

Bonhams



African and Oceanic Art

Los Angeles | November 19, 2020



African and Oceanic Art

Los Angeles, California | Thursday November 19, 2020 at 11am

BONHAMS

7601 W. Sunset Boulevard
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SALE NUMBER

26148
Lots 1 - 83

AUCTION INFORMATION

Bonded pursuant to California Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

CATALOG: \$45

ILLUSTRATIONS

Front Cover: lot 32
Inside Front Cover: lot 11
Oceanic Art Session Page: lot 27
African Art Session Page: lot 66
Inside Back Cover: lot 28
Back Cover: lot 24

PREVIEW

Saturday November 14, 12pm to 5pm
Sunday November 15, 12pm to 5pm
Monday November 16, 10am to 5pm
Tuesday November 17, 10am to 5pm
Wednesday November 18, 10am
to 5pm

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African and Oceanic Art

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A Connecticut Private Collection

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New York Private Collections

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A Virginia Private Collection

A Wisconsin Private Collection



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Oceanic Art



1
No lot.

2
DAGGER, KIRIBATI/GILBERT ISLANDS
length 21 1/2in (54.7cm)

Provenance

Norman Hurst Gallery, Cambridge, Massachusetts
California Private Collection, acquired from the above in the 1990s

Carved in light wood with shark teeth (*Carcharhinus longimanu*) set into grooves along the sides and attached with sennit.

\$1,500 - 2,000
€1,300 - 1,700





3

FLUTE MASK, RAMU RIVER AREA, PAPUA NEW GUINEA

height 21 3/4in (55.2cm)

Provenance

Keith Barton, Les Primitifs, Chicago, Illinois, 1983

Alex Hale Collection, Santa Fe, New Mexico

Acquired from the above by the present owner

Of very light wood of elongated, oval shape, most likely stone carved and pre-contact; the face with an elongated nose pierced through at the septum; encrusted black ritual patination throughout with wear indicative of significant age.

\$3,000 - 5,000

€2,600 - 4,300

3

4

**BAHINEMO HOOK FIGURE, HUNSTEIN MOUNTAINS, PAPUA
NEW GUINEA**

garra

height 24 1/4in (61.5cm)

Provenance

Philip and Rosalind Goldman Collection, London

The Christensen Fund Collection, Perth (collection no. "CC60235"
written on the lower back

Marc Assayag, Tookalook Gallery, Toronto

Illinois Private Collection

Of a surreal facial form, pierced though at the top for suspension;
curved and pointed elements at the top and bottom and a central
face with two projecting conical eyes divided by a nose extending out
and downward; exceedingly hard, dense wood with weathered patina
indicative of significant age.

\$6,000 - 8,000

€5,100 - 6,800



4



5

MASK, COASTAL RAMU RIVER AREA, PAPUA NEW GUINEA

height 20 1/2in (52cm)

Provenance

Christie's, Amsterdam, 7 December 1998, Lot 252
New York Private Collection

Of hard wood with original red pigmentation, pierced around the rim for attachments, the face with classic diminutive mouth and recessed eyes.

\$6,000 - 8,000

€5,100 - 6,800

5

6

MASK, RAMU RIVER AREA, PAPUA NEW GUINEA

height 19 1/2in (49.5cm)

Provenance

Crispin Howarth Collection, Melbourne, Australia

Todd Barlin Oceanic Arts, Australia

Wisconsin Private Collection

In classic elongated convex ovoid form with projections at the top and bottom; pierced diminutive eyes within a broad orbital panel, flared nostrils with a row of carved shell-like ornaments above a pierce mouth slightly turned up; diminutive ears and raised circular designs on each cheek; fine, semi-glossy dark brown patina with red pigmentation throughout.

\$7,000 - 9,000

€6,000 - 7,700



6

7

TOLAI CLUB, GAZELLE PENINSULA, PAPUA NEW GUINEA

length 46 3/4in (118.7cm)

Provenance

Oregon Private Collection, acquired in the 1970s

The long cylindrical shaft inserted through a large rounded doughnut-form stone at the top with shells applied around the inner edge on top and bottom; dark brown patina with wear indicative of cultural use.

\$1,200 - 1,800

€1,000 - 1,500



(detail)

8

**RARE IATMUL CEREMONIAL LIME
SPATULA/MUSICAL INSTRUMENT,
SEPIK RIVER, RAMU AREA, PAPUA NEW
GUINEA**

height 38in (96.5cm)

Provenance

New Mexico Private Collection

New York Private Collection

Finely carved from palmwood with chicken feathers attached to the top, a face delicately carved at the center on each side with two masks in profile above with another small mask in between them; a musical instrument when pushed/pulled back and forth through the slim neck of the gourd/lime container, it creates a rasping sound associated with supernatural ancestral spirits.

\$8,000 - 12,000

€6,800 - 10,000

(detail)





Paul Wirz, seated with the *gope* board presented here behind him, taken in Papua New Guinea, unknown date.

9

GOPE BOARD, ERA RIVER AREA, PAPUA NEW GUINEA

gope

height 60in (152.5cm)

Provenance

Paul Wirz, field collected ca. 1930

Between 1916 and 1955 the Swiss anthropologist and collector Paul Wirz (1892–1955) took several thousand photographs during his research trips to New Guinea, where he stayed with the Marind-anim of the south coast of Lake Sentani, in the highlands with the Western Dani, and the Enga at the Papuan Gulf

Serge Brignoni Collection, Berne
Connecticut Private Collection

Published

Newton, Douglas, *Art Styles of the Papuan Gulf*, The Museum of Primitive Art, New York, 1961, fig. 181

Exhibited

New York, New York, *Art Styles of the Papuan Gulf*, Museum of Primitive Art, 1961

Of classic form with hooks and curved designs carved in high relief against the blank oval surface with a face carved in the upper portion; bordered by small patterns around the edge; the aged surface accented with yellow and black pigments; a Paul Wirz collection label on the back 'Ahnenbrett/Melanesien, Neuguinea.'

\$10,000 - 15,000

€8,500 - 13,000





10

10

**PAIR OF BEADED LEG BANDS, ADMIRALTY ISLANDS, PAPUA
NEW GUINEA**

8 by 6in (20.2cm by 15.2cm) and 9 by 5 1/2in (22.8 by 14cm)

Provenance

Larger:

Bishop Collection

Harry G. Beasley Collection, London/Bicester (Beasley Collection label
no. 2146 with "Bishop Coll." written on other side of label)

John and Marcia Friede Collection, Rye, New York

Smaller:

Leo and Lillian Fortess Collection, Honolulu Hawai'i (label no. 1549A)

European Private Collection

\$1,200 - 1,800

€1,000 - 1,500

11

**TAMI ISLANDS CANOE SPASHBOARD, HUON GULF, PAPUA
NEW GUINEA**

height 35 1/2in (90.2cm)

Provenance

Loed Van Bussel Collection, Amsterdam, field collected in Tamigidu
Village

Marcia and John Friede Collection, Rye, New York

Michael Hamson Oceanic Art, Palos Verdes, California

Wisconsin Private Collection, acquired from the above in 2016

Published

Hamson, Michael, *Between the Known and Unknown: New Guinea Art
from Astrolabe Bay to Morobe*, 2016, p. 190, fig. 80

Of flat trapezoidal form pierced through for attachment to the canoe,
with elaborate and intricately carved top elements in openwork design
with bird and fish motifs; handsomely painted overall in red, black and
white pigmentation.

\$8,000 - 12,000

€6,800 - 10,000





12

MALAGAN MOUTH ORNAMENT, NEW IRELAND

sakabul

length 19 1/2in (49.5cm)

Provenance

Probably The Landesmuseum Hannover (with a round label attached: "Tanzmund-Stück/N.Hanover/Haug" and inventory no. 62700/4.923b/22 on reverse)

