

# LEMPERTZ

1798

Art of Africa, the Pacific  
and the Americas  
2 September 2021 Brussels









LEMPERTZ  
1798

*Art of Africa, the Pacific  
and the Americas*

*Brussels 2 September 2021  
Lempertz Sale 1167*





### Preview

Brussels

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Brussels

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2 pm

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AFRICA



‡1  
LEOPARD « PANTHERA PARDUS » TAXIDERMY

Ex-Zoo specimen accompanied by a CITES permit which allows its movement within the European Union

82 x 163 cm

€ 8.000 – 10.000





Charles Hug was born in St. Gallen in 1899 and at the age of 22 began his career as an artist, firstly in Berlin and from 1926 in Paris, where he was first exposed to African Art. From Paris he also made a number of trips to North Africa. In 1931 he attended the exhibition of the sale of the *Georges de Miré collection* in Paris, making sketches of the works exhibited and possibly purchasing works at the sale. Certainly all masks in his collection were acquired between 1929 and 1932 in Paris. In 1934 Hug returned to Switzerland and settled in Zurich. He does not seem to have acquired any further masks but those he had acquired in Paris in his

youth remained a constant presence throughout his life and an inspiration in his work. Given the prominence of portraits in his oeuvre it is perhaps not surprising that Dan and We masks were such an important focus of his collecting. A number of his masks were loaned to the important exhibition, *Kunst von Schwarz Afrika*, held in Zurich in 1970. Almost all his masks were exhibited in St. Gallen in 1933 in the exhibition *Transozeanische und Negerkunst aus St. Galler Privatbesitz* and many at the Rietberg Museum exhibition *Masken der Wè und Dan – Elfenbeinküste*.

## IVORY COAST MASKS FROM THE CHARLES HUG COLLECTION







2

**DAN MASK**

Ivory Coast  
23.5 cm. high

**Provenance**  
Charles Hug (1899–1979), St.Gallen

**Exhibited**  
Zurich, Museum Rietberg, *Masken der Wè und Dan – Elfenbeinküste*, 1997

**Literature**  
Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1997, p. 69, no. 37

€ 2.000 – 3.000



3

**WE MASK**

Ivory Coast  
27 cm. high

**Provenance**  
Charles Hug (1899–1979), St.Gallen, no. 47

**Exhibited**  
St. Gallen, Industrie- und Gewerbemuseum, *Transazeanische und Negerkunst aus St. Gallen Privatbesitz*, May–June 1933  
Zurich, Museum Rietberg, *Masken der Wè und Dan – Elfenbeinküste*, 1997

**Literature**  
Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1997, p. 53, no. 12

€ 1.500 – 2.000



4

**DAN MASK**

Ivory Coast  
25 cm. high

**Provenance**  
Charles Hug (1899–1979), St.Gallen, no. 38

**Exhibited**  
St. Gallen, Industrie- und Gewerbemuseum, *Transazeanische und Negerkunst aus St. Gallen Privatbesitz*, May–June 1933  
Zurich, Museum Rietberg, *Masken der Wè und Dan – Elfenbeinküste*, 1997

**Literature**  
Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1997, p. 77, no. 48

€ 1.500 – 2.000



5

**WE MASK**

Ivory Coast  
23.5 cm. high

**Provenance**  
Charles Hug (1899–1979), St.Gallen, no. 56

**Exhibited**  
St. Gallen, Industrie- und Gewerbemuseum, *Transazeanische und Negerkunst aus St. Gallen Privatbesitz*, May–June 1933  
Zurich, Museum Rietberg, *Masken der Wè und Dan – Elfenbeinküste*, 1997

**Literature**  
Homberger, L., *Masken der Wè und Dan – Elfenbeinküste*, Zurich, 1997, p. 53, no. 11

€ 2.000 – 3.000





6  
DAN MASK

Ivory Coast  
24.5 cm. high

**Provenance**  
Charles Hug (1899–1979), St.Gallen, no. 27

**Exhibited**  
St. Gallen, Industrie- und Gewerbemuseum,  
*Transazeanische und Negerkunst aus*  
*St. Gallen Privatbesitz*, May–June 1933  
Zurich, Museum Rietberg, *Masken der Wè*  
*und Dan – Elfenbeinküste*, 1997

**Literature**  
Homberger, L., *Masken der Wè und Dan –*  
*Elfenbeinküste*, Zurich,  
1997, p. 68, no. 34

€ 4.000 – 6.000



7  
DAN MASK

Ivory Coast  
23 cm. high

**Provenance**  
Charles Hug (1899–1979), St.Gallen, no. 29

**Exhibited**  
St. Gallen, Industrie- und Gewerbemuseum,  
*Transazeanische und Negerkunst aus*  
*St. Gallen Privatbesitz*, May–June 1933  
Zurich, Museum Rietberg, *Masken der Wè*  
*und Dan – Elfenbeinküste*, 1997

**Literature**  
Homberger, L., *Masken der Wè und Dan –*  
*Elfenbeinküste*, Zurich, 1997, p. 65, no. 29

€ 4.000 – 6.000



8

**WE MASK**

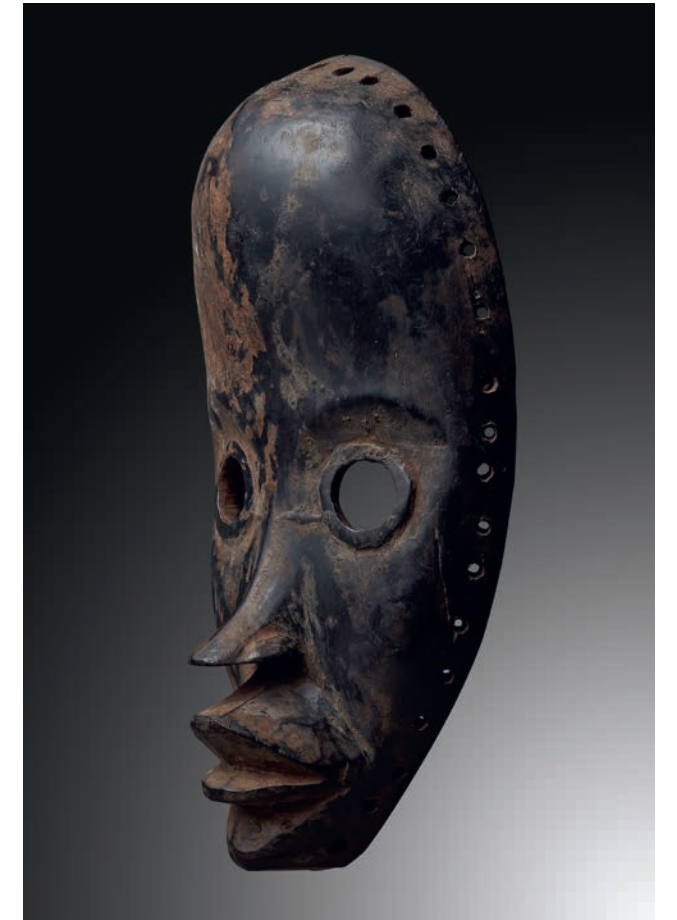
Ivory Coast  
24 cm. high

**Provenance**  
Charles Hug (1899-1979), St.Gallen, no.43

**Exhibited**  
St. Gallen, Industrie-und Gewerbemuseum,  
*Transazeanische und Negerkunst aus*  
*St. Gallen Privatbesitz*, May-June 1933  
Zurich, Museum Rietberg, *Masken der Wè*  
*und Dan – Elfenbeinküste*, 1997

**Literature**  
Homberger, L., *Masken der Wè und Dan –*  
*Elfenbeinküste*, Zurich, 1997, p.53,  
no.14

€ 2.000 – 3.000



9

**WE MASK**

Ivory Coast  
31 cm. high

**Provenance**  
Charles Hug (1899 – 1979), St. Gallen, no. 45

**Exhibited**  
Zurich, Museum Rietberg,  
*Masken der Wè und Dan – Elfenbeinküste*, 1997

**Literature**  
Homberger, L., *Masken der Wè und Dan –*  
*Elfenbeinküste*, Zurich, 1997, p.52, no.7

€ 800 – 1.200

10

**DAN MASK**

Ivory Coast  
23 cm. high

**Provenance**  
Charles Hug (1899 – 1979), St. Gallen, no. 16

**Exhibited**  
Zurich, Museum Rietberg, *Masken der Wè*  
*und Dan – Elfenbeinküste*, 1997

**Literature**  
Homberger, L., *Masken der Wè und Dan –*  
*Elfenbeinküste*, Zurich, 1997, p.73, no.42

€ 1.500 – 2.000



# VARIOUS PROPERTIES



**11**  
DJENNE TERRACOTTA HEAD

Mali  
14 cm. high

**Provenance**  
Pierre Amrouche, Paris  
Udo Horstmann, Zug

**Literature**  
Bassani, E. et al., *The Power of Form: African Art from the Horstmann Collection*, Milan, 2002, p. 38

€ 3.000 – 5.000



**12**  
LOBI STOOL

Burkina Faso  
141 cm. long

**Provenance**  
Acquired in Gbomblora, Burkina Faso from Bindouté Dâ, a Lobi Chief in 1988

€ 1.500 – 2.000

**13**  
GURUNSI, BWA OR LOBI STOOL

Burkina Faso  
55 cm. long

**Provenance**  
Charles Wentinck, Saumane, 1970s  
Franz Armin Morat, Friburg  
Udo Horstmann, Zug

€ 2.000 – 3.000







**14**  
**BAMANA HEADDRESS, CHIWARA**

Mali  
97 cm. high

Provenance  
Marc Leo Felix, Brussels

€ 1.500 – 2.000



**15**  
**LOBI STAFF**

Burkina Faso  
46 cm. long

Provenance  
Galerie Simonis, Dusseldorf

€ 800 – 1.200



**16**  
**BWA MASK**

Burkina Faso  
137 cm. high

Provenance  
Lempertz, Brussels, 28 April 2007, lot 41

€ 2.500 – 3.000



17

### SENUFO SPOON

Ivory Coast, Mali or Burkina Faso

38.5 cm. long

#### Provenance

Max Itzikovitz, Paris  
Udo Horstmann, Zug

#### Exhibited

Zurich, Rietberg Museum, *Spoons in African Art, Cooking-Serving-Eating-Emblems of Abundance*, 1990  
Paris, Fondation Dapper, *Cuillers sculptures*, 1991

#### Literature

Homberger, L., (ed.), *Spoons in African Art, Cooking-Serving-Eating-Emblems of Abundance*, Zurich, 1991, no.9  
Falgayrettes, C., (ed.), *Cuillers sculptures*, Paris, 1991, p.71  
Bassani, E. et al., *The Power of Form: African Art from the Horstmann Collection*, Milan, 2002, p.62

€ 1.500 – 2.000



18

### BAMANA MASK, KONO

Mali

91.5 cm. high

#### Provenance

Leopold Häfliger (1929 – 1989), Lucerne  
Steigerungsamt der Stadt Luzern, Lucerne,  
*Afrikanische Maskensammlung aus dem Nachlass von Leopold Häfliger*, 16 December 1989, lot 43  
Udo Horstmann, Zug

#### Exhibited

*Masks: Faces of Culture*  
Saint Louis, Saint Louis Art Museum, October 1999 – January 2000  
Chicago, Field Museum, February – May 2000  
Houston, Museum of Fine Arts, June – October 2000

#### Literature

Nunley, J.W., McCarty, C. et al., *Masks: Faces of Culture*, New York, 1999, p. 119  
Schaedler, K.-F., *Masken der Welt: Sammlerstücke aus fünf Jahrtausenden*, Heyne, 1999, p.44  
Bassani, E., et al., *The Power of Form: African Art from the Horstmann Collection*, Milan, 2002, p.48 – 49, fig.~8

€ 8.000 – 12.000





19

**DOGON MASK**

Mali

57 cm. high

**Provenance**

Johan Henau, Antwerp, circa 1987

Jacques Blanckaert (1925–1995), Brussels

€ 5.000 – 8.000



20

**BWA PLANK MASK**

Burkina Faso

197 cm. high

**Provenance**

Thomas Waigel, Pfinztal

€ 12.000 – 15.000







21  
**BEDU PLANK MASK**  
Ivory Coast  
148.5 cm. high  
**Provenance**  
John Giltsoff, Girona/Brussels  
€ 3.000 – 4.000



22  
**DAN MASK, GAGON**  
Ivory Coast  
25 cm. high  
**Provenance**  
Franco Monti (1931–2008), Milan  
€ 2.000 – 3.000

23  
**BAMANA MASK, KONO**  
Mali  
110 cm. high  
**Provenance**  
Franco Monti (1931–2008), Milan  
€ 3.000 – 5.000





**24**  
**DAN GAME BOARD**

Ivory Coast  
77 cm. long

**Provenance**  
Franco Monti (1931–2008), Milan

Cf. Fischer, E. and Himmelheber, H.,  
*The Arts of the Dan in West Africa*, Zurich,  
1984, p. 138, fig. 158

€ 2.000 – 3.000



**25**  
**DAN-GUERE MASK**

Ivory Coast  
26 cm. high

€ 2.000 – 3.000



**26**  
**DAN MASK**

Ivory Coast  
22.5 cm. high

**Provenance**  
Hendrik Elias (1925–2014), Wiece

€ 3.000 – 5.000



**27**  
**DAN-KRAN MASK**

Ivory Coast  
22.5 cm. high

€ 800 – 1.200





#28  
**FON FETISH FIGURE, ZAKPATA**  
 Benin  
 59 cm. high  
 Provenance  
 Jean Jacques Mandel, Paris  
 Aguttes, Paris, 6 October 2014, lot 59  
 € 2.000 – 3.000



