pp. 54-55

Perrois, L., *Kota*, Milan, 2012, no. 51

The metals used, in a variety of colors, reinforce the prestige of this figure, which stands out as one of the remarkable witnesses to the cult of the Kota ancestors and the limited *corpus* of this typology.

For similar examples, look at the one kept at the Världskulturmuseet in Gothenburg, inv. no. 19.33, acquired by G.A. Johnson before 1935 (*ibid*, 1979, p. 204, no. 209), the one from the former Claude Vérité collection (*cf.* Christie's, Paris, 16 November 2017, lot 100) or the one from the former Hubert Goldet collection (de Ricqlès, Paris, 30 June - 1 July 2001, lot 273).







## 6

## BAMILEKE CALABASH CAMEROON

Height: 37½ in. (67 cm.)

\$10,000–15,000  
€9,200–14,000

### PROVENANCE

Private Collection, Luxembourg  
Christie's, Paris, 11 December 2007, lot 217  
Private Collection, Belgium  
Collette and Jean-Pierre Ghysels, Brussels  
H.R.H. Grand Duchess Joséphine-Charlotte of Luxembourg  
(1927–2005), Fischbach  
Guy Laliberté Collection

### EXHIBITED

Purchase, State University of New York, Neuberger Museum of Art,  
*Art in Cameroon: Sculptural Dialogues*, 23 April - 14 August 2011

### LITERATURE

Germain, J., *Art ancien de l'Afrique Noire*, vol. IV, Montreal, 2008, pp. 56–57  
Geary, C., *Art in Cameroon: Sculptural Dialogues*, Purchase, 2011, no. 23

A remarkable level of sophistication is lavished on this everyday Bamileke object, making it a work of art in its own right. Glass beads, which were massively brought in by Europeans in the 19<sup>th</sup> century, remain one of the essential materials in the Cameroonian visual arts. Examples include royal calabash vessels - *nka'a ndü* -, a form of *regalia* that establishes the ruler's omnipotence. The calabash is exclusively reserved for the sovereign's use at major celebrations and ceremonies. The other purported purpose for this palm wine container - as a gift for highly regarded individuals or as the dispenser for a sacrificial libation by the *fon* - is questioned by Pierre Harter (*Arts anciens du Cameroun*, Arnouville, 1986).

This example makes refined use of a range of bright colors which are range arranged in subtle chromatic variations to create a geometric tracery, each section more masterly than the last. The round patterns, which nestle perfectly against the shape of the calabash, contribute to the extravagance of this perfectly harmonious, balanced composition. The delicate work of fine craftsmanship reaches its paroxysm in the zoomorphic representation that hovers over the calabash and works as a stopper.

Certainly one of the most extraordinary examples of the *corpus*, this piece may be compared to that of the Field Museum of Natural History in Chicago, inv. no. 174367, or the one kept at Newark Museum of Art in New Jersey, inv. no. 82.115A,B.

















## 7

## SENUFO HELMET MASK IVORY COAST

Length: 37¼ in. (96 cm.)

**\$30,000–50,000**

€28,000–46,000

Among the Senufo, these prestigious *wanyugo* mask-helmets mainly danced during the funerals of important notables by members of the secret, all-male *poro* society. The zoomorphic attributes of the hybrid creature are symbolic elements alluding to knowledge and power; it borrows its mouth from the saurian reptiles, gaping and revealing threatening teeth, the soaring tusks of the warthog or the chameleon accompanied by the hornbill, a metaphor for primordial knowledge.

### PROVENANCE

Ulfert Wilke (1907–1987), Solon, Iowa, acquired before 1978  
Pace Primitive Gallery, New York  
Dona (1943–1986) and Lee (1932–2020) Bronson, Los Angeles  
Guy Laliberté Collection

### EXHIBITED

New York, Pace Primitive Gallery, *African, Oceanic, Pre-Columbian, American Indian. The Ulfert Wilke Collection*, 14 January – 11 February 1978  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 – November 2010  
Cleveland, Cleveland Museum of Art, *Senufo: Art and Identity in West Africa*, 22 February – 31 May 2015  
St. Louis, Saint Louis Art Museum, *Senufo: Art and Identity in West Africa*, 28 June – 27 September 2015  
Montpellier, Musée Fabre, *Senufo : art et identités en Afrique de l'ouest*, 28 November 2015 – 6 March 2016

### LITERATURE

Holcombe, B., *African, Oceanic, Pre-Columbian, American Indian. The Ulfert Wilke Collection*, New York, 1978, p. 12, no. 2  
Robbins, W. and Nooter, N., *African Art in American Collections, Survey 1989*, Washington, 1989, p. 116, no. 162  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 28–29, no. 8  
Barbier-Mueller, J.-P., *Arts & Cultures*, no. 3, Geneva, 2002, p. 348  
Gagliardi, S., *Senufo Unbound. Art and Identity in West Africa/Senufo sans frontières. La dynamique des arts et des identités en Afrique de l'ouest*, Milan, 2014, p. 178, no. 131  
Gagliardi, S. and Petridis, C., « Senufo : art et identité en Afrique de l'ouest » in *Tribal Art Magazine*, no. 75, spring 2015, p. 77, no. 12

This beautiful example, like the one in the former Michel Périnet collection, is a model of balance, with each detail delicately carved. The subtle play of the powerful curves and the monumentality of the mask make this one of the most accomplished examples and wonderfully reflect the talent, creativity and audacity of the artist.







## 8

## ANYI FIGURE IVORY COAST

Height: 13 in. (33 cm.)

\$18,000–25,000

€17,000–23,000

### PROVENANCE

Marcel Lheureux, Paris, acquired in 1928

Helena Rubinstein (1870–1965), Paris/New York, acquired in 1952

Parke-Bernet Galleries, New York, 21 April 1966, lot 146 (not ill.)

Private Collection, United States

Christie's, Paris, 12 June 2003, lot 351

Joey Tanenbaum, Toronto

Guy Laliberté Collection

### EXHIBITED

Montreal, Jacques Germain Gallery, *L'art commémoratif des Anyi*,  
18 March - 10 April 2004

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I*.  
*Collections du MBAM, du Cirque du Soleil et du Musée Redpath*  
*de l'Université McGill*, 6 June 2006 - 7 September 2008

### LITERATURE

Lehuard, R., « Anyi - chez Jacques Germain » in *Arts d'Afrique Noire*,  
no. 131, Arnouville, autumn 2004, p. 18

Germain, J., « L'art funéraire commémoratif des Anyi » in *Tribal Art*  
*Magazine*, no. 36, autumn-winter 2004, p. 81

Women sculpted *mma* statues in clay for the decease of a high-ranking individual. When a ruler died, a commemorative sculpture was created in that person's effigy, in order to accompany the individual in the hereafter and memorialize his or her life. It was then placed in sanctuaries dedicated to royal ancestors called *mmasos*.

This example is distinctive for the refinement of its headdress and its ornaments, which surely indicate the high rank of the dignitary. The body is carefully embellished, and it bears the idealized features corresponding with the beauty standards of the Anyi (Akan) cultures. This ethnic belonging is demonstrated by the ringed neck and the raised scarifications that adorn the body and face. The superb dark patina enhances the entire statue, which the artist sculpted with exquisite finesse. This example remains one of the most remarkable among the vast *corpus*.

For comparable examples, refer to the one kept at the Metropolitan Museum of Art, inv. no. 1995.64.22, the one at the Museum Rietberg, inv. no. RAF451 or the one auctioned off by Christie's on 11 June 2012, in Paris, lot 37.











## 9

**BAMANA FIGURE  
SÉGOU REGION, MALI**

Height: 16½ in. (42 cm.)

**\$100,000-150,000**  
€92,000-140,000

**PROVENANCE**

Don H. Nelson, New York  
James Willis (1934-2019), San Francisco, acquired *ca.* 1999  
Guy Laliberté Collection

**EXHIBITED**

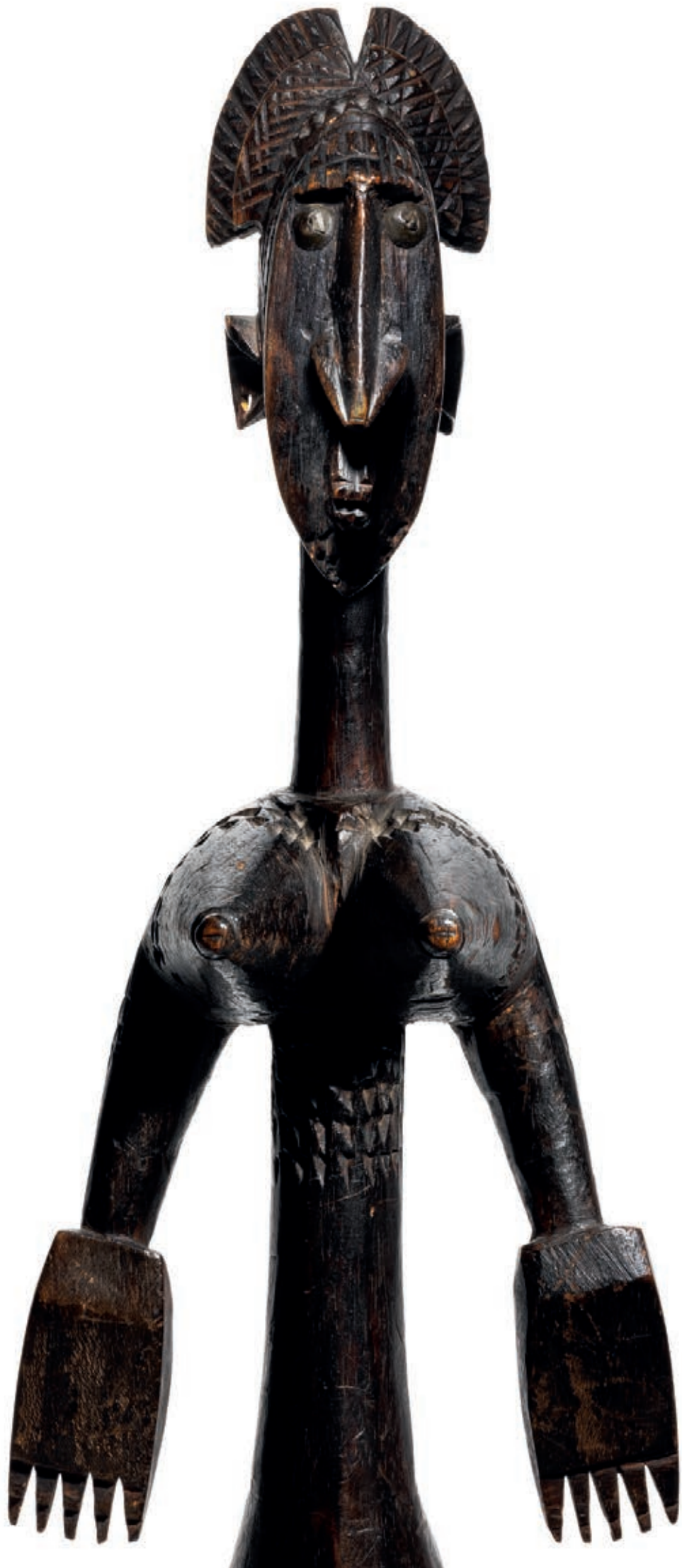
New York, Museum for African Art, *Bamana. The Art of Existence in Mali*, 13 September 2001 - 19 May 2002  
Milwaukee, Milwaukee Art Museum, *Bamana. The Art of Existence in Mali*, 28 February - 11 May 2003  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008  
Paris, Monnaie de Paris, *Regards de marchands. La passion des arts premiers*, 9 September - 18 October 2009

**LITERATURE**

Colleyn, J.-P., *Bamana. Un art et un savoir-vivre au Mali*, Ghent, 2001, p. 158, no. 141  
Colleyn, J.-P., *Bamana. The Art of Existence in Mali*, New York, 2001, p. 158, no. 141  
Colleyn, J.-P. and Farrell, L.-A., « Bamana. The Art of Existence in Mali » in *African Arts*, vol. 34, no. 4, Los Angeles, winter 2001, p. 23, no. 14  
Lehuard, R., « Le Festival Bambara » in *Arts d'Afrique Noire*, Arnouville, no. 120, winter 2001, p. 8  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 26-27, no. 7  
Bondil, N., « Afrique Sacrée : arts anciens de l'Afrique subsaharienne au musée des beaux-arts de Montreal » in *Tribal Art Magazine*, no. 43, winter 2006, p. 73, no. 6  
Bondil, N. *et alii*, *Pour l'Art ! Paroles de collectionneurs*, Montreal, 2007, p. 118, no. 140  
Colleyn, J.-P., *Bamana*, Milan, 2009, p. 63, no. 6  
Martinez-Jacquet, E. and Geoffroy-Schneiter, B., *Regards de marchands. La passion des arts premiers*, Paris, 2009, p. 93









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Of all the Bamana styles listed, Ségou stands out as one of the most emblematic. Renowned for the exceptional plastic qualities of its works, it arouses admiration today, which derives in part from the fascination that it already sparked at the dawn of the 20<sup>th</sup> century for Avant-Garde artists. In this sense, Henri Matisse is the best-known case. The notoriety of this style has only increased since Matisse's creation of the *Jeannette V* head, which was produced between 1913 and 1916 largely due to the influence exerted on the artist by the Bamana work of this style, which was in his possession (Flam, J., 'Matisse and the Fauves' in Rubin, W., *Primitivism in XX<sup>th</sup> Century Art. Affinity of the Tribal and the Modern*, New York, 1984, p. 230).

In his pioneering study entitled 'Una bottega di grandi artisti Bambara I' in *Critica d'arte* (no. 157-9, Florence, 1978), the eminent historian Ezio Bassani identified for the first time a group of works that he attributed to a single 'workshop' of Bamana artists. They were later known as the 'Masters of Ségou'. According to Bassani, the activity of this workshop at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries reflects the homogeneity and originality of a very specific Bamana sculptural tradition, originating from the region of the Bani River between Ségou and Koutiala. The relevant identification of Bassani is based on a group of works illustrating seated and standing figures, horsemen, *N'tomo* masks and *ci wara* ornaments. In relation to these, a hypothetical chronology of the activity of the Ségou masters can be suggested as divided into three periods: the first dating from before 1906 (the year of the acquisition of a *N'tomo* mask during the Desplanges Mission), the second between 1906-1915 (Henri Matisse acquired his famous copy of a seated figure in 1915) and a third between 1915-1927 (the copy of a seated figure in the Penn Museum inv. no. AFF5365 acquired in 1927).

According to Bassani, three different artists are responsible for the production of some forty works: the Antelope Master, the so-called 'Slender Figure' Master and the 'Aquiline Nose' Master. Of all these works classified as belonging to the style of the Ségou masters, the statuary constitutes about half of the whole. Today, eight standing figures, twelve seated figures and four horsemen have been identified.

Within this already limited *corpus*, the female figure from the Laliberté collection presented here belongs to a typology that remains particularly rare. Like other similar examples, this work can be attributed to the so-called Master of the 'Thin Figure', whose activity, according to Margaret Carey, can be dated to the second period (Hooper, S., *Robert and Lisa Sainsbury Collection*, vol. II, Norwich, 1997, p. 110). Similar examples include those in the Robert and Lisa Sainsbury Collection, inv. no. UEA198, the Metropolitan Museum of Art, inv. no. 1978. 412.347, the musée du quai Branly - Jacques Chirac, inv. no. 73.1964.79, the one kept at the Smithsonian Institute in Washington, inv. no. 82-5-1, or the one from the former Grassé collection (cf. Christie's, Paris, 13 December 2011, lot 280).

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# 10 YORUBA COMB NIGERIA



Height: 9½ in. (24 cm.)

**\$7,000-10,000**

€6,500-9,100

#### **PROVENANCE**

Charles Ratton (1895-1986), Paris, in 1967

William Woodrow Brill (1918-2003), New York, inv. no. 238

Sotheby's, New York, 17 November 2006, lot 154

Private Collection, New York

Guy Laliberté Collection

#### **EXHIBITED**

Milwaukee, Milwaukee Public Museum, *Selections from The William W. Brill Collection of African Art*, 5 May - 31 August 1969

St. Paul, Saint Paul Art Center, *Selections from The William W. Brill Collection of African Art*, 23 October - 21 December 1969

Duluth, University of Minnesota, Tweed Museum of Art, *Selections from The William W. Brill Collection of African Art*, 14 January - 22 February 1970

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

#### **LITERATURE**

Germain, J., *Art ancien de l'Afrique Noire*, vol. IV, Montreal, 2008, pp. 46-47  
*M: la revue du Musée des beaux-arts de Montréal*, Montreal, January 2008, p. 42

This ravishing example may be compared to two other, similar combs (cf. Christie's, New York, 13 October 1978, lot 6, and Christie's, London, 22 November 1988, lot 142) sculpted by the artist Akinyode, a descendant of Eshubiyi, who is thought to have been one of the principal founders of the Abeokuta workshops around 1862, and who passed away in 1937.





RATTON  
PARIS









# 11 BAMANA MASK MALI

Height: 17½ in. (24 cm.)

**\$60,000–80,000**  
€55,000–73,000

## PROVENANCE

Edith Hafter (1911–2001), Solothurn  
Christie's, Amsterdam, 7 December 1998, lot 44  
Hélène and Philippe (1931–2019) Leloup, Paris  
Guy Laliberté Collection

In Bamana country, the *suruku* mask is used every seven years during the ceremonies of the *korè* initiation society. Young men receive instruction enabling them to reach adulthood; the development of their masculine identity involves the initiation of sexuality, funeral rites and cults. It is also accompanied by the testing of the physical and moral strength of adolescents.

The stylized face of the hyena is part of a beautiful concave oval, where the pure, minimalist and elegant lines translate a modernity before its time. The erect ears, following the curves of the jawbone, are a magnificent echo of the verticality of the nasal bridge and the protuberance at the top of the face, featuring the tuft of hair that hyenas can have.

## EXHIBITED

Paris, Hélène and Philippe Leloup Gallery, *Bamana*, 7 June – 22 July 2000  
New York, Museum for African Art, *Bamana. The Art of Existence in Mali*, 13 September 2001 – 19 May 2002  
Milwaukee, Milwaukee Art Museum, *Bamana. The Art of Existence in Mali*, 28 February – 11 May 2003  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 – 7 September 2008  
Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May – 16 September 2018

## LITERATURE

Leloup, H., *Bambara*, Paris, 2000, no. 9  
Lehuard, R., « Bambara : chez Hélène & Philippe Leloup » in *Arts d'Afrique Noire*, no. 115, Arnouville, 2000, p. 12  
Colleyn, J.-P., *Bamana. Un art et un savoir-vivre au Mali*, Ghent, 2001, p. 117, no. 100  
Colleyn, J.-P., *Bamana. The Art of Existence in Mali*, New York, 2001, p. 117, no. 100  
*Tribal Art Magazine*, no. 35, summer 2004, p. 5  
Germain, J., *Art ancien de l'Afrique Noire*, vol. III, Montreal, 2006, pp. 20–21  
Bondil, N., « Afrique Sacrée : arts anciens de l'Afrique subsaharienne au musée des beaux-arts de Montréal » in *Tribal Art Magazine*, no. 43, winter 2006, p. 73, no. 5  
Colleyn, J.-P., *Bamana*, Milan, 2009, p. 75, front cover and no. 18

On a symbolic level, like the animal depicted, the broad forehead expresses the animal's intelligence while the large square eye sockets represent its clairvoyance. Its superb, deep patina attests to its age and ancient ritual treatment, making this one of the most remarkable examples in the *corpus*.

For similar examples, see the one in the former Klaus Günther Perls collection or the one preserved by Hans Schneckeburger (cf Sotheby's, New York, 15 May 2003, lot 1).









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# 12 SAKALAVA FIGURE MADAGASCAR

Height: 35 $\frac{7}{8}$  in. (91 cm.)

\$20,000–30,000  
€19,000–27,000

## PROVENANCE

Stefaan Grusenmeyer, Brussels  
Private Collection, Belgium  
Guy Laliberté Collection

## EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 – 7 September 2008

## LITERATURE

Germain, J., *Art ancien de l'Afrique Noire*, vol. III, Montreal, 2006, pp. 104–105

The bird, depicted alone or in a pair, is the first figurative form to have emerged in Sakalava funerary sculpture. The theme of the ibis - *mijoa* - is thought to be the materialization of the interconnection between the world of the living and the hereafter. A funerary monument, this post was raised in memory of an important figure after their death. As a whole, the *corpus* evokes the memory, balance, harmony and symmetry of the physical and metaphysical worlds.

The strong symbolism of this example resides in the pair of ibis, or *aloala*, which stand chest-to-chest.

The birds face each other in a testimonial to the connection between life and death, as well as to the continuity of life through procreation.

The furrowed wood, the elegance of the shapes, and the subtle sculpting of the birds in their immortal union contribute to the poetry that emanates from this masterpiece: this nearly symmetrical couple forms an ode to the memory of generations past and to those to come. It is one of the rare examples of the very limited *corpus* that remains in private ownership.