Probably Herbert and Nancy Baker, Chicago/Los Angeles

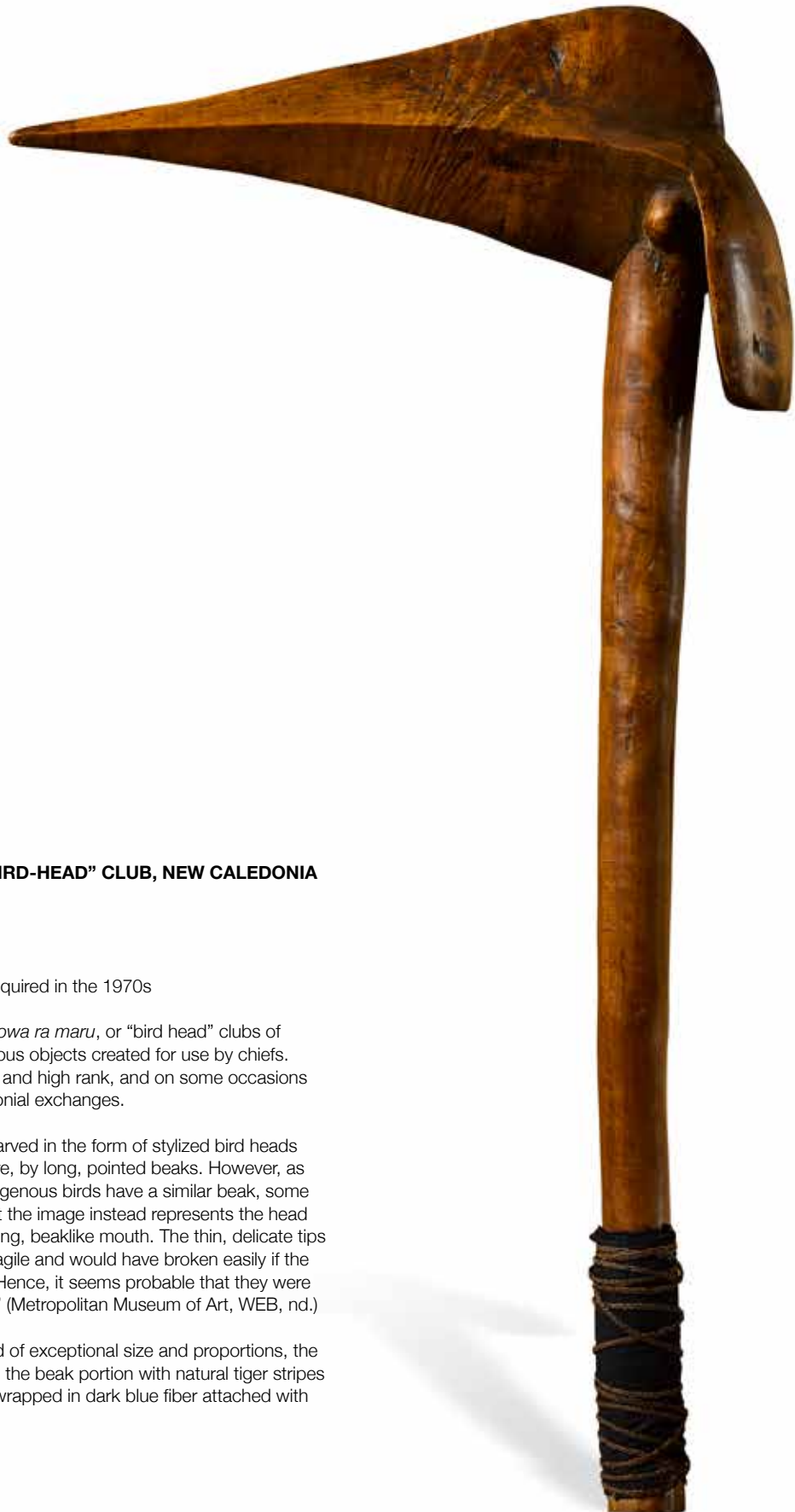
Arizona Private Collection

Thence by descent

Carved in the form of a stylized bird, the body with an openwork design; mini operculum shells as eyes inserted in the head and central body; painted with white, blue and red pigments; fiber attached to the top and bottom edges.

\$3,000 - 5,000

€2,600 - 4,300



13

EXCEPTIONAL KANAK “BIRD-HEAD” CLUB, NEW CALEDONIA

porowa ra maru

height 30in (76cm)

Provenance

Oregon Private Collection, acquired in the 1970s

“The distinctively shaped *porowa ra maru*, or “bird head” clubs of New Caledonia were prestigious objects created for use by chiefs. The clubs symbolized wealth and high rank, and on some occasions served as gifts during ceremonial exchanges.

The heads of the clubs are carved in the form of stylized bird heads typically distinguished, as here, by long, pointed beaks. However, as none of New Caledonia’s indigenous birds have a similar beak, some scholars have suggested that the image instead represents the head of a sea turtle with its projecting, beaklike mouth. The thin, delicate tips of the beaks are extremely fragile and would have broken easily if the clubs were used in combat. Hence, it seems probable that they were primarily ceremonial objects.” (Metropolitan Museum of Art, WEB, nd.)

Finely carved from hard wood of exceptional size and proportions, the varied honey brown wood on the beak portion with natural tiger stripes and iridescence; the handle wrapped in dark blue fiber attached with finely woven sennit.

\$8,000 - 12,000

€6,800 - 10,000



14

RARE HAND CLUB, RENNELL ISLANDS

length 34in (86.4cm)

Provenance

Oregon Private Collection, acquired in the 1970s

Finely carved in hard wood with a cylindrical handle and a gradually flattening blade bending back at a 130-degree angle; fine dark brown, encrusted patina with wear indicative of significant age and cultural use.

\$4,000 - 6,000

€3,400 - 5,100

15

DANCE WAND, SANTA CRUZ ISLANDS

napa

length 31 1/2in (80cm)

Provenance

Keith Barton, Les Primitifs, Chicago, Illinois, 1983

Alex Hale Collection, Santa Fe, New Mexico

Acquired from the above by the present owner

Of classic form with cylindrical handle leading to a canoe-form body, flat at the top with raised saddle-form projections and decorated with black painted geometric design; a fiber bundle on the handle with a nut hanging; the midsection with a fiber "skirt."

\$3,000 - 5,000

€2,600 - 4,300





16

THROWING CLUB, FIJI ISLANDS

ula

length 16 1/2in (42cm)

Provenance

Oregon Private Collection, acquired in the 1970s

This fine early example has wear indicative of significant cultural use, with an unusual line of tiny dots running down one side of the shaft, perhaps to indicate the number of kills; fine semi-glossy dark brown patina with wear indicative of significant cultural use.

\$1,200 - 1,800

€1,000 - 1,500

17

SUPERB 'GUNSTOCK' CLUB, FIJI ISLANDS

sali

length 45in (114.3cm)

Provenance

Bonhams, London, 17 June 1991, Lot 115

Galerie Hélène and Philippe Leloup, Paris

American Private Collection, acquired in 1991

Handsomely carved in hard wood, of impressive scale, the curving and flaring blade with pebbled decoration in relief, the head surmounted by a medial ridge and a spur bowed to the side; exceptional polished dark reddish-brown patina.

\$9,000 - 12,000

€7,700 - 10,000



(detail)



17



18



(detail)

18

"GUNSTOCK" CLUB, FIJI ISLANDS

sali

length 40in (101.5cm)

Provenance

Oregon Private Collection, acquired in the 1970s

A fine early example with an unusually thin 'blade' portion, pierced through for attachments at the top crest and along the inner border of the dotted blade panel at the top; semi-glossy surface with wear indicative of significant age and cultural use.

\$5,000 - 7,000

€4,300 - 6,000

19

'ROOTSTOCK' CLUB, FIJI ISLANDS

vunikau

length 42 3/4in (108.6cm)

Provenance

Oregon Private Collection, acquired in the 1970s

A fine early example with a rare and unusual incised linear design on the handle; dark brown patina with wear indicative of significant age and cultural use.

\$1,000 - 1,500

€850 - 1,300



(detail)



19



20

CLUB, TONGA ISLANDS

'akau tau

length 51in (129.5cm)

Provenance

Oregon Private Collection, acquired in the 1970s

A superb and early example with a thinly carved leaf-form blade above a section with finely incised linear and dotted pattern, the flattened shaft gradually becoming cylindrical at the handle; fine semi-glossy dark brown patina with wear indicative of significant age and cultural use.

\$4,000 - 6,000

€3,400 - 5,100

(detail)



21

FINE AND RARE PANELED BOWL, MAUI ISLAND, HAWAIIAN ISLANDS

umeke la'au

diameter 10 1/2in (26.7cm)

Provenance

Father Alias Bond, American Board of Commissions for Foreign Missions, Boston, collected in the 1880s

Richard Nagatani Collection, Kahala, Hawai'i

Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i

California Private Collection

Irving Jenkins notes, 'Bowls with horizontal ribbing were made in many shapes and sizes and are relatively rare. All knowledge of the significance of this ribbing has been lost. However, anthropologist Adrienne Kaeppler theorized that the ribbing, notching, and backbones in Hawaiian carving generally "can be said to express metaphorically some of the fundamental principles dealing with the importance of genealogy, the family, and the elevation of individuals by virtue of their descent from specific ancestors."' (The Hawaiian Calabash, Editions, Ltd., 1989, p. 37)

A fine and early bowl, most likely stone carved from *kou* wood, with flat bottom and gradually tapering thin walls broken into four horizontal panels; superb dark brown patina with wear indicative of significant age and use.

\$25,000 - 35,000

€21,000 - 30,000



22

KING KALAKAUA LIDDED STORAGE BOWL, HAWAIIAN ISLANDS

diameter 7 1/2in (19cm)

Provenance

King Kalakaua, Hawai'i, given as a present on his fiftieth birthday, 16 November 1886

Anchor House Antiques, Honolulu, Hawai'i

Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i
California Private Collection

Published

Jenkins, Irving, *The Hawaiian Calabash*, Editions, Ltd., Honolulu, 1989, pp. 121-122.

The illustration is a photograph taken of the over 250 bowls, goblets and platters King Kalakaua received, displayed in the Iolani Palace throne room.

The flat bottom with rounded walls gradually thinning and flaring slightly out at the top rim; fine, varied dark and honey brown patina with King Kalakaua's emblem branded on the underside of bowl and lid.

\$5,000 - 7,000
€4,300 - 6,000



(detail of Kalakaua's royal emblem)



23

FINE AND RARE POUNDER, TAHITI ISLANDS

penu

height 6in (15.2cm)

Provenance

Captain Louis-Antoine de Bougainville, collected in Tahiti in 1768

Patrice Bredel Collection, Mo'orea

Mark and Carolyn Blackburn Collection, Honolulu, Hawai'i

Published

Kaepler, Adrienne, *Polynesia - The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawai'i Press, Honolulu, Hawai'i, 2010, fig. 328

Kaepler notes (ibid.), "This unusual style of pounder may have been localized to one particular island. This example is said to have been collected by Capt. Louis-Antoine de Bougainville in Tahiti for France, apparently unaware of the visit of English naval officer Captain Wallis nine months earlier on the ship *Dolphin*."

Finely carved from dark basalt with pitted surface, the round, flattened pounding surface tapering upward in a cylindrical grip with a trident-form top; patina to gripping surface indicative of significant age and cultural use.