29  
**DAN MASK**  
 Ivory Coast  
 22 cm. high  
 € 1.000 – 1.500



30  
**FIVE MOSSI DOLLS**  
 Burkina Faso  
 27 to 38 cm. high  
 € 1.500 – 2.000



31  
**FOUR ASHANTI DOLLS**  
 Ghana  
 23 to 28.5 cm. high  
 Provenance  
 Shirley and Hy Zaret, Connecticut;  
 Pierre Bergé, Brussels, 5 June 2008,  
 lot 1325 (for the one on the far right  
 of the illustration)  
 LJ Kumps, Antwerp, 1975  
 (for the three others)  
 € 1.500 – 2.000





**32**  
**TWO FANTI DOLLS**

Ghana  
36.5 cm and 39 cm. high

**Provenance**  
Campo, Antwerp, 23 October 1991, lot 104;  
Dr. Robert de Beule, Antwerp (for the one  
on the left of the illustration)  
Lempertz, Brussels, 25 March 1992, lot 60  
(for the one on the right of the illustration)

**Exhibited**  
Heverlee, Universitair Centrum voor Licha-  
melijke Opleiding en Sport (UCLOS), *Dans  
en Spel in de Primitieve Kunst van Zwart Afrika,  
Pre-Columbiaans Amerika, Oecanie*, 7–18  
October 1983 (for the one on the right of  
the illustration)

**Literature**  
*Dans en Spel in de Primitieve Kunst van Zwart  
Afrika, Pre-Columbiaans Amerika, Oecanie.*  
*Een keuze uit privé-collecties in Vlaanderen*,  
Heverlee, 1983, p.16 (for the one on the  
right of the illustration)

€ 1.000 – 1.500



**33**  
**YAURE MASK**

Ivory Coast  
33 cm. high

**Provenance**  
Hans Schneckenburger (1940–2012), Munich

**Literature**  
Pok, M., „Bernard de Grunne. La connaissance et la  
passion”, in *L'Eventail*, no. 4, May 2006, p. 33

€ 10.000 – 15.000



# YORUBA TWIN FIGURES FROM THE COLLECTION OF WIBKE VON BONIN

**34**  
**PAIR OF YORUBA TWIN  
FIGURES**

From Efon-Alaye, Nigeria  
30 cm. high

€ 1.500 – 2.000



**37**  
**YORUBA TWIN FIGURE**

From the Awori region, southern  
Yorubaland, Nigeria  
27 cm. high

**Provenance**  
Rolf Miehler, Munich  
Galerie Dierking, Cologne, 2009

€ 1.000 – 1.500



**38**  
**YORUBA TWIN FIGURE**

Nigeria  
27 cm. high

**Provenance**  
Gert and Mareidi Stoll, Munich  
Galerie Dierking, Cologne

**Literature**  
Stoll, G. and M., *Ibeji Twin Figures of the Yoruba*,  
Munich, 1980, p. 328, no. 235, where the Stolls  
attribute it to the Shaki area.

€ 1.000 – 1.500



**36**  
**YORUBA TWIN FIGURE**

Osogbo area, Nigeria  
25 cm. high

€ 1.000 – 1.500



**35**  
**YORUBA TWIN FIGURE**

From Abeokuta, Nigeria  
23 cm. high

**Provenance**  
Gert and Mareidi Stoll, Munich

**Literature**  
Stoll, G. and M., *Ibeji: Twin Figures of the Yoruba*,  
Munich, 1980, p. 110, no. 3

€ 1.000 – 1.500



**39**  
**YORUBA TWIN FIGURE**

From Oyo, Nigeria  
22 cm. high

€ 1.000 – 1.500





**40**  
**PAIR OF YORUBA TWIN**  
**FIGURES IN COWRIE SHELL**  
**COATS**

From Ilobu, Nigeria  
 32 and 33 cm. high

**Provenance**  
 Collected in the 1970s by Gert and Mareidi  
 Stoll, Munich  
 Galerie Simonis, Dusseldorf

**Literature**  
 Stoll, M. and G., *Ibeji Twin Figures of the*  
*Yoruba*, Munich, 1980, p. 231, no. 122

€ 3.000 – 5.000



**41**  
**YORUBA TWIN FIGURE**

From Omu Aran or Ajasse, Nigeria  
 30 cm. high

**Provenance**  
 Collected in the 1960s by Klaus Stephan  
 (1927–2002), a journalist and ARD  
 correspondent in Africa from 1960 to 1969  
 Galerie Dierking, Cologne

€ 1.000 – 1.500

**42**  
**PAIR OF YORUBA TWIN**  
**FIGURES IN COWRIE SHELL**  
**COAT**

From Ijebu, Nigeria  
 25 and 25.5 cm. high

**Provenance**  
 Lucien Van de Velde, Antwerp, 2007  
 Galerie Simonis, Dusseldorf, 2009

€ 2.000 – 3.000



**43**  
**PAIR OF YORUBA TWIN**  
**FIGURES IN BEADED COAT**

From southern Yorubaland, Nigeria  
 22 cm. high

**Provenance**  
 Galerie Simonis, Dusseldorf, 2003

Cf. Chemeche, G. et al., *Ibeji: The Cult of*  
*Yoruba Twins*, Milan, 2003, p. 305, fig. 278

€ 1.500 – 2.000



44

**YORUBA TWIN FIGURE**

From Ila-Orangun, eastern Yorubaland,  
Nigeria

27.5 cm. high

**Provenance**

Galerie Simonis, Dusseldorf

€ 2.000 – 3.000



45

**YORUBA TWIN FIGURE**

From Egbe, eastern Yorubaland, Nigeria  
28.5 cm. high

**Provenance**

Galerie Simonis, Dusseldorf

€ 2.000 – 3.000





46

**YORUBA TWIN FIGURE**

From the Oyo region, Nigeria  
25.5 cm. high

€ 1.000 – 1.500



47

**YORUBA TWIN FIGURE**

From Oyo  
24.5 cm. high

€ 1.000 – 1.500

48

**YORUBA TWIN FIGURE**

From Ilorin, Oyo, Nigeria  
26 cm. high  
Cf. Chemeche, G. et al., *Ibeji: The Cult of Yoruba Twins*, Milan, 2003, p.159, fig.115

€ 1.000 – 1.500



# VARIOUS PROPERTIES



49

**YORUBA HELMET MASK**

Republic of Benin / Nigeria  
20 cm. high

**Provenance**  
Boris Kegel-Konietzko, Hamburg

€ 2.000 – 3.000



50

**EDO WOOD HEAD,  
UHUNMWUN-ELAO**

Benin Kingdom, Nigeria  
54 cm. high

**Provenance**  
Franco Monti (1931 – 2008), Milan

€ 2.000 – 3.000





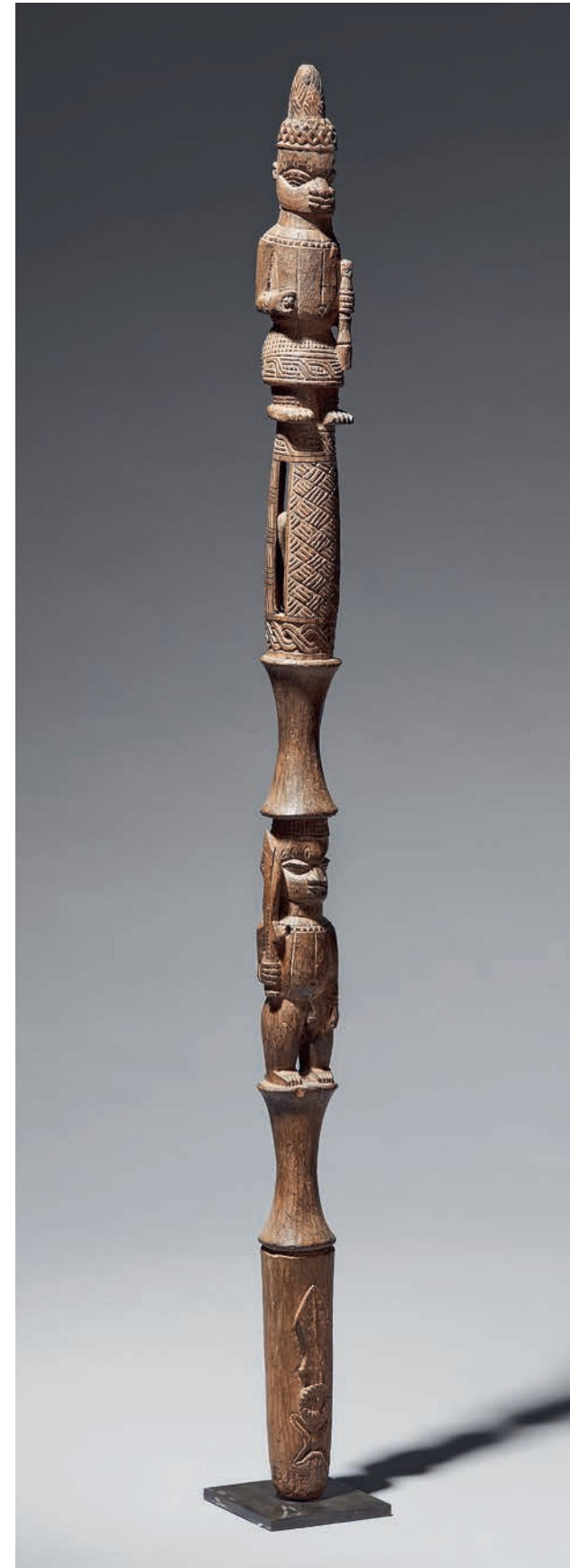
**51**  
**YORUBA ESHU STAFF**  
Nigeria  
41.5 cm. high  
**Provenance**  
Alfons Keller (1924–2003), St. Gallen  
€ 2.000 – 3.000



**52**  
**YORUBA ESHU FIGURE**  
Nigeria  
51 cm. high  
**Provenance**  
Franco Monti (1931–2008), Milan  
**Exhibited**  
Darmstadt, Kunsthalle, *Plastik aus schwarz Afrika*, June – July 1967  
**Literature**  
Monti, F., *Plastik aus schwarz Afrika*, Darmstadt, 1967, no.163  
€ 1.500 – 2.000



**53**  
**YORUBA EPA MASK**  
From Ekiti, Efon Alaye, Nigeria  
136 cm. high  
**Provenance**  
Comte Simon du Chastel de la Howarderie, Brussels  
Acquired by the present owner from the above in the 1970s  
€ 2.000 – 3.000



**54**  
**BENIN RATTLE STAFF**  
Nigeria  
124 cm. long  
**Provenance**  
Franco Monti (1931–2008), Milan  
**Exhibited**  
Darmstadt, Kunsthalle, *Plastik aus schwarz Afrika*, June – July 1967  
**Literature**  
Monti, F., *Plastik aus schwarz Afrika*, Darmstadt, 1967, no. 170  
€ 1.500 – 2.000



**55**  
**IGBO MMWO MASK**  
Nigeria  
20.5 cm. high  
€ 1.000 – 1.500





56  
IGBO JANUS HELMET MASK  
Nigeria  
58 cm. high  
€ 3.000 – 5.000



57  
LARGE URHOB0 IVORY  
BRACELET  
Nigeria  
11 cm. wide  
€ 800 – 1.200

58  
SIX AFRICAN IVORY  
BRACELETS  
4.5 to 9.5 cm. wide  
€ 800 – 1.200

59  
IGBO-IZZ1 POTTERY BOWL  
Nigeria  
15 cm. wide  
Provenance  
François de Ricqlès, Paris, 6 June 1999,  
lot 170  
€ 1.500 – 2.000







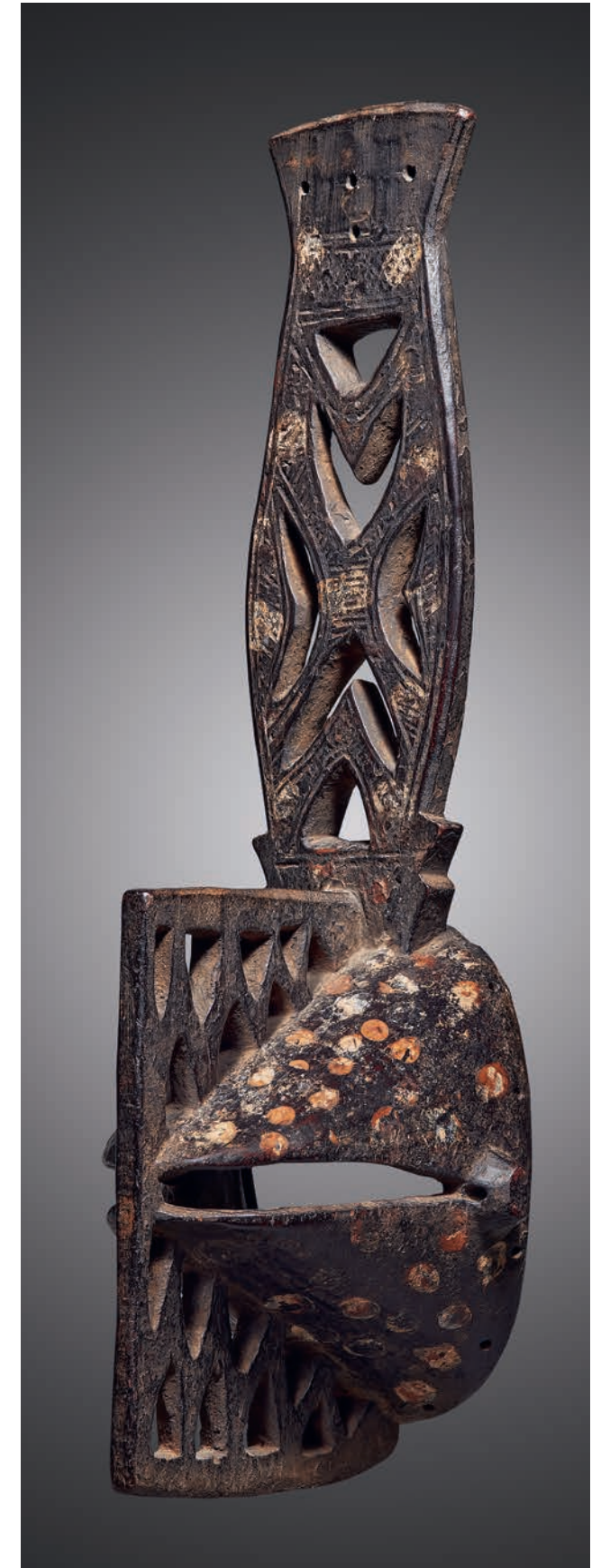
**60**  
**TWO IGBO FIGURES, ALUSI**  
Nigeria  
87 and 110 cm. high  
€ 800 – 1.200