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# 13 EKOI-EJAGHAM HEADDRESS NIGERIA

Height: 21¼ in. (54 cm.)

**\$25,000–35,000**  
€23,000–32,000

Keith Nicklin suggests that this type of crest was used in masquerades organized by the *Ikem* association, an Efik chanting and dancing society of Calabar (for a discussion of the subject, refer to Nicklin, K. and Salmon, J., 'IKEM: the History of a Masquerade in Southeastern Nigeria' in *West African Masks and Cultural Systems*, Tervuren, pp. 126-149). According to K. Murray, who listed several of these masks in the late 1930, *Ikem* performances were introduced between 1895 and 1901. The same type of mask is associated with the *Ekpe* society's ceremonies and entertainment.

The *corpus* of *Ikem* masks - evoking the elaborate hairstyles worn by young girls for their prenuptial rites of passage - is very limited. After the girls spent a long period secluded within a house in order to gain weight for aesthetic reasons, they prepared for marriage in a ritual that the Ejagham called *monikem*, and then emerged in all their splendor for a ceremonial parade. Tall, twisted hairstyles were one of the principal elements of their beauty, which they showed off for the entire community.

## PROVENANCE

Ewa and Yves Develon, Paris, acquired in 1972  
Loudmer-Poulain, Hôtel Drouot, Paris, 14 December 1976, lot 71  
Private Collection, France  
Sotheby's, Paris, 16 June 2010, lot 66  
Private Collection, France  
Guy Laliberté Collection

## EXHIBITED

Paris, Fondation Dapper, *Le grand héritage. Sculptures de l'Afrique noire*, 21 May - 15 September 1992  
Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

## LITERATURE

Berjonneau, G. and Sonnery, J.-L., *Chefs-d'œuvre inédits de l'Afrique noire*, Paris, 1987, p. 165, no. 27  
Kerchache, J., Paudrat, J.-L. and Stephan, L., *L'art africain*, Paris, 1988, p. 415, no. 539  
Bassani, E., *Le grand héritage. Sculptures de l'Afrique noire*, Paris, 1992, p. 63  
Kerchache, J., Paudrat, J.-L. and Stephan, L., *Art of Africa*, New York, 1993, p. 415, no. 539  
*Tribal Art Magazine*, no. 59, spring 2011, p. 3  
Cole, H. and Dierking, D., *Invention and Tradition. The Art of Southeastern Nigeria*, London, 2012, p. 195, no. 105  
Germain, J., *Art ancien de l'Afrique Noire*, vol. IV, Montreal, 2013, pp. 64-65 and 126

Charles Partridge described these hairstyles as follows: 'The women spend hours flattening their hair with palm oil and grease to shape it into the most fantastic shapes [...] a horn on the top of the head, spiraling toward the forehead like Pulcinella's hat, and three other horns: one spiraling out on each side, and the third spiraling out toward the back' (Partridge, C., *Cross River Natives*, London, 1908, pp. 163-164).

This imposing headdress is remarkable for its spectacular hairstyle, and particularly the extravagant size of the braids. This constitutes a rare element and makes this piece one of only a small group of comparable crests.

*Cf.* for an analogous example, refer to the crest of the former Tishman collection, currently held at the National Museum of African Art, Smithsonian Institution, Washington, inv. no. 2005-6-19.













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# 14 CHOKWE MASK ANGOLA

Height: 9 in. (23 cm.)

**\$40,000-60,000**  
€37,000-55,000

## PROVENANCE

Alain de Monbrison, Paris  
Bernard Dulon, Paris, *ca.* 2001  
Guy Laliberté Collection

## EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

## LITERATURE

*M: la revue du Musée des beaux-arts de Montréal*, Montreal, autumn 1999, p. 2  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 68-69, no. 28  
Prescott, Y., « L'évolution des collections africaines à Montréal. De l'anthropologie au patrimoine culturel mondial » in *Vie des Arts*, no. 212, Montreal, autumn 2008, p. 80

This Chokwe mask, *mwana pwo* - meaning 'young woman' - represents the idealized portrait of feminine beauty. Beyond that allegory, this type of mask symbolizes the important position that women occupy in the matrilineal Chokwe society.

This work constitutes a superb example of the *corpus* and is distinctive for the realistic, refined hand of the artist. The classic signs of beauty are exaggerated: the philtrum is finely sculpted; the face shows a number of delicately incised traditional scarifications; and the teeth are filed into points, inspired by dental mutilations called *yitoma*, and enhanced with kaolin.

The pinnacle of the artist's talent resides in the harmonization of the almond-shaped slit eyes. They are carved into concave sockets that rise up to the curves of the brows, sculpted in slight relief. The reddish-brown patina caused by its prolonged use flatters the precision of the features and the exquisite subtlety of the curves.

For a very similar example, refer to the one kept at the Detroit Institute of Arts dating from the early 19<sup>th</sup> century, inv. no. 1988.193, published in *Bulletin of the Detroit Institute of Arts*, 1989, Chicago, vol. 65, no. 2/3, p. 30, no. 23.







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# 15 BAULE FIGURE IVORY COAST

Height: 19 in. (48 cm.)

**\$180,000-250,000**  
€170,000-230,000

## PROVENANCE

Max Granick (1906-1988), New York  
Sotheby's, New York, 15 November 1988, lot 42  
Carole and Howard Tanenbaum, Toronto  
Guy Laliberté Collection

## EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

## LITERATURE

Germain, J., *Arts anciens de l'Afrique Noire*, vol. II, Montreal, 2004, pp. 26-27  
*Tribal Art Magazine*, no. 36, Paris, autumn-winter 2004, p. 159

Seated Baule figures of this type were, for the most part, carved in order to assist *komien* trance diviners during ritual ceremonies. Stored on the shelves of private shrine rooms, they were also found amidst *paraphernalia* during public performances (Vogel, S., *Baule African Arts Western Eyes*, London, 1997, p. 121). The sense of mystery that emanates from these objects and their aesthetic finesse play a major role in determining the power and fame of their owner. According to Baule divination lore, as a rule, the more beautiful an object, the most potent will be the divinatory intervention performed by the *komien*. The correlation existing between the piece's 'beauty' and its potency, as confirmed during rituals, represents one of the unique features of Baule divination. As noted by Vogel 'to approach art from a Baule perspective entails speaking of experiences that are not primarily visual, and of art objects that are animate presences undistinguishable from persons, spirits, and certain prosaic things' (*ibid*, 1997, p. 83).

Les figures Baule assises de ce type sont, pour la plupart, sculptées pour assister les devins appelés *komien* au cours des cérémonies de transe et de divination. Conservées à l'intérieur des cases divinatoires sur des autels spécifiques, elles sont également présentées au milieu d'autres *paraphernalia* lors de cérémonies publiques (Vogel, S., *Baule African Art Western Eyes*, Londres, 1997, p. 121). Le mystère qui les entoure et leur beauté plastique contribuent au renom et au pouvoir du devin qui les possède. La logique divinatoire Baule veut qu'en règle générale, plus un objet sera « beau », plus l'esprit l'animant sera fort, donc plus sera-t-il efficace dans le travail divinatoire du *komien*. L'étroite corrélation entre la beauté intrinsèque de la sculpture et son efficacité tout au long des performances rituelles, constitue un aspect unique de la culture divinatoire Baule.

Car « afin de comprendre l'art en perspective Baule, il faut prendre en compte des expériences qui ne sont pas visibles, accepter que les objets d'art sont animés et leur présence indiscernable de celle des personnes physiques, des esprits ou d'autres objets plus prosaïques » (*ibid*, 1997, p. 83).





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*Asie usu* figures representing bush spirits are easily confused with *blolo blan* (otherworld mates) as they show great morphological similarities. Nonetheless, they are not meant to create a 'matrimonial bond' between a human being and a mate from another world but rather, its role lies in providing an abode for a powerful spirit under the care of the *komien*. Baule art follows certain easily identifiable canons and yet, *asie usu* sculptures show a great variety of iconic and aesthetic variations.

Susan Vogel has pointed out that the main characteristics of the works produced by the 20<sup>th</sup> century's most celebrated sculptors is the extreme care in carving minute anatomical details. These sculptors have thus created - as is the case of this piece - some of the finest works in Art History. This Baule work stands out on the basis of the great elegance of the pose as well as the convincing gesture of this seated representation. Perfect harmony emanates from the deep meditative gaze. The Laliberté figure is worthy of notice with respect to one particular detail, namely the outstanding carving of the collarbone as well as of adjoining cavities. This feat suggests the work of a true master carver who shines amongst Baule artists.

This sculpture is, no doubt, one of the masterpieces of Baule art. Amongst other closely related works, let us mention the seated figure in the former Paolo Morigi collection, (cf. Sotheby's, Paris, 6 June 2005, lot 114), or the figure in the permanent collection of the Barbier-Mueller Museum - both of which are attributed to the 'Ascher Master' or workshop. We know of at least twelve sculptures currently attributed to this carver who is believed to have been active between 1870 and 1920. They all share similar stylistic features such as overall naturalism, the diversity of arm gestures, the intricately carved coiffure, the deep reddish patina which greatly enhances the surfaces and lastly, the intensity of the gaze (de Grunne, B., 'Sur le style des Baoulé et leurs maîtres' in *Les maîtres de la sculpture de Côte d'Ivoire*, Paris, 2015, p. 94).

Aisément confondues avec les statues d'ancêtres, ces figures dites *asie usu*, ou des « génies de la terre » sont similaires au plan morphologique aux *blolo blan* ou « époux de l'au-delà ». Elles ne sont toutefois pas destinées à établir un lien de « couple » avec un partenaire vivant dans l'autre monde, mais, comme souligné auparavant, leur rôle sera plutôt celui d'abriter un esprit puissant dont le *komien* sera investi. Leur réalisation suit certains codes plastiques facilement identifiables dans toute la statuaire Baule. Néanmoins, les sculptures *asie usu* se distinguent par une grande variété de détails de nature à la fois iconographiques et esthétiques.

Susan Vogel souligne que l'une des caractéristiques principales des plus grands artistes Baule du XX<sup>e</sup> siècle est l'attention méticuleuse que ceux-ci prêtent à la réalisation des moindres détails anatomiques. Ce qui en fait, comme dans le cas présent, des véritables chefs-d'œuvre de la sculpture universelle. L'œuvre Baule présentée ici se distingue notamment par l'élégance sans faute de la pose et de la gestuelle recueillie du personnage assis. Une harmonie parfaite émane de l'expression intériorisée du visage. La figure se remarque davantage par un détail tout à fait exceptionnel : l'incroyable modelé des clavicules et des cavités à la base du cou. L'exactitude dans l'exécution de ces détails anatomiques laisse entrevoir, de manière unique dans l'art Baule, la main d'un grand sculpteur en parfaite maîtrise de son art.

La sculpture présente s'impose comme l'un des principaux chefs-d'œuvre de l'art Baule et une véritable icône dans son genre. Pour des œuvres particulièrement proches, nous considérons la statue assise de l'ancienne collection Paolo Morigi (cf. Sotheby's, Paris, 6 juin 2005, lot 114), ou encore celle de la collection du musée Barbier-Mueller, toutes les deux attribuées au « Maître d'Ascher » et son atelier. Au moins douze statues sont actuellement attribuées à cet artiste, dont l'activité a été datée entre 1870 et 1920. Elles présentent toutes de « nombreuses similitudes formelles : l'impression globale de naturalisme du modelé, la gestuelle diversifiée des bras [...], les hautes coiffures en crête finement ciselées, le traitement de la surface avec une magnifique patine d'un rouge profond, et enfin l'intensité de l'expression » (de Grunne, B., « Sur le style des Baoulé et leurs maîtres » in *Les maîtres de la sculpture de Côte d'Ivoire*, Paris, 2015, p. 94).





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16

**YORUBA CROWN  
NIGERIA**

Height: 21½ in. (54.6 cm.)

**\$8,000-12,000**  
€7,400-11,000

**PROVENANCE**

Deborah Stokes and Jeffrey Hammer (1941-2016), Chicago  
Sotheby's, New York, 21 November 1996, lot 105  
Private Collection  
Sotheby's, New York, 19 May 2001, lot 157  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

**LITERATURE**

Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 38-39, no. 13

*Adénilá*, which means 'beaded crown' in the Yoruba language, was the symbol of sacred authority of the Yoruba kings, called *oba*. Each king possessed a variety of crowns from which he would choose according to the occasion in which he would be participating, such as a festivity, ritual or gathering. While the iconography makes reference to the first Yoruba ruler, the *adénilá* tradition probably developed in the early 19<sup>th</sup> century, when European glass beads became available in greater quantities.

This piece is one of the rare - if not only - examples showing an alternation of metal bands and beaded bands. Each of them, edged by fabric/fiber lines, is richly and delicately decorated. The metal bands show a variety of distinctive geometric patterns

rendered in repoussé relief, while the multicolored beaded bands are embroidered in such a way as to form triangular patterns. The extensive ornamentation of this crown expresses the king's prestige: the beaded veil, which still remains, was meant to dissimulate the individuality of the *oba*. The top of the headdress is also distinctive for overlapping iron cylinders topped with a delicately wrought bird, intended to represent the feminine power which establishes the right of the *oba* to reign.

Although the *corpus* is not lacking, this crown is probably one of the most unique and most masterfully crafted testimonials to the sacred sovereignty of the king for the Yoruba people.













## 17

## MAHONGWE RELIQUARY FIGURE GABON

Height: 18½ in. (47 cm.)

**\$150,000-200,000**  
€140,000-180,000

### PROVENANCE

André Fourquet (1928-2001), Paris  
Daniel Hourdé, Paris  
Merton Simpson (1928-2013), New York, in 1985  
S. Thomas III Alexander (1942-2021), St. Louis  
Donald Morris Gallery, New York  
Guy Laliberté Collection

### EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

### LITERATURE

Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 52-53, no. 20  
Méryère (de), N., « Morceaux choisis chez Jacques Germain » in *Arts d'Afrique Noire*, no. 123, Arnouville, autumn 2002, p. 55

The Mahongwe reliquary figures from the Makokou-Mekambo region, on the edge of the Democratic Republic of Congo, are witnesses of an ancestor cult that Catholic missionaries tried to destroy.

Our example is now covered with a rusty green oxidized patina and earthy material on the central axis, traces of a prolonged stay in a corrosive environment - buried underground or in a well - which allowed its preservation. Our leaf-like figure is part of this rare *corpus* and is distinguished, beyond the meticulous application of the lamellas covering the curved ogival face and the bun, by its elegant herringbone arrangement on the central median band. The reverse side retains old traces of dotted patterns, reminding us of its repeated use and antiquity.

The virtuosity of this work testifies to the creative reinvention of the human body by mahongwe artists, and majestically reflects the memory of ancestors.

Les figures de reliquaire Mahongwe, provenant de la région Makokou-Mekambo, aux marches de la République Démocratique du Congo, sont des témoins d'un culte d'ancêtres que les missionnaires catholiques tentèrent de détruire.

Notre exemplaire est recouvert aujourd'hui de la patine oxydée vert rouille et de matière terreuse sur l'axe médian, traces d'un séjour prolongé en milieu corrosif - enfoui sous terre ou dans un puits - qui permit sa sauvegarde. Cette figure foliacée s'inscrit dans ce rare *corpus* et se distingue, au-delà de l'application minutieuse des lamelles recouvrant la face en ogive incurvée et le chignon, par son élégant agencement en chevrons sur la bande médiane centrale. Le verso conserve d'anciennes traces de motifs traités en pointillés, rappelant son usage répété et son ancienneté.

Cette œuvre, par la virtuosité de sa facture, témoigne de la réinvention créative du corps humain par les artistes mahongwe et reflète majestueusement le souvenir des ancêtres.















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# 18 TSOGHO BELL GABON

Height: 15 $\frac{3}{8}$  in. (39 cm.)

**\$18,000–25,000**  
€17,000–23,000

## PROVENANCE

Pierre Amrouche, Paris, acquired in 1978

Alain Schoffel and Reginald Groux, Paris

Christine Valluet, Paris, in 1978

Paolo Morigi (1939–2017), Lugano

William Woodrow Brill (1918–2003), New York, acquired in 1981,  
inv. no. 1002

Sotheby's, New York, 17 November 2006, lot 72

Guy Laliberté Collection

## EXHIBITED

Paris, Musée du quai Branly – Jacques Chirac, *Fleuve Congo. Arts d'Afrique centrale, correspondances et mutations des formes*, 22 June – 3 October 2010

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 – November 2010

## LITERATURE

Lehuard, R., *Arts d'Afrique Noire*, no. 28, Arnouville, winter 1978, p. 9

Chaffin, A. and F., *L'art Kota. Les figures de reliquaire*, Meudon, 1979,  
pp. 320–321, no. 203

Germain, J., *Art ancien de l'Afrique Noire*, vol. IV, Montreal, 2008, pp. 58–59

Neyt, F., *Fleuve Congo. Arts d'Afrique centrale, correspondances et mutations des formes*, Paris, 2010, p. 172, no. 111

Goy, B., *Tsogho, les icônes du Bwiti. Statuaire du Gabon, des rives de la Ngounié au massif du Chaillu*, Paris, 2016, pp. 150–151, no. 121–122

Ritual bells, *mokenge*, with figurative handles, like our piece, were essential visual and sound objects in Tsogho rites, linked to certain politico-religious institutions, in particular the *evovi*, which was almost exclusively for men, composed of notables and chief-judges acting as social regulators. Disputes had to be referred to them in order to settle them arbitrarily. Thus, the *mokenge* conveyed rhythm to the ritual songs and dances of this brotherhood.

The deep patina attests to frequent manipulations in Tsogho country. This example is distinguished by the subtle treatment of the oval face, which is topped by a remarkable characteristic tiara-shaped hairstyle extending behind two median braids.

Its elegant flared base seems to respond in an equally delicate manner to the finesse of the superb face modelling.

For a very similar anthropomorphic gong, probably from the same workshop, see the one in the Barnes Foundation, inv. no. A154 published in Clarke, C., *African Art in the Barnes Foundation. The triumph of L'Art nègre and the Harlem Renaissance*, New York, 2015, pp. 214–215, no. 43.







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# 19 BAMANA HEADDRESS MALI

Height: 35 in. (89 cm.)

**\$60,000-80,000**  
€55,000-73,000

## PROVENANCE

Julius Carlebach (1909-1964), New York  
Jean (1920-2008) and Robert (1916-2001) Shoenberg, St. Louis,  
acquired in 1960  
Christie's, New York, 14 November 2008, lot 15  
Guy Laliberté Collection

## LITERATURE

Germain, J., *Art ancien de l'Afrique Noire*, vol. V, Montreal, 2010, pp. 20-21

In 1984, Allen Wardwell identified the craftsmanship of a Malian workshop or master sculptor known as the master 'of the flying mane'.

According to him, certain Bambara headdress crests show specific formal details that are similar or even identical: elongated vertical horns with upright tips; spiral incisions along the horns along their length up to the point where they curl down; a frontal decoration of parallel bands; a distended, tapered face; metal inserts at the eyes; and a bristly mane.

In 'A Bambara Master Carver' (*African Arts*, vol. XVIII, no. 1, Los Angeles, 1984, p. 83), the author adds that this masterful hand combines 'elegance, grace, dignity and power' in his works. This example showcases these attributes, reinforced by a lustrous patina, crusty from repeated use.

The crest shows the importance of the mythic *ci wara* being, which has characteristics of both the antelope and the aardvark, in the Mali territory.

This exquisite crest, of a rare type among the *corpus* of *ci wara* - which includes just some ten such examples - may be compared to the one kept at Museum Rietberg, inv. no. RAF202; or the one still in a private collection and published in Wardwell, A., *Primitive Art from Chicago Collections*, Chicago, 1960, no. 114. An example crafted by the same master sculptor was sold last year at Christie's, Paris, 2 December, lot 3.





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## 20 EBRIE-ATTIE FIGURE IVORY COAST

Height: 11½ in. (29 cm.)

**\$18,000-25,000**  
€17,000-23,000

### PROVENANCE

Philip Sanfield (1928-2008), Farmington Hills  
Private Collection, United States  
Guy Laliberté Collection

### EXHIBITED

Detroit, Detroit Institute of Arts, *Detroit Collects African Art*, 21 April - 29 May 1977  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

### LITERATURE

Kan, M., *Detroit Collects African Art*, Detroit, 1977, no. 81  
Plant, R., *The Powers of Presence. Consciousness, Myth and Affecting Presence*, Philadelphia, 1981, no. 40  
Quarcoopome, N., *African Form and Imagery. Detroit Collects*, Detroit, 1996, no. 3  
« The Lagoon Tribes » in *Africa Albums*, no. IV, Brussels, August 1996  
Germain, J., *Art Ancien de l'Afrique Noire*, vol. III, Montreal, 2006, pp. 44-45

At the borders of Anyi country, in the lagoon region between Adzopé and Alepé, the Attié and Ebríe have created magnificent female statues, with body proportions that are as astonishing as they are aesthetic. According to Timothy Garrard (*Africa. The Art of a Continent*, New York, 1995, p. 447) these *nkaposi* statuettes could have been used in different contexts: for divination - exhibited during ritual ceremonies - as a diviner's messenger - towards the afterlife - or as a representation of a spirit.