\$8,000 - 12,000

€6,800 - 10,000



(detail)

24

**IMPORTANT POLE CLUB, RAROTONGA OR ATIU,
COOK ISLANDS**

'akatarā

length 99in (251.5cm)

Provenance

James Hooper Collection, London/Arundel (no. 609),

'H609' written in white on shaft near butt

Christie's, London, 19 June 1979, Lot 172

James Willis Tribal Art, San Francisco

California Private Collection, acquired from the above in 2000

Published

Phelps, Steven, *Art and Artefacts of the Pacific, Africa and the Americas - The James Hooper Collection*, Hutchinson of London, 1976, plate 77, no. 609

Born September 1, 1897, James Thomas Hooper had amassed the most important private collection of Polynesian art by the time he turned sixty. In 1957, he put his entire collection on public display at his personal 'Totems Museum.'

Hooper wrote, "After my service in World War I, my quest for ethnographical specimens continued but I soon realised that many of the products of primitive man were becoming increasingly difficult to obtain.

With the advent of modern civilisation, the whole way of life of many primitive peoples had changed and this was bringing about the disappearance of their weapons, ornaments, dress, gods, masks and other objects associated with their former existence. I could see that no time should be lost if such objects were to be preserved and I therefore commenced in earnest the forming of an ethnographical collection." (Hooper, J.T. and Burland, C.A., *The Art of Primitive Peoples*, Fountain Press, London, 1953, pp. 11-12)

These magnificent pole-clubs were great prestige objects containing the *mana* (spiritual power) of their creators and of their owners. According to Steven Hooper, they "have long been attributed to Rarotonga, but evidence for this assumption is hard to find. Formal analysis and an eye-witness account suggest that these were originally made on Atiu, though they may have found their way to Rarotonga and elsewhere. A number of them (Oldman 2004: pl.31, no. 445c; Phelps 1976: pls 77-8, nos 606; Buck 1944; fig. 179r-s) have collar designs as small figures of the central Cook Islands kind, and where they have 'eye' designs, they are of eye and lids, with no additional brow line, which is characteristic of Rarotonga. Others have a fine tip which is carved in exactly the same way as the tips of fan handles of central Cooks origin. When Anderson was there [Atiu] in 1777 during Cook's third voyage, he noted: 'The clubs were about six feet long or more, made of a hard black wood launce shap'd at the end but much broader, with the edge nicely scallop'd and the whole neatly polish'd' (Beaglehole 1967: 841)." (*Pacific Encounters - Art & Divinity in Polynesia 1780-1860*, Sainsbury Centre for Visual Arts, 2006, p. 222)

Carved from the heart (*taiki*) of ironwood (*toa*) tree (*Casuarina equisetifolia*) with a unique double-scalloped motif, forty-four on each side along the blade with an elliptical eye motif at the collar near the midsection; an old break on the lower part of the shaft with indigenous sennit fiber wrapped around to support it; dark brown patina with wear indicative of significant age and cultural use. Hooper's inventory number 'H609' written in white near the butt flange and an unknown inventory number '136' located under the collar.

Nowhere in the world did the making of weapons reach higher aesthetic refinement than in the islands of Polynesia before the coming of Christianity. On the Cook Islands, and in Polynesia in general, of the different forms of clubs used, the '*akatara*' is universally accepted as one of, if not the, most elegant.

\$60,000 - 80,000

€51,000 - 68,000

(detail)



(detail of Hooper Collection mark)





(detail)

25

FINE AND RARE SPEAR, AUSTRAL ISLANDS

tao

length 121 1/2in (309cm)

Provenance

Sotheby's, London, 24 June 1992, Lot 58
Mark and Carolyn Blackburn Collection,
Honolulu, Hawai'i
California Private Collection

Published

Kaeppler, Adrienne, *Polynesia - The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawai'i Press, Honolulu, Hawai'i, 2010, fig. 384

A superbly carved example, probably from Rurutu Island, a flat blade with a delicate raised midline, divided from the long cylindrical shaft by a double collar engraved with chevron motifs; fine dark brown polished patina with a fiber bundle at the butt.

According to William Ellis in *Polynesian Researches During a Residence of Nearly Eight Years in the Society and Sandwich Islands*, (1832, p. 296), "In times of war, all capable of bearing arms were called upon to join the forces of the chieftain to whom they belonged, and the farmers, who held their land partly by feudal tenure, were obliged to render military service whenever their landlord required it. There were, besides these, a number of men celebrated for their valour, strength, or address in war, who were called *aito*, fighting men or warriors. This title, the result of achievements in battle, was highly respected, and proportionably [sic] sought by the daring and ambitious. It was not, like the chieftainship and other prevailing distinctions, confined to any class, but open to all; and many from the lower ranks have risen, as warriors, to a high station in the community.

Originally their weapons were simple, and formed of wood; they consisted of the spear, which the natives called *patia* or *tao*, made with the wood of the cocoa-nut tree, or of the *aito*, ironwood, or *casuarina*. It was twelve or eighteen feet long, and about an inch or an inch and a half in diameter at the middle or the lower end, but tapering off to a point at the other. The spears of the inhabitants of Rurutu, and others of the Austral Islands, are remarkable for their great length and elegant shape, as well as for the high polish with which they are finished."

\$12,000 - 18,000

€10,000 - 15,000



(detail)



26

FAN HANDLE, MARQUESAS ISLANDS

tahi

height 12 1/4in (31.1cm)

Provenance

Maurice Joy Collection, London

Lance and Roberta Entwistle, London and Paris

American Private Collection, acquired in 1992

"Distinctively shaped fans, or *tahi'i*, were carried by *toa* (warriors), *tau'a* (ritual specialists), and other high ranking men and women as status markers. Displayed on important occasions, especially feasts, their visual impact was enhanced by the elegant manner with which they were carried, particularly by women.

Fans were described by many early visitors to the Marquesas, beginning with Cook in 1774. Tahuata has been singled out as having a reputation for finely made fans and many have been collected from that island, including four on Cook's voyage." (Kjellgren, Eric and Carol Ivory, *Adorning the World - Art of the Marquesas Islands*, The Metropolitan Museum of Art, New York, 2005, p. 81)

Superbly hand carved with an openwork handle with two sets of stacked tiki figures standing back to back, the butt of the handle with two tiki heads; rich, glossy brown patina.

\$10,000 - 15,000

€8,500 - 13,000

27

MAORI HAND PUPPET, NEW ZEALAND

karetao

height 20 1/8in (51cm)

Provenance

Parke-Bernet, 7 November 1970, Lot 109

Dr. Frederick J. Dockstader Collection (catalogue card in
Dr. Dockstaders handwriting included with lot)

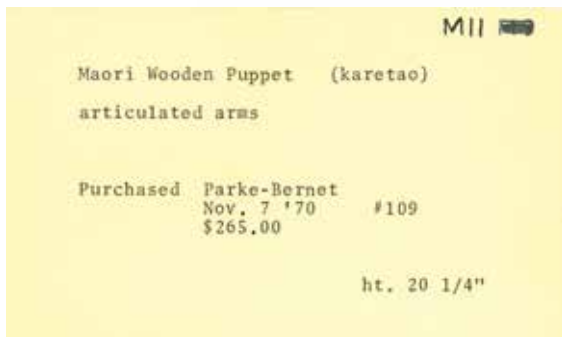
Thence by descent

Terrence Barrow notes, "Delightful puppet figures were controlled mainly by shaking the figure from the hand-grip base. By shaking the *karetao* and at the same time tightening or loosening the arm cords it assumed various postures. *Karetao* served as a kind of theatrical prop to aid a performer who chanted as the stances of the puppet were skillfully manipulated." (Barrow, Terrence, *Maori Wood Sculpture*, Charles E. Tuttle, 1969, p. 148)

Standing with slightly bent knees on a squared base having a cylindrical handle below; the figure's broad torso with long arms and proportionally-large hands carved separately and attached with a string for articulation; the large, ovoid head finely incised with scrolling tattoo motifs on the face and wearing a hat; fine reddish brown patina with wear indicative of cultural use.

\$10,000 - 15,000

€8,500 - 13,000





28

SUPERB MAORI TREASURE BOX BOTTOM, NEW ZEALAND

papahou

length 23 3/4in (60.3cm)

Provenance

Merton D. Simpson Gallery, New York

Acquired from the above by the present owner

"Originally, treasure boxes were designed to be suspended on flax cords from the rafters of a dwelling house, and therefore had as much carving on the underside as on the top lid. Probably many boxes had plain uncarved surfaces, but these were rarely collected.

An ancient regional type concentrated in the northern and western areas was usually called a *papahou* in reference to its flattened rectangular form. Most *papahou* have been carved with stone tools and feature the sinuous intertwined figures of Northland and Taranaki carvings from these areas. *Papahou* did not make the transition into the metal age, perhaps because the carvers from those areas suffered in the early epidemics or were involved in the destructive musket raids of the 1820s.[. . .]

Papahou, wakahuia [a later version carved in the shape of a canoe], and *papahou whakairo* [a smaller, squared-box shape] held the treasured feathers and ornaments owned individually by high-ranking persons. Being worn in close contact with the *tapu* heads of chiefly individuals, these ornaments and their treasure-box containers took on the *tapu* power of their owners. A very wide range of ear, neck and breast ornaments rendered in stone, bone, shell, teeth, ivory and precious jade nephrite were worn by both men and women, becoming treasured family and tribal heirlooms as they passed down through the generations." (Strazecka, Dorota C., et.al, *The Maori Collections of the British Museum*, The British Museum Press, London, 2010, p. 43)

This finely stone carved treasure box bottom, now missing the lid, is of impressively large scale in shallow rectangular form with a flattened bottom and carved throughout the outer surface with an array of large *tiki* figures and scrolling designs in very high relief; fine aged brown patina with wear indicative of significant age and cultural use.