**61**  
**CALABAR POTTERY PSEUDO-VESSEL**  
Nigeria  
53.5 cm. high  
Sold with TL certificate from Francine Maurer of Alliance Science Art, ref. 10.23.14 – TL 806.116  
**Provenance**  
Pierre Loos, Brussels  
Cf. Schaedler, K.-F. et al., *Earth and Ore, 2500 Years of African Art in Terra-Cotta and Metal*, Munich, 1997, p.250, fig.489  
€ 1.500 – 2.000



**62**  
**IBIBIO MASK**  
Nigeria  
23 cm. high without the raffia fringes  
**Provenance**  
Marc Leo Felix, Brussels  
€ 1.000 – 1.500



**63**  
**IGBO AFIKPO MASK**  
Nigeria  
56.5 cm. high  
**Provenance**  
Yves Develon, Paris, 1985  
€ 2.000 – 3.000





**64**  
**CALABAR POTTERY PSEUDO-VESSEL**

Nigeria  
43 cm. high

**Provenance**  
Udo Horstmann, Zug

**Literature**  
Bassani, E. et al., *The Power of Form: African Art from the Horstmann Collection*, Milan, 2002, p.91, fig.2.9

€ 3.000 – 5.000



**65**  
**CHAMBA FIGURE**

Nigeria  
38 cm. high

€ 600 – 800



**66**  
**EKET MASK**

Nigeria  
13.5 cm. high

**Provenance**  
Udo Horstmann, Zug

**Exhibited**  
Mendrisio, Museo d'arte di Mendrisio, *Masters of African Art. Forms and Styles. Eighty-four Sculptures from the Horstmann Collection*, April – July 2007  
Berlin, Kunstforum, *5000 Years Africa-Egypt-Africa: the W. and U. Horstmann and the Staatliche Museen Zu Berlin Collections*, September – November 2008

**Literature**  
Bassani, E. et al., *The Power of Form: African Art from the Horstmann Collection*, Milan, 2002, p. 101, fig. 34  
Bassani, E., (ed.), *Masters of African Art. Forms and Styles. Eighty-four Sculptures from the Horstmann Collection*, Mendrisio, 2007, p.94, fig. 40  
Junge, P. and Wildung, D., (eds.), *5000 Years Africa-Egypt-Africa: the W. and U. Horstmann and the Staatliche Museen Zu Berlin Collections*, Berlin, 2008, p.82

€ 8.000 – 12.000





**67**  
**TWO EKOI SKIN-COVERED  
 HEADDRESSES**

Nigeria  
 27 and 32 cm. high

**Provenance**  
 Collected *in situ* by Walter Meier, a Swiss  
 missionary (b. 1917), who lived in  
 Besongabang and Buea, Cameroon  
 between 1946 and 1949

€ 1.000 – 1.500

**68**  
**MBEMBE DRUM TERMINAL**

Nigeria  
 51.5 cm. high

**Provenance**  
 Comte Simon du Chastel de la Howarderie,  
 Brussels  
 Acquired by the present owner from the  
 above in the 1970s

€ 2.500 – 3.500



**69**  
**POTTERY PIPE BOWL**

Cameroon  
 36 cm. long

€ 800 – 1.200



**70**  
**WIDEKUM MASK**

Cameroon  
 35 cm. high

**Provenance**  
 Franco Monti (1931–2008), Milan

€ 2.000 – 3.000



71

**CAMEROON GRASSLANDS  
FIGURE**

69 cm. high

**Provenance**

Franco Monti (1931–2008), Milan

€ 2.000 – 3.000



72

**DUALA BUFFALO MASK**

Cameroon

67 cm. high

**Provenance**

Collected *in situ* by Richard Hopp (b. 1880) who began his military service in 1900 and was stationed in Duala, Cameroon in 1914

€ 1.500 – 2.000



73

**FOUR CAMEROON FIGURES**

15.5 to 18 cm. high

**Provenance**

Collected *in situ* by Richard Hopp (b. 1880) who began his military service in 1900 and was stationed in Duala, Cameroon in 1914.

€ 2.000 – 3.000

74

**SPOON AND FLUTE**

Cameroon

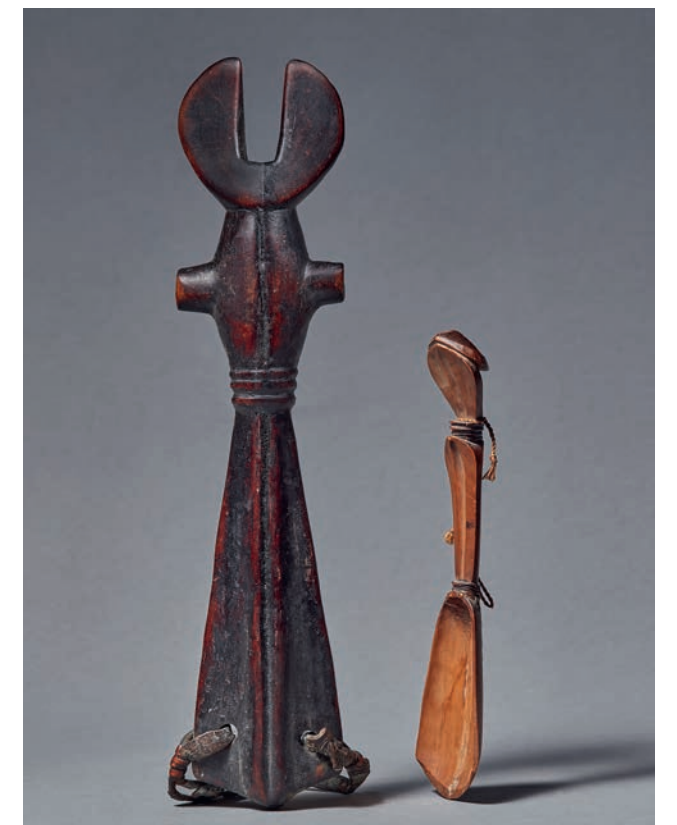
19 and 30 cm. long

**Provenance**

Collected *in situ* by Richard Hopp (b. 1880) who began his military service in 1900 and was stationed in Duala, Cameroon in 1914.

Cf. Falgayrettes, C., *Cuillers Sculptures*, 1991, p.120, for a similar spoon attributed to the Fang. Another attributed to the Njem is in the Ethnologisches Museum, Berlin, inventory number III C 21611.

€ 800 – 1.200







75

**BEMBE FEMALE FIGURE**

Republic of the Congo  
18 cm. high

**Provenance**  
Udo Horstmann, Zug

€ 3.000 – 5.000



76

**FANG STAFF**

Gabon / Cameroon  
95 cm. long

**Provenance**  
Märkisches Museum, Witten,  
before World War II  
Udo Horstmann, Zug

€ 3.000 – 5.000

†77

**FANG CONTAINER**

Gabon  
16.5 cm. high

An old label reads : *Collected in 1890  
Pratt Museum, Amherst College 8/73*

Cf. Tessmann, G., *Die Pangwe; Völkerkundliche  
Monographie eines westafrikanischen  
Negerstammes; Ergebnisse der Lübecker  
Pangwe-Expedition 1907 – 1909 und früherer  
Forschungen 1904 – 1907*, Berlin, 1913,  
volume 2, p.244, figs. b and c. and Laburthe-  
Tolra, P. et al., *Fang*, Paris, 1991, p.77

€ 6.000 – 8.000







**78**  
**EASTERN PENDE MASK**  
 Democratic Republic of the Congo  
 62 cm. high  
**Provenance**  
 Christian Van Lierde, Brussels  
 € 1.500 – 2.000



**79**  
**PENDE DIVINATION IMPLEMENT, GALUKOJI**  
 Democratic Republic of the Congo  
 24 cm. high  
**Provenance**  
 Galerie Fred Jahn, Munich, 1981  
 Lempertz, Brussels, 22 January 2013, lot 152  
 € 2.000 – 3.000



**80**  
**KONGO STAFF**  
 Democratic Republic of the Congo  
 138 cm. long  
**Provenance**  
 Maria Wyss, Basel  
 Ernst Winizki (1915 – 1997), Zurich  
 Udo Horstmann, Zug

**Exhibited**  
 Zug, The Huberte Goote Gallery, *Mutter und Kind*, December 1997 – March 1998  
 Berlin, Kunstforum, *5000 Years Africa-Egypt-Africa: the W. and U. Horstmann and the Staatliche Museen Zu Berlin Collections*, September – November 2008

**Literature**  
 Cole, H.M., *Mutter und Kind*, Zug, 1998  
 Bassani, E. et al., *The Power of Form: African Art from the Horstmann Collection*, Milan, 2002, p.146, no.57  
 Junge, P. and Wildung, D., (eds.), *5000 Years Africa-Egypt-Africa: the W. and U. Horstmann and the Staatliche Museen Zu Berlin Collections*, Berlin, 2008, p.121  
 Cole, H.M., *Maternity. Mothers and children in the arts of Africa*, Brussels, 2017, p.271, fig. 247

€ 3.000 – 5.000



81

**SUKU MASK**

Democratic Republic of the Congo  
58 cm. high

**Provenance**  
Franco Monti (1931–2008), Milan

€ 3.000 – 5.000



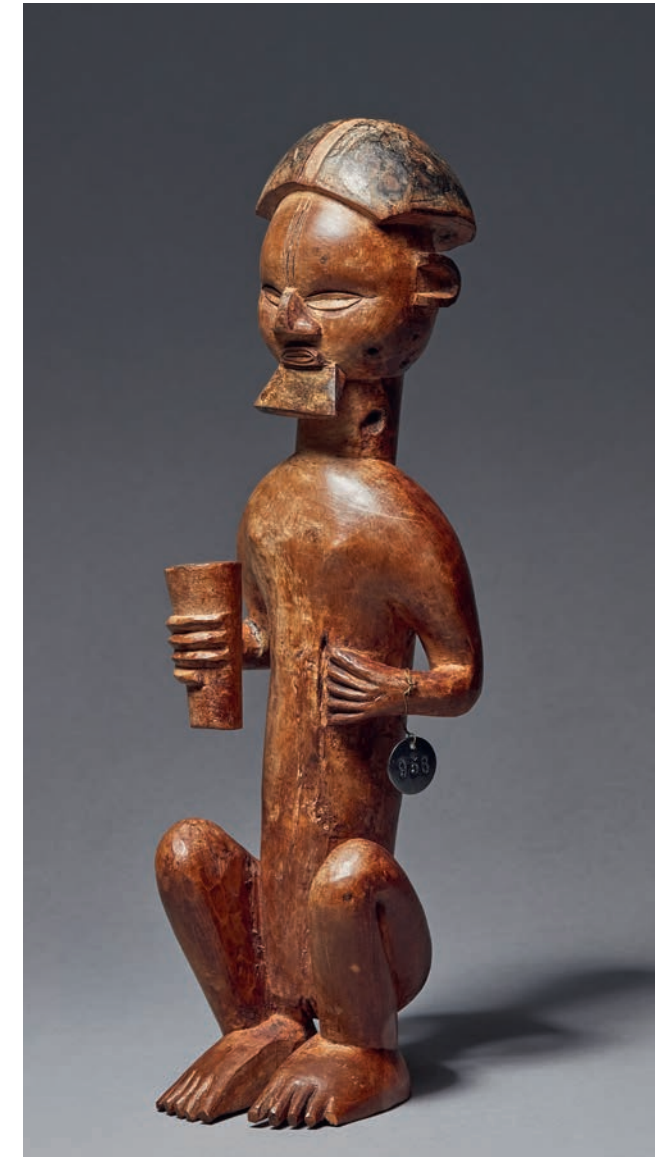
82

**ZANDE HARP**

Democratic Republic of the Congo  
71 cm. high

**Provenance**  
Charles Ratton, Paris

€ 2.000 – 3.000



83

**TEKE FIGURE**

Republic of the Congo  
31 cm. high

**Provenance**  
Alexis van Opstal (1847–1936), Rhode-Saint-Genèse, no.956

First Belgian Auctioneer, Brussels, Palais des Beaux-Arts, 11 May 2000, lot 59

€ 1.000 – 1.500





**84**  
**KUMU MASK**  
Democratic Republic of the Congo  
29 cm. high  
**Provenance**  
Walter Bareiss, Connecticut/Salach  
Neumeister, Munich, 29 May 2008, lot 249  
€ 2.000 – 3.000