The exaggerated volumes of this example reflect the artist's boldness: the curvaceous arms, legs and chest, as well as the curved hands, echo the headdress with bulbous buns, in a harmonious dynamic of details.

The serene expressiveness of this statue is reinforced by its hieratic pose, its Olympian face and its long ringed neck surmounted by a haughty head.

Within the limited *corpus*, for similar examples, see the one from the former Paolo Morigi collection, published in *African Arts*, vol. XIX, no. 2, Los Angeles, 1986, p. 21, or that of the former Stanley Seeger Collection (cf. Sotheby's, London, 5-6 March 2014, lot 199).









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# 21 IJAW HEADDRESS NIGERIA

Length: 13½ in. (34.5 cm.)

\$10,000–15,000  
€9,200–14,000

Ijaw art is renowned for its abstraction. Its typical masks, with their cubist appearance, are the best illustration of that. The exceedingly minimalist appearance of this mask distinguishes it from other, more elaborate examples, making it one-of-a-kind. In this piece, the principal characteristics of Ijaw masks are reduced to their quintessence: the representation of the human face is achieved through the isolation of various geometrical shapes, and particularly lines, circles and triangles. They are ingeniously recomposed along the principal axes of the forehead, nose, mouth and chin.

## PROVENANCE

Jacques Blanckaert (1925–1995), Bruges, in 1990  
Hélène and Philippe (1931–2019) Leloup, Paris  
Guy Laliberté Collection

## EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 – November 2010  
Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May – 16 September 2018

## LITERATURE

Lehuard, R., « Les Expositions » in *Arts d'Afrique Noire*, no. 126, Arnouville, summer 2003, p. 30  
Germain, J., *Art ancien de l'Afrique Noire*, vol. III, Montreal, 2006, pp. 56–57

Ijaw masks are principally associated with rites relating to the veneration of water spirits. These play an essential role in the Ijaw culture. Thus, at the beginning of each year or when flood season arrived, the *Sekiapu* organized a masquerade in their honor, in the hopes that they would grant protection and prosperity to the village. The performers who wear the masks enter into a trance and appear as the true incarnations of such spirits.











## 22

SENUFO FIGURE  
IVORY COAST

Height: 18⅞ in. (46 cm.)

**\$200,000–300,000**  
€190,000–270,000

**PROVENANCE**

Emil Storrer (1917–1989), Zürich, acquired *ca.* 1950  
Josef Mueller (1887–1977), Solothurn  
Barbier-Mueller Museum, Geneva, inv. no. 1006–41  
Alain de Monbrison, Paris  
Robert (Bobby) Haas (1947–2021), Dallas  
Sotheby's, Paris, 15 June 2002, lot 300  
Guy Laliberté Collection

A loin cloth secured by a string of beads demarcates two distinct surfaces, namely the shiny one of the figure per se and the matte patina of the half-sphere upon which it stands. The tonal shift between both sections comes as a reminder that the repeated application of palm oil in Senufo land is - first and foremost - a ritual act held under the supervision of the powerful *Poro* initiatory association. This reenergization of the piece will in due time create a glossy and lasting patina. The ritual power with which it is inextricably linked is directly dependant on the beauty of the said artefact.

**EXHIBITED**

Berlin, Museum für Völkerkunde, *Die Kunst der Senufo, Elfenbeinküste*, 16 November 1990 - 24 February 1991  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008  
Paris, Monnaie de Paris, *Regards de marchands. La passion des arts premiers*, 9 September - 18 October 2009  
Cleveland, Cleveland Museum of Art, *Senufo: Art and Identity in West Africa*, 22 February - 31 May 2015  
St. Louis, Saint Louis Art Museum, *Senufo: Art and Identity in West Africa*, 28 June - 27 September 2015  
Montpellier, Musée Fabre, *Senufo : art et identités en Afrique de l'ouest*, 28 November 2015 - 6 March 2016  
Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

**LITERATURE**

Koloss, H.-J. and Förster, T., *Die Kunst der Senufo, Elfenbeinküste*, Berlin, 1990, p. 41, no. 31  
Barbier, J.-P. et alii, *Art of Côte d'Ivoire from the Collections of the Barbier-Mueller Museum*, vol. II, Geneva, 1993, p. 16, no. 9  
*Tribal Art Magazine*, no. 30, spring 2003, p. 163  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. II, Montreal, 2004, pp. 20–21  
*M : la revue du Musée des beaux-arts de Montréal*, Montreal, September 2006, p. 4  
Bondil, N., « Afrique Sacrée : arts anciens de l'Afrique subsaharienne au musée des beaux-arts de Montréal » in *Tribal Art Magazine*, no. 43, winter 2006, p. 75, no. 9  
Martinez-Jacquet, E. and Geoffroy-Schneiter, B., *Regards de marchands. La passion des arts premiers*, Paris, 2009, pp. 68–69  
Gagliardi, S., *Senufo Unbound. Art and Identity in West Africa/Senufo sans frontières. La dynamique des arts et des identités en Afrique de l'ouest*, Milan, 2014, p. 173, no. 126

Un pagne tenu en place grâce à un collier de perles de verre interrompt l'unité de cette figure qui cèdera graduellement son aspect luisant, dans la partie supérieure à la patine matte de la demi-sphère servant de base d'appui. Cette rupture au plan visuel vient rappeler que l'application répétée d'huile de palme constitue un geste d'abord et avant tout rituel s'inscrivant ici sous la supervision d'une organisation initiatique centrale en pays Senufo, celle du *poro*. Cette réactualisation de l'œuvre lui léguera un aspect riche et inaltérable et c'est effectivement par ces traces d'onctions que se manifeste un idéal de beauté qui soit indissociable de son efficacité au plan culturel.

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In order to demonstrate the importance of this sculpture, let us underscore the role played by the *Poro* association in Senufo society. Gagliardi has noted that 'Poro male initiation associations are organizations better understood as sociopolitical rather than socioreligious institutions' (Gagliardi, S.E., *Senufo Unbound. Dynamics of Art and Identity in West Africa*, Cleveland, 2015, pp. 192-194). As a whole, the *Poro* association is an institution that cuts through the various groups identified under the catch-all name of Senufo. Furthermore, males in each community are bound to go through the cycles of *Poro* initiations. According to A. Glaze 'the *Poro* initiation cycle, above all, is a process of socialization and education. It is an intricate system of tutelage and control and designed to tame and civilize, to inculcate values and standards of behavior in each generation that will ensure that the boundaries between village and bush do not break down, and to pass on the knowledge and skills that are an inheritance from the ancestors' (Glaze, A.J., *Art and Death in a Senufo Village*, Bloomington, 1981, p. 93).

There are two types of *Poro* associations that is one of a collective character and one of a more elitist nature. The later calls for a strict compliance to secrecy and a need to share hidden and esoteric lore within a limited circle. As for public *Poro* associations, they assist local administration and contribute - through political alliances - in strengthening unity among community members. They encourage respect for authority, stimulate competition among men and facilitate the sharing of knowledge.

As the initiation cycle draws to a close after a period of seven years, it is customary to hold important festivities. During dance rituals, various types of crest masks are worn, such as the extremely rare *dagu* type of the Laliberté collection. It is considered to be the finest of this specific genre. Senufo aesthetics, which is characterized by graphic and geometric modernism, finds its full expression here. Its rarity is confirmed by the fact that very few related pieces have come to our attention. Let us mention the mask in the permanent collection of Yale University Art Gallery (inv. no. 2005.51.308), that of the ex - Jef Vanderstaete collection, that of Lyon's Musée des Confluences (inv. no. MC 1766, acquired in 1936) and lastly, the artwork in Patrick Caput's private collection (Paris).

Afin d'expliciter l'importance de l'œuvre présentée ici, clarifions le rôle majeur détenu par la société du *poro* au sein de la culture Senufo. Comme souligné par Gagliardi « les associations d'initiation masculine *poro* sont des organisations sociopolitiques plutôt que des institutions socioreligieuses » (Gagliardi, S.E., *Senufo Unbound. Dynamics of Art and Identity in West Africa*, Cleveland, 2015, pp. 192-194). Au sens large, le *poro* est une institution universelle et omniprésente dans les différentes cultures Senufo, dans le sens où, à l'intérieur de chaque communauté, tous les hommes sont obligés de passer par les cycles d'initiation du *poro*. « [...] le cycle d'initiation *poro* correspond à un processus de socialisation et d'éducation. Il se base sur un système complexe d'autorité et de contrôle, appelé à dompter et à civiliser, à inculquer parmi les membres de chaque génération des valeurs et la conscience de standards de comportement, ce qui garantira la maintenance des frontières séparant le village de la brousse, et la réception de connaissances et d'aptitudes reçues en héritage des ancêtres » (Glaze, A.J., *Art and Death in a Senufo Village*, Bloomington, 1981, p. 93).

On distingue parmi les associations *poro* celles dont le caractère est public, et d'autres de nature privée. Ces dernières demandent une stricte observance et se consacrent au partage de connaissances secrètes ou ésotériques. Pour ce qu'il en est des institutions publiques du *poro*, elles facilitent la gouvernance locale et aident à consolider à travers des alliances politiques l'unité parmi les membres d'une seule communauté. Elles cherchent à inspirer le respect pour l'autorité, contribuent à la compétition parmi les hommes et facilitent les échanges mutuels de connaissances.

À l'apogée du cycle d'initiation durant sept ans se tiennent des festivités importantes. Au cours des cérémonies de danse sont utilisés alors différents types de cimiers appelés *dagu*, dont l'exemplaire présent compte parmi les plus rares. Il se distingue comme le plus beau connu de cette typologie. L'esthétique Senufo, dont on célèbre le modernisme graphique et géométrique, est ici pleinement mise à l'honneur. Sa rareté est confirmée par le nombre très limité d'exemples comparables dont nous disposons. A ce titre nous mentionnons le casque analogue, actuellement dans la collection de la Yale University Art Gallery, inv. n° 2006.51.308, celui de l'ancienne collection Jef Vanderstraete, celui du Musée des Confluences de Lyon, inv. n° MC1766, acquis en 1936, ou encore celui de la collection Patrick Caput, à Paris.









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23

**PENDE MASK  
DEMOCRATIC REPUBLIC  
OF THE CONGO**

Height: 26¾ in. (68 cm.)

**\$25,000-35,000**

€23,000-32,000

**PROVENANCE**

Emile Muller (1891-1976), Brussels, acquired between 1922-1938

Emile Deletaille (1929-2021), Brussels

Hélène and Philippe (1931-2019) Leloup, Paris/New York

Lyn and Samuel Berkovitz, United States

Guy Laliberté Collection

**LITERATURE**

Lehuard, R., *Arts d'Afrique Noire*, no. 42, Arnouville, spring 1982, p. 49

Germain, J., *Art ancien de l'Afrique Noire*, vol. V, Montreal, 2010, pp. 64-65

The most important Pende masks were those used in initiation ceremonies for the circumcision of young boys. That is the case for this *giwoyo* type of mask. The principal characteristic of this mask is the decorative panel of the chin, which is none other than a stylized, emphasized beard representing ancestral authority. 'In the Gatundu region, famous for its artists' workshops, these masks represent a beneficial force in case of illness [...] and are reproduced in the form of amulets (*ikhoko*), crafted in wood, bone or ivory' (Neyt, F., *Arts traditionnels et histoire au Zaïre. Cultures forestières et royaumes de la savane*, Brussels, 1981, p. 138).







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# 24 KOTA-OBAMBA RELIQUARY FIGURE GABON

Height: 18½ in. (47 cm.)

**\$60,000-80,000**  
€55,000-73,000

The Kota reliquary figures have never ceased to fascinate Westerners since their discovery at the end of the 19<sup>th</sup> century. This sculpture, with its extreme schematization of the human body, serving as a guardian of ancestral relics, is imbued with an unmistakable modernity: this search for the deconstruction of the body was also the high point of works by Cubist sculptors (cf. Pablo Picasso, *Nude with raised arms*, 1907).

This work is stylistically linked to the Obamba sub-group whose creations were at the origin of the so-called 'classical' form. The remarkable goldsmith's work can be seen in the juxtaposition of the brass strips - on the face - the treatment of repousse dots underlining the curved edges, and the ornamentation of squared motifs found on the crescent-shaped crest and the side headdresses.

## PROVENANCE

Probably Charles Ratton (1895-1986), Paris  
Albert-Pierre Sarraut (1872-1962), Paris  
V.L. Wilson, United Kingdom  
Sotheby & Co., London, 20 November 1967, lot 82  
Simone de Monbrison (1922-2015), Paris  
James Willis (1934-2019), San Francisco, in 1982  
Sotheby's, London, 3 December 1984, lot 157  
Alain de Monbrison, Paris  
Ulfert Wilke (1907-1987), Solon, Iowa  
Christie's, London, 18 June 1991, lot 133  
Alain de Monbrison, Paris  
Nina and Henrikus Simonis, Düsseldorf  
Philippe Ratton-Daniel Hourdé, Paris  
Guy Laliberté Collection

## EXHIBITED

San Francisco, James Willis Gallery, *The Art of Gabon*, August - September 1982  
Paris, Ratton-Hourdé Gallery, *Kota*, June 2003  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

## LITERATURE

Monbrison (de), S., *Arts antiques, arts primitifs*, Paris, 1968, p. 7  
Lehuard, R., *Arts d'Afrique Noire*, no. 51, Arnouville, autumn 1984, p. 51  
Lehuard, R., *Arts d'Afrique Noire*, no. 78, Arnouville, summer 1991, p. 8  
Perrois, L., *Kota*, Paris, 2003, p. 35  
Barbier-Mueller, J.-P., *Arts & Cultures*, no. 5, Geneva, 2004, p. 7  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. II, Montreal, 2004, pp. 40-41  
Barbier-Mueller, J.-P., *Arts & Cultures*, no. 6, Geneva, 2005, p. 5

Its geometric construction, with the arms and legs schematized in an elegant rhombic form, like the base, convey a powerful expressiveness.

For similar examples, of the same typology, see the one in the Barbier-Mueller collection, inv. no. 1019-4-A, or the one kept at the musée du quai Branly - Jacques Chirac, inv. no. 71.1886.79.6, both published in Perrois, L., *Arts du Gabon*, Arnouville, 1979, p. 159, no. 149 and 150.

















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25

**PUNU MASK  
GABON**

Height: 10% in. (26.4 cm.)

**\$180,000-250,000**  
€170,000-230,000

**PROVENANCE**

Lucienne and Jean-Claude (1925-2014) Andrault, Seillans, acquired in 1962

Emile Deletaille (1929-2021), Brussels, in 2002

Guy Laliberté Collection

**EXHIBITED**

Maastricht, MECC - Maastrichts Expositie & Congres Centrum, *TEFAF - The European Fine Art Fair*, 8 - 17 March 2002

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

Paris, Musée du quai Branly - Jacques Chirac, *Les forêts natales. Arts d'Afrique équatoriale atlantique*, 3 October 2017 - 21 January 2018

**LITERATURE**

Rivière, M., *Les chefs-d'œuvre africains des collections privées françaises/ African Masterpieces from Private French Collections/Die Afrikanischen Meisterwerke Französischer Privatsammlungen*, Paris, 1975, p. 134

*Tribal Arts. Le monde de l'art tribal*, no. 26, summer-autumn 2001, p. 2

Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 56-57, no. 22

Deletaille, E., *TEFAF - The European Fine Art Fair*, Maastricht, 2002, p. 214

Perrois, L. and Grand-Dufay, C., *Pumu*, Milan, 2008, no. 4

*M : la revue du Musée des beaux-arts de Montréal*, Montreal, September 2008, p. 17

Grand-Dufay, C., *Les Lumbu, un art sacré. Bungeelë yi bayisi*, Paris, 2016, p. 15, no. 5

Le Fur, Y., *Les forêts natales. Arts d'Afrique équatoriale atlantique*, Paris, 2017, p. 155, no. 311

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Punu masks, known as *okuyi*, are the embodiment of powerful forces. They come to life when stilt-dancers act as vehicle for transcendental energies. The acrobats are thus able to perform choreographies of a surreal nature that inspire fear and devotion.

'As instruments of 'trans-personalization', and incarnation, these masks are neither sacred nor is their ritual make-up. [...] They are meant to create a strong impression as well as to generate a visual impact leading to a higher state of mind. [...] While avoiding the likeness of initiated members of the cult, these objects are empowered with the invisible force of a male or female ancestor but most often, with that of all ancestors of a given lineage. Exceptionally, it will represent a hybrid anthropozoomorphic entity where forces from the human and animal worlds actually merge. The ancestor and spirit of the forest thus confirm the strong regulatory function of the *okuyi* association' (Perrois, L. and Grand-Dufay, C., *Punu*, Milan, 2008).

Certain compositional elements clearly belong to the 'classical' style of Punu masks, such as the huge black coiffure with a central crest flanked by two short grooved braided sections, the slit eyes, pursed lips, and the high arched brows that are enhanced by virtue of the fact that they are carved and painted over. Amongst the recurring graphic elements, scarifications typically appear on the forehead and temple.

The mask of the Laliberté collection stands out as a true iconic work. It embodies all the quintessential compositional elements described above and therefore ought to be considered as a perfect example of this particular genre.

Les masques Punu blancs de l'*okuyi* incarnent des puissants symboles. Leur utilisation, apte à véhiculer les énergies transcendantes, est réservée aux danseurs acrobates, qui, perchés sur des échasses, présentent devant les spectateurs une chorégraphie empreinte d'un caractère surréaliste et susceptible d'inspirer à la fois peur et dévotion.

« Instruments de « transpersonnalisation » et d'incarnation, les masques n'ont donc aucun caractère sacré en eux-mêmes, pas plus que le maquillage rituel [...] Ils sont faits pour impressionner, pour créer un choc visuel qui induira un comportement psychique [...] Le masque, en éliminant l'aspect trop directement humain des notables initiés, mobilise l'image d'une force invisible, parfois celle d'un ancêtre précis - homme ou femme - ou, le plus souvent, celle, indifférenciée, des ancêtres d'un lignage, plus rarement, l'image d'un esprit composite anthropozoomorphe, celle d'une entité mêlant les forces de l'homme à celles de la nature, fusionnant « ancêtre » et « esprit de la forêt » en vue de convaincre les villageois de la puissance régulatrice et implacable de l'*okuyi* » (Perrois, L. et Grand-Dufay, C., *Punu*, Milan, 2008).

Certains éléments ont été identifiés comme étant propres au style dit « classique » : l'ample coiffe noire constituée d'une imposante coque centrale à couettes latérales courtes, les yeux en forme de grains de café, les lèvres charnues, les sourcils finement arqués, traités en relief peint. Parmi les caractéristiques propres à cette typologie de masques à figuration féminine, on notera ici la présence typique des scarifications chéloïdes au front et aux tempes.

Le masque de la collection Laliberté s'impose comme une véritable icône. Il constitue l'incarnation quintessentielle des éléments « classiques » énumérés, constituant ainsi l'un des exemplaires les plus éloquentes de cette typologie.





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# 26 BAMANA HORSE RIDER FIGURE MALI

Height: 11½ in. (29 cm.)

**\$4,000-6,000**  
€3,700-5,500

Sheltering spiritual strengths, metallurgical works performed by the blacksmiths in Bamana country symbolized the balance between celestial powers and technical skills. This ancestral know-how depicts a creative art composed of a material considered as precious. The master blacksmiths, *numuw*, were considered 'extraordinary' for their ability to transform raw iron into tools, weapons and ritual objects.

This example was once the top part of a long iron spear that accompanied festivities and commemorations of ancestors and even certain initiation rituals. A true emblem of power, the spear carried by the initiates, who had become adults, embodied many functions, including that of indicating their rank. With its abstract and filiform features, reminiscent of Giacometti's works, this piece is marked by a great modernity; its extreme stylization and minimalism - reduced to essential shapes - wonderfully expresses the artist's talent and creativity.

## PROVENANCE

Maurice Bonnefoy (1920-1999), New York  
Guy Laliberté Collection

## EXHIBITED

Los Angeles, Los Angeles County Museum of Art, *Riders of Power in African Sculpture*, 23 November 1983 - 6 May 1984

Washington, Smithsonian Institution, National Museum of African Art, *Icons. Ideals and Power in African Sculpture*, 25 October 1989 - 3 September 1990

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

## LITERATURE

Cole, H.M., *Riders of Power in African Sculpture*, Los Angeles, 1983, no. 5

Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 22-23, no. 5

Colleyn, J.-P., *Bamana*, Milan, 2009, p. 119, no. 62

Chemeche, G., *The Horse Rider in African Art*, Woodbridge, 2011, p. 299

'Today, the majority of Bamana blacksmiths, still active, concentrate their energy on production. [...] There are very few blacksmiths left with the knowledge and skills to undertake more elaborate work. [...] Those who would be capable of producing this type of creation, decorated with a figure, now elevated to the rank of works of art, are rare' in Colleyn, J.-P., *Bamana. The Art of Existence in Mali*, New York, 2001, p. 46.