\$40,000 - 60,000

€34,000 - 51,000



African Art



29

**FINE AND RARE SAKALAVA VEZO MEMORIAL FIGURE,
MADAGASCAR**

height 51in (129.5cm)

Provenance

Maurice Bonnefoy, D'Arcy Galleries, New York/Paris/Geneva
Ader Picard & Tajan, Paris, 21 May 1990, Lot 32
American Private Collection

Published

Robbins, Warren M., and Nancy Ingram Nooter, *African Art in
American Collections*, Washington D.C. and London; Smithsonian
Institution Press, 1989, p. 529, no. 1403

Of monumental scale standing on a circular base, the broad chest with
a long neck extending upward and slightly back, terminating at the
head with a slightly open beak pointing downwards; varied light brown
weathered patina with erosion and age distress lines throughout.

\$20,000 - 30,000

€17,000 - 26,000





30

SAKALAVA SHIELD, MADAGASCAR

height 15 1/2in (39.4cm)

Provenance

French Private Collection
California Private Collection

Of classic oval shape, deeply carved in the back for the handle and with cow skin (*Bos taurus*) applied to the front and shaped around the edges; "Collect/J-Y-C/136/2162" written in white on the back below the handle.

\$2,000 - 3,000

€1,700 - 2,600



31

BWA MASK, MALI

height 18 1/2in (47cm)

Provenance

Mathias Komor Works of Art, New York (label on reverse)

New York Private Collection

Bruce Frank Primitive Art, New York

California Private Collection

Probably representing an antelope with a hollowed mouth and horns above connecting at the top below a finial, the diamond shaped facial plane slightly beveled in the center with two projecting eyes; hollowed in the back for wearing on top of the head of the dancing performer; fine encrusted surface with red and black pigments and carved designs with remnants of kaolin in between indicative of significant use within the culture.

\$2,500 - 3,500

€2,100 - 3,000



32

**SUPERB BAMANA MALE ANTELOPE HEADDRESS,
BANIMOUNITIÉ REGION, MALI**

chi wara

length 23in (58.4cm)

Provenance

Bess J. Cohen Collection, New York

Galerie Hélène and Philippe Leloup, Paris

American Private Collection, acquired from the above in 1991

Published

LaGamma, Alisa, *Genesis: Ideas of Origin in African Sculpture*, Yale University Press, New Haven and London, 2002, pp. 114-115, no. 70
Nooter, Polly, *The Inner Eye: Vision and Transcendence in African Arts*, Tribal Art Magazine, Summer 2017, Issue 84, illustrated

Exhibited

New York, *Genesis: Ideas of Origin in African Sculpture*, Metropolitan Museum of Art, 19 November 2002 - 13 April 2003

Los Angeles, *The Inner Eye: Vision and Transcendence in African Arts*, Los Angeles County Museum of Art, 26 February - 9 July 2017

Superbly carved with a set of short and long horns pointing backwards and curving elegantly upwards, long, skinny ears pierced along the bottom edges for attachment; the elongated head with eyes of hemispherical brass tacks, resting on a vertical cylindrical neck cut in the center and attached with a set of four large metal staples; the horizontal torso curving slightly upwards towards the rear with an elongated tail curving back; the face and top portion of the torso highlighted with faint incised linear and dotted pattern, the spine with a row of minute metal inserts continuing down the tail; fine dark brown glossy patina with areas of encrustations.

Alisa LaGamma notes (LaGamma, Alisa, *Genesis: Ideas of Origin in African Sculpture*, Yale University Press, New Haven and London, 2002, p. 115), "Between performances, *ton* leaders often stored their headdresses suspended from the rafters of their cooking houses, where they accumulated layers of soot. The masks were generally refurbished for festivals; however, their surfaces were cleaned, washed with water, and smeared with shea butter, which accounts for this work's glossy sheen."

\$50,000 - 70,000

€43,000 - 60,000





33

FINE BAMANA FEMALE FIGURE, MALI

jonyeleni

height 18 1/2in (47cm)

Provenance

French Private Collection

American Private Collection

According to Salia Malé, 'Jonyeleni figurines [are] representations of woman in the time of the first origination of *Jo* (an extremely complex and sacred concept connected with various rituals of the Bamana culture). These statues are the materialization of the soul of the female entity at the origin of the initiation practices which organize the society and maintain social order. According to Kate Ezra, quoted by N. Meyere, they are "exaggerated in their form [. . .] always shining with oil and composed of flat surfaces, cubes, cones and cylinders which join up sharp angles. They are sculpted with their clothing, pearls, metal jewels, and scarifications on the body. They refer to the young girl in her ideal state, at her highest degree of physical attraction.'" (Colleyn, Jean Paul, Ed., *Bamana - The Art of Existence in Mali*, Museum for African Art, New York, 2001, p. 154)

Superbly carved, the present example displays the exaggerated features described by Ezra above, including the voluminous, rounded buttocks, protruding conical breasts, broad shoulders and large head crested medially with large rounded ears having multiple piercings for earrings similar to the two remaining with green glass beads on each side; the front and back of the elongated cubed torso decorated with incised geometric patterns; standing on a rounded base with diminutive legs, leaning slightly forward, gazing slightly upward and to the left; fine dark brown patina with wear to surface indicative of cultural use and age.

\$30,000 - 40,000

€26,000 - 34,000





34

BAMANA FIGURAL DOOR LOCK, MALI

konbalabala

height 17 1/2in (44.5cm)

Provenance

Andre Schoeller Collection, Paris ('4974' written on the back in white)

Patrick Caput Collection, Paris

German Private Collection

Published

Herzog, Stefan, *Eloquent Silence*, Archaic Animist Cultures, 2015, illustration no. 9

The block-form torso with two nails piercing through the chest and abdomen for attachment; the diminutive legs bent at the knees with feet hanging downwards; broad shoulders with diminutive arms carved away from the torso; long cylindrical neck supporting the rounded head with a frontal crest on top; fine dark brown patina with ritual patination throughout.

\$4,000 - 6,000

€3,400 - 5,100

35

**BAMANA STANDING FEMALE FIGURE, BARAISARA
REGION, MALI**

jonyeleni

height 19 3/4in (50.3cm)

Provenance

French Private Collection

California Private Collection

Carved in light wood with metal nails inserted as eyes;
broad arching shoulders with prominent conical breasts;
semi-glossy dark brown patina with wear indicative of age.

Cf. African Heritage Archives, object no. 0077536 for a
similar standing female figure from the same region.

\$3,000 - 5,000

€2,600 - 4,300



36

**EXCEPTIONAL BAMANA MALE ANTELOPE HEADDRESS,
PROBABLY SÉGUO REGION, MALI**

chi wara

height 33in (83.8cm)

Provenance

Galerie Hélène and Philippe Leloup, Paris

American Private Collection, acquired from the above in 1991

Exhibited

Los Angeles, *The Inner Eye: Vision and Transcendence in African Arts*,
Los Angeles County Museum of Art, 26 February - 9 July 2017

Published

Nooter, Polly, *The Inner Eye: Vision and Transcendence in African Arts*,
Tribal Art Magazine, Summer 2017, Issue 84, illustrated

Intricately carved of highly stylized form, the artist has masterfully created a design which successfully balances the negative and positive spaces. The horizontal, cylindrical torso rests on squared legs and supports a long, curvilinear neck with a radiating openwork panel representing an abstract mane behind; the elongated, vertical head with metal band affixed to the forehead, a long snout with diminutive mouth and topped with long horns reaching vertically upwards with each tip gently curving back; incised geometric motifs highlight the torso and forehead; fine, dark brown patina with areas of encrustation indicative of significant age and cultural use.

\$50,000 - 70,000

€43,000 - 60,000





37

BAMANA STANDING IRON FEMALE FIGURE, MALI

height 23in (58.5cm)

Provenance

New York Private Collection

Of substantial weight for its size, finely molded in overall elongated design, standing on flat feet with skinny legs and arms, the left touching her left breast; the coiffure with two braids on each side of the head.

\$2,000 - 3,000

€1,700 - 2,600



38

MINIATURE BAMANA BOVINE FIGURE, MALI

boli

length 8 1/2in (21.5cm)

Provenance

Charles D. Miller, III, St. James, New York, acquired in Liberia in the 1970s

Of diminutive, portable scale in classic bulbous and amorphous shape of a bovine figure, composed of a wooden core wrapped in cloth with clay and sacrificial materials encrusted throughout the surface; a charge hole at the rear.

\$1,000 - 1,500

€850 - 1,300



39



40

39

МЕНДЕ HELMET MASK, SIERRA LEONE

bundu

height 15 1/4in (39cm)

Provenance

New York Private Collection

Of classic, deeply hollowed form, pierced around the rim for attachments; a multi ribbed neck of high status supports the face with a tranquil expression; the slit, coffee-bean eyes below a broad forehead with slight central ridge; wearing a double knot coiffure separated by a band running from ear to ear; raised scarification in squared pattern on the back of the neck; fine black patina with wear indicative of significant use within the culture.

\$4,000 - 6,000

€3,400 - 5,100

40

DAN DEFORMITY CLAN MASK, LIBERIA

height 6in (15.2cm)

Provenance

Charles D. Miller, III, St. James, New York, acquired in Liberia in the 1970s

Cf. Goerdts, Ann, Donna Page and Herbert Cole, *Deformity Masks and Their Role in African Cultures: The Ann Goerdts Collection*, CCC Art Gallery Press, 2018, pp. 58-59 for a discussion of deformity masks from the Dan culture.

\$800 - 1,200

€680 - 1,000



41

DAN ANTHROPOMORPHIC SPOON, CÔTE D'IVOIRE

wunkirmian

height 10 1/2in (27cm)

Provenance

New York Private Collection

Standing freely on flat feet in an animated posture leaning back slightly, the rounded legs bent at the knees, rounded buttocks and a cylindrical torso supporting the oval spoon, decorated on the back surface with incised linear and geometric designs; fine dark brown patina with ritual patination and wear indicative of significant cultural use.