**85**  
**BUSHOONG HELMET MASK**  
Democratic Republic of the Congo  
35 cm. high  
**Provenance**  
Baudouin de Grunne, Brussels,  
inventory no. 185  
€ 1.000 – 1.500

**86**  
**KUBA CUP**  
Democratic Republic of the Congo  
18.5 cm. high  
**Provenance**  
Reputedly René Rasmussen, Paris, 1976  
€ 4.000 – 6.000







87

**TETELA MASK**

Democratic Republic of the Congo  
33 cm. high

Cf. *Arman et l'Art Africain*, Paris, 1996, p.173, fig.162

€ 4.000 – 6.000

88

**BEMBE MASK**

Democratic Republic of the Congo  
36 cm. high

**Provenance**

Marie-Jeanne Walschot (1896–1977),  
Brussels

Udo Horstmann, Zug

**Exhibited**

Zug, Huberte Goote Gallery, *Das Tier in der Kunst: The Animal in African Art*, December 1995 – March 1996

Mendrisio, Museo d'arte di Mendrisio, *Masters of African Art. Forms and Styles. Eighty-four Sculptures from the Horstmann Collection*, April – July 2007

Berlin, Kunstforum, *5000 Years Africa-Egypt-Africa: the W. and U. Horstmann and the Staatliche Museen Zu Berlin Collections*, September – November 2008

**Literature**

Nel, K., *Das Tier in der Kunst: The Animal in African Art*, Zug, 1995

Stelzig, C., *Abenteuer Kunst: Der Tanz der Tiere. Afrikanische Masken*, München, 1997, p. 17

Bassani, E. et al., *The Power of Form: African Art from the Horstmann Collection*, Milan, 2002, p.184

Bassani, E., (ed.), *Masters of African Art. Forms and Styles. Eighty-four Sculptures from the Horstmann Collection*, Mendrisio, 2007, p.106, fig.49

Junge, P. and Wildung, D., (eds.), *5000 Years Africa-Egypt-Africa: the W. and U. Horstmann and the Staatliche Museen Zu Berlin Collections*, Berlin, 2008, p.97

€ 8.000 – 12.000







89

**KUBA SWORD**

Democratic Republic of the Congo  
65.5 cm. long

€ 800 – 1.200



90

**SONGYE HALF FIGURE**

Democratic Republic of the Congo  
37.5 cm. high

**Provenance**

Collected *in situ* between 1947 and 1949 by Albert Müller (1921–2001), a Belgian coffee producer

€ 3.000 – 5.000

91

**TABWA AXE SHAFT**

Democratic Republic of the Congo  
56.5 cm. long

**Provenance**

Maria Wyss, Basel  
Udo Horstmann, Zug

**Exhibited**

New York, The Center for African Art, *Closeup. Lessons in the art of seeing African sculpture from an American collection and the Horstmann collection*, September 1990–March 1991  
Mendrisio, Museo d'arte di Mendrisio, *Masters of African Art. Forms and Styles. Eighty-four Sculptures from the Horstmann Collection*, April–July 2007

**Literature**

Maurer, E.M. and Roberts, A. F. (eds.), *Tabwa The Rising of a New Moon: A Century of Tabwa Art*, Ann Arbor, 1985, p. 257, fig. 265  
Vogel, S. and Thompson, J., *Closeup. Lessons in the art of seeing African sculpture from an American collection and the Horstmann collection*, New York, 1990, p. 109, no. 27  
Bassani, E., (ed.), *Masters of African Art. Forms and Styles. Eighty-four Sculptures from the Horstmann Collection*, Mendrisio, 2007, p. 73, fig. 26

€ 10.000 – 15.000







**92**  
**ZANDE SHIELD**  
Democratic Republic of the Congo  
110.5 cm. high  
€ 1.500 – 2.000



**93**  
**NGOMBE SHIELD**  
Democratic Republic of the Congo  
123 cm. high  
Provenance  
Dr. Ullman, Hamburg  
€ 500 – 800



**94**  
**A YOMBE AND TWO TEKE POTTERY VESSELS**  
Democratic Republic of the Congo  
26 to 32.5 cm. high  
Provenance  
Alain Guisson, Brussels (for the painted Teke vessel)  
€ 1.000 – 1.500



**95**  
**SONGYE POTTERY STORAGE VESSEL**  
Democratic Republic of the Congo  
43 cm. high  
Provenance  
Jean-Pierre Jernander, Brussels  
Alain Guisson, Brussels  
Cf. Berzock, K.B., *For Hearth and Altar: African Ceramics from the Keith Achepohl Collection*, Chicago, 2005, p. 162, fig. 100  
€ 800 – 1.200



**96**  
**LUBA STOOL**  
Democratic Republic of the Congo  
36.5 cm. high  
Provenance  
Collected *in situ* by Giovanni Boccia, volunteer for an NGO at the Ecole d'Art de Gitega in the 1970s  
€ 1.000 – 1.500



97

**CHOKWE FIGURE**

Angola/Democratic Republic of the Congo  
34 cm. high

**Provenance**

Collected *in situ* by Henry Schuermans, an architect who was working for La Compagnie du Chemin de Fer du Bas-Congo au Katanga (BCK) in 1946

€ 2.000 – 3.000



98

**CHOKWE CHAIR**

Angola/Democratic Republic of the Congo  
37 cm. high

**Provenance**

Pierre Langlois (1927–2015), Lille, 1969

€ 2.000 – 3.000

99

**TWO TEKE POTTERY VESSELS**

Democratic Republic of the Congo  
34 and 36 cm. high

**Provenance**

Alain Guisson, Brussels  
(for the unpainted one)

*Cf. Notes Analytiques sur les Collections Ethnographiques du Musée du Congo, Vol.II, Les Industries Indigènes, Fascicule 1, La Céramique, Brussels, 1907, pl. X, fig. 160*  
Two further vessels similar to the incised and painted vessel were donated to Tervuren in 1938 by the Museum of Native Life in Léopoldville (EO.0.0.38406 and 7) and are recorded as originating in the Bandundu area.

€ 800 – 1.200

100

**CHOKWE STOOL AND KUBA CUP**

Angola/Democratic Republic of the Congo  
23 and 16.5 cm. high

€ 600 – 1.000





101

**BONGO HEADREST**

Sudan

36.5 cm. long

**Provenance**

Walter Wilhelm Georg Sabranski, chimney sweep and part-time archaeologist Sabranski had broad interests. His profession gave him access to many of the attics in his neighbourhood and hence he was able to acquire antique weapons, furniture, paintings etc., in exchange for his work

€ 1.000 – 1.500



102

**KAMBA MATERNITY FIGURE**

Kenya

28 cm. high

€ 800 – 1.200



103

**TWO ETHIOPIAN HEADRESTS**

Sidamo and Afas

15.5 and 17.5 cm. high

**Provenance**

Marc Ginzberg, New York; Bonhams, New York, 20 November 2012, lot 45 (for the Sidamo headrest)

Amyas Naegele, New York (for the Afas headrest)

**Literature**

Ginzberg, M., *African Forms*, Milan, 2000, p.36

€ 1.000 – 1.500



104

**KEREWE SHIELD**

Tanzania

96 cm. high

**Provenance**

Colonial collection, East Germany, before 1918 Udo Horstmann, Zug

Cf. Phillips, T., (ed.), *Africa: The Art of a Continent*, London, 1995, p. 159, fig. 2.45

€ 6.000 – 10.000







105  
CHOKWE FEMALE FIGURE

Angola  
69 cm. high

**Provenance**  
Collected by Henrique Quirino da Fonseca  
in 1936, former director of the Companhia  
dos diamantes in Angola and founder of the  
Dundo Museum  
Artcurial, Paris, 4 December 2004, lot 110

€ 15.000 – 20.000







**106**  
**BRASS PROCESSIONAL CROSS**

Ethiopia  
45 cm. high

This processional brass cross for the Ethiopian Orthodox Tewahedo Church is incised on one side (illustrated here) with the Virgin and Child, St. George and the Dragon and Saint Tekle Haymanot. The reverse depicts the crucified Christ with Mary, Saint Tekle Haymanot and Saint Abuye. The inscriptions are in the Ge'ez language

€ 1.500 – 2.000



**108**  
**MURSI IVORY LIP PLUG**

Ethiopia  
9 cm. wide

**Provenance**  
Fouad Tekalign, son of the Ethiopian collector/trader Tekalign Besepa

€ 1.000 – 1.500

**107**  
**TWO IVORY BRACELETS**

Ethiopia  
11 and 13 cm. wide

€ 800 – 1.200



**109**  
**CHOKWE CHAIR**

Angola/Democratic Republic of the Congo  
68 cm. high

**Provenance**  
Franco Monti (1931–2008), Milan

€ 3.000 – 5.000





110  
MAHAFALY POST  
Madagascar  
208 cm. high  
€ 5.000 – 8.000



111  
MAHAFALY POST  
Madagascar  
186.5 cm. high  
€ 10.000 – 12.000





112  
SAKALAVA BIRD

Madagascar  
72 cm. high

Provenance  
Pierre Langlois (1927–2015), Lille, 1969

€ 4.000 – 6.000



113  
SAKALAVA FEMALE FIGURE

Madagascar  
93.5 cm. high

€ 10.000 – 12.000











**114**  
**TWO YAP CURRENCIES**  
Caroline Islands  
26 and 38 cm. long  
€ 600 – 800



**115**  
**PAIR OF KIRIBATI GAUNTLETS**  
Gilbert Islands  
10.5 cm. wide  
**Provenance**  
Sacred Heart Mission, Tilburg  
€ 300 – 500



**116**  
**NUKUORO COCONUT-GRATING STOOL**  
Caroline Islands  
71 cm. long  
**Provenance**  
Reputedly Jonathan Millet, American trader  
€ 5.000 – 7.000



117

ABORIGINE SHIELD

Australia  
48 cm. high

Provenance  
Wellcome Collection, London  
Douglas Newton, New York

€ 4.000 – 6.000



118

ABORIGINE CHURUNGA

Probably from Wunaamin Miliwundi Ranges,  
Western Kimberley region, Western Australia  
160.5 cm. high

Provenance  
Marie-Ange Ciolkowska(1898–1992), Paris

Cf. Schoffel, S., *Dreamtime Records*, Brussels,  
2020, p.64 and 66

€ 4.000 – 6.000

Marie-Ange Ciolkowska married the painter and art-critic, Henri Saulnier-Ciolkowski in 1924 and it was through him that she discovered African and Oceanic art. Initially collectors the couple would later become dealers.

In 1933 Marie-Ange agreed to run the antique shop of the music hall artist, Suzy Solidor, and in the same year Henri died in a car accident. Marie-Ange became friends with Madeleine Rousseau and they both took part in an exhibition of Oceanic art in the Galerie Messages in the 1940s. Marie-Ange's flat in the Rue Jacob would become a regular destination for intellectuals such as Stéphane- Chauvet, Breton, Tzara and Loeb.





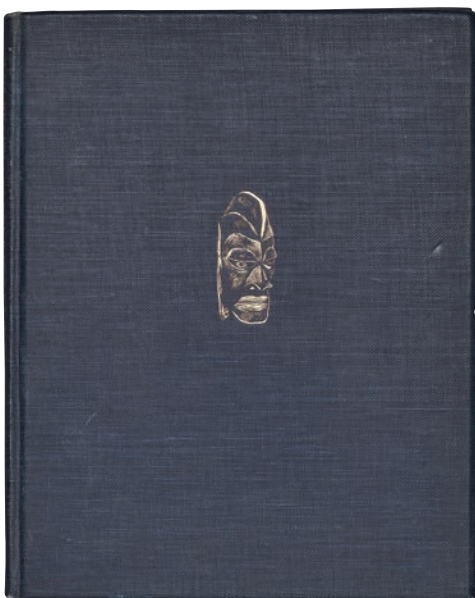


**119**  
**TORRES STRAIT ISLANDS  
CHARM**

19 cm. long

**Provenance**  
Taylor A. Dale, Santa Fe  
Wayne Heathcote, Suffolk

€ 2.000 – 3.000



**120**  
**DIE MALANGGANE VON  
TOMBARA**

By Prof. Dr. Augustin Krämer  
Edited by Georg Müller, Munich, 1925

29 x 23 cm.

€ 1.000 – 1.500



**121**  
**ELEMA TAPA MASK**

Papuan Gulf, Papua New Guinea  
69 cm. wide

**Provenance**  
Joris Visser, Brussels

€ 9.000 – 12.000





**122**  
**KERewa GOPE BOARD**

Papuan Gulf, Papua New Guinea  
67 cm. high

**Provenance**  
Reputedly collected in the early 1950s by  
a missionary of the Societas Verbi Divini  
(Society of the Divine Word)

€ 2.000 – 3.000



**123**  
**SEPIK SHIELD**

Papua New Guinea  
155.5 cm. high

**Provenance**  
Lempertz, Brussels, 5 April 2017, lot 257

€ 800 – 1.200

**124**  
**MENDI ARCHER'S SHIELD**

Highlands, Papua New Guinea  
71 cm. high

**Provenance**  
Stan Moriarty, Sydney

€ 3.000 – 5.000





125

### HIGHLANDS SHIELD

Papua New Guinea  
146 cm. high

Provenance  
Chris Boylan, Sydney

€ 6.000 – 8.000



126

### KAMANO SHIELD

Eastern Highlands, Papua New Guinea  
137 cm. high

The front of the shield retains several arrow heads from use in battle. The surface shows the typical design of finely incised lines. The white motifs painted over the incised design represent the small insect, *sisi*, that sings at dawn, the time to attack in battle. The design is a warning to always be prepared for enemy attack. The painted motifs were made in preparation for each battle, the shield reverting to its darkened surface between fights.