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27

**SONGYE FIGURE  
DEMOCRATIC REPUBLIC  
OF THE CONGO**

Height: 10 in. (25.4 cm.)

**\$25,000-35,000**

€23,000-32,000

**PROVENANCE**

Pierre Dartevelle, Brussels

Michel Koenig (1944-2014), Brussels/Liège

Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

**LITERATURE**

Beaulieux, D., *Belgium collects African Art*, Brussels, 2000, no. 108

Méyère (de), N., « Morceaux choisis chez Jacques Germain » in *Arts d'Afrique Noire*, no. 123, Arnouville, autumn 2002, p. 55, no. 123

Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 80-81, no. 34

Neyt, F., *La redoutable statuaire songye d'Afrique centrale/Songye*.

*The Formidable Statuary of Central Africa*, Antwerp, 2004, p. 95, no. 57

Dartevelle, V. and Plisnier, V., *Pierre Dartevelle et les arts premiers*.

*Mémoire et continuité*, vol. II, Milan, 2020, p. 450, no. 570

Emblems of a world filled with beliefs fundamentally anchored in magic, the personal *mankishi* of the Songye correspond to the most varied individual needs, which explains their great formal diversity. The present work is in the Kalebwe style, typical of the central regions of the Songye cultural area. Compared to other Songye artistic traditions, Kalebwe sculptures stand out mainly by their pronounced geometrization and the special attention paid to the emphatic representation of volumes, particularly for the creation of the head. From a morphological point of view, this is one of the obvious characteristics of the style, which is exemplified in the present case, bearing witness in all its entity to the great virtuosity of its creator.







## VILI-YOMBE MASK DEMOCRATIC REPUBLIC OF THE CONGO

Height: 12¾ in. (31.5 cm.)

**\$30,000-50,000**  
€28,000-45,000

### PROVENANCE

Leendert Van Lier (1910-1995), Blaricum  
Christie's, Amsterdam, 15 April 1997, lot 38  
Pierre Dartevelle, Brussels  
Marc Leo Félix, Brussels  
Geri and Darwin Reedy, Minneapolis  
Sotheby's, Paris, 5 December 2003, lot 155  
Guy Laliberté Collection

Throughout the Kongo territory, the *nganga* (seer) possessed one or several power figures or *nkisi*. It is only in the western regions inhabited by the Yombe that the *nganga* also possessed one or several masks. Their role was to mediate the control of powers relating to the work of *nkisi*.

The use of these masks was limited to a certain cultural area, which explains their extreme rarity. Known as *ngobudi*, Yombe masks may be considered as idealized portraits of the seer, or even as a literal 'interface' separating the seer from his own magical powers. The appearance of the best of these masks is characterized by a very strong naturalism.

### EXHIBITED

Brussels, *BADNEA - Belgian Association of Dealers in Non-European Art VII*, 10 - 14 June 1997  
Guangzhou, Guangdong Museum of Art, *Kongo Kingdom Art from Ritual to Cutting Edge*, 30 December 2003 - 31 March 2004  
Shanghai, Shanghai Art Museum, *Kongo Kingdom Art from Ritual to Cutting Edge*, 21 April - 4 June 2004  
Beijing, National Museum of China, *Kongo Kingdom Art from Ritual to Cutting Edge*, 6 July - 9 October 2004  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008  
Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

### LITERATURE

Dartevelle, P. and Henrion, D., *BADNEA - Belgian Association of Dealers in Non-European Art VII*, Brussels, 1997, p. 49  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. II, Montreal, 2004, pp. 50-51  
Felix, M.L., *Kongo Kingdom Art from Ritual to Cutting Edge*, Brussels, 2004, p. 22, no. F17  
Bondil, N., « Afrique Sacrée : arts anciens de l'Afrique subsaharienne au musée des beaux-arts de Montréal » in *Tribal Art Magazine*, no. 43, winter 2006, pp. 17 and 70  
Schaedler, K.-F., *Encyclopedia of African Art and Culture*, Munich, 2009, p. 601  
Dartevelle, V. and Plisnier, V., *Pierre Dartevelle et les arts premiers. Mémoire et continuité*, vol. II, Milan, 2020, p. 306, no. 392

These masks are more remarkable for their bicolor - often black-and-white - pigmentation, and the serenity that emanates from the expression.

This lot illustrates this typicality remarkably well. It is distinctive from most examples for the elegant rendering of its features: the careful attention that the artist brought to realistically representing the hairstyle, ears, almond-shaped eye cavities, full lips and sharp teeth.















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29

**HEMBA FIGURE  
DEMOCRATIC REPUBLIC  
OF THE CONGO**

Height: 18 $\frac{7}{8}$  in. (48 cm.)

**\$300,000-500,000**  
€280,000-450,000

**PROVENANCE**

Private Collection, Europe  
Merton Simpson (1928-2013), New York, in 1973  
Private Collection, United States  
Carole and Howard Tanenbaum, Toronto  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010  
Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

**LITERATURE**

Barbier-Mueller, J.-P., *Arts & Cultures*, no. 7, Geneva, 2006, p. 28  
Germain, J., *Art ancien de l'Afrique Noire*, vol. III, Montreal, 2006, pp. 96-97  
Bondil, N. *et alii*, *Pour l'Art ! Paroles de collectionneurs*, Montreal, 2007, p. 117, no. 137  
Prescott, Y., « L'évolution des collections africaines à Montréal. De l'anthropologie au patrimoine culturel mondial » in *Vie des Arts*, no. 212, Montreal, autumn 2008, p. 80  
*Tribal Art Magazine*, no. 60, summer 2011, p. 3

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*Lusingiti* figures commemorate ancestors and carry strong genealogical symbols. These powerful figures are known to reinforce kinship ties as well as to encourage solidarity and harmony amidst individuals. Their carving takes into account a canon of well-established symbols and iconographic details. For instance, the position of the hands resting on the navel refers to the protection and goodwill ancestors extend to all members of a lineage.

While these ancestor figures are for the most part masculine, they bear witness to the fact that the catch-all term Hembra refers to a politically decentralized entity. This decentralization is evident in the various hairdos - a prerogative of the ruling class - which is a compositional element that often reaches a high degree of complexity. Thus, they link a given object with a specific Hembra ancestor. It is possible to reconstruct, through the help of these figures, the corresponding territorial interrelations and lineages. Owning such a figure means that the chief of a given clan is fully entitled to political leadership.

Based on François Neyt's analysis, *lusitigi* figures belong to twelve different groups. This daring classification represents a useful 'grammar' which helps in understanding the entire body of work. Several common denominators have been identified by Neyt namely the careful carving of the legs, the shape of the face and the finely sculpted geometry of the coiffure as well as the sensuality of the umbilical region.

According to Neyt's theory, the sculpture of this lot may be classified as belonging to the 'classical Niembo style'. This style shows a great sense of elegance and it is here expressed by the powerful serenity of the gaze, the intricacy of compositional elements and the geometric beauty of the hairdo. By merging naturalism to the hieratic aspect of the icon, the object emanates with a sense of surreal majesty which is further enhanced by the 'bust-like' appearance of the artefact as it has come down to us.

This sculpture is closely related to several pieces described in Neyt, F., *La grande statuaire Hembra du Zaïre*, Louvain-la-Neuve, 1977, pp. 65-71, fig. I. n° 3, 5, and 6.

Les statues *lusingiti* commémorent la figure d'un ancêtre et portent en elles des forts symboles généalogiques. Ces puissantes figures servent notamment à renforcer les liens familiaux et à raffermir la solidarité et l'harmonie entre les hommes. Leur représentation est codifiée selon une iconographie précise et symbolique. Dans ce sens, le positionnement des mains sur l'abdomen évoque par exemple la bienveillance et la capacité de protection qu'exercent les ancêtres sur tous les membres de leur lignée.

Ces figures d'ancêtre essentiellement masculines témoignent de manière éloquent de l'éclatement politique de l'aire culturelle Hembra. Cette décentralisation se reflète avant tout dans l'aspect des coiffures pouvant parfois atteindre un degré de complexité impressionnant. La configuration de ces arrangements capillaires réservés à l'élite était l'indice de l'appartenance stricte d'un aïeul à l'un des sous-groupes de la mosaïque Hembra. Il est possible de reconstituer à travers ces figures le réseau d'interrelations familiales et territoriales. De la possession de ces statues découle ainsi pour le chef du clan le lien direct avec le territoire et la légitimité de son pouvoir.

Le *corpus* des statues *lusingiti* a été divisé par François Neyt en douze groupes principaux. Cette classification ambitieuse constitue une « grammaire » utile, aidant à survoler la diversité plastique du *corpus* entier. Parmi les dénominateurs communs retenus dans la classification de Neyt, une attention particulière est portée au rendu des yeux, la forme du visage, la complexité de la coiffure et le modelé sensuel au niveau de l'ombilic.

Selon ces critères, l'exemplaire présent peut être classifié de « style classique Niembo ». Ce style se remarque par une élégance tout particulière. Il est ici mis en valeur de manière exemplaire par l'expression sereine du visage, la finesse des traits et la beauté géométrique de la coiffure. Mêlant le naturalisme à l'aspect hiératique d'une icône, l'œuvre dégage une imposante et irréaliste majesté, qui est accentuée davantage par son apparence sous forme de « buste » dans laquelle elle nous est parvenue.

Cette sculpture se rattache à plusieurs exemplaires analogues présentés dans Neyt, F., *La grande statuaire Hembra du Zaïre*, Louvain-la-Neuve, 1977, pp. 65-71, notamment fig. I. n° 3, 5 et 6.















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# 30 TIV SCEPTRE NIGERIA

Height: 18½ in. (47 cm.)

**\$3,000-5,000**  
€2,800-4,600

## PROVENANCE

Private Collection, United States

Eric Robertson Gallery, New York, acquired ca. 1995

Guy Laliberté Collection

The Tiv people, residing in the Benue River valley, excel in metalwork. Among the objects associated with this culture which are sculpted using the lost wax technique are jewelry sets, pipes, snuffboxes and axes.

This adze is a true piece of *regalia* that indicated the status and power of its owner, probably a former dignitary or clan chief. This example is distinctive among the *corpus* for the extreme care with which the oval head is sculpted, surmounted with a finely decorated sagittal crest, and adorned with skilfully carved ears. The headdress is delicately braided in striated parallel rows and topped with little spherical projections.

The refinement of this work is enhanced by the fine blade which projects from the mouth, finishing in an elegant scalloped tip. The exquisitely embossed accents of the gold-colored brass handle reinforce the importance of this emblem, emphasized by a dark patina that allows various pretty hues to emerge.

Such scepters, most of which were purchased as early as the 19<sup>th</sup> century, are quite rare on the market today, and some of them are kept with museum collections. For analogous examples, refer to the one of the Fowler Museum at UCLA, inv. no. X79.827, or the one held at the Ethnologisches Museum of Berlin, inv. no. III C 16594.

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31

**KUBA MASK  
DEMOCRATIC REPUBLIC  
OF THE CONGO**

Height: 10¼ in. (27.5 cm.)

**\$7,000-10,000**  
€6,500-9,100

**PROVENANCE**

Lee A. Ault (1915-1996), New York  
Sotheby's, New York, 6 May 1998, lot 235  
Private Collection, Canada, acquired in 2000  
Guy Laliberté Collection

Most Kuba masks are connected to the *nkaan* initiation institution. This old example is related to the *pwoom itok* and *ishendemala* types of mask, both of which were used by the Ngeende. The very geometrical character of the composition, the cylindrical eyes and their coloring - evoking that of the *ngady amwaash* royal mask - are typical of this type of mask.















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# 32 TUSSIAN HELMET MASK BURKINA FASO

Height: 23 in. (58 cm.)

**\$40,000-60,000**  
€37,000-54,000

This helmet-mask was exclusively sculpted for the initiates of the *Dó* association of the Tussian culture in Burkina Faso. These *kablé* headdresses were worn for dances at festivities held to welcome initiates into the community. Each helmet was surmounted with any of a variety of animals associated with guardian spirits.

Among this *corpus*, the example presented here is one of the most remarkable in many ways: for the abstraction of its shapes, for the stylization of the animals represented, and for its old age, demonstrated by a shiny black patina. The simplification of its lines and shapes, and the balance of its elements, bring this helmet a true presence.

The stylized representation of a buffalo - associated with prestige - hieratically stands up above this hemispherical helmet, flanked by two horns. The four vertical legs of the animal create a remarkable sculpture that plays on solid shapes and empty

## PROVENANCE

Mary (1913-2002) and Vincent (1911-1993) Price, Los Angeles, in 1972  
Sotheby's, New York, 15 November 2002, lot 19  
Tambaran Gallery, New York  
Guy Laliberté Collection

## EXHIBITED

Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

## LITERATURE

Dupont, L., « The Vincent Price Collection » in *African Arts*, vol. 5, no. 2, Los Angeles, winter 1972, p. 21  
*Tribal Art Magazine*, no. 36, autumn-winter 2004, p. 30  
*Tribal Art Magazine*, no. 54, winter 2009, p. 3  
Germain, J., *Art ancien de l'Afrique Noire*, vol. V, Montreal, 2010, pp. 30-31

space. The stylized zig-zag representation of an oxpecker appears between the rounded, harmonious horns on the buffalo's head, which brings the sculpture not only a realistic detail but also a certain poetry. This bird was a symbol of the power of the *Dó* association. The balance of the sculpture arises from the round shapes of the horns and helmet, which tend to soften the rigorous geometry of the mask.

This magnificent example may be compared to that of the collection that formerly belonged to Veena and Peter Schnell, published in Gagliardi, S., *Senufo Unbound. Dynamics and Identity in West Africa*, Milan, 2014, p. 185; or the one kept at the Metropolitan Museum of Art, inv. no. 1979.206.47.











## 33

## KONGO-VILI POWER FIGURE DEMOCRATIC REPUBLIC OF THE CONGO

Height: 11 in. (28 cm.)

**\$60,000-80,000**  
€55,000-73,000

Among the Vili-Kongo, the *nkisi* occupy the daily life of those people. These magic-religious statues, used for divination, protection or imprecation, are undoubtedly one of the most emblematic art forms in sub-Saharan Africa today.

Our superb example is distinguished by the presence and preservation of almost all of its original magical charges - introduced by the *nganga* - some visible, others preserved by the earthen gangue and the large mirror. The eyes are subtly adorned with glass, reinforcing the omniscient gaze of the fetish. The slightly bent body with the hands resting on the sides and the face leaning irresistibly forward subtly reinforce the statue's combative attitude.

### PROVENANCE

Margriet Maurissens (1901-1998) and Frans Olbrechts (1899-1958), Wezembeek-Oppem

Lempertz, Brussels, 14 February 1998, lot 104

Pierre Dartevelle, Brussels, in 1998

Bernard de Grunne, Brussels, in 2007

Guy Laliberté Collection

### EXHIBITED

Maastricht, MECC - Maastrichts Exposities & Congres Centrum, *TEFAF - The European Fine Art Fair*, 9 - 18 March 2007

New York, L&M Arts Gallery, *Great Works from Africa and the Pacific*, 9 - 17 May 2008

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

### LITERATURE

Lehuard, R., « Les Ventes » in *Arts d'Afrique Noire*, no. 106, Arnouville, summer 1998, p. 65

Grunne (de), B., *BRUNEAF - Brussels Non European Art Fair XVIII*, Brussels, 2008, p. 45

Grunne (de), B., *Tribal Fine Arts*, Vottem, 2008, p. 27, no. 8

*M : la revue du Musée des beaux-arts de Montréal*, Montreal, September 2009, p. 46

*Tribal Art Magazine*, no. 54, winter 2009, p. 13

Germain, J., *Art ancien de l'Afrique Noire*, vol. V, Montreal, 2010, pp. 58-59

Lecomte, A., Lehuard, R. et alii, *Bakongo. « Les fétiches » mi-nkondi, mi-nkisi*, Paris, 2016, pp. 290-291

The delicate modelling of the nose, the lips, the eyebrows and the feet, covered by time and the ritual use of a dark, crusty patina, make this statue a magnificent example of Kongo-Vili art.

And in the words of its first purchaser F. Olbrechts, '[...] of a quest, not for gold or ivory, not for ebony or radium, but for that which will make Africa even more famous perhaps than all the minerals in its rich subsoil: its art and its artists' (Petridis, C., *Frans M. Olbrechts 1899-1958. In search of art in Africa*, Antwerp, 2001, preface).







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# 34 MAKONDE MASK TANZANIA

Height: 7¼ in. (19.5 cm.)

**\$30,000–50,000**  
€28,000–46,000

The full justification for Makonde masks is to be found in the initiatory sphere. A distinction is generally made between face masks and crest masks (or helmet masks): the former type is attributed to the Makonde of Tanzania, the latter to that of Mozambique. Different, distinct sculptural traditions arose from each of the two groups. Tanzanian Makonde face masks (as distinct from crest masks) are thought to represent 'spirits' (*midimu*). It has been established that they appeared in initiatory ceremonies during certain periods of the cycle.

Known as *mapico*, these masks are remarkable for the minimalist approach to their crafting. The presence of labrets, ear ornamentations and scarifications are the favored symbols of a unique, distinctive formal register. In all likelihood, this mask represents a woman, whose characteristics are recognizable by the clearly protuberant disk within the top lip and the reproduction of extensive ornamental scarifications specific to this type of female mask.

## PROVENANCE

Private Collection, Belgium  
Pierre Dartevelle, Brussels  
Guy Laliberté Collection

## EXHIBITED

Paris, Fondation Dapper, *Formes et couleurs. Sculptures de l'Afrique Noire*, 1 April - 15 September 1993  
Paris, Fondation Dapper, *Corps sublimes*, 19 May - 3 October 1994  
Paris, Fondation Dapper, *Masques*, 26 October 1995 - 30 September 1996  
Paris, Fondation Dapper, *Signes du corps*, 23 September 2004 - 3 April 2005

## LITERATURE

Falgayrettes-Leveau, C. and Stéphan, L., *Formes et couleurs. Sculptures de l'Afrique Noire*, Paris, 1993, p. 78  
Falgayrettes-Leveau, C., *Corps sublimes*, Paris, 1994, p. 165  
Falgayrettes-Leveau, C., Neyt, F. et alii, *Masques*, Paris, 1995, p. 75  
Bacquart, J.-B., *The Tribal Arts of Africa*, New York, 1998, p. 200, no. 2  
Falgayrettes-Leveau, C. and Le Breton, D., *Signes du corps*, Paris, 2004, p. 258  
*Connaissance des Arts*, no. 624, Paris, February 2005, p. 93  
*Tribal Art Magazine*, no. 62, winter 2011, p. 3  
Germain, J., *Art ancien de l'Afrique Noire*, vol. VI, Montreal, 2013, pp. 122-123

Exhibited and published on a number of occasions, this mask stands out for the perfection of its artistic execution as one of the most important and ancient Makonde masks still in a private collection. The public collections of the ethnographic museums of Leipzig and Berlin possess certain comparable examples which are considered among the oldest. In the Museum für Völkerkunde collection in Leipzig, let us cite the following masks: inv. no. MAF 13611 acquired in 1907; inv. no. MAF 16590 and inv. no. MAF 16563, both acquired before 1908 by Karl Weule. In the Ethnografisches Museum collection in Berlin, inv. no. III E 17818, acquired before 1938, is also an analogous example to this one.















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## AT THE HEART OF AN EXCEPTIONAL COLLECTION

*Sacred Africa at the Montreal Museum of Fine Arts (2006-2008)*

By Louis Perrois

'It's always a risky venture to hold an African art exhibition at a non-specialized fine arts museum. It is difficult to capture the attention of the general public – since people are accustomed to more traditional cultural expressions – however attractive a gallery space it might be. Of course, before beginning his own African art collection, Guy Laliberté was a dedicated visitor to tribal art museums and other African art exhibitions held throughout the world, such as that of the French sculptor Arman shown in New York City in 1997. Laliberté owns several pieces amongst which are a few masterpieces which are at the core of this second edition of *Sacred Africa*. As a way of 'giving back' to the community – a gesture that deserves praise –, Guy Laliberté gladly and generously lends his favorite objects, including those that surround him in his daily life, so that the general public might also get to enjoy them for a while.'

Louis Perrois in 'The Magazine of the Montreal Museum of Fine Arts', January-March 2009

It is in this innovative Canadian context that Nathalie Bondil, then director of the MMFA, joined Jacques Germain in inviting me to Montreal in April 2007, first as a scholar-in-residence and again in November 2008 for the opening of *Sacred Africa II*. This gave me an opportunity to meet not only Guy Laliberté, who is so enterprising, open-minded and attentive to the contribution of anthropology in relation to the traditional arts of Africa - but also to other friendly individuals from Montreal's McGill University (professor Barbara Lawson) as well as a curator from the Brooklyn Museum (the late Bill Siegman). This led to two public lectures whose aim was to raise awareness among visitors of the MMFA regarding the cultures and patrimony of Gabon 'Arts of Gabon: From the Villages of the Equatorial Forest to Western Collections' / April 2007. I was also asked to give a lecture on 'The History of African Art Collections before WWII', an event that was held in conjunction with the opening of the second edition of *Sacred Africa* in November 2008.