\$3,000 - 5,000

€2,600 - 4,300

42

DAN MANO MASK, CÔTE D'IVOIRE

dangle

height 8 1/2in (21.5cm)

Provenance

Maître Georges Loiseau, French notary in Abidjan between 1950 and 1970

Galerie Philippe Ratton, Paris

New York Private Collection

Of classic oval form, pierced around the edges for attachment with large circular eyes, pierced nostrils and pursed lips; faint kaolin in arching eyebrows and ritual patination encrusted on the top; semi-glossy dark brown patina with wear indicative of much cultural use.

\$8,000 - 12,000

€6,800 - 10,000

41





43

BAULE SEATED MALE FIGURE, CÔTE D'IVOIRE

yassoua

height 17 1/4in (44cm)

Provenance

Louis Dansert Collection, Cannes

New York Private Collection

Finely carved in hard wood seated upright on a stool with knees slightly bent with his large hands resting on the torso; large circular eyes with heavy eyelids below high-arching brows; wearing spherical goatee and an elaborate coiffure, finely incised with a top knot raised and aiming back above another bundle extending downwards, raised cicatrice tattoos on the forehead, temples, torso, back, and around the neck; dark brown encrusted patina.

\$5,000 - 7,000

€4,300 - 6,000

44

BAULE STANDING MALE FIGURE, CÔTE D'IVOIRE

yassoua

height 17 1/4in (43.8cm)

Provenance

French Private Collection

California Private Collection

Standing on a rounded base with naturalistic legs slightly bent at the knees and pronounced buttocks, the elongated torso with an extended umbilicus; rounded shoulders slightly pulled back with the arms separated from the torso with proportionally large hands resting on the abdomen; a solid cylindrical neck supporting his rounded head with an elaborate four-part coiffure with linear incisions and a small extension at the back; the face with large, coffee-bean eyes which appear to gaze downward, arching eyebrows leading to long nose with flaring nostrils above puckered lips and small goatee extensions on the chin; raised scarification to face, neck, chest, and to the front and back torso; the patina blackened with ritual patination with encrustations throughout.

Cf. African Heritage Archives, object no. 0137203 for a similar figure with proportionally large hands and possibly by the same artist or atelier.

\$4,000 - 6,000

€3,400 - 5,100





45

BAULE GONG BEATER, CÔTE D'IVOIRE

lowre

length 11 3/4in (29.5cm)

Provenance

Jean-Paul Delcourt, Abidjan

Charles D. Miller, III, St. James, New York

The handle finely carved in the form of a figure seated upright with hands resting on its enlarged abdomen, the head supporting the tapping element of openwork design with the head of an animal and decorated with incised crisscross pattern; a fiber bundle at one edge for striking and a fiber cord tied to the bottom of the handle; fine dark brown hard wood with wear indicative of much cultural use.

\$2,000 - 3,000

€1,700 - 2,600

46

BAULE PORTRAIT MASK, CÔTE D'IVOIRE

ndoma

height 9in (22.9cm)

Provenance

Reportedly Marceau Riviere, Galerie Sao, Paris

New York Private Collection

Beautifully carved with naturalistic features, the large rounded forehead above raised arching brows framing the pierced eyes below with slit openings and heavy upper lids, the linear nose with slightly flared nostrils, rounded pursed lips below; a delicately carved hairband running along the upper edge of the forehead below a coiffure geometrically carved in stylistic Baule fashion; raised scarification to forehead, temples and to each side of the mouth accentuate its beauty; fine dark brown patina with wear to surface indicative of much cultural use and age.

\$8,000 - 12,000

€6,800 - 10,000

45





47

GURO HEDDLE PULLEY, CÔTE D'IVOIRE

height 8 1/4in (21cm)

Provenance

Helena Rubinstein Collection, Paris/New York
Parke-Bernet Galleries, The Helena Rubinstein Collection,
New York, April 21, 1966, Lot 18
Frieda and Milton Rosenthal Collection, New York
Sotheby's, New York, The Frieda and Milton Rosenthal
Collection, 14 November 2008, Lot 8
Joan Spencer Cooke Collection, Prairie Village, Kansas
California Private Collection

Published

Vogel, Susan M., *African Sculpture: The Shape of
Surprise*, New York, 1980, p. 44, cat. 43 (unillustrated)
Joubert, Hélène, *Helena Rubinstein Madame's Collection*,
Musée du Quai Branly-Jacques Chirac, Page 202
(unillustrated)

Exhibited

Greenvale, New York, *African Sculpture: The Shape of
Surprise*, C. W. Post Art Gallery, 17 February – 30 March
1980

The base bears the stamp of Japanese wood artist
Kichizô Inagaki (1876-1951) who worked in Paris in the
early 20th century, making many bases for the avant-
garde artists, collectors and important dealers including
Charles Ratton and Paul Guillaume.

\$2,000 - 3,000

€1,700 - 2,600

48

SENUFO "FIRESPIITTER" MASK, CÔTE D'IVOIRE

wanyugu

height 29 3/4in (75.5cm)

Provenance

Julius Carlebach Gallery, New York
Carl Malouf Collection, New York
Edmund J. Motyka Collection, ASID, New York (1914-
2005), acquired from the above in the 1940's
Barbara Motyka, New York, by descent

Published

House and Garden, 1984, George Small, "The Art
Explosion in Decoration - Sculpture", p. 94

Of classic form with fierce, wide open mouth revealing
upper and lower pyramid-form teeth; a double set of
horns--one coming out of the mouth and another at the
back of the head; the long and narrow nose leading up to
the top of the head where a stylized bird and tailed animal
are posted; fine polished dark brown patina.

\$6,000 - 8,000

€5,100 - 6,800

47





49

49

IJO MASK, NIGERIA

height 14in (35.6cm)

Provenance

Galerie Hélène & Philippe Leloup, Paris
Sotheby's, New York, 20 November 1990, Lot 113
California Private Collection

Carved in hard wood in rounded proportions and pierced around the edges for attachment of the basketry framework; the mouth projecting forward in a circle with an open T-form opening; diminutive nose and circular projecting eyes; an openwork headrest-form crown at the top; covered in ritual patination with kaolin and Reckitt's blue highlights to the eyes, nose and mouth.

\$15,000 - 20,000

€13,000 - 17,000

50

IGBO STANDING FEMALE FIGURE, NIGERIA

alusi or *agbara*

height 43in (109.2cm)

Provenance

Galerie Hélène and Philippe Leloup, Paris

California Private Collection, acquired in 2008

Standing stoically in a meditative expression and posture with hands held at the sides with palms raised; slightly bent knees, rounded torso with extended umbilicus, naturally sculpted breasts with an incised scarification panel running vertically in between; the head with a sagittal, crested coiffure above the face with a strong brow line, diminutive nose and pursed lips; heavily encrusted ochre pigmentation throughout surface except on feet, many areas with old losses indicative of significant age and cultural use.

\$10,000 - 15,000

€8,500 - 13,000



51

IGBO MASK, NIGERIA

okoroshi

height 19 1/2in (49.5cm)

Provenance

Lucien and Mariette Van de Velde Collection, Antwerp

Mariette Henau Collection, Antwerp, by 1974

Alan Brandt Gallery, New York, 1998

Myron Kunin Collection, Minneapolis, 1998-2014

Sotheby's, New York, 11 November 2014, Lot 60

European Private Collection

Published

Expo cat.: *Masques du Monde/Het Masker in de Wereld*, Brussels:

Credit Communal de Belgique, 1974: #39

Cole, Herbert and Aniakor Chike C., *Igbo Arts, Community and*

Cosmos, Museum of Cultural History, Los Angeles, University of

California, 1984: 199, #312

Of striking appearance, the artist has finely sculpted the upper mask as a miniature version of the primary mask for the dancer, each with elongated faces with grinning mouths revealing upper and lower teeth, bordered by double C-form ears; the primary mask with finger-like coiffure, the upper mask with wavy design in back, spherical projections in front and topped with a bundle of cylindrical elements; painted with dark brown pigments and highlighted with kaolin on the faces; ritual patination encrusted throughout with wear indicative of significant age and cultural use.

\$20,000 - 30,000

€17,000 - 26,000





52

52

IGBO-IZZIE ELEPHANT MASK, NIGERIA

ogbodo enyi

length 25 1/4in (64.2cm)

Provenance

California Private Collection, acquired in the 1960s

Intricately carved in hard, dense wood with an overall abstract design except for the projecting head at the back; hollowed through from the base to the open mouth with projecting tusks slightly turned up at the ends; a prominent nose with large nostrils extends upwards and continues along the facial plane between the projecting, conical eyes and terminates into a handle-like projection at the top; decorated overall with white and brown pigments with highlights of fluorescent orange to the coiffure, the back head, around the eyes, and inside the nostrils and mouth; three indigenous metal staple repairs at top; varied polished and encrusted patina indicative of age and cultural use.

\$4,000 - 6,000

€3,400 - 5,100

53

KAKA/KEAKA STANDING MALE FIGURE, NIGERIA

height 19 3/4in (50.3cm)

Provenance

Galerie Edouard Klejman, New York/Paris

Joseph Henrion Collection, Brussels

David Henrion Collection, Brussels, by descent

Galerie Ratton Hourde, Paris

California Private Collection, acquired from the above in 2004

Carved in light wood with a wonderful juxtaposition of varying angles resulting in a sense of movement throughout; the broad squared shoulders support a narrow head with large diamond eyes above a broad, squared mouth and a goatee that extends down to the upraised left hand; each arm carved away from the body and bent at the elbow; the back slopes outward and ends in a shelf; the torso, slightly turned to the left, and the legs slightly bent at the knees accentuate the overall sense of motion; fine dark brown patina with encrusted ritual patination.