Provenance  
Chris Boylan, Sydney

€ 5.000 – 7.000





127

**NGGALA CULT HOOK FIGURE**

Papua New Guinea  
120 cm. high

**Provenance**

Douglas Newton, New York  
Marcia and John Friede, Rye, New York

**Literature**

Newton, D., *Crocodile and Cassowary*,  
New York, 1971, p.42, fig.68, as drawing

€ 7.000 – 10.000

Douglas Newton, who collected the present lot in the field, records in *Crocodile and Cassowary* (p.34) that this hook was fastened inside the peak of the roof of the ceremonial house and represents *manyura*, a thorny vine used in sorcery and healing. The Nggala at the time were a group of about 140 people, cannibals and headhunters, living in a single village at the junction of a waterway running between the Sepik itself and a point a few miles up the April River, and another which, running directly east and west, connects with the western end of a waterway through the Hunstein Mountains. As well as being the name of the people, Nggala is also the name of the village itself. They had very little contact with Europeans before 1953, when an expedition was sent to arrest the murderers of half a dozen people killed in a raid on the neighbouring village of Brugnauwi.



128

**KOREWORI HOOK FIGURE**

Papua New Guinea  
115 cm. high

**Provenance**

Alex Philips, Melbourne

Cf. Conru, K., (ed.), *Sepik Ramu Art*,  
Brussels, 2019, p. 151

€ 3.000 – 5.000







The power of these figures from the Yuat river, with their huge heads, hunched shoulders and flexed legs, has always impressed collectors and artists, the most famous among them being the flute stopper (*wusear*) in the ethnographical museum in Basel, and a gable figure (*paki*) in the Barbier Mueller Museum, both exhibited all over the world.

Mundugumor is the name by which Margaret Mead referred to the Biwat, the group speaking a language of the Yuat linguistic family, who in the 1930s numbered approximately one thousand people living in six villages further upriver from the Anduar people near the confluence of the Yuat and Sepik rivers. Margaret Mead and Reo Fortune spent only three months among the Biwat during their field research trip of 1932 and the information they recorded about figures and masks in the area is only fragmentary. Free-standing figures are relatively rare and we have not found a close parallel for this exceptional figure. A group of gable figures and other artefacts collected in the area by Ernest Wauchope in the 1930s is discussed by Christian Coiffier in "Ernest Wauchope and the Art of the Yuat River", *Tribal Arts Magazine*, no. 78, Winter 2015, pp. 104 – 117.

Mark Lissauer (1923 – 2016) collected his first object in New Guinea in 1948 and over the subsequent decades would collect thousands of artifacts during his annual trips to New Guinea. A name frequently found in international auction catalogues, objects he collected are today also to be found in the Metropolitan Museum, New York, The National Museums Scotland and the Musée du Quai Branly-Jacques-Chirac.

129

### MUNDUGUMOR FIGURE

Yuat River, Papua New Guinea  
53 cm. high

#### Provenance

Mark Lissauer, Melbourne  
Baudouin de Grunne, Brussels,  
inventory no. 402

#### Literature

de Grunne, B., *Art Papou*, Brussels, 1979,  
p. 70, fig. 5.1

€ 50.000 – 80.000







**130**  
**TWO MAPRIK FIGURES**

Papua New Guinea  
120 and 84 cm. high

**Provenance**  
Matthias L. J. Lemaire, Amsterdam, 1960s

€ 3.000 – 5.000

**131**  
**BARK PAINTING**

Papua New Guinea  
130 cm. long, framed

**Provenance**  
John Giltsoff, Girona / Brussels

€ 800 – 1.200



**132**  
**SEPIK ORATOR'S STOOL**

Papua New Guinea  
86 cm. high

**Provenance**  
Herbert Baker, Los Angeles

**Literature**  
*Ethnic Art from the Collection of Mr. and Mrs. Herbert Baker: Africa, Mediterranean, Oceania*, Nelson Gallery – Atkins Museum, Kansas City, 1966, p. 7, no. 3  
*Arts of Oceania Shells of Oceania*, Bowers Museum, Santa Ana, 1975, no. 236

€ 8.000 – 10.000



133

### KWOMA MINDJA FIGURE

Washkuk Hills, Papua New Guinea  
331 cm. high

**Provenance**  
Collected by Peter Mann in 1967  
Todd Barlin, Sydney

Cf. Newton, D., *Crocodile and Cassowary*,  
New York, 1971, p. 191, fig. 167, for a similar  
figure in the Metropolitan Museum collected  
by Father Heinemans of the Catholic  
Mission, Wewak, in 1967.

€ 10.000 – 15.000

The large mindja carvings for the  
mindja-ma ceremonies associated  
with the great annual cycle of rituals  
revolving around the yam harvest  
were made and shown in pairs.

The Kwoma figures are much larger  
than those of their Nukumu neigh-  
bours. Each Kwoma clan had its  
pair which were shown in rotation  
from year to year.



134

### SEPIK RELIQUARY FIGURE

Papua New Guinea  
184 cm. high

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

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

€ 8.000 – 12.000





**135**  
**LAKE SENTANI PAINTED BARK CLOTH**

Western New Guinea, almost certainly  
 by Nyaro Hanuebi  
 104.5 x 105.5 cm., framed

Cf. Greub, S. et al., *Art of Northwest New  
 Guinea: From Geelvink Bay Humboldt Bay and  
 Lake Sentani*, New York, 1992, p.139, fig.20,

for a photograph of the artist, Nyaro Hanuebi  
 with an almost identical painted bark cloth  
 or *maro*. Jac. Hoogerbrugge recounts that  
 when asked about the motifs Nyaro Hanuebi  
 said: "At night I see the luminous dots of spirits  
 (*uaropo*) moving on the beach close to and  
 under my house, spritis coming from the  
 sea and from the bush."

€ 4.000 – 6.000

**136**  
**PORAPORA ANCESTOR  
 FIGURE, MARO**

Papua New Guinea  
 153 cm. high

**Provenance**  
 Everett Rassiga, New York / Bern

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

€ 15.000 – 20.000





137

IATMUL ANCESTOR FIGURE

Papua New Guinea

176.5 cm. high

Provenance

Christie's, New York, 16 November 1995,  
lot 17

€ 15.000 – 20.000







**138**  
**IATMUL STOOL**  
Papua New Guinea  
87 cm. high  
€ 3.000 – 5.000



**139**  
**LOWER SEPIK MALE FIGURE**  
Papua New Guinea  
46 cm. high  
€ 1.000 – 1.500

**140**  
**IATMUL MEI MASK**  
Middle Sepik River, Papua New Guinea  
77 cm. high  
Provenance  
Pierre Langlois (1927–2015), Lille, 1974  
€ 4.000 – 6.000







**141**  
**TWO STONE BLADES**

New Guinea and Sumatra  
14 and 18 cm. long

**Provenance**  
Galerie Michel Cachoux, Paris, 1990  
(for the Sumatra blade)

€ 1.000 – 1.500



**142**  
**SEPIK-RAMU MASK**

Papua New Guinea  
70 cm. high

**Provenance**  
Baron von Freydenegg, Steiermark  
Klaus Clausmeyer, Dusseldorf  
Galerie Axel Vömel, Dusseldorf

€ 1.000 – 1.500

**143**  
**WARASEI YAM CULT FIGURE**

Papua New Guinea  
120 cm. high

**Provenance**  
Todd Barlin, Sydney

Cf. Newton, D. et al., *The Art of the Pacific Islands*, Washington D.C., 1979, p. 333, fig. 22.72 for a similar figure in the Bruce Seaman collection; and Wardwell, A., *Island Ancestors Oceanic Art from the Masco Collection*, Detroit, 1994, p. 85, no. 27, for another collected by Wayne Heathcote in 1965.

€ 10.000 – 15.000

The figure was used in the third and final Warasei yam harvest ceremony, *nogwi*, which was attended by only the most powerful men of the community. After harvesting the yams were so powerful they could not be eaten until the full cycle of ceremonies was completed. Carvings representing two female spirits, Hameiyau and Sanggriyau, were set on a platform in front of the decorated basket of yams and the present figure represents one of these two spirits.







144

**KOREWORU CROCODILE, TAKI**

Yaminbot, East Sepik Province,  
Papua New Guinea

356 cm. long

**Provenance**

Dr Fred Gerrits, Holland, collected in the  
field in September 1965

Paul Brandt, B.V. Auctions, Amsterdam,  
19 June 1970

De Zwaan, Amsterdam, 3 November 2014,  
lot 3225

**Exhibited**

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

**Literature**

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

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

€ 20.000 – 30.000

The present lot was collected by Gerrits  
in the village of Yaminbot, in Sep-  
tember 1965, in the same geographic  
area as the Berlin crocodile. At that  
time the carving had been placed  
outside the men's house and no  
longer served a ceremonial function  
but Gerrits' informants told him it was  
called *Manba*, and had once been  
stored inside the men's house where  
it played an important role as part of  
initiation rites. On such occasions the  
crocodile was lifted high in the air by  
men hidden from sight and bamboo

flutes were inserted into four holes  
in the crocodile's sides the sound  
representing the roar of the animal.  
Women outside the men's house  
cried as their sons were "devoured"  
by the crocodile. The general name  
for these carvings was *taki*. They also  
played an important role in hunting,  
warfare and head-hunting, and on  
such occasions were painted red or  
yellow. Such carvings are today very  
rare, a small number of examples be-  
ing found in museums in Basel, New  
York and Leiden.





**145**  
**SEPIK MASK**

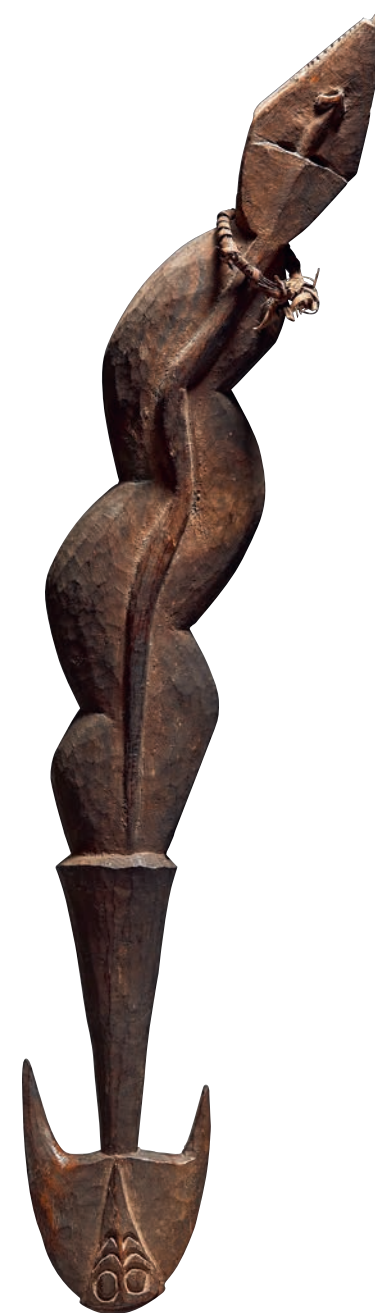
Papua New Guinea  
75.5 cm. high

**Provenance**  
Collected *in situ* by Wayne Heathcote  
in the village of Gahom, 1963/64  
Douglas Newton, New York  
Marcia and John Friede, Rye, New York

**Exhibited**  
New York, The Museum of Primitive Art,  
*Crocodile and Cassowary*, 1971

**Literature**  
Newton, D., *Crocodile and Cassowary*,  
New York, 1971, p.29, fig.42,  
in its pre-restoration state

€ 20.000 – 30.000



**146**  
**SEPIK HOOK**

Papua New Guinea  
77 cm. high

€ 1.000 – 1.500

**147**  
**HIGHLANDS PREHISTORIC  
STONE MORTAR**

Papua New Guinea  
25.5 cm. wide

**Provenance**  
Stan Moriarty, Sydney

€ 2.000 – 3.000

Prehistoric mortars and pestles have been discovered by present day native populations when exposed by river bank erosion, during construction of new roads and the clearing of new gardens. They are believed by their finders to possess powerful magic properties and have been incorporated into their ritual life, sometimes being painted with vivid designs.







148  
**SEPIK LIME STOPPER**

Papua New Guinea  
33 cm. long

**Provenance**  
Collected in the field by Captain Edgar  
Johnston when he conducted Australian  
Civil Aviation's first aerial survey of New  
Guinea in 1928  
Leonard Joel Auctions, Melbourne,  
25 March 2012, lot 234  
Michael Graham-Stewart, London/Auckland

€ 5.000 – 7.000

149  
**BARAK MASK**

Papua New Guinea  
50 cm. high

€ 7.000 – 10.000





150

**STONE HEAD**

North Coast, Western New Guinea

28.5 cm. high

According to the former owner this head was found along with others during excavations to construct a road near Jayapura on the north coast of Western New Guinea. Anthony Meyer (*Oceanic Art*, Cologne, 1995, Vol.1, p.65) illustrates a complete figure in similar style, which he states is an ancestor figure from Nafri Village, Yotefa Bay area, behind Humboldt Bay, and was found circa 1975 or earlier. The two carvings are therefore very likely from the same group.