## AU CŒUR D'UNE COLLECTION D'EXCEPTION

*Afrique sacrée au Musée des beaux-arts de Montréal (2006-2008)*

par Louis Perrois

« Dans un musée des beaux-arts à vocation généraliste, une exposition d'art africain est toujours un pari, d'abord celui de susciter l'attention du grand public accoutumé à des expressions culturelles plus classiques, par une mise en espace attrayante d'œuvres « différentes » et des informations choisies. Nul doute que Guy Laliberté dont plusieurs pièces et quelques chefs-d'œuvre de la collection du Cirque du Soleil ornent avec bonheur cette seconde session de *Afrique sacrée*, aura été lui aussi un visiteur attentif des musées d'arts premiers et autres expositions d'art africain de par le monde - comme celle de la collection du sculpteur français Arman en 1997 à New York -, avant de se lancer à acquérir lui-même des œuvres du continent noir. Juste retour des choses, qu'il faut saluer comme il se doit, Guy Laliberté ne rechigne pas à prêter généreusement ses objets préférés, ceux qui l'entourent dans son quotidien, afin que le grand public puisse, lui aussi, en profiter pour un temps. »

Louis Perrois in « La revue du Musée des Beaux-Arts de Montréal/The Magazine of the Montreal Museum of Fine Arts », janvier-mars 2009

C'est dans ce contexte novateur au Canada que Nathalie Bondil, directrice du MBAM, et Jacques Germain m'invitèrent à venir à Montréal en avril 2007 pour un séjour d'étude puis en novembre 2008 pour l'ouverture de *Afrique sacrée II*. Ce fut l'occasion pour moi, non seulement de faire la connaissance de Guy Laliberté, si entreprenant et ouvert d'esprit, attentif à l'apport de l'anthropologie dans la compréhension des arts anciens de l'Afrique, mais aussi de nouer d'autres contacts sympathiques à l'Université McGill de Montréal (professeur Barbara Lawson) et du Brooklyn Museum NY (professeur Bill Siegman). C'est ainsi que j'ai assuré deux conférences publiques afin de sensibiliser les habitués du MBAM aux cultures et patrimoines si particuliers du Gabon : « Arts du Gabon : des villages de la forêt équatoriale aux collections d'Occident » en avril 2007 et « L'histoire des collections d'art africain avant la Seconde Guerre mondiale » en accompagnement du vernissage de l'exposition en novembre 2008.





► *Sacred Africa. Ancient Art from Sub-Saharan Africa, Works from the Collections of Cirque du Soleil, the Montreal Museum of Fine Arts and the Redpath Museum. McGill University, The Montreal Museum of Fine Arts. June 6, 2006 to September 7, 2008. Photos MMFA.*

'Pieces on view during *Sacred Africa II* came from various sources. In addition to works from the Cirque du Soleil and other private collectors, it featured objects on loan from McGill University's ethnographic museum (The Redpath Museum), and the MMFA's recently created 'Africa Foundation' [...] let us mention in passing that the MMFA is an institution in the great tradition of public art museums. As a French scholar, I was surprised that such an initiative should stem from a museum based in a country like Canada, which never had overseas colonies. However, the institution has worked for the past two years on temporary exhibitions focusing on the arts of sub-Saharan Africa. It is noteworthy that the ethnographic information duly supported the aesthetic approach; it should also be underscored that this project reached a high level of excellence. Its designers – foremost amongst them Nathalie Bondil, formerly director of the MMFA – correctly anticipated that the visual impact of such extraordinary works could stimulate museum-goers to gain a better understanding of Africa. While their beautiful shapes are pleasing to the senses, the emotions they convey give rise to an understanding that transcends culture.' [*ibid.*]

« *Afrique Sacrée II* rassemble des pièces de divers horizons, outre les œuvres de la collection du Cirque du Soleil déjà mentionnées et de collectionneurs privés, des prêts d'un musée à vocation ethnographique, The Redpath Museum de l'Université McGill de Montréal ainsi que des objets du récent fonds 'Afrique' du MBAM, un très classique musée d'art. [...] Il est intéressant de remarquer pour un chercheur français que c'est un musée des beaux-arts d'un pays n'ayant jamais eu d'activités coloniales, le Canada, qui a pris l'initiative depuis deux années maintenant, de ces présentations périodiques consacrées aux arts d'Afrique noire où l'information ethnographique et le référencement stylistique soutiennent comme il se doit l'approche esthétique - et au même niveau d'exigence. Ses concepteurs, au premier rang desquels Nathalie Bondil, directrice du MBAM, ont en effet escompté avec raison que le choc visuel provoqué par des œuvres de haute qualité plastique pourrait instiller de fait dans l'esprit du public un besoin d'apprendre et de comprendre. La beauté des formes est ainsi mise au service du sens, l'émotion à celui de l'intercompréhension culturelle. » [*ibid.*]

The eight works from Gabon, which are part of this auction - and are thus brought to the attention of art lovers throughout the world - illustrate the aesthetic diversity developed in eastern Gabon during the 19<sup>th</sup> century. Their common denominator is a daring stylistic approach to human representation. As for ancestral figures connected to the worship of deceased family members, artists carved faces whose volume is reduced to a bare essential form: a single, often two-dimensional, concave or convex surface, is simply enhanced by a pair of eyes and a sharp tetrahedral nose clearly visible under a ceremonial headdress that is either shaped like a crosswise crescent or like rounded shells on both sides. Upon closer examination of each object, it is possible not only to identify customs of bygone eras (hairstyles, decorative designs or symbols relating to the ancestors of various lineages) but also to marvel at the perfection of their formal resolution.

With these few works representing the Sango, Mahongwe, Shamaye, Obamba, Ndasa, Tsogo and Punu styles, - including a few undisputed masterpieces -, it is possible to trace both the cultural history of the equatorial forest of Africa, from the Congo up to Gabon, as well as the originality and diversity of its aesthetic inspiration. In fact, this has been achieved, not only in Montreal during *Sacred Africa I* and *II*, in 2006 and 2008, but also in an event held in a majestic way on October 2017 at the musée du quai Branly - Jacques Chirac in Paris (cf. *Les forêts natales - Arts de l'Afrique équatoriale atlantique / Native Forests - Arts of Atlantic Equatorial Africa*).

Les huit œuvres du Gabon présentées dans cette vente et ainsi rendues à la curiosité d'autres amateurs d'art de par le monde illustrent bien la diversité esthétique des créations développées au Gabon oriental au XIX<sup>e</sup> siècle. Leur point commun est un parti pris de stylisation poussée des représentations humaines avec, pour ces diverses effigies ancestrales liées au culte des défunts familiaux, des visages résumés à l'essentiel à savoir une face, concave ou convexe, souvent traitée en deux dimensions, seulement marquée des yeux rapportés et d'un nez acéré en tétraèdre, sous une coiffe d'apparat soit en croissant transverse soit en coques latérales arrondies. A l'examen attentif de chaque objet, on peut retrouver les liens précis avec le réel (types de coiffure, de motifs décoratifs, de symboles liés au pouvoir des ancêtres des lignages) mais aussi l'articulation formelle de leur étonnante réussite créative.

Avec ces quelques œuvres, de styles Sango, Mahongwe, Shamaye, Obamba, Ndasa mais aussi Tsogo et Punu, dont plusieurs chefs-d'œuvre incontestés, on peut retracer à la fois l'histoire culturelle de cette Afrique équatoriale forestière, du Congo au Gabon, et la diversité originale de ses inspirations esthétiques, ce qui a par ailleurs été fait, non seulement à Montréal pour *Afrique sacrée I* et *II* en 2006 et 2008, mais aussi plus tard, en majesté, pour l'exposition *Les forêts natales - Arts de l'Afrique équatoriale atlantique*, en octobre 2017, au musée du quai Branly - Jacques Chirac à Paris.



► *Sacred Africa. Ancient Art from Sub-Saharan Africa, Works from the Collections of Cirque du Soleil, the Montreal Museum of Fine Arts and the Redpath Museum. McGill University, The Montreal Museum of Fine Arts. June 6, 2006 to September 7, 2008. Photos MMFA.*













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35

**KOTA-NDASSA  
RELIQUARY FIGURE  
GABON**

Height: 26¼ in. (66.5 cm.)

**\$400,000-600,000**  
€370,000-550,000

Kota art is synonymous with abstraction and also with magical ingenuity. At first glance, the nature of Kota art rests on the symmetrical arrangement of a Euclidean-type concept based on geometric elements such as planes, dots, lines, circles, and arches. This apparent simplicity is somehow contradicted by the complex nature of the technical skills needed in their making. This process calls for various types of expertise, such as sculpture on wood and a talent for the creation of various ornaments made of iron, copper, and brass.

**PROVENANCE**

Gaston de Havenon (1904-1993), New York, in 1971  
Pace Primitive Gallery, New York  
Guy Laliberté Collection

**EXHIBITED**

Washington, Smithsonian Institution, Museum of African Art, *African Art. The de Havenon Collection*, 30 May - 3 October 1971  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008  
Paris, Monnaie de Paris, *Regards de marchands. La passion des arts premiers*, 9 September - 18 October 2009

**LITERATURE**

Robbins, W., *African Art. The de Havenon Collection*, Washington, 1971, no. 191  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 60-61, no. 24  
Barbier-Mueller, J.-P., *Arts & Cultures*, no. 4, Geneva, 2003, p. 21  
Bondil, N., « Afrique Sacrée : arts anciens de l'Afrique subsaharienne au musée des beaux-arts de Montréal » in *Tribal Art Magazine*, no. 43, winter 2006, p. 74  
Bondil, N. *et alii*, *Pour l'Art ! Paroles de collectionneurs*, Montreal, 2007, p. 119, no. 142  
Martinez-Jacquet, E. and Geoffroy-Schneiter, B., *Regards de marchands. La passion des arts premiers*, Paris, 2009, pp. 142-143  
Perrois, L., *Kota*, Milan, 2012, no. 39

L'art Kota est synonyme d'abstraction, mais aussi d'ingéniosité magique. A première vue, l'essence d'une œuvre Kota se résume à l'arrangement symétrique dans le plan euclidien d'un certain nombre d'éléments géométriques de base : plans, points, lignes, cercles et arcs de cercle. Cette simplicité apparente est démentie par la nature complexe du savoir-faire que la création de ces figures présuppose. Leur fabrication nécessite principalement le mélange savant de sculpture en bois et ornements en fer, cuivre ou laiton.









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This piece is the exceptional embodiment of one of the most sophisticated aesthetic model of Kota reliquary figures. It clearly belongs to the Ndassa style which differs considerably from the two-dimensions suggested by most Kota reliquary figures. From a formal point of view, this style is characterized by an attempt to create a third dimension. For that reason, male Kota-Ndassa effigies occupy a special place in Gabon's statuary. On account of their impressive scale, they are unique among reliquaries created by various Kota groups. Their sophisticated aspect merge both naturalism and geometric elements in a creative way. In spite of being a limited body of work, Ndassa pieces were made in a variety of styles as shown by the use of various decorative elements who, nonetheless, honor well-established canons. Amongst Kota artists, the Ndassa have explored the creative process in a remarkable way, reaching the ultimate limits of creativity. More than any other Kota sub-group, they managed to pool the skills of sculptors and blacksmiths alike. These artworks typically combine the color of various metals and alloys; red copper for the cheeks, iron for the arched brows and 'tears', and, finally, brass for the remaining surfaces. They have thus achieved works of art that generate a truly magical presence. This lot bears witness to this fact and shows a piece whose stern composure radiates with unshakable serenity.

Ndassa works of art have been part of celebrated collections. Let us mention in passing the former collections of Georges de Miré, Charles Ratton, Carl Einstein, and that of Dr. Maurice Girardin. We are currently aware of the existence of a dozen or so sculptures of the same hand or workshop as the Laliberté figure - such as the object in the permanent collection of the Ethnologisches Museum of Berlin, inv. no. IIC 33268, acquired from Carl Einstein in 1926, that from the ex-René Rasmussen - Frum collection (cf. LaGamma, A., *Eternal Ancestors*, New York, 2007, p. 265, no. 86), that of the ex-Vérité collection (cf. Christie's, Paris, 21 November 2017, lot 94), that of the ex-De Witt collection (cf. Sotheby's, Paris, 14 December 2016, lot 17) and lastly, that of the former Carlo Monzino collection.

Cet exemplaire incarne de manière exceptionnelle l'un des modèles esthétiques parmi les plus sophistiqués de reliquaires Kota. Il est typique du style Ndassa, qui diffère essentiellement des formes bidimensionnelles que revêtent la plupart des reliquaires Kota. D'un point de vue formel, ce style est caractérisé avant tout par la tridimensionnalité. Pour cette raison, les effigies masculines Kota-Ndassa occupent une place particulière au sein de la statuaire du Gabon. Elles comptent certainement parmi les plus imposantes figures de reliquaire grâce à leur taille impressionnante, typiquement supérieure à la moyenne rencontrée parmi les autres styles. Leur aspect sophistiqué mêle naturalisme et géométrie d'une manière unique. Assez restreint, le *corpus* d'œuvres Ndassa présente toutefois une grande diversité, notamment en ce qui concerne la variété de détails décoratifs que chaque artiste applique à chacune des œuvres, tout en suivant des codes iconographiques bien spécifiques. Parmi les artistes Kota, les Ndassa ont exploré d'une manière remarquable les frontières ultimes de la virtuosité. Ils ont complexifié comme personne d'autres le travail combiné du forgeron et du sculpteur. Leurs œuvres se remarquent typiquement par l'assemblage de différents métaux et le mélange original de leurs couleurs : du cuivre rouge pour les joues, du fer pour l'arc des sourcils et les « larmes », et du laiton pour le reste. Ils ont abouti ainsi à des formes d'art qui témoignent d'une présence magique. Le lot présent en est une illustration parfaite grâce à son aspect sévère et rigoureux, dégagant une majestueuse sérénité.

Certaines œuvres Kota-Ndassa ont fait partie des collections historiques les plus importantes. A ce titre, nous citons celles de Georges de Miré, Charles Ratton, Carl Einstein, ou celle du Dr. Maurice Girardin. Actuellement, on compte une douzaine de ces sculptures issues probablement du même atelier. Comme figures comparables au lot présent sont à mentionner celle de la collection du Ethnologisches Museum de Berlin, inv. n° IIC 33268, acquise en 1926 et ayant appartenu à Carl Einstein, celle de l'ancienne collection Frum - René Rasmussen (cf. LaGamma, A., *Eternal Ancestors*, New York, 2007, p. 265, n° 86), celle de l'ancienne collection Vérité (cf. Christie's, Paris, 21 novembre 2017, lot 94), celle de l'ancienne collection De Witt (cf. Sotheby's, Paris, 14 décembre 2016, lot 17), ou encore celle de l'ancienne collection Carlo Monzino.







## 36

**MAMBILA HEADDRESS  
CAMEROON**

Length: 14½ in. (37 cm.)

**\$18,000-25,000**  
€17,000-23,000

**PROVENANCE**

Arcade Gallery, London  
Private Collection, Belgium, acquired ca. 1999  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008  
Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

**LITERATURE**

*M : la revue du Musée des beaux-arts de Montréal*, Montreal, summer 1999, p. 2  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 46-47, no. 17

These masks are associated with a fertility cult, occurring twice a year during the agricultural rites that take place at the time of the planting of crops and the harvest.

Hahner-Herzog, on the subject of a similar *suaga* mask in the Barbier-Mueller collection (*cf. L'autre visage*, Brussels, 1997) notes: 'It presents zoomorphic characteristics that are difficult to associate with a single animal. While the gaping mouth lined with sharp teeth evokes a dog, the head has two long curved horns. A streamlined application of white paint highlights the pointed ears with triangular ridges and cylindrical eyes. The holes on the sides of the headdress were used to attach a woven costume that concealed the dancer's body.'

This almost grotesque-looking piece is proof of the artist's creative genius. The zoomorphic features, transcended by a subtle play of geometric shapes, and the traditional, still vivid colors, convey a very modern look.

For a similar example, see the one from the former William Woodrow Brill Collection, published in Robberts, A., *Animals in African Art: From the Familiar to the Marvelous*, New York, 1995, p. 160, no. 106.











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37

## DOGON LADDER MALI

Height: 109½ in. (278 cm.)

**\$8,000-12,000**  
€7,400-11,000

### PROVENANCE

Private Collection, Canada, acquired *ca.* 1995

Guy Laliberté Collection

### EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

This sinuously sculpted eight-step ladder, finishing in a forked tip, shows the artist's intention to combine aesthetics with functional purpose. Such ladders were used in the territory that is present-day Mali to provide access to millet granaries that were built up to keep rodents out. They could also be used to reach the altars nested within the home of the lineage chief (Ezra, K., *Art of the Dogon*, New York, 1988, p. 20). Its abraded surface, its patina polished by use (along the notches carved into it) and its erosion demonstrate its repeated usage and considerable age, making this Dogon ladder a wonderful example of the *corpus*.

It seems appropriate to compare it with Brancusi's *Endless Column* (1918). Reflecting the Dogon approach to artwork, '[...] rather than to sculpt the surface of things, some artists - such as the cubists - seek to reveal their essential structure. As they examine objects, they divide them into lines, shapes and planes. Like them, sculptors and various avant-gardists opt for a radical abstraction where lines and right angles prevail. [...] By taking the path of abstraction. This is a most objective, universal way of analysing the world.'











## 38

**IDOMA HEADDRESS  
NIGERIA**

Height: 19½ in. (50 cm.)

**\$40,000-60,000**  
€37,000-55,000

The Idoma of the Lower Benue River Valley sculpted distinctive crests such as this one. Their cultural connections to the Igbo and the Cross River are very strong, which explains the presence among them of *Ekpe* or *Ogrinya* masquerades, whose origin stems from these neighboring cultural areas. The existence of these masquerades among the Idoma further implies the production of specific masks and crests. These works show less of a naturalist style than the famous leather-clad crests characteristic of the Ejagham area of the Cross River. It is notable that the chromatic component of these monoxylous crests of anthropomorphic figuration is usually limited to the application of black and white pigments.

**PROVENANCE**

Loudmer, Hôtel Drouot, Paris, 27 and 28 June 1991, lot 36  
Private collection  
Calmels-Cohen, Drouot-Montaigne, Paris, 8 June 2005, lot 321  
Private Collection, France  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008  
Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

**LITERATURE**

Germain, J., *Art ancien de l'Afrique Noire*, vol. V, Montreal, 2010, pp. 44-45

Used by various secret Idoma societies of which the most powerful is *Ogrinya*, the crests made their dramatic appearance at harvest time or for the funeral of a member of the society.

The Laliberté crest is unique among a great variety of similar works. The black/white bipartition dividing the face in a 'checkerboard' spirit - and the subtle naturalism that characterizes the execution of the sculpture - put this work in a class of its own.





39

**PENDE MASK  
DEMOCRATIC REPUBLIC  
OF THE CONGO**

Height: 10 in. (25.5 cm.)

**\$20,000-30,000**  
€19,000-27,000

*Mbuya* masks, of which this is an excellent 'classical' example, are typical of the *katundu* (*gatundo*) style, itself named after one of the important chiefdoms of the central Pende area. There, the villages of Nyoka-Munene and Musanga-Lubwe were the two principal centers for art during the 20<sup>th</sup> century. Used to represent an extensive number of characters in a spectacular, dramatic

**PROVENANCE**

Edmund Müller (1898-1976), Beromünster  
Henri Gastaut (1915-1995), Paris/Marseille  
Sotheby's, New York, 18 November 2000, lot 152  
Guy Laliberté Collection

**EXHIBITED**

Marseille, Musée Cantini, *Arts Africains*, 23 March - 2 August 1970  
Marseille, MAAOA - Musée d'Arts Africains, Océaniens, Amérindiens, *Ils collectionnent. Les arts de l'Afrique, de l'Océanie et des Amériques dans les collections privées marseillaises*, 6 June - 30 September 1995  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

**LITERATURE**

Guerre, P. and Delange, J., *Arts africains*, Marseille, 1970, no. 163  
Sourrieu, M. and Nicolas, A., *Ils collectionnent. Les arts de l'Afrique, de l'Océanie et des Amériques dans les collections privées marseillaises*, Marseille, 1995, no. 12  
Germain, J., *Arts anciens de l'Afrique Noire*, Montreal, vol. I, 2002, pp. 66-67, no. 27

choreography, masks of this kind are characterized by a great diversity. Such variety within the same category of masks is due to the sheer number of male and female characters depicted in *mukanda* ceremonies, which were held for the initiation of young boys.









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# 40 SAKALAVA FIGURE MADAGASCAR

Height: 33 $\frac{7}{8}$  in. (86 cm.)