\$10,000 - 15,000

€8,500 - 13,000



53



54

54
OGONI MASK, NIGERIA

elu
heights 8 3/4in (22cm)

Provenance

Drs. Noble and Jean Endicott Collection, New York
Pace African and Oceanic Art, New York
Texas Private Collection

Published

Werner, Gillon and William Fagg, *Collecting African Art*, Rizzoli International Publications, Inc., New York, 1979, p. 73, no. 72

This fine mask's most prominent features are the astutely carved bird's beak and the crown above with five pillars; the articulated jaw is hinged with fiber cordage with flaring nostrils and rounded flange ears and raised rectangular elements to temples and forehead; dark brown patina kaolin highlights and encrustations throughout.

\$4,000 - 6,000
€3,400 - 5,100



55

55

AFO HEADCREST, NIGERIA

ekpesi

height 14in (35.6cm)

Provenance

Ulrich von Schroeder Collection, Zurich

Galerie Pierre Dartevelle, Brussels

Taylor A. Dale, Santa Fe

Charles Deprez Collection, Lutry

California Private Collection

Finely carved in abstract design representing an antelope with two horns on each side of an intricately carved sagittal crest with openwork design on top of a hollowed dome; dark brown patina with wear indicative of cultural use.

Cf. African Heritage Archives, object no. 0087599 for a similar example in the Jos Museum, Nigeria (Inv. no. 69 J.76.9)

\$2,000 - 3,000

€1,700 - 2,600



56

URHOBO MASK, NIGERIA

oniedjo

height 19 1/4in (49cm)

Provenance

Roger F. Azar Collection, Paris

Galerie Hélène and Philippe Leloup, Paris

California Private Collection, acquired from the above in 2001

Published

Auditorio de Galicia (ed.), *Nixeria, Arte tribal na coleccion Azar*, 1995, p.95, illus. no. 49

Carved in hard wood with hollowed interior and pierced around the edges for attachments, of elongated oval form with two horns carved above and joining in the middle above a triangular crown, the broad forehead accented with a row of linear, heavily applied black pigment above the eyes, with a set of double slit eyes on right; the mouth open and revealing upper and lower teeth with red accents; the face covered with thickly applied ochre pigment with kaolin highlights on the crown, eyelids and mouth; fine semi-glossy patina around the rim indicative of significant age and cultural use.

\$8,000 - 12,000

€6,800 - 10,000

57

WURKUM FIGURE, NIGERIA

height 15 1/4in (39cm)

Provenance

Merton Simpson Gallery, New York

Galerie Bernard De Grunne, Brussels

New York Private Collection

Of highly abstract form with metal eyes and nose; dark, heavily encrusted ritual patination.

\$3,000 - 5,000

€2,600 - 4,300



57



58

YORUBA TWIN FIGURE, NIGERIA

ibeji

height 11in (28cm)

Provenance

Philip Budrose Collection, Marblehead, Massachusetts
Marc Assayag, Tookalook Gallery, Toronto
California Private Collection

Superbly carved with great presence for a small figurine, she stands firmly planted on proportionally large flattened feet, diminutive rounded legs leading to full buttocks; the torso with protruding stomach below long, narrow breasts and arms away from the body, resting on each thigh; wearing a beaded necklace around the cylindrical neck supporting the spherical head with an openwork, crested coiffure rising above, incised scarifications highlight the forehead, temples and vaginal area; rich, dark brown patina with encrustations and ritual patination on the coiffure; collector's mark '79' underneath right foot and '890' underneath left foot.

\$8,000 - 12,000

€6,800 - 10,000

59

CHAMBA BUSH COW MASK, NIGERIA

lang gbadna

height 33 1/2in (85.1cm)

Provenance

Dr. Michel Gaud Collection, Saint Tropez, France
Sotheby's, London, 29 November 1993, Lot 87
Lance and Roberta Entwistle, London and Paris
American Private Collection

Published

La Rencontre du Ciel et de la Terre, Cannes, Ville de Cannes, Z'Editions, 1992, p. 22, no. 47

Exhibited

Cannes, Musée de la Castre, *La Rencontre du Ciel et de la Terre*, 1990

Of monumental, powerful and strongly abstract form with well-balanced proportions, the curves of the finely delineated horns projecting up and inwards as a counterweight to the squared, broad and gaping mouth with a series of notches, teeth perhaps, etched into the middle of each lip, the deeply hollowed dome head pierced around the edges for fiber attachments, as well as through each C-form shaped ear and inside of the mouth, a central ridge runs across the middle of the head and tapers out towards a raised snout, the eyes inset with conical metal pegs, one more conical and longer than the other; fine encrusted red and black patina with indigenous metal plate repairs to the left horn and to the top of the head with overall wear indicative of much cultural use.

\$10,000 - 15,000

€8,500 - 13,000





60

60

RARE BANGWA JANUS MASK, CAMEROON

height 11 3/4in (29.5cm)

Provenance

Christie's, Paris, 10 December 2003, Lot 295

Galerie Bernard Dulon, Paris

Important Private Collection

Christie's, Paris, 11 December 2014, Lot 24

European Private Collection

Published

African Heritage Archives (no. ao-0122218)

The artist of this exceedingly rare mask has masterfully combined the profound power and intimidation commonly found in Bangwa art. The composition is a complex juxtaposition of amplitude and emptiness with each grand, rounded head carved with cavernous ocular orbits and open, hollowed mouths with full, rounded cheeks as if deeply inhaling; all of which contribute to the haunting expressions of each face, clearing intending to impress awe and fear. The outer surface has a heavily encrusted ritual patination, most likely a mixture of palm oil and soot, with wear suggesting this is a particularly early example, used for a long period of time within its culture.

Cf. Harter, Pierre, *Arts Anciens du Cameroun*, 1986, p. 221, ill. 253 for a similar face on a Troh mask.

\$75,000 - 100,000

€64,000 - 85,000





61

61

**WUM MASK, BAFUM REGION, WESTERN
GRASSFIELDS, CAMEROON**

mabwo

height 10in (25.4cm)

Provenance

New York Private Collection

Michael Oliver, New York

Leon Meizlik Collection, Westchester, New York

This *mabwo* mask is of highly animated appearance with exaggerated features. The circular eyes protrude outwards and are set deeply under impressive arching brows. The nose is powerful with large, flared nostrils seemingly filled with air. The cheeks are profound and rounded on each side of the projecting, open mouth revealing upper and lower teeth. On top of the head are three crouching animals, probably representing chameleons, carved in high relief; black, encrusted patina overall.

\$10,000 - 15,000

€8,500 - 13,000

62

MAMBILA JANUS FIGURE, CAMEROON

height 9in (22.9cm)

Provenance

Galerie Joaquin Pecci, Brussels

Seattle Private Collection

The artist of this enigmatic figure has wonderfully juxtaposed the angularity of the lower torso with the rotundness of the arms and head giving it movement and life; one side female, the other male, the male holding his hands to his chest and holding a red translucent bead, the female with her left hand to her chin, an open charge cavity to the outer edge of one hip; charges in each ear; fine dark brown/black encrusted patina with kaolin highlights around the eyes.

\$5,000 - 7,000

€4,300 - 6,000



62

FANG RELIQUARY HEAD, GABON*angok nlo byeri**height 12in (30.5cm)***Provenance**

Reportedly Merton D. Simpson Gallery, New York, 1960s

William B. Moore Collection, Los Angeles, California

Jean-Pierre Hallet Collection, Malibu, California

European Private Collection

French Private Collection

Re.S.Artes Carbon-14 Analysis completed in 2014 dating the present work to 150 +/- 20 years old

"The Fang were among the most feared warriors and cannibals in all of Africa, yet the heads and figures they carved for their ancestor cult are classical examples of the serene beauty of which African art is capable...According to Louis Perrois, the patina is a resinous mixture of palm oil (widely used in West Africa) and copal. Once the wood is impregnated thoroughly with this mixture, it exudes oil indefinitely. Throughout the vast Fang area, such figures are both evocations of the dead and magical protectors of the ancestral bones. The ancestor's skull and some of his small bones were kept in boxes made of bark and the statue [and heads] were attached to the lids with vines." (Fagg, William, *African Majesty*, 1981, p. 142)

While *byeri* heads were never intended to depict individuals, it was critical for the Fang artist to capture the essence of a living being. In the present work, the artist has skillfully carved a full rounded head with a tripartite coiffure in back, the back middle with two incised openings; the top of the head with coiffure defined with linear horizontal incising; the heart-shaped face with a cowrie shell attached as the right eye, the left with a circular piece of glass attached with a resinous material, the lips slightly protruding and open to reveal upper and lower teeth, bordered by incised chevron-from ears on each temple; supported with a columnar neck, pierced through near the bottom; varied dark brown patina with ritual patination to the face.

\$30,000 - 40,000**€26,000 - 34,000**





64

64
TWO SONGYE POWER FIGURES, DEMOCRATIC REPUBLIC OF THE CONGO

nkisi
 heights 8 and 7 3/4in (20.3 and 19.5cm)

Provenance

Charles D. Miller, III, St. James, New York

Each standing on rounded bases with slightly bent knees, squared shoulders and hands resting on rounded abdomens; rounded heads with projecting squared jaws and large, coffee-bean eyes; one with multiple charge piercings to the abdomen and multiple iron inserts running frontally across the top of its head; each with dark brown patina with wear indicative of cultural use.