**Provenance**

Lempertz, Brussels, *A Sculptor's Eye*, 24 October 2018, lot 178

€ 3.000 – 5.000



151

**IATMUL GABLE MASK**

Papua New Guinea

105 cm. high

€ 10.000 – 15.000





**152**  
**FIVE TANAHMERAH BAY  
 PADDLES**

Western New Guinea  
 169 to 187 cm. long

€ 1.000 – 1.500



**153**  
**FIVE LAKE SENTANI PADDLES**

Western New Guinea  
 165 to 191 cm. long

€ 800 – 1.200

**154**  
**ASMAT JOB'S TEAR VEST**

Western New Guinea  
 50 cm. long

€ 300 – 500



**155**  
**FIVE ASMAT NOSE  
 ORNAMENTS, BIPANE**

Western New Guinea  
 7.5 to 15.5 cm. long

€ 800 – 1.200



**156**  
**FOUR YALI BONE BELTS**

Highlands, Western New Guinea  
 67 to 88.5 cm. long without ties

€ 600 – 800





‡157  
**ASMAT TROPHY SKULL**

Western New Guinea  
27 cm. long

Provenance  
Pierre Langlois (1927–2015), Lille, 1972

€ 6.000 – 8.000



**158**  
**ASMAT SHIELD**  
Western New Guinea  
140 cm. high  
€ 1.000 – 1.500



**159**  
**ASMAT SHIELD**  
Western New Guinea  
155 cm. high  
€ 1.000 – 1.500





**160**  
**ASMAT SHIELD**  
Western New Guinea  
177 cm. high  
€ 1.800 – 2.000

**161**  
**NEW BRITAIN DANCE WAND**  
197 cm. high  
Provenance  
Collected in the field by Loed Van Bussel  
€ 2.000 – 3.000



**162**  
**TOLAI MASK**  
by Luk Linut  
Gazelle Peninsula, Papua New Guinea  
45 cm. high  
Provenance  
Collected in the field by Loed van Bussel  
Gary Hendershott, Dallas  
€ 2.000 – 3.000



**163**  
**TOLAI MASK**  
by Luk Linut  
Gazelle Peninsula, Papua New Guinea  
47 cm. high  
Provenance  
Collected in the field by Loed van Bussel  
Gary Hendershott, Dallas  
€ 2.000 – 3.000

**164**  
**MALAITA COCONUT BOWL AND NECKLACE**  
Solomon Islands  
12 cm. long  
Provenance  
Pierre Langlois (1927–2015), Lille  
€ 800 – 1.200







**165**  
**ASMAT CEREMONIAL**  
**CROCODILE SKULL**

Western New Guinea  
 59 cm. long

€ 1.500 – 2.000

‡**166**  
**FIVE CHOISEUL ISLAND**  
**SHELL CURRENCIES**

Solomon Islands  
 7 to 15 cm. wide

**Provenance**  
 Pierre Langlois (1927 – 2015), Lille, 1974  
 (for the largest one)

€ 800 – 1.200



**167**  
**SHARK RELIQUARY, AIRI**

Eastern Solomon Islands  
 198 cm. long

*Cf. Mead, S., Material Culture and Art in the Star Harbour Region, Eastern Solomon Islands, Royal Ontario Museum, Monograph 1, 1973, p. 19, pl. 4, and Conru, K. and Waite, D., Solomon Islands Art, Milan, 2008, pp.104/105, fig. 54*

€ 12.000 – 18.000

There were three types of skull container, *aofa*, in the Eastern Solomon Islands. A simple basketry container, *tarigau*; a model bonito canoe, *againi-surina-ainuni*; and the shark reliquary, *airi*. Once the funeral ceremonies had been completed and the skull placed in the shark reliquary, the ancestor was transformed into a living powerful spirit.





**168**  
**SIX SMALL NAMBA BIRDS**

Malekula, Vanuatu  
20 to 38 cm. long

**Provenance**  
Acquired by the owner in Vanuatu in 1984

Cf. Guiart, J., *Nouvelles Hebrides: Mondes et Cultures*, Paris, 1965, p.105

€ 1.000 – 1.500

**169**  
**PUDDING KNIFE**

Banks Islands, Vanuatu  
38.5 cm. long

**Provenance**  
Captain Guenet, aboard *Le Rocinante*  
Nicolai Michoutouchkine, Port Vila  
Countess Ingeborg de Beausacq,  
Marseille/New York

€ 2.000 – 3.000

**170**  
**PUDDING KNIFE**

Banks Islands, Vanuatu  
40.5 cm. long

**Provenance**  
Captain Guenet, aboard *Le Rocinante*  
Nicolai Michoutouchkine, Port Vila  
Countess Ingeborg de Beausacq,  
Marseille/New York

€ 800 – 1.200



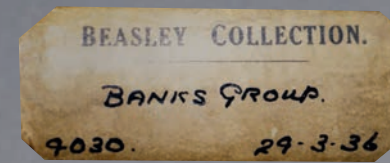
**171**  
**PUDDING KNIFE**

Banks Islands, Vanuatu  
31.5 cm. long

**Provenance**  
C.G.Hughes, Shrewsbury  
Harry Beasley, no.4030, acquired from the  
above 29 March 1936  
Allan Frumkin, New York and Chicago

When acquired by the present owner the  
knife retained its Harry Beasley label which  
has since been lost.

€ 5.000 – 7.000



Beasley label, now lost







172

### SANTA ANA FIGURE

Eastern Solomon Islands

130 cm. high

#### Literature

*Santa Ana Prayer Book*, Melanesian Mission Press, 1956

Cf. Kaeppler, A. et al., *Oceanic Art*, New York, 1997, p.451, fig.485, for a similar post in the Museum der Kulturen, Basel, collected on Santa Ana by E. Paravicini in 1929.

€ 20.000 – 30.000



Custom House, Natagera, Santa Ana, reproduced in *The Santa Ana Prayer Book*, 1956

The figure, still part of a complete post within the custom house, *aofa*, in Natagera, Santa Ana, can be seen in an early photograph reproduced in a 1956 Melanesian Mission publication, *Santa Ana Prayer Book*. The post was still in the same position when the custom house was photographed by Sidney Mead in 1971. The post was reputedly removed from its original location in a neighbouring village when that village was converted to Christianity in the 1940s.





173

**BOWL**

Solomon Islands  
78.5 cm. long

€ 3.000 – 5.000



174

**MALEKULA CEREMONIAL  
DANCE ADZE**

Vanuatu  
86.5 cm. high

**Provenance**  
B. Posthuma, Leeuwarden  
Lempertz, Brussels, 12 June 2015, lot 139

**Exhibited**  
Oss, Gemeentelijk Museum Jan Cunen, 1993  
Eindhoven, Galerie van Esch, 1993

**Literature**  
*Grossbild: een tentoonstelling samengesteld  
door Lucassen: overeenkomsten en verschillen  
in hedendaagse westerse en niet-westerse en  
niet-westerse kunst, 1993, p. 61*

€ 5.000 – 8.000







175  
MALEKULA GABLE  
ORNAMENT, *PONARAT*

Vanuatu  
118 cm. high

**Provenance**  
Collected mid 1960s by Nicolai  
Michoutouchkine who accompanied  
Jean Guiart on field collection trips

Cf. Howarth, C. and Huffman, K., *Kastom Art  
of Vanuatu*, Canberra, 2013, pp.52/53

€ 12.000 – 18.000

This gable ornament would have adorned the extension of the horizontal ridge pole of a men's house, *nakamal*, on Malekula and represented its founder. The head is highly abstracted; what appear to be eyes are in fact cheeks or cheekbones, the eyes of the head hidden within the furrows of the brow.



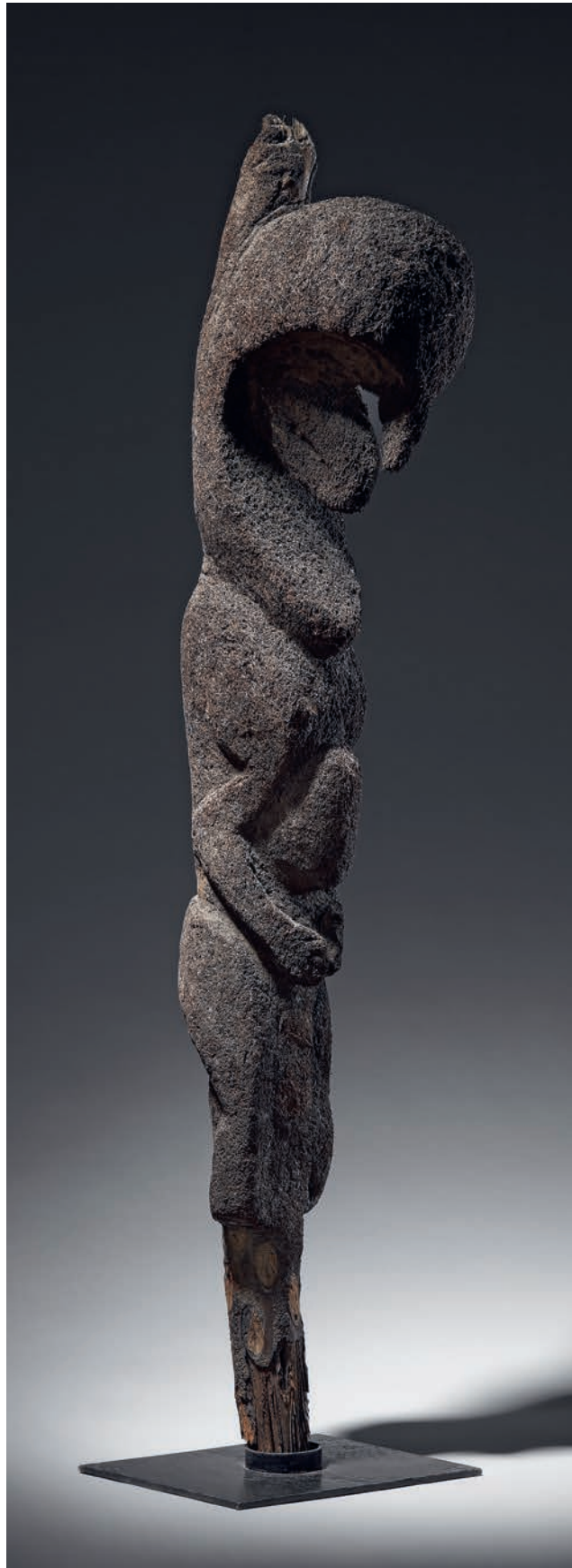
176  
SUQUE SOCIETY GRADE  
FIGURE

Banks Islands, Vanuatu  
116 cm. high

**Provenance**  
Marshall Laird, Wellington. He travelled to  
Vanuatu several times in the 1950s.

€ 4.000 – 6.000





**177**  
**AMBRYM TREE FERN GRADE**  
**FIGURE**

Vanuatu  
210 cm. high

**Provenance**  
Sekou Keita, Amsterdam

€ 1.000 – 1.500

**178**  
**AMBRYM MAGIC STONE**

Vanuatu  
18 cm. high

**Provenance**  
Captain Guenet, aboard Le Rocinante  
Nicolai Michoutouchkine, Port Vila

€ 800 – 1.200



**179**  
**CANOE PROW CARVED AS A PIG**

Atchin Island, Vanuatu  
87 cm. long

**Provenance**  
Collected on the voyage of La Korrigane, 1935  
Christie's, Amsterdam, 12 September 2002, lot 33

The prow was purchased on Atchin Island in June 1935 for ten shillings. Atchin Island lies off the north coast of Malekula just south of Vao, the island with which such prows are normally associated.

**Exhibited**  
Paris, Musée de l'Homme, 1938

€ 7.000 – 10.000

**180**  
**AMBRYM MAGIC STONE**

Vanuatu  
27 cm. high

**Provenance**  
Captain Guenet, aboard Le Rocinante  
Nicolai Michoutouchkine, Port Vila

€ 800 – 1.200





181

**RAMBARAMP FIGURE**

Malekula, Vanuatu  
185 cm. high

**Provenance**  
Antonio Casanovas, Madrid  
Bernard de Grunne, Brussels

**Exhibited**  
Brussels, Espace Culturel ING,  
23 October 2008 – 15 March 2009

**Literature**  
Herreman, F. et al., *Océanie: Signes de Rites, Symboles d'Autorité*, Brussels, 2008, p.114, no.110

€ 30.000 – 40.000



182

**RARE CLUB**

Melanesia  
71 cm. long

**Provenance**  
Leo and Lilian Fortess, Hawaii  
Udo Horstmann, Zug

€ 12.000 – 18.000





The geographic origin of this mysterious form of club has been the subject of much speculation.

Six other clubs of the type are known to us; two in the Musée du Quai Branly – Jacques Chirac, one in the Musée d'Angoulême, one in the Ethnologisches Museum in Berlin, and two others in private collections.