**\$15,000-20,000**  
€14,000-18,000

## PROVENANCE

Georges Vidal (1930-1988), Paris

Private Collection, Belgium

Stefaan Grusenmeyer, Brussels, ca. 1998

Guy Laliberté Collection

## EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

## LITERATURE

*M: la revue du Musée des beaux-arts de Montréal*, Montreal, spring 2000, p. 2

Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 82-83, no. 35

This Sakalava statue remains the steadfast witness of a ritual for the dead. Symbolizing the passage to the hereafter, this type of funerary column represented an ancestor to adorn the graves of dignitaries. Like the ancestor depicted here, this type of statue offers some of the most exquisite expressions of the African statuary.

The strength of this female character is delicately expressed by the fluidity of the legs in movement, the port of the head, the finely delineated chest, the naturalist facial features, and the daintily sculpted hands, on arms held back along the body. The erosion over time, shown by the veins in the hard wood, add to the beauty of this Madagascan masterpiece, bringing it a dramatic poetic power.

A true symbol of immortality, this sculpture is distinctive for its subtle play on curves and angular features, which make it unique both in terms of elegance and poise.



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41

**IDOMA MASK  
NIGERIA**

Height: 11½ in. (29 cm.)

**\$12,000-18,000**  
€11,000-16,000

**PROVENANCE**

Jean and Noble Endicott, New York, acquired in 1974  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

**LITERATURE**

Neyt, F., *The Arts of the Benue to the roots of tradition. Nigeria*, Tielt, 1985, p. 139, no. III.65  
Germain, J., *Art ancien de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 42-43, no. 15

For one of the first 'retrospectives' of the sculptural art of northern Nigeria, Roy Sieber - who organized the exhibitions - pointed out the exceptional variety of Idoma works. He attributed that to the artists' inventiveness: their continual pursuit of finding original, individual forms of expression, spurred on by the community's constant encouragement for them to do so (Sieber, R., *Sculpture of Northern Nigeria*, New York, 1961, p. 9). But this versatility in Idoma art is equally due to the artists' ability to assimilate the influences of artists from nearby communities. This mask is a perfect illustration of that. While asserting the great Idoma character, it is distinctive from more conventional masks; and yet it presents a number of stylistic elements that point to the neighboring Cross River style, and particularly Boki art.











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42 **DJENNE FIGURE**  
**NIGER**

Height: 18½ in. (46 cm.)

**\$250,000-350,000**  
€230,000-320,000

**PROVENANCE**

Alain de Monbrison, Paris, acquired *ca.* 1986  
Michel Périnet (1930–2020), Paris  
Roberta and Lance Entwistle, Paris/London  
Guy Laliberté Collection

**EXHIBITED**

Maastricht, MECC - Maastrichts Expositie & Congres Centrum,  
*TEFAF - The European Fine Art Fair*, 13 - 22 March 2009

**LITERATURE**

*Tribal Art Magazine*, no. 52, summer 2009, p. 9  
Germain, J., *Art ancien de l'Afrique Noire*, vol. V, Montreal, 2010, pp. 18–19  
*M : la revue du Musée des beaux-arts de Montréal*, Montreal, May 2010, p. 46  
*Tribal Art Magazine*, no. 60, summer 2011, p. 3  
Grunne (de), B., *Djenné - Jeno. 1000 Years of Terracotta Statuary in Mali*,  
Brussels, 2014, p. 36, no. 167

*A thermoluminescence test dated April 29, 1986, Research Laboratory for  
Archaeology and the History of Art, Oxford University, suggests a last firing  
date between 1136 and 1436.*









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It is essential to consider two themes favored by the artists of the old Djenné culture, namely human figures (often seated directly on the ground) and those of the zoomorphic genre where serpents and equestrian figures are recurring themes.

The Laliberté sculpture is part of a very small body of works containing twenty or so objects. According to the chronology of Djenné styles, the said group has been identified by Bernard de Grunne as belonging to a 'pre-classical period' (*Djenne-Jeno. 1000 ans de sculpture en terre cuite au Mali*, Brussels, 2014, p. 237). Sculptures falling under this category are identified on the basis of naturalistic shaping of the anatomy and the finesse and subtlety of the various postures.

600 years after their creation, the exact function of these terra cotta remain somewhat of a mystery. Based on information provided by Mandé informers and on the basis of archeological reconstructions conducted by Roderick and Susan McIntosh, Bernard de Grunne suggested that these 'terra cotta figures were effigies of the gods once worshipped by the inhabitants of this lost city. Each god had specific physical attributes that would indicate the appropriate type of worship' (*ibid*, 2014, p. 44).

The stylistic homogeneity of this body of work does suggest that an artist or workshop was honouring commissions for private altars or for a sacred site built in honor of a mythical ancestor.

The Laliberté figure compares favourably with two others, namely the one in the former Clyman collection and the one in the former Malcom collection (*ibid*, 2014, no. 168-169.). This piece stands out on account of its majestic attributes, the elegant body posture and the extreme care in creating a visually compelling sculpture.

Il importe de distinguer deux thématiques prisées par les artistes de l'ancienne culture Djenné soit, les figures humaines, souvent assises au sol, et arborant un grand nombre de parures, d'armes et de scarifications et d'autre part, le registre zoomorphe en grande partie orienté vers les effigies de serpents et les figures équestres.

La statue présentée ici s'inscrit stylistiquement dans un *corpus* restreint de figures Djenné dont moins d'une vingtaine d'exemplaires sont connus à ce jour. Dans la chronologie globale des différents styles Djenné identifiés, ce groupe a été classifié par Bernard de Grunne sous la dénomination de « style préclassique » (*Djenne-Jeno. 1000 ans de sculpture en terre cuite au Mali*, Bruxelles, 2014, p. 237). Les sculptures appartenant à ce *corpus* se distinguent des autres notamment par leur interprétation naturaliste de l'anatomie, la délicatesse des traits, le modelage tout en rondeurs, la subtilité des courbes de leur posture.

La fonction de ces terres cuites, plus de 600 ans après leur création, reste mystérieuse. En se basant sur des informations recueillies auprès des informateurs Mandé, et les reconstitutions archéologiques menées par Roderick et Susan McIntosh, Bernard de Grunne suggère l'hypothèse selon laquelle « les statues en terre cuite représentaient les dieux des anciens habitants des sites abandonnés. Chaque dieu avait sa propre posture, dans laquelle il devait être vénéré... Chaque posture correspondait à une prière corporelle. » (*ibid*, 2014, p. 44)

L'homogénéité stylistique du *corpus* suggère la main d'un seul artiste ou atelier, possiblement en réponse d'une commande destinée à l'ornementation d'un autel ou d'un site dédié à une figure d'ancêtre mythique.

La statue présente est comparable à deux autres, celle de l'ancienne collection Clyman et celle de l'ancienne collection Malcolm (*ibid*, 2014, n° 168-169). A l'instar de celles-ci, elle se distingue par la majesté imposante du personnage, l'élégance de sa pose et la sensibilité extrême du modelé.

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# 43 SALAMPASU MASK DEMOCRATIC REPUBLIC OF THE CONGO

Height: 12¼ in. (31 cm.)

**\$7,000-10,000**  
€6,500-9,100

## **PROVENANCE**

Joseph-Hans (Jo) Christiaens, Bruges  
Pace Primitive Gallery, New York, in 1984  
Ruth and Arthur (1919-1998) Mones, New York  
Pace Primitive Gallery, New York  
Guy Laliberté Collection

## **EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 – November 2010

## **LITERATURE**

Germain, J., *Arts anciens de l'Afrique Noire*, vol. II, Montréal, 2004, pp. 54-55

Exclusively reserved to men, Salampasu masks were used in the initiation rites of various secret societies. They are especially characterized by their amply domed forehead, which hangs over a snub nose and a rectangular mouth, which is carved open and decorated with two rows of pointed teeth.

This example is a first-rate illustration of the genre. It is exceptionally well-preserved, still bearing a good deal of its original decoration, including the braided beard which ends in a basketwork sphere.









## 44

**MAKONDE STOPPER  
MOZAMBIQUE**

Length: 3½ in. (8 cm.)

**\$15,000-20,000**  
€14,000-18,000

This anthropomorphic type of object, known as *mtete* among the Makonde, was used as a stopper for a medicine flask. The stopper was inserted into the opening of a calabash to keep the magical substances and potions within.

This magnificent example is distinctive for the subtle curves of its face. Its sculptural refinement is enhanced by its delicate features, harmonious proportions, and the realistic rendering of the nose, teeth, lips, eyes and ears. The finely incised patterns represent traditional Makonde scarifications, which reinforce the aesthetic and sculptural qualities of this little showpiece. The neck of the stopper is also adorned with zig-zag patterns.

**PROVENANCE**

Laurie L. (1920-1994) and Hilbert H. (1920-1999) DeLawter, Bloomfield Hills

Cecilia Sahlman (1930-2013) and Irwin Smiley (1928-2001), New York  
Guy Laliberté Collection

**LITERATURE**

Glaze, A. and Scheinberg, A., *Discoveries. African Art from the Smiley Collection*, Champaign, 1989, p. 84

*Tribal Art Magazine*, no. 40, spring 2006, p. 14

Germain, J., *Art ancien de l'Afrique Noire*, vol. III, Montreal, 2006, pp. 100-101

The lovely shiny brown patina reveals the importance and repeated use of this object and its very old age. The stopper, of which the *corpus* is limited, remains one of the most masterful.

For an analogous example, see the one from the former Robert Rubin collection, published in Herreman, F., *To Cure and Protect Sickness and Health in African Art*, New York, 1999, p. 19, no. 7. Other examples are kept at the Museu da Liga dos Combatentes and the Ethnologisches Museum in Berlin.







## 45

**GURO-BETE FIGURE  
IVORY COAST**

Height: 25½ in. (65 cm.)

**\$250,000-350,000**  
€230,000-320,000

Statuary is rare among the Guro. These predominantly female representations are somehow akin to those made by their Dan and Bete neighbors. Little reliable information was available until Homberger and Fischer (1985) were able to confirm their role in the divination process linked to *zuzu* private shrine rooms. The theory has been recently validated by A.-M. Bouttiaux. She has pointed out that Guro statues that are not used during divination rituals, often represent a female entity embodying a *yo* tutelary spirit - or perhaps an ancestor. They seem to have been worshipped on domestic altars and bore all attributes associated with the ruling class (Bouttiaux, A.-M., *Guro*, Milan, 2016).

**PROVENANCE**

Private Collection, France, ca. 1949  
Max Granick (1906-1988), New York, acquired ca. 1950  
Sotheby's, New York, 15 November 1988, lot 47  
Private Collection, Canada  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008  
Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

**LITERATURE**

Lehuard, R., « Les Expositions » in *Arts d'Afrique noire*, no. 132, Arnouville, winter 2004, p. 54  
*Tribal Art Magazine*, no. 36, autumn-winter 2004, p. 18  
Germain, J., *Art ancien de l'Afrique Noire*, vol. III, Montreal, 2006, pp. 36-37  
Bondil, N., « Afrique Sacrée, arts anciens de l'Afrique subsaharienne au musée des beaux-arts de Montréal » in *Tribal Art Magazine*, no. 43, winter 2006, p. 72, no. 4  
Bondil, N. et alii, *Pour l'Art ! Paroles de collectionneurs*, Montreal, 2007, p. 118, no. 138  
Bouttiaux, A.-M., *Guro*, Milan, 2016, no. 41

La statuaire est rare en pays Guro. Elle s'apparente, dans la prédominance d'images féminines, à celle des artistes Dan et Bété. Tandis que très peu d'informations précises existent à ce sujet, depuis les études de Homberger et Fischer (1985), on attribue à ces statues une fonction dans les processus divinatoires liés aux autels personnels dits *zuzu*. Cette thèse est aujourd'hui confirmée également par A.-M. Bouttiaux : « Les statues [Guro] dont l'usage n'est plus attesté hormis dans le cadre de rituels de divination représentaient souvent un personnage féminin renvoyant aux esprits tutélaires *yo* et aux ancêtres. Elles semblent avoir été honorées sur un autel domestique et affichaient les signes distinctifs des personnes de pouvoir » (Bouttiaux, A.-M., *Guro*, Milan, 2016).









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Incidentally, their Bete neighbors use similar female figures as a portrayal of mythical beings whose image bears all the symbols of feminine beauty - as is the case of the Laliberté figure. Those statues are characterized by realistic carving which focuses mainly on facial grace and beauty, on the torso's elegance and on a powerful set of legs. In spite of the fact that the conception of this artwork suggests a possible origin in Bete territory, the hairdo, carving of the face as well as the gesture is undeniably of Guro origin. As is the case with other related figures, the arms rest on the abdomen highlighting the torso - as it is the case due to the presence of a complex dynamic created by scarifications.

Lorenz Homberger was the first individual to identify this body of works and in so doing, certified the existence of at least a dozen or so objects belonging to this genre. (Homberger, L. and Fischer, E., *Die Kunst der Guro, Elfenbeinküste*, Zürich, 1985, p. 277). In this context, the Laliberté sculpture is a pivotal addition to this body of works.

It bears close resemblance to certain artworks that Eberhard Fischer credits to one of the most important sculptors - that is the 'Master of Bron-Guro'. As noted by Fischer 'these figures are superbly crafted and display the artistic mind of a unique Guro personality. There is no doubt that this master is indebted to the 'Master of Buafle', yet he has pursued his own vision, possibly a family tradition, to express his artistic preferences' (Fischer, E., *Guro. Masks, Performances and Master Carvers in Ivory Coast*, Munich, 2008, p. 339). The rectangular element emerging from the head as well as the large convex forehead, half-closed eyes, delicate shaping of the object are features akin to works published in Fischer's three monographs - that is the two masks of the former Marceau Rivière collection as well as another mask from the ex-Kofler-Erni collection (*ibid*, 2008, no. 337-339).

The harmony existing between various body parts (*i.e.* head-neck-torso-legs) is unlike other known Guro statues. The sculptor, most likely a specialist in mask carving, has shown exceptional care in the sculpting of the head, as well as in achieving the subtle elegance of the torso and in creating a composition of great sensuality.

D'autre part, on rencontre chez les Bété voisins des statues féminines comparables qui évoquent des entités mythiques dont l'image exalte, comme dans le cas présent, les canons de beauté féminine. Ces statues se distinguent par leur modelé réaliste qui met en valeur principalement la beauté du visage féminin, l'élégance du torse et la puissance des jambes. Bien que la conception plastique de l'œuvre présentée ici suggère une possible origine limitrophe du territoire bété, la coiffure, les traits du visage et la gestuelle évoquée sont typiquement Guro. A l'instar d'autres figures Guro, la position des bras posés sur le ventre valorise notamment la région abdominale, elle-même, comme dans d'autres cas, soulignée par la dynamique complexe des scarifications.

Lorenz Homberger fut le premier à dresser le *corpus* connu de ces figures, en décomptant moins d'une douzaine (Homberger, L. et Fischer, E., *Die Kunst der Guro, Elfenbeinküste*, Zurich, 1985, p. 227). Dans ce contexte, la statue de la collection Laliberté représente un ajout important. Elle présente davantage une forte ressemblance avec certaines œuvres attribuées par Eberhard Fischer à l'un des sculpteurs les plus importants, le « Maître des Bron-Guro » et son atelier. Pour citer Fischer, les œuvres de ce maître « sont superbement sculptées et démontrent le génie d'une personnalité artistique Guro unique. Le sculpteur est sans aucun doute influencé par le « Maître de Bouafle », mais il a poursuivi sa propre vision, possiblement issue d'une tradition familiale, l'aidant à exprimer ses préférences artistiques » (Fischer, E., *Guro. Masks, Performances and Master Carvers in Ivory Coast*, Munich, 2008, p. 339). Le bloc rectangulaire ornant le sommet de la tête, ainsi que le large front bombé, les yeux mi-clos, la finesse des traits sont des éléments communs rapprochant cette statue notamment de trois œuvres publiées par Fischer, dont deux masques de l'ancienne collection Marceau Rivière et un autre de l'ancienne collection Kofler-Erni (*ibid*, 2008, n° 337-339).

À la différence d'autres statues Guro, l'harmonie des proportions fait qu'ici la division des différentes parties du corps, à voire les segments tête, cou - torse - jambes, se distinguent de celle habituellement rencontrée. L'artiste, vraisemblablement un sculpteur de masques, s'est penché avant tout sur la réalisation d'une sculpture qui se remarque avant tout par la finesse exceptionnelle du visage, l'élégance contenue du torse et la sensualité débordante des formes.

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# 46 EKOI-BANYANG JANUS HEADRESS NIGERIA

Height: 8½ in. (21.5 cm.)

\$20,000-30,000  
€19,000-27,000

## PROVENANCE

Adolf Diehl (1870-1943), Oppenheim, acquired before 1914  
Linden-Museum, Stuttgart, inv. no. 59688  
Private Collection, Germany  
Hans Petereit, Cologne  
Pierre Darteville, Brussels  
Guy Laliberté Collection

## EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

## LITERATURE

*M: la revue du Musée des beaux-arts de Montréal*, Montreal, winter 1999, p. 2  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 48-49, no. 18

The style of the Laliberté crest may be associated with the sculpted heads of the Ejagham known as *akparabong*. This is one of the finest styles of the Ekoi cultural region, featuring natural proportions, oval eyes, a well-defined nose, protruding ears, a large open mouth with tooth inserts, and a long neck.

It is extremely rare to encounter similar, equally old *janus* examples, such as this lot. *Cf.* refer to an analogous *janus* example which, some time before 1898, joined the Museum für Völkerkunde collection of Leipzig, inv. no. MAf 5539.







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47

**LOBALA DRUM  
DEMOCRATIC REPUBLIC  
OF THE CONGO**

Dimensions: 22 $\frac{7}{8}$  x 88 $\frac{1}{4}$  x 17 in. (58 x 224 x 43 cm.)

**\$30,000-50,000**  
€28,000-46,000

**PROVENANCE**

Pierre Dartevelle, Brussels, ca. 2000  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

**LITERATURE**

*Tribal Arts. Le monde de l'art tribal*, no. 24, autumn-winter 2000, p. 15  
Germain, J., *Arts anciens de l'Afrique Noire*, Montreal, vol. I, 2002, pp. 70-71, no. 29





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This zoomorphic Lobala idiophone once beat out the rhythms of dances or ritual ceremonies, and may even have been used to send messages. This instrument shows the artist's mastery: the curved structure of the work is enhanced by the geometric triangular patterns which adorn the edge of the drum and by the rhombic shape at the top of each leg. The piece is perfectly balanced by its appendages, which fit into the slit and extend from it to represent the tail and head of what is probably a buffalo. The artist's formal invention makes this example one of the most triumphant of a scant *corpus*.

The entire surface of the instrument shows a brown patina that attests to decades of use.

For analogous examples, refer to the one from the former Pierre Darteville collection published in Darteville, V. and Plisnier, V., *Pierre Darteville et les arts premiers. Mémoire et continuité*, vol. II, Milan, 2021, p. 357; or the one kept at the Royal Museum for Central Africa, inv. no. MO.0.0.36413, presented at the Brussels International Exhibition of 1897.



48

## AKAN-AOWIN HEAD GHANA

Height: 7½ in. (20 cm.)

**\$25,000–35,000**  
€23,000–32,000

### PROVENANCE

Eric Robertson Gallery, New York  
Private Collection, United States  
Guy Laliberté Collection

### EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 – November 2010

### LITERATURE

*Tribal Art Magazine*, no. 34, spring 2004, p. 17

*A thermoluminescence test dated September 4, 2003, Research Laboratory for Archaeology and the History of Art, Oxford University, suggests a last firing date between 1733 and 1823.*

Among the Aowin, the Akan people, the death of a chief or notable was usually accompanied by the sculptural tradition of a terracotta representation of the deceased, alone or with his court. These commemorative effigies, dating back over 400 years and discovered in 1967, were placed near cemeteries or in a dedicated sacred space. This example remains an unwavering witness to the cult of the deceased.

Probably from the *Nkwanta* stylistic region (cf. Coronel, P., 'Aowin Terracotta Sculpture' in *African Arts*, vol. XIII, no. 1, Los Angeles, November 1979, p. 30), this head remains elegant with its uniform headdress (probably depicting a turban), its subtle smile and its all-seeing gaze. The smooth forehead reveals the keloids placed horizontally above the eyes, on the temples and cheekbones.

For similar examples, see the one in the Musée Dapper (inv. no. 2806) published in Falgayrettes-Leveau, C., *Ghana, hier et aujourd'hui/Yesterday and Today*, Paris, 2003, p. 99 or the one from the collections in the Metropolitan Museum of Art, inv. no. 2018.9251 published in Lurie, S., *Fruitful Decades: The Collection of Samuel and Gabrielle Lurie*, New York, 2012, p. 811, no. 588.













## 49

**BAMILEKE MASK  
CAMEROON**

Height: 26% in. (67 cm.)