\$3,000 - 5,000
€2,600 - 4,300



65
SONGYE POWER FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

nkisi
 Height 10 1/4in (26cm)

Provenance

Reportedly collected in situ in the early 20th century
 Mrs. F. Janvier Collection, by descent
 French Private Collection, acquired from the above in 1993

Of diminutive size but with great presence, the head bundled with fiber and chicken feathers with a black forest duiker (*Cephalophus niger*) horn inserted in the top, the face with cowrie shell eyes, brass plates and tacks; wearing a glass bead necklace and a charge bundle wrapped with gaboon viper skin (*Bitus gabonica*) charged with metal tacks around the torso; the arms with brass tacks inserted and each with long iron rods with curved ends tied on with fiber; the lower body wrapped in cowhide (*Bos Bovidae*); fine, aged dark brown encrusted patina with wear indicative of significant age and cultural use.

\$7,000 - 9,000
€6,000 - 7,700



66

**SONGYE COMMUNITY MALE POWER FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

nkisi

height 54 1/2in (138.5cm)

Provenance

Jean-Pierre and Anne Jernander Collection, Brussels

Merton D. Simpson Gallery, New York (No. 4256)

Allan Stone Collection, New York

Exhibited

Greenwich, CT, Bruce Museum, *Power Incarnate: Allan Stone's
Collection of Sculpture from the Congo*, 14 May - 4 September 2011

Published

Dumouchelle, Kevin D., *Power Incarnate: Allan Stone's Collection of
Sculpture from the Congo*, Bruce Museum, Greenwich, CT, 2011, illus.
p. 58, cat. no. 35

John Mack notes, "Communal *mankisi* (plural for *nkisi*) are used to achieve benign ends. The need of their magical intervention in human affairs may be signalled by such phenomena as persistent dreams of imminent danger among those charged with their care: premonitions expressed in visions of lightning and fire, or deep ravines. [...] Although dedicated to ensuring the health and welfare of the community, these figures are not exponents of the bedside manner but confrontational objects, objects with attitude." (Phillips, Tom ed., *Africa - The Art of a Continent*, Royal Academy of Arts, London, 1995, p. 283-284)

Of monumental scale, the figure rises from a circular base with diminutive bent knees, as if ready for action. The elongated torso with a bulging abdomen, acting as the nest of magical power substances once filling the umbilicus cavity. The broad chest adds vibrancy as if a large inhale has been taken. A large columnar neck supports the spherical head with angular jaws and broad chin; the face plated with copper strips referencing the power of the blacksmith and lightning. A large goat horn (*Capra hircus*) is inserted into the top of the head, rising above and symbolizing power, fertility and fecundity, as well as perhaps serving as a connection with the cosmos; varied light and dark brown patina with ritual patination throughout.

\$80,000 - 120,000

€68,000 - 100,000





67

**NGBAKA FEMALE FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

height 15 1/8in (38.3cm)

Provenance

Belgian Private Collection

New York Private Collection

This figure's compact posture is of classic Ngbaka cubistic form, with overall rounded elements juxtaposed with angled features, all together creating an element of intensity and power; standing on slightly bent knees with voluminous buttocks, the large rounded torso with protruding navel and conical, rounded breasts below squared shoulders with arms gently curving out at the sides; a powerful cylindrical neck supports the spherical head with a medial notched crest running from the top of the forehead and terminating at the nose, the eyes faintly incised and bordered by raised scarification to each temple; dark brown encrusted patina with wear indicative of age and cultural use.

(Red tag with '164' and black label with '100' on base)

Cf. Rautenstrauch-Joest Museum für Völkerkunde, Cologne, Germany (African Heritage Archives no. 0035838) for a similar work, possibly from the same workshop.

\$12,000 - 18,000

€10,000 - 15,000

67

68

SUKU FEMALE FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

height 12in (30.5cm)

Provenance

European Private Collection

New York Private Collection

Finely sculpted in naturalistic proportions with rounded features throughout, standing firmly with legs bent at the knees with muscular arms at the side and hands resting at the abdomen below the umbilicus with diminutive breasts above; a powerful neck, with blue glass bead necklace on broad rounded shoulder supporting the spherical head crowned with a sagittal, crested coiffure; strong meditative features of the face include the closed, coffee-bean eyes, expanded nostrils and open mouth as if the figure is conscious of its breath; fine dark brown polished and encrusted patina indicative of age.

Cf. Cornet, Joseph, *Art of Africa - Treasures from the Congo*, Phaidon, New York, 1971, p. 78, no. 40 for a similar figure.

\$10,000 - 15,000

€8,500 - 13,000



68

LUBA MASK, DEMOCRATIC REPUBLIC OF THE CONGO*kifwebe**height 13in (33cm)***Provenance**

Lucien Van de Velde, Antwerp/Brussels

Merton D. Simpson Gallery, New York

Morris J. Pinto Collection, Paris/Geneva/New York

Acquired from the above by the present owner

Published

African Heritage Archives (no. 0179193)

Allan Roberts notes, "Masks such as this are uncommon and are sometimes confused with the better-known striated masks of Songye and related peoples. Indeed, striated masks used by some Northern Luba groups are probably related formally to the more common masks of their Songye neighbors. The stripes may mirror the symbolism that informs Songye masks and may refer to bush-bucks, zebras, and other animals that Luba consider to be ambiguous.

Bifwebe is a generic term used by the Luba, Tabwa, and neighboring groups to refer to masks (although it may also refer to the performer and masking society, as it does among the Songye). It is said that traveling performers sometimes visited villages and dance with *bifwebe* masks by way of entertainment, in exchange for food and gifts. [. . .]

Bifwebe apparently were danced at the death of a chief or other important person, or when someone assumed an important political title. [. . .] One is left to surmise that the masks were performed to mark moments of important social transition and transformation." (Verswijver, Gustaaf, Els De Palmenaer, Viviane Baeke, and Anne-Marie Bouttiaux-Ndiaye [Ed.], *Masterpieces from Central Africa*, Prestel-Verlag, 1996, p. 176)

Finely carved in semi-spherical hollowed form and pierced around the edges for attachments, the large circular eyes pierced at the center with slits and divided by a central ridge that gradually tapers out in trapezoidal form as the nose, pierced underneath with remnants of inserted hair; the pierced open mouth with slight upturn of the upper lip; incised curvilinear designs radiating out from each eye and from the mouth, divided in the center with linear incisions alternating in directions to form a band of triangles; fine, encrusted light brown patina with kaolin filling and accenting the linear incised design; collection labels 'GVR' and '63' on reverse.

\$30,000 - 40,000**€26,000 - 34,000**







71

70

LUBA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

height of mask 13in (30.5cm)

overall height on stand 34in (86.5cm)

Provenance

Jean Coene Collection, Brussels

Galerie Olivier Klejman, Paris

French Private Collection

Published

African Heritage Archives (no. 0030982)

Exhibited

Paris, France, *Masques d'Afrique Centrale*, Galerie Olivier Klejman, 2 December 2006 - 7 January 2007

Deeply hollowed and pierced around the rim for attachment of the raffia dress; with meditative, trance-like features, the spherical head has large eyes with heavy lids looking downwards, and a hollowed, open mouth as if breathing deeply; raised scarification in diamond pattern on each cheek; framed by C-form ears and a frontal crest on top; painted overall in red and brown pigments with kaolin highlights.

\$4,000 - 6,000

€3,400 - 5,100

71

KUBA DRINKING HORN, DEMOCRATIC REPUBLIC OF THE CONGO

height 8in (20.3cm)

Provenance

Galerie Pierre Darteville, Brussels

Acquired from the above by the present owner

These drinking horns were made for Bushoong military and tax collectors working for the court who would wear these on their belts as distinctive symbols of status and power. They were mostly carved in real buffalo horn and rarely in wood. The work has three faces and the typical circles on it; rich, dark brown semi-glossy patina.

\$1,200 - 1,800

€1,000 - 1,500



72

HOLO FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

height 7 7/8in (20cm)

Provenance

Galerie Pierre Dartevelle, Brussels

American Private Collection

Handsomely carved in a surrealist fashion with thinly carved arms and legs mirroring each other in form on the columnar torso with a small charge hole at the umbilicus; seated on a column above a rounded base with flat bottom (possibly cut from a staff); the neck mirroring the form of the base and supporting the spherical head with coiffure incised medially; turned slightly left with coffee-bean eyes gazing sensitively away in a dreamlike manner; fine dark brown patina with wear to surface indicating much cultural use and age.

\$5,000 - 7,000

€4,300 - 6,000

72

73

HOLO SLIT DRUM, DEMOCRATIC REPUBLIC OF THE CONGO

height 11 1/2in (29cm)

Provenance

Hendrik Elias Collection, Wieze, Belgium
Acquired from the above by the present owner

Published

De Buck, Jo, *Hendrik Elias' Legacy Archives*, Jo De Buck, NV
Graphius, 2018, p. 47

These miniature slit drums were designed to heal and protect against diseases rather than used as musical instruments. They were charged with a magical load inside the opening. The present example has a rich, dark brown patina with encrustations throughout.

\$1,500 - 2,000

€1,300 - 1,700





74

74

**TWO YAKA COMBS, DEMOCRATIC
REPUBLIC OF THE CONGO**

heights 7 and 5 7/8in (17.8 and 15cm)

Provenance

Baudouin de Grunne Collection, Brussels
(collector's marks 74 on larger, 85 on smaller
written in white)
New York Private Collection

\$1,200 - 1,800

€1,000 - 1,500

75

**PENDE MASK, DEMOCRATIC REPUBLIC
OF THE CONGO**

mbuya

height approximately 12in (30.5cm)

Provenance

Lucien van de Velde Collection, Antwerp/
Brussels
Jef Van der Straete, Lasne/Belgium
Dr. Werner Muensterberger Collection,
New York/Michigan
Donald Morris Gallery, New York/Michigan
New York Private Collection

Composed of wood, raffia, fiber and beads, with
large rounded forehead, arching brows above
open slit eyes with heavy lids, a broad projecting
nose and lips; highlighted with dark brown
encrusted patina.