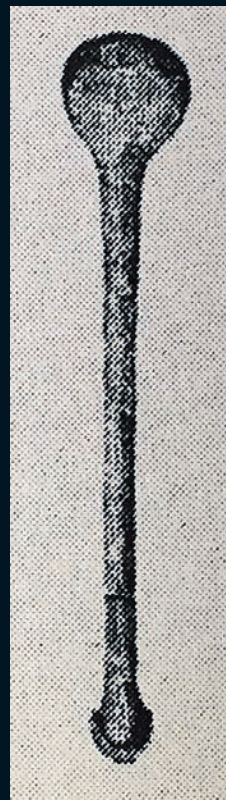
One of the two examples in the Musée du Quai Branly – Jacques Chirac was donated by the heirs of André Vayson de Pradenne (1888–1939), and appears to be the one formerly in the collection of Antony Innocent Moris, known as "Père Moris" (1866–1951) which can be seen hanging on the wall in Moris's apartment in one of the famous photographs taken in the early years of the 20<sup>th</sup> century. The second club in Paris was donated by Félix Mouton and has an old

label suggesting a New Britain provenance. The Angoulême club was donated by Dr Jules Lhomme (1857–1934), a doctor of La Roche-foucauld whose large and varied ethnographic collection was formed in the third quarter of the 19<sup>th</sup> century. It is not known where he acquired his artefacts and he is not known to have travelled to Africa or the Pacific. The Berlin club was collected by Jules-Édouard Moriceau, colonial administrator and head of Native Affairs in New Caledonia from 1875 to 1897. In 1896 he was appointed head of the 4th administrative district – Hienghène-Touho-Koné-Témala – on the west coast of the island. His large collection of New Caledonian artefacts was acquired by the Umlauff Museum in Hamburg and would eventually be dispersed among museums in Berlin, Stuttgart and Chicago.

The strong links that all the above-listed clubs have with France suggests they originated in an area of strong French influence. The Moriceau provenance would suggest a New Caledonia origin and two early publications reinforce this hypothesis. A plate in La Billardière's Atlas of 1800 is entitled *Effets des Sauvages de la Nouvelle Calédonie* and depicts a club with very similar head but with curious fibre binding to the shaft and the typical cylindrical butt found on the majority of New Caledonia clubs. An engraving in Jules Patouillet, *Trois ans en Nouvelle-Calédonie*, 1873, depicts a club very similar to the present lot with central ridge and bevelled upper rim to the head and the same flared butt.



Detail of plate entitled: *Effets des Sauvages de la Nouvelle Calédonie*, from La Billardière's Atlas, 1800



Detail of engraving from Jules Patouillet, *Trois ans en Nouvelle-Calédonie*, 1873







**183**  
**MAORI STONE BEATER**

New Zealand  
35 cm. long

€ 800 – 1.200



**186**  
**MAORI FISHING CANOE PROW**

New Zealand  
69 cm. long

**Provenance**  
John M. Patrick  
Tyrrell's Museum, Sydney  
Colin and Josephine Black's museum,  
Mount Gambier, South Australia

€ 20.000 – 30.000

Cf. Best, E., *The Maori Canoe*, Dominion Museum Bulletin no.7, Wellington, 1925, p.120, figs.79 and 80 for similar canoe prows from *waka tete* canoes. According to Elsdon Best *waka tete* were used for sea-fishing, traffic and for warlike expeditions. *Tete* is the name of the plain armless figureheads on these canoes.

John M. Patrick, a Scottish seaman aboard the *Glenora*, made several trips to Australia and New Zealand. He settled in New Zealand in 1875 and is believed to have collected the prow after that date. A number of items from his collection found their way to Tyrrell's Museum in Castlereagh Street, Sydney probably in the 1930s, including the present lot. The prow was later acquired by Colin and Josephine Black of Mount Gambier, South Australia. Their museum was sold after Colin's death in 1988.



**184**  
**MAORI STONE BEATER**

New Zealand  
22 cm. long

€ 500 – 700

**185**  
**MAORI WOOD CLUB**

New Zealand  
28 cm. long

**Provenance**  
Woolley and Wallis, Salisbury,  
20 September 2017, lot 697

Cf. Barrow, T., *An Illustrated Guide to Maori Art*, Auckland, 1984, p.43, for a similar club bequeathed to the Dominion Museum (now the Te Papa museum) in Wellington, by Kenneth Webster in 1971.

€ 3.000 – 4.000







**187**  
**CIRCULAR BOWL**  
Tonga Islands  
94 cm. wide  
**Provenance**  
Keith St. Cartmail, Auckland  
€ 800 – 1.200



**188**  
**CIRCULAR BOWL**  
Tonga Islands  
79 cm. wide  
**Provenance**  
Keith St. Cartmail, Auckland  
€ 800 – 1.200



**189**  
**MAORI CANOE PROW**  
New Zealand  
99 cm. long  
**Provenance**  
Collected on the voyage of La Korrigane,  
1935  
Piasa, 28 November 2012, lot 24

The prow is inscribed with the number 24  
and an inscription in red paint with the  
storage accession number from the Musée  
de l'Homme, Paris: D.39.3/1963.

€ 6.000 – 10.000





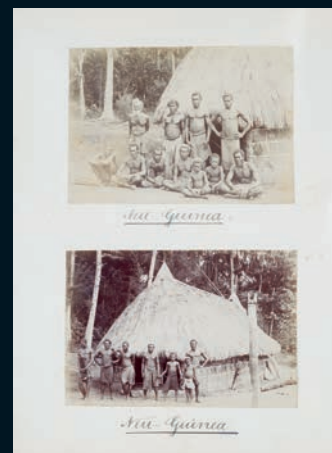
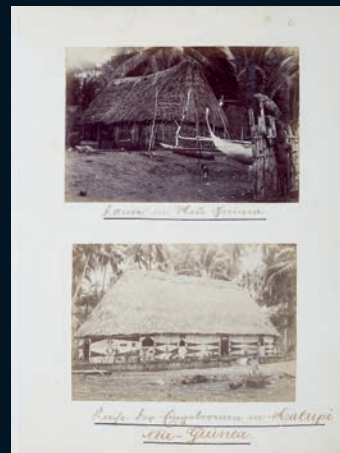
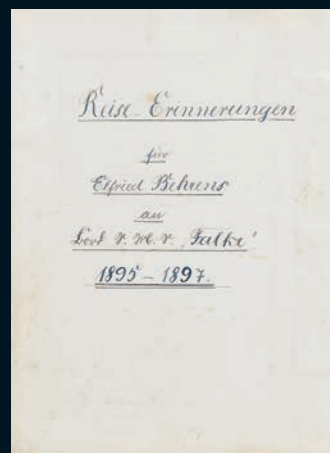


‡ 190  
**FIJI ISLANDS NECKLACE  
 AND PHOTOGRAPH ALBUM**

The longest tooth : 12 cm. long  
 The album : 32 x 24 cm.

**Provenance**  
 Collected by the grandfather of the present owner, Max Artur Randig, a deck officer in the German Marines at the end of the 19<sup>th</sup> century

€ 3.000 – 5.000



191  
**LENTICULAR BOWL ON  
 FOUR FEET**

Tahiti  
 90.5 cm. wide

**Provenance**  
 Pauline Teariki, Afareaitu, Moorea  
 Christie's, Amsterdam, 24 May 2000, lot 138

€ 12.000 – 18.000







**192**  
**FIBRE RAIN CAPE**

Probably Japan  
114 cm. wide, framed and glazed

**Provenance**  
Niagara Falls Museum, Niagara Falls, Ontario  
Bill Jamieson, Toronto, who sold the cape to  
the present owner as Tahitian

€ 800 – 1.200

**193**  
**PAINTED BARK CLOTH**

Fiji Islands  
315 cm. long, framed and glazed

**Provenance**  
Michael Reeves Antiques, London,  
acquired in late 1970s

€ 4.000 – 8.000



**194**  
**HEADREST**

Fiji Islands  
70 cm. long

**Provenance**  
Captain William Campbell Thomson, Brisbane  
Kellner Gallery, Waverly, Sydney

€ 7.000 – 10.000





**195**  
**PAIR OF IFUGAO FIGURES,  
 BULUL**

Philippines  
 43 and 40.5 cm. high

**Provenance**  
 Luciano Federico, Italy  
 Ramon de Villegas, Manila  
 Zemanek Münster, Würzburg,  
 10 March 2018, lot 1

€ 3.000 – 5.000

**196**  
**KORWAR CHARM**

Wandamen Bay area, Western New Guinea  
 22 cm. high

**Provenance**  
 Michel Thieme, Amsterdam

€ 800 – 1.200



**197**  
**DAYAK HAMPATONG**

Kalimantan, Indonesia  
 140 cm. high

**Provenance**  
 Jean-Pierre Jernander, Brussels

€ 1.500 – 2.000



**198**  
**LARGE POST**

Of undetermined origin  
 189 cm. high

**Provenance**  
 Reputedly collected on the voyage  
 of La Korrigane, 1934 – 1936

€ 3.000 – 5.000



199

JORAI FUNERARY POST

Vietnam

173 cm. high

Provenance

Marc Leo Felix, Brussels

€ 20.000 – 25.000







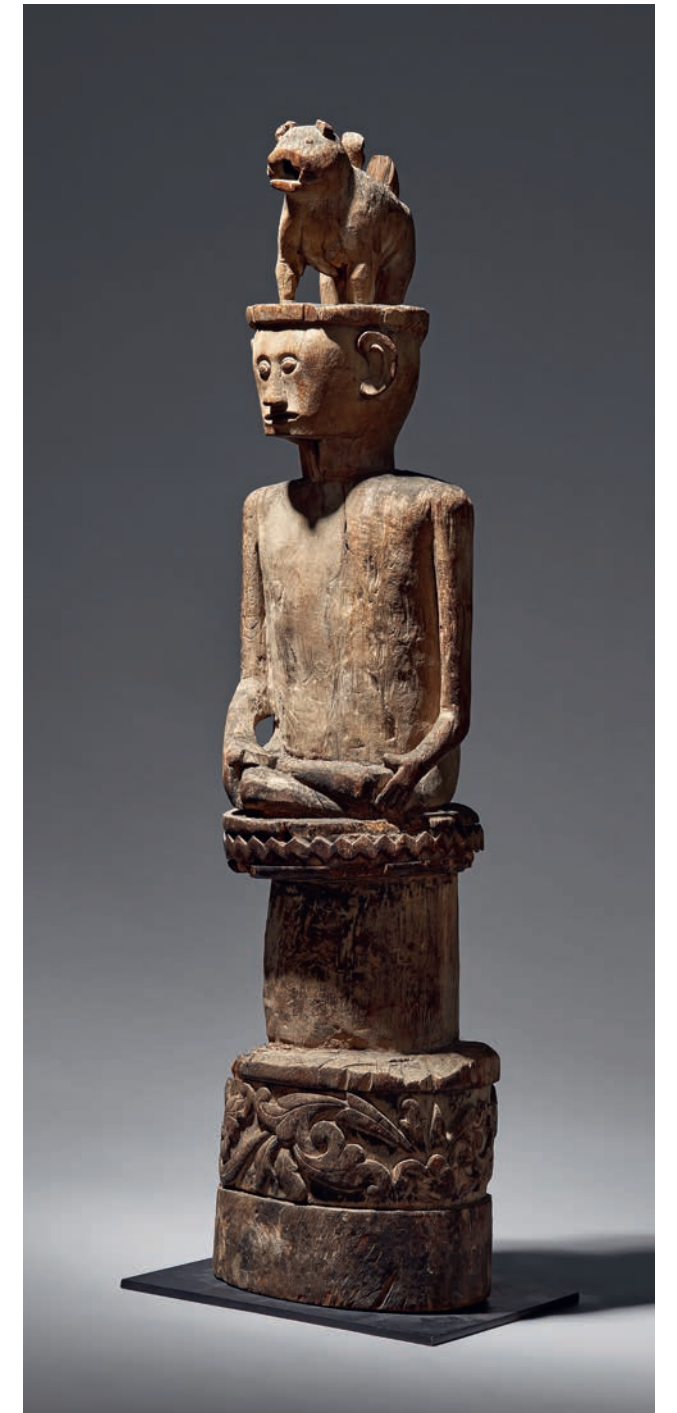
**200**  
**DAYAK HAMPATONG**  
Kalimantan, Indonesia  
198 cm. high  
**Provenance**  
Jean-Pierre Jernander, Brussels  
€ 3.000 – 5.000



**201**  
**DAYAK HAMPATONG**  
Kalimantan, Indonesia  
208 cm. high  
€ 1.500 – 2.500



**202**  
**BATAK STONE FIGURE**  
Sumatra, Indonesia  
63 cm. high  
**Provenance**  
Collected by Lionel Morley in the 1970s  
€ 2.000 – 3.000



**203**  
**DAYAK HAMPATONG**  
Kalimantan, Indonesia  
135 cm. high  
**Provenance**  
Jean-Pierre Jernander, Brussels  
€ 2.000 – 3.000



204  
BATAK MAGIC STAFF

Sumatra, Indonesia  
166 cm. high

€ 5.000 – 8.000



205  
NIAS FIGURE

Indonesia  
23 cm. high

Provenance  
Michel Thieme, Amsterdam

€ 800 – 1.200



206  
DAYAK SEATED FIGURE

Kalimantan, Indonesia  
18.5 cm. high

Provenance  
Michel Thieme, Amsterdam

€ 800 – 1.200

207  
GOLD ALLOY PLATE

Moluccas Islands, Indonesia  
27 cm. diameter

€ 3.000 – 4.000

These gold plates are found on various Moluccan Islands and are worn by both men and women as chest ornaments and are sometimes worn on the head. They serve as status symbols; the greater the number of motifs, the greater their prestige and status, and are passed down through generations, their status increasing with age.