**\$70,000-100,000**  
€65,000-91,000

**PROVENANCE**

Piasa, Paris, 23 October 1996, lot 229  
Private Collection, France  
Bernard Dulon, Paris  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

**LITERATURE**

Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 50-51, no. 19

According to Pierre Harter (*Arts anciens du Cameroun*, Arnouville, 1986, pp. 250-251): 'The royal treasure of Bamendou contained one of the most powerful works of art in Grassland. It was a monumental mask with an openwork headdress, called a *tukah*, and detained by the *kah* society, corresponding to the kingdom's higher council. Its symbolic significance is considerable, combining different attributes. [...] The permanent rebirth of the kingdom is evoked by several images of fecundity: the prominent forehead protrudes as much as a pregnant belly and features two blistered cheeks. [...] Finally, the perfect balance of the masses and the general form, combining both spheroid and ovoid shapes, associates an abstract atmosphere of universality and undoubtedly of eternity. According to the 10<sup>th</sup> fon Dongmo (1955-1976), *tukah* represented the power, nobility and durability of the Bamendou for several reigns. It was displayed during the slow procession of a five-year liturgy linked to the *manjong* classes. Its power and weight were such that it was never carried on the head. It was supported at arm's length by a few *wala*.'

Such masks are exceptional in Grassland. Only four examples are known in public or private collections: the first, from the Staatliche Museen zu Berlin (inv. no. III C 20.349) was acquired by Glauning in 1905, a second acquired by Schroeder in 1914 (Field Museum, Chicago, inv. no. 175,595), a third copy in the Übersee-Museum Bremen (inv. no. B. 12.259) brought back by Von Roselius in 1909 and the last one in the Pavillon des Sessions - musée du Louvre, acquired by Pierre Harter in 1957 (inv. no. 73.1992.0.13).

One cannot but be struck by the apparent ease of the sculptor who, in a masterly manner, 'combined volumes and lines, solids and voids, in such a way as to represent, at the same time, the strength and beauty, femininity and virility of royal dignity'. With its bold and singular sculptural treatment, its rarity and its age, this mask is a remarkable example.





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# 50 BAMANA HEADDRESS MALI

Length: 25¾ in. (65.5 cm.)

**\$30,000-50,000**  
€28,000-46,000

## PROVENANCE

Freda (1915-2007) and Harry (1913-1997) Schaeffer, New York  
Sotheby's, New York, 25 May 1999, lot 176

Private Collection, United States, acquired in 1999

Guy Laliberté Collection

## EXHIBITED

New York, Museum of African Art, *Bamana. The Art of Existence in Mali*, 13 September 2001 - 19 May 2002

Milwaukee, Milwaukee Art Museum, *Bamana. The Art of Existence in Mali*, 28 February - 11 May 2003

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

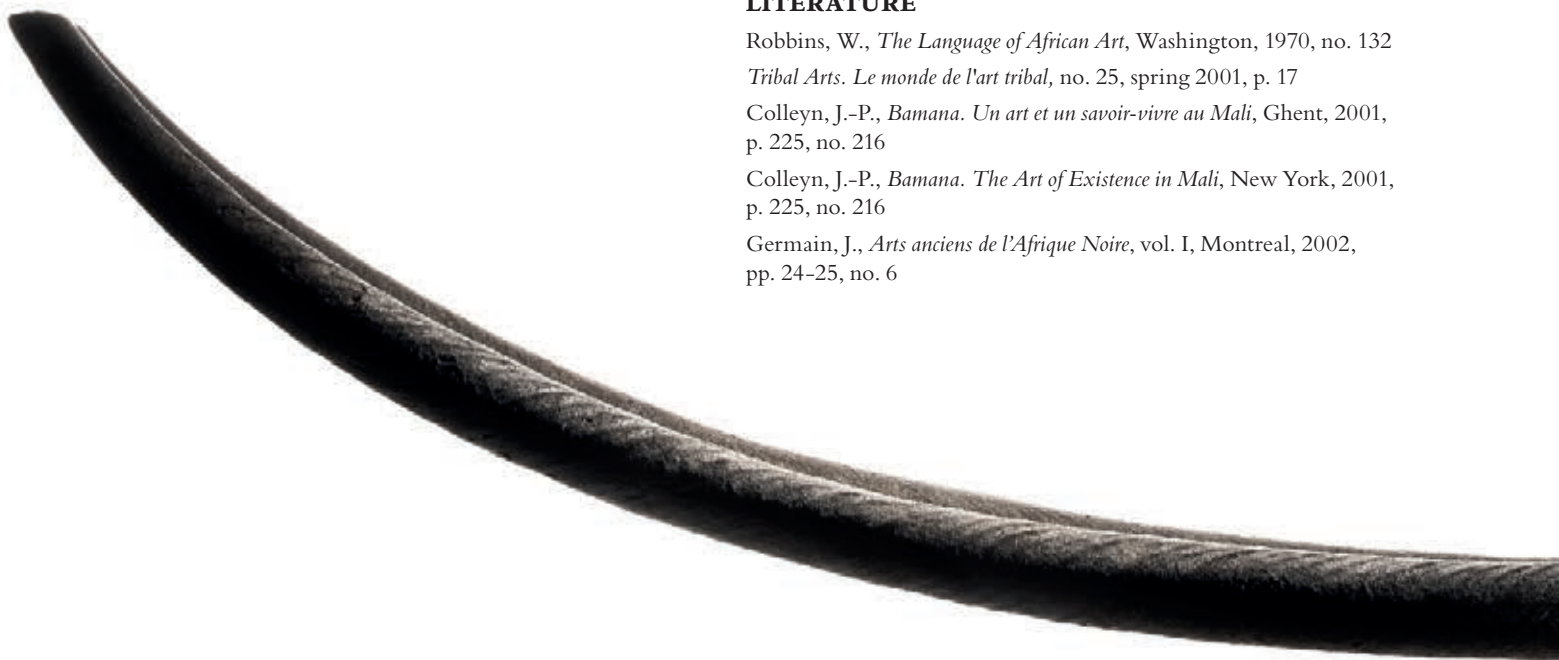
## LITERATURE

Robbins, W., *The Language of African Art*, Washington, 1970, no. 132  
*Tribal Arts. Le monde de l'art tribal*, no. 25, spring 2001, p. 17

Colleyn, J.-P., *Bamana. Un art et un savoir-vivre au Mali*, Ghent, 2001, p. 225, no. 216

Colleyn, J.-P., *Bamana. The Art of Existence in Mali*, New York, 2001, p. 225, no. 216

Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 24-25, no. 6





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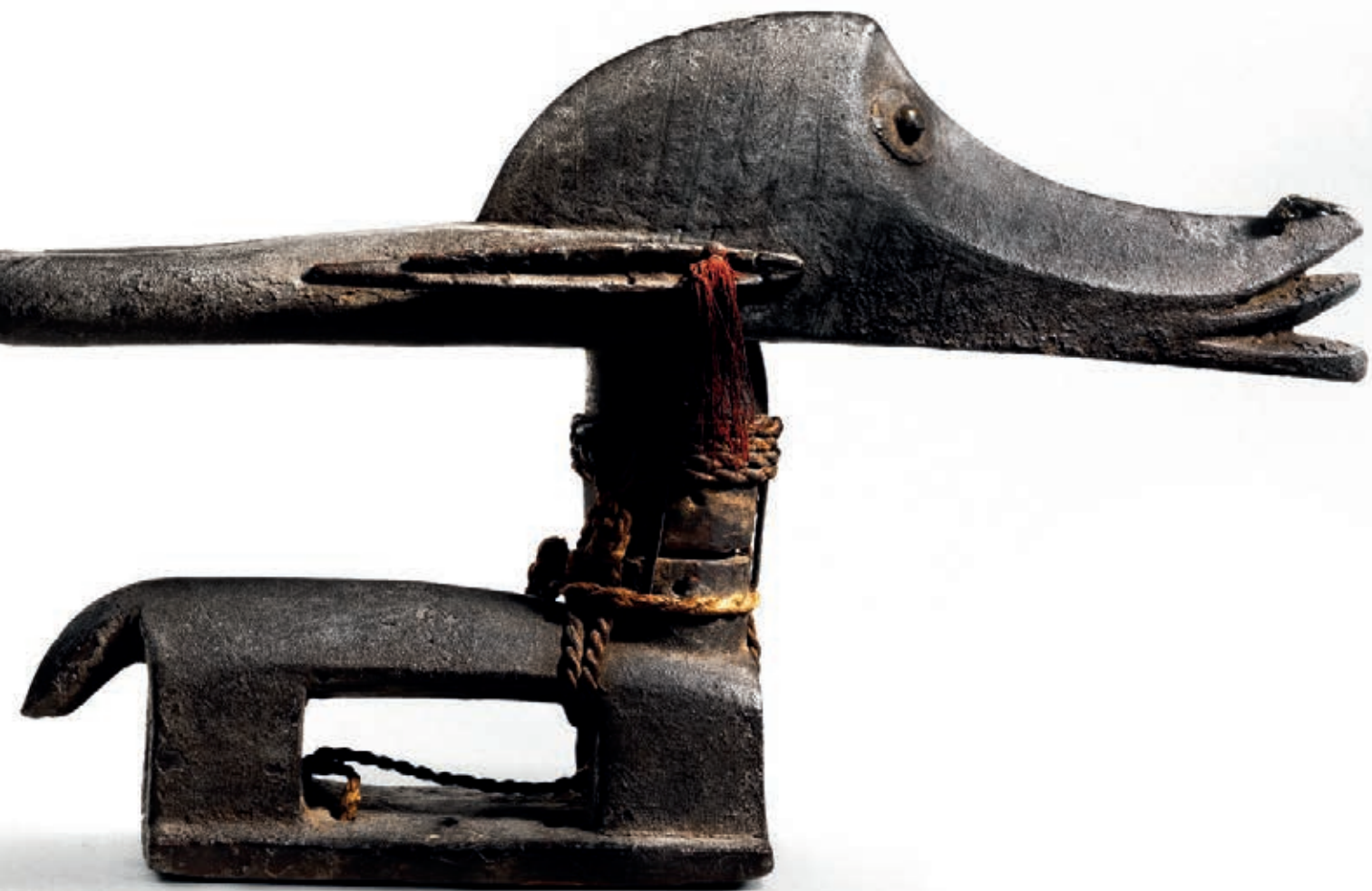
This Bambara headdress crest, once part of the collection belonging to Freda and Harry Schaeffer, is an excellent representation of the style of the Beledougou region, located in the current-day center of Mali.

These antelope crests, known as *n'gonzon koun*, are 'sculpted in two distinct units, which are then connected by iron staples, U-shaped nails, metal hardware or leather.' The crests from this region, which played a role in agrarian rituals, are also characterized by the horizontal nature of their composition, which is beautifully demonstrated here through long, elliptical horns that join together at the tips. Reflecting the parallel direction of the body, the horns stretch back in soft curves to reinforce the delicate touch brought

to the rendering of the face. The artist also brought special attention to the details of the surface, such as the finely incised spiral pattern along the length of the horns, the geometric designs covering the head of the antelope, and the insertion of metal pieces as eyes.

As part of the *corpus*, this crest is distinctive for its dynamic and the cubism of its shapes, which assert elegance and modernity.

For comparable examples, refer to that of the former John Klejman collection, or the one purchased by Deborah and Jack Rosenberg (cf. Sotheby's, Paris, 10 December 2014, lot 54 and New York City, 17 May 2007, lot 116).













## 51

**SANGO RELIQUARY FIGURE  
GABON**

Height: 16½ in. (42 cm.)

**\$80,000-120,000**  
€74,000-110,000

It was in the vicinity of Loango, at the end of the 19<sup>th</sup> century, that the first photographic evidence of these *mbumba* reliquary figures appeared. This photograph by Prosper Augouard shows the *nganga* diviner positioned behind three Sango reliquary figures, stylistically similar to our example (cf. Perrois, L., *Arts du Gabon*, Arnouville, 1979, p. 229, no. 240).

According to Louis Perrois, these protective effigies, linked to ancestor cults, are in the Okande style, a people who occupied the Middle Ogooué. The main characteristics can be summed up as 'a head perched on a long neck decorated with copper plates and finished with a [rhombic] base. The [flat] head is oval with large eyes, often made of buttons, and the mouth is rarely depicted' (*ibid*, 1979, pp. 221-224).

**PROVENANCE**

Loudmer-Poulain, Paris, 14 June 1979, lot 119  
Georges Frederick Keller (1899-1981), Paris/Davos  
Paolo Morigi (1939-2017), Lugano, in 1981  
Philippe Ratton-Daniel Hourdé, Paris  
Guy Laliberté Collection

**EXHIBITED**

Paris, Ratton-Hourdé Gallery, *Kota*, June 2003  
New York, Museum for African Art, *Material Differences. Art and Identity in Africa*, 10 April - 15 August 2003  
St. Paul, Hamline University, *Material Differences. Art and Identity in Africa*, 5 March - 22 May 2004  
Ottawa, National Museum of Canada, *Material Differences. Art and Identity in Africa*, 17 September 2004 - 2 January 2005  
Sacramento, Crocker Art Museum, *Material Differences. Art and Identity in Africa*, 2 April - 19 June 2005  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

**LITERATURE**

Lehuard, R., *Arts d'Afrique Noire*, no. 39, Arnouville, autumn 1981, inside-back cover  
Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 54-55, no. 21  
*L'œil*, no. 544, Paris, February 2003, p. 17  
Herreman, F., *Material Differences. Art and Identity in Africa*, New York, 2003, p. 150, no. 118  
Seleanu, A., « A la découverte de l'art africain traditionnel » in *Vie des Arts*, no. 226, Montreal, spring 2012, p. 54  
Perrois, L., *Kota*, Milan, 2012, no. 56

This masterpiece of Gabonese art, within the limited *corpus*, still wrapped in its skirt, is a masterpiece of abstraction. The copper strips attached to the face - sometimes pitted - as well as the harmonious and subtle arrangement of the blades covering the tubular headdress testify to its incredible quality of execution. The decades of ritual use are palpable through the glossy wood patina.

For similar examples, see the one in the Dapper Foundation, inv. no. 0628, published in Boyer, A.-M. *et alii*, *Chefs-d'œuvre d'Afrique dans les collections du Musée Dapper*, Paris, 2015, p. 30, or the one in the Royal Museum for Central Africa in Tervuren, inv. no. EO.1979.1.127, published in Chaffin, A. and F., *L'art kota. Les figures de reliquaire*, Meudon, 1979, pp. 290-291, no. 174.







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52 **LUBA CARYATID STOOL  
DEMOCRATIC REPUBLIC  
OF THE CONGO**

Height: 19% in. (49 cm.)

**\$200,000–300,000**  
€190,000–270,000

**PROVENANCE**

Josef Bischoff (1872–1948), Germany, acquired in 1903  
Loed Van Bussel (1935–2018), Amsterdam  
Jaap Polak, Amsterdam  
Pierre Dartevelle, Brussels  
Guy Laliberté Collection

**EXHIBITED**

Maastricht, MECC – Maastrichts Expositie & Congres Centrum,  
*TEFAF - The European Fine Art Fair*, 10 – 19 March 2006  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 – November 2010  
Paris, Musée du quai Branly – Jacques Chirac, *Fleuve Congo. Arts d'Afrique centrale, correspondances et mutations des formes*, 22 June – 3 October 2010

**LITERATURE**

Polak, J., *TEFAF - The European Fine Art Fair*, Maastricht, 2007, p. 308  
*Tribal Art Magazine*, no. 44, spring 2007, p. 10  
*Art+Auction*, vol. XXXI, no. 1, New York, September 2007, p. 106  
Germain, J., *Art ancien de l'Afrique Noire*, vol. IV, Montreal, 2008, pp. 6 and 72–73  
Neyt, F., *Fleuve Congo. Arts d'Afrique centrale, correspondances et mutations des formes*, Paris, 2010, p. 372, no. 249









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Luba caryatid stools, known as *kihana*, stand at the core of a material culture whose mnemonic function aims at reinforcing the cohesion and identity of a vast confederation.

As a royal objects par excellence, caryatid stools were kept from public view which accounts for their quasi-sacred nature. In terms of style, *kihona* stools are of two main types. The first, is rarely encountered and may be described as a two-legged or three-legged stools entirely decorated with geometric imagery. The second type is much better known to us and is characterized by a support element in the form of a female figure which is the link between the base and the seat per se.

The iconography derives from the Luba's hieratic system - a philosophy that features women prominently as better transmitters of spiritual energy than their male counterparts. The Laliberté stool is a particularly important one in the said body of work. The sensuous and harmonious carving of the female body highlighted by scarifications and the cruciform hairdo, are a visual elements that enable one to determine the point of origin of an object. The rich and deep patina is the result of repeated applications of palm oil which is a ritual aimed at activating and renewing spiritual energy.

As for the 'structural' function of the caryatid that holds the seat per se, in spite of its ability to support the weight of its potential user, no sign of visible strain is perceptible. On the contrary, it exudes great serenity. This, in fact, translates a symbolic act as opposed to one grounded in reality (cf. Flam, J.D., 'The Symbolic Structure of Baluba Caryatid Stools' in *African Arts*, vol. 4, no. 2, Los Angeles, 1971, pp. 54-59). The said figure is the embodiment of a vital link between villagers and their ancestors as well a reaffirmation of the continuity of a lineage.

Among Luba caryatid stools, this object stands out as being exceptionally well carved in addition to being of a remarkable visual statement. It is safe to attribute this stool to a Lukulu-Kiambi or Kami workshop or perhaps to workshops located south of the Kiambi region such as those based in Batembo and Zela (Neyt, F., *Luba aux sources du Zaïre*, Paris, 1994, p. 88). Amongst related pieces, let us mention the caryatid stool in the permanent collection of Tervuren's Royal Museum for Central Africa (inv. no. RG 132).

Chez les Luba, le siège à caryatide *kihona* s'impose comme l'objet central d'une culture matérielle dont la mission mnémonique visait à renforcer la cohésion identitaire d'un grand royaume.

Objet royal par excellence, le siège à caryatide est habituellement conservé soigneusement à l'abri des regards, ce qui indique son caractère quasiment sacré. D'un point de vue stylistique, les *kihona* se regroupent en deux typologies distinctes. La première, moins courante, pourrait être décrite comme étant un tabouret à trois ou quatre fourchons aux surfaces décorées de motifs purement géométriques. La seconde, plus représentative, se distingue par la présence d'une représentation féminine exerçant le rôle de support et faisant la jonction entre la base et le siège.

Cette iconographie découle du système hiératique luba, philosophie qui accordait une place privilégiée à la femme, considérée comme étant plus en mesure que l'homme à recevoir et à transmettre les énergies spirituelles. Le siège présenté ici est un exemplaire particulièrement important au sein du *corpus* connu. Le corps féminin, au rendu sensuel et harmonieux, est ponctué de scarifications tégumentaires alors que la tête se distingue par une coiffure cruciforme, conventions formelles fournissant des indices précieux quant à l'attribution régionale de l'objet. La patine riche et sombre recouvrant l'œuvre est le résultat de l'onction répétée d'huile de palme, geste visant à activer l'énergie surnaturelle dont il est le dépositaire.

Pour ce qui est de la fonction « structurelle » de la caryatide, appelée à tenir le siège, et par conséquent à supporter le poids physique d'une personne assise, on constate l'absence de tout effort visible dans la pose de la figure. Ses traits, au contraire, sont marqués par une grande sérénité. Ceci décrit donc un acte symbolique plutôt qu'un acte littéralement physique (cf. Flam, J.D., « The Symbolic Structure of Baluba Caryatid Stools » in *African Arts*, vol. 4, n° 2, Los Angeles, 1971, pp. 54-59). La figure incarne un lien vital entre les ancêtres défunts et le chef vivant, elle est une affirmation palpable du pouvoir et de la continuité ancestrale.

Au sein du *corpus* des sièges Luba connus, l'œuvre présente se distingue par la qualité exceptionnelle de la sculpture et la fine élégance du modelé. Elle se rattache à la production artistique des meilleurs ateliers de Lukulu-Kiambi, Kiambi ou encore ceux localisés au sud de Kiambi et classifiés comme les ateliers de Batembo et des Zela (Neyt, F., *Luba aux sources du Zaïre*, Paris, 1994, p. 88). Parmi les œuvres analogues, nous pouvons citer le siège caryatide faisant partie de la collection du Musée Royal de l'Afrique Centrale de Tervuren, inv. n° RG 132.



## 53 ASANTE SWORD GHANA

Height: 27½ in. (69 cm.)

\$3,000-5,000  
€2,800-4,600

### PROVENANCE

Cornell University, Ithaca, inv. no. 82-74-18

Private Collection, Canada

Guy Laliberté Collection

### EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 – 7 September 2008

### LITERATURE

Germain, J., *Arts anciens de l'Afrique Noire*, vol. II, Montreal, 2004, pp. 32-33

In Asante royal art, the ceremonial *afena* sword is almost as important as the throne itself. A true element of *regalia*, its principal purpose was a political one, and it was mainly used at ceremonies and for the inductions of officials.