\$5,000 - 7,000

€4,300 - 6,000



76

RARE HOLOHOLO CARYATID STOOL, DEMOCRATIC REPUBLIC OF THE CONGO

height 29 1/2in (76cm)

Provenance

Max Wentzel Collection, German Secretary in Tabora, Tanzania, ca. 1900

German Private Collection, acquired in 1909

California Private Collection

Nancy I. Nooter notes, "The Holoholo are a small group who occupy a portion of land on the western shore of Lake Tanganyika and some of whom have migrated to the Tanzanian side of the lake. They live in close proximity to the Hemba and Tabwa peoples, and fall within the Luba sphere of influence. Stylistic similarities to the art of these groups are very marked [as in the present example], as they are in other examples collected from the Holoholo at around the same time.

The matrilineal Holoholo are descended from the Baguha and other small ethnic groups of eastern Zaire.[. . .] Holoholo statuary [. . .] bears the hallmarks of high social status, with elaborate coiffures, patterns of scarification, delicately rendered facial features and smoothly patinated surfaces.' (Phillips, Tom [Ed.], *Africa - The Art of a Continent*, Prestel, 2004, p. 164)

Standing on a curved, round base, the monumental female figure is finely sculpted in voluminous proportions radiating confidence, serenity and strength, all important qualities for an chief who's ranking has been inherited through his matrimonial heritage; fine, semi-glossy dark brown patina with wear to surface.

\$40,000 - 60,000

€34,000 - 51,000





77

LWENA COMB, ANGOLA

height 6in (15.2cm)

Provenance

Michael Oliver, New York
Donald Morris Gallery, New York
New York Private Collection

\$700 - 900

€600 - 770

78

VUVI OR TSOGO MASK, GABON

muhunzu

height 17 3/4in (45cm)

Provenance

Collected by a family member of Father Valérie Demeuris,
pastor at Hookstraat and Zevenekendorp, Belgium, in
the 1940s

Belgium Missionary Fathers, Belgium
Virginia Private Collection

Of very light wood, hollowed in back and pierced around
the rim for attachments, pierced through at the eyes, nose
and mouth; a central vertical ridge divides the forehead
and terminates at high arching brows which accentuate
the eyes; aged surface with remnants of white and black
pigments.

\$8,000 - 12,000

€6,800 - 10,000

77



CHOKWE FEMALE FIGURE, ANGOLA OR ZAMBIA*height 20 1/4in (51.4cm)***Provenance**

Belgian Private Collection

Marc Leo Felix, Brussels

Ruth and Marc Franklin Collection, San Francisco

Seattle Private Collection

PublishedJordan, Manuel, *Chokwe! Art and Initiation Among Chokwe and Related Peoples*, Prestel-Verlag, 1998, fig. 101Fine Arts Museum of San Francisco, *Forms and Forces: Dynamics of African Figurative Sculpture*, 1998, p. 33, no. 22

African Heritage Archives (no. 0143614)

ExhibitedSan Francisco, California, *Forms and Forces: Dynamics of African Figurative Sculpture*, Fine Arts Museum of San Francisco, 4 May - 10 July 1988

Jordan notes (ibid.), "The white and red pigment on this figure symbolizes the dualistic nature of ancestors: if they are honored they bring blessings to the living kin (white), but if neglected they inflict misfortune (red). Figures of this type are generally associated with diviners, who employ the supernatural strength of their tutelary ancestors to redress their clients' various afflictions."

Standing upright on elongated legs slightly bent at the knees, her magnificently sculpted, oversized hands resting on her abdomen accented with horizontal linear incisions above the pelvis; rounded shoulders, breasts and torso with raised umbilicus; her spherical head with a mask-like face highlighted in red pigment with large circular eyes with kaolin highlights, flared nose and open mouth revealing upper and lower sharp teeth highlighted with kaolin; an incised coiffure on top; the body highlighted in white kaolin with red pigment from the knees down; fine encrusted patina overall.

\$20,000 - 30,000**€17,000 - 26,000**



80

LWENA SCEPTER, ANGOLA

height 30 3/4in (78cm)

Provenance

Vicomte Théodore d'Ouvrier Collection, Brussels before 1935

Galerie Bernard De Grunne, Brussels

New York Private Collection

Published

Le Soire Illustré, No. 894, 11 August 1949, p. 8

Arts Traditionnels, Exposition Universelle et Internationale de Bruxelles, Section du Congo Belge et du Rwanda-Urundi, 1958, no. 333

\$2,000 - 3,000

€1,700 - 2,600



81

SONGO STAFF, ANGOLA

height 55 1/2in (141cm)

Provenance

Vicomte Théodore d'Ouvrier Collection, Brussels before 1935

Galerie Bernard De Grunne, Brussels

New York Private Collection

The handle with a Janus head above a flat diamond form with incised decoration; fine, dark brown patina.

\$3,000 - 5,000

€2,600 - 4,300





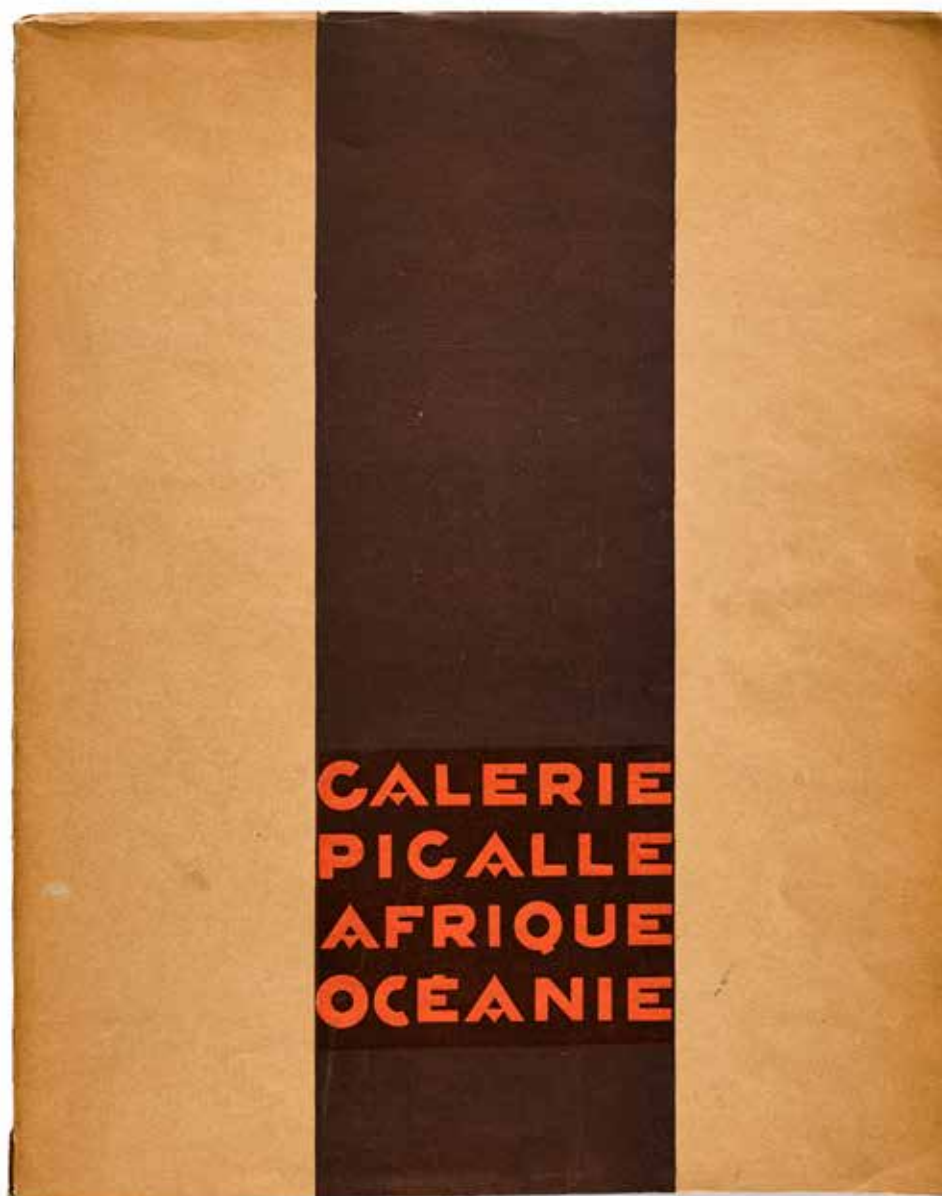
82

MARKOV, VLADIMIR ISKUSSTVO NEGROV (NEGRO ART), 1919

Vladimir Markov, whose real name was Volemārs Matvejs, was a Latvian painter active in the Union of the Youth which spearheaded the first major exhibition of modern Russian art in 1910 in Saint Petersburg. Markov was one of the first Russian theoreticians examining *art nègre*. Markov began making this very rare catalogue in 1910 which featured eighty-five photographs of African sculpture drawn from European ethnographic museums. The book was published posthumously by his companion, Varvara Boubnova, in 1919.

\$1,500 - 2,000

€1,300 - 1,700



83

**GALERIE PIGALLE, EXPOSITION D'ART AFRICAIN ET D'ART
OCEANIEN, PARIS, 1930**

A rare catalogue printed for the milestone exhibition of African and
Oceanic Art in Paris in 1930; 29 pp and 17 plates.

\$1,500 - 2,000

€1,300 - 1,700

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Conditions of sale - Continued

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For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
 - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
 - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - Continued

the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at **www.bonhams.com/us**.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

Buyer’s guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction
On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Bonhams

Sale title: African and Oceanic Art	Sale date: November 19, 2020
Sale no. 26148	Sale venue: Los Angeles
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
<u>Telephone bidders:</u> indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:





Bonhams
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Los Angeles, CA 90046

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bonhams.com

AUCTIONEERS SINCE 1793