The plates are made of red gold, which is obtained by adding red copper to the gold alloy. Gold is considered a dangerous metal, a "hot" metal, and is reserved for the nobility.







208

NIAS FIGURE, *ADU ZATUA*

Indonesia

72 cm. high

Provenance

Otto Kubler (b.1874), Barmer Missionary Society, Tübingen, collected before 1907

Zemanek-Münster, Würzburg, 5 March 2011, lot 13

€ 20.000 – 30.000





209

MOLUCCAS ISLANDS FIGURE

Indonesia

51.5 cm. high

Provenance

Purchased in New York between 1966  
and 1968

€ 10.000 – 15.000





THE AMERICAS







‡210  
**IVORY CRIBBAGE BOARD**

Alaska  
29.5 cm. long

€ 800 – 1.200

211  
**PLAINS INDIAN PIPE**

United States of America  
63.5 cm. long

**Provenance**  
Binoche & Giquello, Paris,  
24 April 2010, lot 46  
Stéphanie Sabatier, France  
Hendrik Gheerardyn, Ghent

€ 1.500 – 1.800



‡212  
**INUIT MODEL KAYAK**

Baffin Bay, Canada  
120 cm. long

With old typed label: *Esquimaux seal skin kayak collected by Captain John Parker Snr. West of Baffin Bay 1847.*

**Provenance**  
Captain John Parker Sr., 1847  
Bonhams, London, 20 July 2005, lot 24

€ 2.000 – 3.000

John Parker (1803–1867) was an English whaling master from Grimsby, Lincolnshire. He commenced his seafaring career in 1815 and was a commander by 1831. Parker's Bay (Baffin Island) is named after him.

In 1847 Parker brought two young Inuit to Britain to publicise the conditions in which they lived and to raise money and government support to alleviate their plight. He also hoped to persuade the Moravian Church to send a missionary to the region. The Inuit, named Memiadluck and Uckaluk (a 15-year-old orphan), were husband and wife and lived in the Parker home whilst in England. Uckaluk died of measles on the journey home and Parker had her buried on Kinatuk island. A cast of her head, that of her husband Memiadluck and John Parker himself can be seen at the Hull Maritime Museum.





‡213

**JIVARO MAN'S FEATHER  
HEADBAND, TAWASAP**

Ecuador/Peru

41 cm. long without ties

**Provenance**

Nelly Van den Abbeele, Brussels

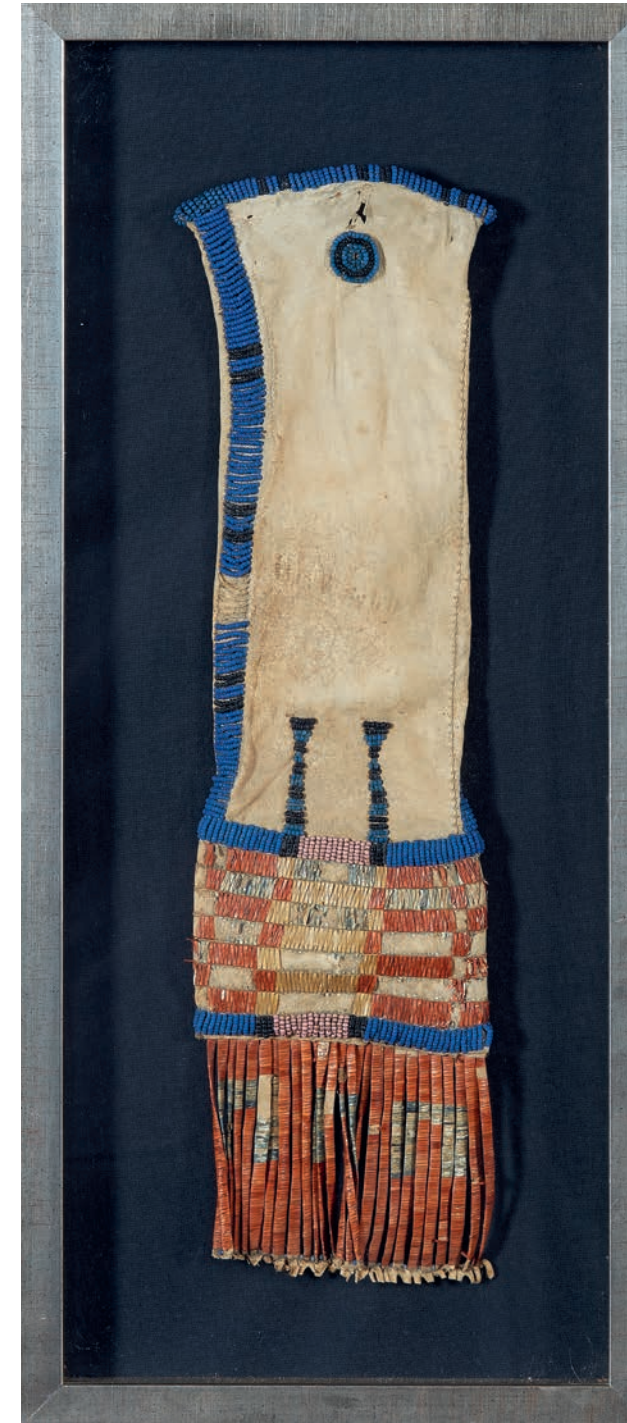
Christie's, Amsterdam, 29 May 2001, lot 368

Wayne Heathcote, Suffolk

**Literature**

Biebuyck, D. and Van den Abbeele, N.,  
*The Power of Headdresses*, Brussels, 1984,  
p. 261, pl. 209

€ 8.000 – 12.000



214

**PLAINS INDIAN PIPE BAG**

United States of America

54 cm. long

€ 1.000 – 1.500



215

**HOPI KACHINA DOLL**

Arizona, United States of America

22.5 cm. high

**Provenance**

Galerie Flak, Paris, 2001

€ 2.000 – 3.000





216  
HOPI KACHINA DOLL  
Arizona, United States of America  
38.5 cm. high  
Provenance  
Christie's, New York, 13 January 2003, lot 31  
€ 3.000 – 5.000

217  
HOPI KACHINA DOLL

Arizona, United States of America  
24.5 cm. high

Provenance  
Paul Coze (1903–1974), artist, ethnologist  
and French consul, Phoenix, Arizona  
Mario Luraschi, equestrian and stuntman,  
Paris  
Galerie Flak, Paris, 2001

Exhibited  
Paris, Pavillon des Arts, *La Danse des Kachina*,  
22 July–25 October 1998

Literature  
Vincent, G. et al., *La danse des Kachina :  
Poupées Hopi et Zuni dans les collections sur-  
réalistes et alentour*, Paris, 1998, p.164, no.98

€ 4.000 – 6.000







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**HOPi KACHINA DOLL**

Arizona, United States of America

47 cm. high

**Provenance**

Carl Zigrosser (1891–1975), director of the  
Weyhe gallery, New York

Adolf (1895–1968) and Virginia (1922–2005)

Dehn, artists and lithographers, New York

Sotheby's, New York, 18 May 2000, lot 669

€ 18.000 – 20.000





## Conditions of sale

### I. In General

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

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

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

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

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

### II. The Auction process & the process of bidding

#### II.1. Submission of bids

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

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

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

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

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

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

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

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

#### II.2. Carrying out the auction

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

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

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

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

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

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

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

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

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

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

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

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

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

**16. Buyers’ premium** – **The Buyer pays a premium of 24 % calculated on the hammer price up to a hammer price of € 400.000 and 22 % on any amount surpassing € 400.000.**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### IV. State of the purchased lots

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

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

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

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

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

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

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

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

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

### V. Copyright

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

### VI. Liability and warranty

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

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

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

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

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

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

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

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

### VII. Miscellaneous

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

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

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

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

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



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Exports to countries outside the European Community are subject to the regulations of the 1970 UNESCO-Agreement.

## CITES

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All works of art of more than € 2.500 were compared with the database contents of the Art Loss Register Ltd.

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# LEMPERTZ

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*Absentee Bid Form auction 1167, Brussels  
Art of Africa, the Pacific and the Americas,  
2.9.2021*

**Aufträge für die Auktion 1167, Brüssel**  
Art of Africa, the Pacific and the Americas,  
2.9.2021

<i>Lot</i>	<i>Title</i> Titel (Stichwort)	<i>Bid price</i> € Gebot bis zu €
_____	_____	_____
_____	_____	_____
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*The above listed bids will be utilized to the extent necessary to overbid other bids. The bids are binding, the listed catalogue numbers are valid. The commission and value added tax (VAT) are not included. The bidder accepts the conditions of sale printed in the catalogue. Written bids should be received by at latest the day before the auction. Telephone bidding is possible for lots worth at least € 1.000,-.*

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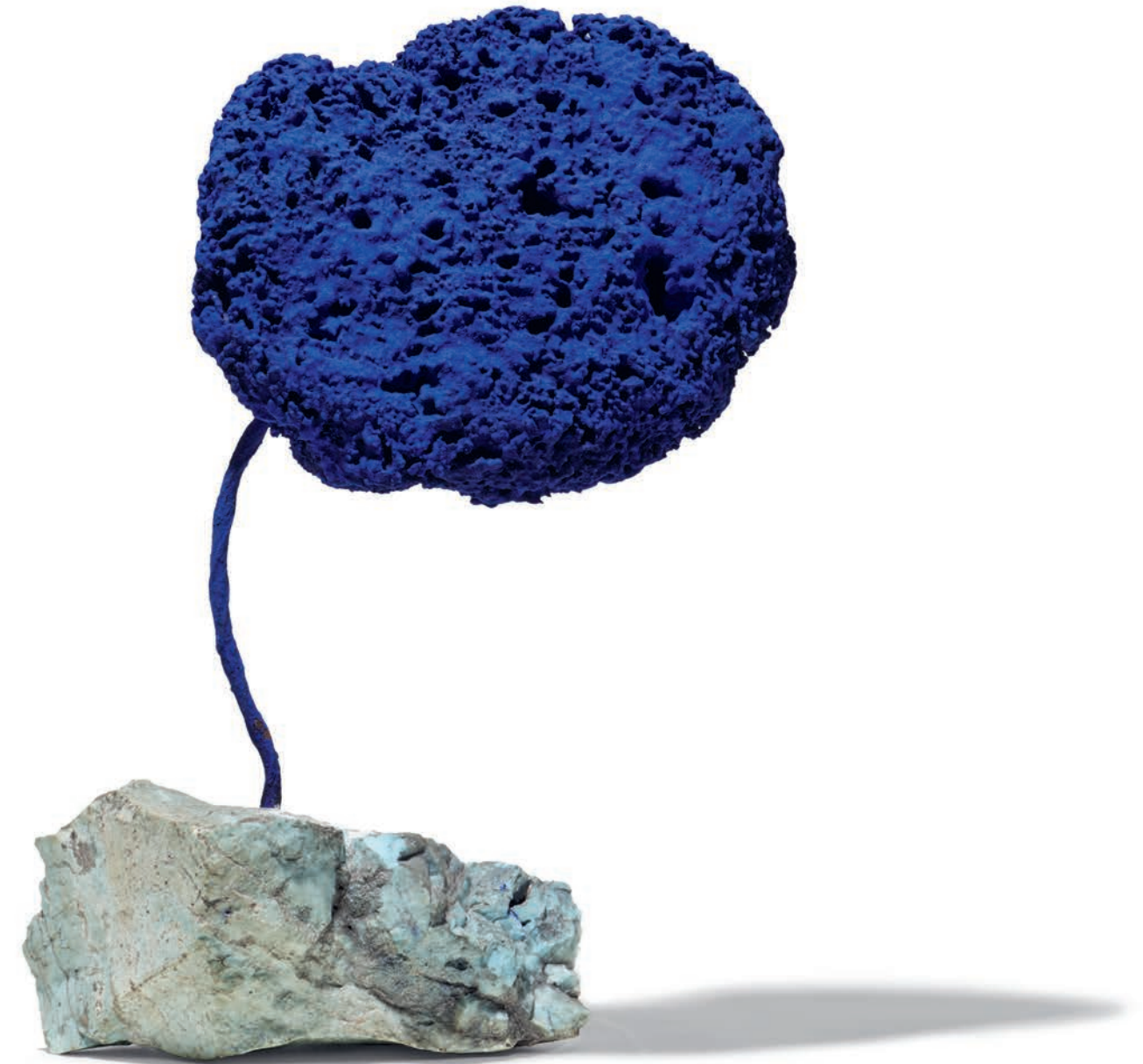
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INVITATION TO CONSIGN FOR OUR AUTUMN AUCTIONS



YVES KLEIN SCULPTURE ÉPONGE BLEUE SANS TITRE (SE 328)

Around 1959 Pigment and synthetic resin on natural sponge with metal rod and stone base, 50,5 x 36 x 8 cm  
RESULT: € 1.220.000 GERMAN RECORD PRICE



# KOEN VAN DEN BROEK *THROUGH ROMANCE*

AN EXHIBITION CURATED BY LUK LAMBRECHT  
FROM 9 SEPTEMBER TO 15 OCTOBER 2021



KOEN VAN DEN BROEK *BLINDS#2*, 2021. Oil on Canvas, 210 cm x 157.5 cm. Photo: Courtesy of the artist studio.

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