A symbol of power and prestige, this example demonstrates its exceptional character through the shagreen that adorns the handle, featuring two spheres (often covered with gilding or animal skins in similar examples). The preciousness of this ritual weapon resides in the precision and refinement with which the blade is sculpted. The twisted shaft leads to a blade tip that is both finely incised and punched through with a series of geometric cruciform and rhombic patterns, as well as a rare two-headed zoomorphic representation (probably of a crocodile). The sculptor's remarkable mastery is also expressed through the play on solid and empty space along the blade.

This rare, emblematic artefact may be compared with that of the former collection of Isabel and Marshall Mount, analogous for its 'braided' shaft; or that of the former René David collection, which also asserts an iconographic zoomorphic decoration.











# 54 MUMUYE FIGURE NIGERIA

Height: 24½ in. (62.2 cm.)

**\$40,000-60,000**  
€37,000-55,000

According to information obtained in 1964 by Mette Bovin - one of the first anthropologists to have performed field research in the Mumuye cultural area -, this type of sculpture was called a *janari* or 'speaking figure' (Bovin, M., 'Seen or Heard? Masquerades that Cry and Figures that Talk among the Mumuye' in *Central Nigeria Unmasked. Arts of the Benue River Valley*, Los Angeles, 2011, p. 379). As Bovin emphasizes, the purpose of such a statue corresponded with a very broad ceremonial usage ranging from funerals to peace talks to the conviction of thieves.

Since they were 'revealed' in the early 1960s, Mumuye anthropomorphic statues have continually fascinated art lovers and *aficionados* of universal sculpture.

## PROVENANCE

Jean-Michel Huguenin, Paris, acquired ca. 1968  
Guy Laliberté Collection

## EXHIBITED

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

## LITERATURE

Fry, P., « Essai sur la statuaire mumuye » in *Objets et Mondes*, vol. X, no. 1, Paris, spring 1970, no. 9.6

*Tribal Arts. Le monde de l'art tribal*, no. 26, summer-autumn 2001, p. 13

Germain, J., *Arts anciens de l'Afrique Noire*, vol. I, Montreal, 2002, pp. 44-45, no. 16

Bondil, N., « Afrique Sacrée, arts anciens de l'Afrique subsaharienne au musée des beaux-arts de Montréal » in *Tribal Art Magazine*, no. 43, winter 2006, p. 74

Herreman, F. and Petridis, C., *Mumuye. Sculpture from Nigeria: the Human Figure Reinvented*, Milan, 2016, p. 89, no. 27

Herreman, F. and Petridis, C., « Mumuye. Sculpture from Nigeria: the Human Figure Reinvented » in *Tribal Art Magazine*, no. 81, autumn 2016, p. 133, no. 11

They are most distinctive for the visible simplicity of their shapes and their abstract construction, which arises from a delicate use of empty space. This is probably what lends them a family resemblance with works by Henry Moore and other modern art sculptors.

The example from the Laliberté collection is unique among the Mumuye statuary for its unusual geometry. The artist of this works presents an unprecedented plastic solution, particularly in the sinusoidal rendering of the legs. This remarkable detail brings the piece a particularly rhythmical, vibrant, almost 'Brancusian' allure.









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## MAKONDE MASK MOZAMBIQUE

Height: 10 $\frac{1}{2}$  in. (27.5 cm.)

**\$18,000–25,000**  
€17,000–23,000

The production and representation of crest masks were a central part of the social and ritual lives of the Makonde. Compared to face masks, this type of mask distinctly shows a totally different perception of the shape of the human head and tends toward a more elaborate plastic rendering. Emphasis is placed on a typically realistic - or even very naturalistic - approach to representation.

### PROVENANCE

Molly (1920–2006) and Walter (1919–2007) Bareiss, Greenwich, Connecticut

Neumeister Münchener Kunstauktionshaus, Munich, 13 November 2008, lot 1296

Pierre Dartevelle, Brussels

Guy Laliberté Collection

### EXHIBITED

Hanover, Kestner Gesellschaft, *Kilengi. Afrikanische Kunst aus der Sammlung Bareiss*, 30 August - 19 October 1997

Vienna, MAK - Museum für Angewandte Kunst, *Kilengi. Afrikanische Kunst aus der Sammlung Bareiss*, 12 November 1997 - 18 January 1998

Munich, Städtische Galerie im Lenbachhaus und Kunstbau München, *Kilengi. Afrikanische Kunst aus der Sammlung Bareiss*, 8 April - 5 July 1998

Iowa, University of Iowa, Stanley Museum of Art, *Kilengi. African Art from the Bareiss Family Collection*, 27 March - 23 May 1999

Purchase, State University of New York, Neuberger Museum of Art, *Kilengi. African Art from the Bareiss Family Collection*, 26 September 1999 - 10 January 2000

### LITERATURE

Wembah-Rashid, J. and Kirknaes, J., *Introducing Tanzania Through the National Museum*, Frederiksberg, 1974, p. 40

Roy, C., *Kilengi. Afrikanische Kunst aus der Sammlung Bareiss*, Washington, 1997, pp. 108 and 339, no. 51

*Tribal Art Magazine*, no. 55, spring 2010, p. 3

Germain, J., *Art ancien de l'Afrique Noire*, vol. V, Montreal, 2010, pp. 80–81

Dartevelle, V. and Plisnier, V., *Pierre Dartevelle et les arts premiers. Mémoire et continuité*, vol. II, Milan, 2020, p. 513, no. 659

Their decoration reveals the familiar *horror vacui* characteristic of Makonde art. In this case, the artist brought special care to the meticulous reproduction of complex ornamental scarifications in wax or rubber. The piece shown opposite is particularly remarkable for its great classicism and stylistic purity.







## MANGBETU FIGURE DEMOCRATIC REPUBLIC OF THE CONGO

Height: 26¾ in. (68 cm.)

**\$100,000-150,000**  
€91,000-140,000

Royal art has a colossal importance in the emblematic representation of the Mangbetu. As demonstrated by the history of kings Mbunza and Gbundwe from 1880 to 1900, artistic creations were dictated directly by the king's patronage. This resulted from a unique development related to the renewal of royal Mangbetu power during the second half of the 19<sup>th</sup> century. However, Mangbetu art is difficult to generalize; the creations of this kingdom, which underwent continual change at the end of the 19<sup>th</sup> century, can be attributed to artists of a number of ethnicities. In this context, Schildkrout and Keim (1984) emphasize that 'sculptures representing the Mangbetu as being typically characterized by the elongated shapes of their skulls are not necessarily always the work of Mangbetu artists. Among the Budu, Mayogo, Azande, Baramnbo, Makere, Lese, Mamvu, Meje and other groups encompassed by the Mangbetu kingdom, certain individuals engaged in the practice of skull elongation, while certain others were artists who illustrated this fashion in their work' (Schildkrout, E. and Keim, C., *African Reflections. Art from Northeastern Zaire*, Seattle, 1984, p. 239).

### PROVENANCE

Private Collection, Italy, acquired before 1900  
Franciscan Missionaries of the Osservanza, Bologna  
Private Collection, Italy  
Frayse & Associés, Hôtel Drouot, Paris, 4 December 2006, lot 6A  
Serge Schoffel, Brussels, in 2007  
Guy Laliberté Collection

### EXHIBITED

Maastrich, La Bonbonnière, *Sculpture Highlights*, 8 - 14 March 2007  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010

### LITERATURE

*Tribal Art Magazine*, no. 43, winter 2006, p. 23  
Schoffel, S., *Arts primitifs*, Brussels, 2007, p. 15  
*Tribal Art Magazine*, no. 47, winter 2007, p. 17  
Germain, J., *Art ancien de l'Afrique Noire*, vol. IV, Montreal, 2008, front cover and pp. 76-77

Large Mangbetu statues are a relatively rare, isolated phenomenon, and only a few examples are still kept in private collections today. That is why this female figure stands out as an exceptional and particularly eloquent example of the great plastic virtuosity of the region's artists. It once formed a pair with another known male figure that is today part of a private collection. Naturalist Mangbetu statues of this type are attributed to the influence of the Azande of Sudan (*ibid*, 1984, p. 222). A theory proposed by Schildkrout and Keim asserts that the production of figures in male-and-female couples could be related to the productions of Belanda artists' workshops for the court of King Gbundwe at the turn of the 20<sup>th</sup> century. While very little is confirmed about the precise purpose of these statues, their use appears to have been intended as propitiatory. Their role, both among the Azande and Mangbetu, appears to have been dissociated from any religious use. Certain oral traditions discussed by Schildkrout and Keim mention the purely representative aspect of these statues, suggesting that they are actually portraits (*ibid*, pp. 222 and 238).



















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57 **KUBA MASK**  
**DEMOCRATIC REPUBLIC**  
**OF THE CONGO**

Height: 18 $\frac{3}{4}$  in. (48 cm.)

**\$70,000–100,000**  
€65,000–91,000

**PROVENANCE**

Alexis van Opstal (1847–1936), Sint-Genesius-Rode, acquired ca. 1920  
Property of a Noble Family, Belgium  
Artcurial, Paris, 10 June 2008, lot 77  
Private Collection, France  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 – November 2010

**LITERATURE**

Opstal (van), A., *Catalogue de la collection d'objets provenant du Congo Belge et appartenant à Alex van Opstal, Sint-Genesius-Rode, 1933*, p. 49, no. 435  
*Tribal Art Magazine*, no. 52, summer 2009, p. 7  
Germain, J., *Art ancien de l'Afrique Noire*, vol. V, Montreal, 2010, pp. 66–67

'The concept of *ngady amwaash* dates back to the time of Queen Ngokady. The queen wanted to showcase the female condition, even through dance. However, she herself did not dance. She went about finding a man who would dress like a woman and imitate female dance steps' (Cornet, J., *Art royal Kuba*, Milan, 1982, p. 270).

This imposing royal mask is distinctive for its very old age, its width, the elegance of its features, and the remarkable quality of its polychromy.

For comparison, we may cite the mask of the collection held at the Art Institute of Chicago, inv. no. 1982.1505; that of the collection of the Museum Rietberg, inv. no. RAC 404; and that of the former Briart collection, acquired in 1893 and sold at Christie's, Paris, 3 December 2020, lot 57.







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**TEKE FIGURE  
REPUBLIC OF THE CONGO**

Height: 21 $\frac{1}{2}$  in. (55 cm.)

**\$30,000-50,000**  
€28,000-46,000

**PROVENANCE**

Private Collection, France  
Marceau Rivière, Paris  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

**LITERATURE**

Germain, J., *Arts anciens de l'Afrique Noire*, vol. II, Montreal, 2004, front cover and pp. 44-45

Lehuard, R., « Formes et Styles oubliés - À propos de statues Teke de collections françaises » in *Arts d'Afrique Noire*, no. 129, Arnouville, spring 2004, pp. 35 and 38, no. 129

Lecomte, A. and Lehuard, R., *Batéké. « Les fétiches »*, Paris, 2014, p. 196

In Teke country, fetishes have a predominant role, the use of which is based on magic: called *buti*, and anthropomorphic in appearance, they are used to cure illnesses, ensure fertility, protection or even to favor hunting or fishing trips. The cavity allows the diviner, *nganga*, to load the statue with magical ingredients and substances - formerly covered with an earthen matrix - so that the statue may guarantee its prerogatives.

Among the rich *corpus*, our work stands out for the power of its sublimely sculpted head, which testifies to its age and prolonged use in view of the deep, crusty patina that covers the entire face.

The singular detail of the upholstery tacks that dot the eyes and the forehead give it an aura and an omniscient look. All the aesthetic power of this statue also lies in the dynamics of the volumes: the slightly bent legs, the straight and protruding torso, the bulging forehead and the extreme care given to the headdress.





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59 **KUBA CUP  
DEMOCRATIC REPUBLIC  
OF THE CONGO**

Height: 7 $\frac{1}{8}$  in. (20 cm.)

**\$12,000-18,000**  
€11,000-16,000

**PROVENANCE**

Carl Richartz (1908-193), Amsterdam, in 1952  
Mathias L.J. Lemaire (1892-1979), Amsterdam  
Private Collection, New England, United States  
Sotheby's, New York, 14 November 1995, lot 11  
Pierre Dartevelle, Brussels  
Guy Laliberté Collection

**EXHIBITED**

Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée I. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 6 June 2006 - 7 September 2008

**LITERATURE**

*Tribal Art Magazine*, no. 29, winter 2002, inside-back cover  
Germain, J., *Art ancien de l'Afrique Noire*, vol. IV, Montreal, 2008, pp. 74-75

A true exercise in virtuosity, this anthropomorphic Kuba cup was reserved for the use of notables or the royal family. This palm wine vessel - *maan* - with its classic Kuba characteristics, allowed the ruling class to drink this beverage during festivities and social gatherings.

The indigenous restorations, the finesse of execution and its patina of age and use give this object all the prestige it embodied in Kuba country. The refinement of the modelling, in particular the mouth, the beauty of the geometric decorations and the headdress are all elements that recall the care it was given. Through the treatment of the head with its haughty bearing and the balance of its features, the artist has transcended this commonplace object into a work of art.

Although the *corpus* is rich, this cup, formerly in the Carl Richartz collection, stands out as a very fine example of the high Kuba sculptural tradition.











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## SHAMAYE RELIQUARY FIGURE GABON

Height: 17½ in. (44 cm.)

**\$150,000-200,000**  
€140,000-180,000

In Kota-Shamaye country, these figures had a predominant role in the cult of the ancestors and were the privileged representation of the permanent relationship between the living and the dead.

This effigy, of great sophistication and delicately covered with fine alloy plates - copper, yellow brass - meticulously maintained by clasps, is distinguished mainly by its concave-convex oval face, with a pyramid-shaped rounded forehead. Its ingenious volume is crossed by a central median band, ending on the headdress. The upper part of the face and the forehead are both adorned with horizontal and vertical strips, creating a striking visual contrast. The face is particularly highlighted by a magnificent headdress 'radiating' with metallic bands.

### PROVENANCE

Private Collection, France  
Merton Simpson (1928-2013), New York, inv. no. 3547  
Sotheby's, New York, 15 November 1985, lot 103  
Morris Pinto (1925-2009), Geneva/Paris  
Nina and Henrikus Simonis, Düsseldorf, in 1991  
Adrian Schlag, Brussels  
Private Collection, Germany  
Guy Laliberté Collection

### EXHIBITED

Düsseldorf, Simonis Gallery, *Afrikanische Kunst*, 2000  
Montreal, Montreal Museum of Fine Arts, *Afrique Sacrée II. Collections du MBAM, du Cirque du Soleil et du Musée Redpath de l'Université McGill*, 19 November 2008 - November 2010  
Montreal, Montreal Museum of Fine Arts, *From Africa to the Americas. Face-to-face Picasso, Past and Present*, 12 May - 16 September 2018

### LITERATURE

Lehuard, R., *Arts d'Afrique Noire*, no. 80, Arnouville, winter 1991, p. 23  
Simonis, H., *Afrikanische Kunst*, Düsseldorf, 2000, p. 18  
Schlag, A., *Tribal Art Classics*, Brussels, 2005, p. 29  
*Tribal Art Magazine*, no. 42, autumn 2006, p. 14  
Germain, J., *Art Ancien de l'Afrique Noire*, vol. III, Montreal, 2006, pp. 78-79  
Bondil, N. *et alii*, *Pour l'Art ! Paroles de collectionneurs*, Montreal, 2007, p. 118, no. 139

The subtlety lies in the lower part of the face where the mouth and the 'beard' are treated in repousse dotted lines. On the rhombic part not covered with metal, which supports the long cylindrical neck subtly encircled with brass bands, the wood has a beautiful brown patina that indicates repeated secular use.

Within the limited *corpus*, this masterpiece of Gabonese art can be compared to the one from the former Paul Guillaume collection published in Chaffin, A. and F., *L'art kota. Les figures de reliquaire*, Meudon, 1979, p. 101, no. 24 or, probably from the same workshop, the one from the former Jim and Ann Christensen collection.















A photograph of two young women in traditional African clothing, smiling joyfully. The woman on the left is wearing a black headwrap with yellow and green patterns and large hoop earrings. The woman on the right is wearing a colorful patterned dress and has her hair in braids. They are outdoors, with green foliage in the background. A large, light-colored water pot is visible in the foreground, partially obscuring the women. A white triangle graphic is overlaid on the image, with the text 'THROUGH ART AND EMOTION, WE TURN WATER INTO ACTION' centered within it.

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## 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

## 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property.

**Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

## 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

## 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

## 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

## 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (c) Written Bids

You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the low **estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**.

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction.

The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the low **estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

## 6 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 7 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 8 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.



## A THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside that New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## B WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the other to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply

to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practices". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any Saleroom notice.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition report** or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii)

above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 NO IMPLIED WARRANTIES

**EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.**

### 4 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## C PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT:  
CHASUS33.
  - Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash**  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks**  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks**  
You must make checks payable to Christie's

Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:  
Christie's Inc. Post-Sale Services,  
20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.
- Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD\_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
  - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
  - we can, at our option, reveal your identity and contact details to the seller;
  - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
  - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
  - we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's**

Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## D COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option:
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## E TRANSPORT AND SHIPPING

### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com). See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com).
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**  
**Lots** made of or including (regardless of the

percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

### (d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (e) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♻ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## F OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions** of sale; or (ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™,

**condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## G OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration

shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## H GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical **condition** of a **lot**.

**due date**: has the meaning given to it paragraph F1(a).

**estimate**: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. Low **estimate** means the lower figure in the range and high **estimate** means the higher figure. The mid **estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### ◊ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◊ next to the **lot** number.

### ◊ ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊ ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### ✶ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ✶.

This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's **Conditions of Sale**, including paying the **lot's full Buyer's premium** plus applicable taxes.

### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the **Conditions of Sale**, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under '**Qualified Headings**' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

## PICTURES, DRAWINGS, PRINTS AND MINIATURES

**Name(s) or Recognised Designation of an artist without any qualification:** in Christie's opinion a work by the artist.

### QUALIFIED HEADINGS

**"Attributed to ...":** in Christie's **qualified** opinion probably a work by the artist in whole or in part.

**"Studio of ..."/"Workshop of ...":** in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ...":** in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

**"Follower of ...":** in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ...":** in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

**"After ...":** in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

**"Signed ..."/"Dated ..."/"Inscribed ...":** in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

**"With signature ..."/"With date ..."/"With inscription ...":** in Christie's **qualified** opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

## CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL  
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

### QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or  
The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND POSSIBLY OF THE PERIOD

## FABERGÉ

### QUALIFIED HEADINGS

**"Marked Fabergé, Workmaster ...":** in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

**"By Fabergé ...":** in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

**"In the style of ...":** in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

**"Bearing marks ...":** in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

## JEWELLERY

**"Boucheron":** when maker's name appears in the title, in Christie's opinion it is by that maker.

**"Mount by Boucheron":** in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

### QUALIFIED HEADINGS

**"Signed Boucheron / Signature Boucheron":** in Christie's **qualified** opinion has a signature by the jeweller.

**"With maker's mark for Boucheron":** in Christie's **qualified** opinion has a mark denoting the maker.

### Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

## HANDBAGS

### Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

### Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

**Grade 1:** this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

**Grade 2:** this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

**Grade 3:** this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

**Grade 4:** this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

**Grade 5:** this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

**Grade 6:** this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

### References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

## POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

⊠

Bidding by parties with an interest.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale **estimate** in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

⊕

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

3/02/2022

## STORAGE AND COLLECTION

### PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

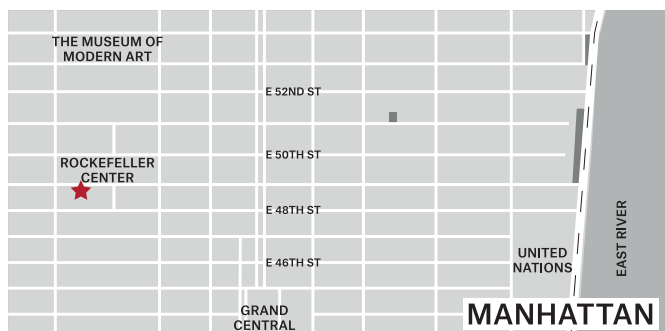
Email: PostSaleUS@christies.com

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

### STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



#### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

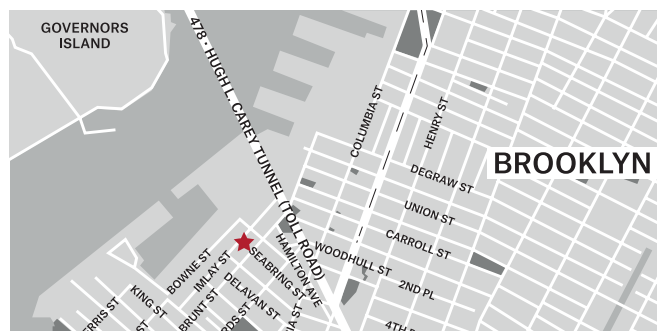
PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



#### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

02/08/19





## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

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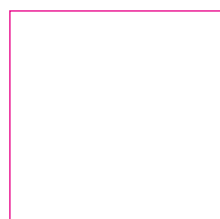
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