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

Brussels
6 rue du Grand Cerf
Friday 27 August – Saturday 28 August, 10 am – 6 pm
Sunday 29 August, 11 am – 5 pm
Monday 30 August – Wednesday 1 September, 10 am – 6 pm
T +32.251405-86

Sale

Brussels
Thursday 2 September 2021
2 pm

In partnership withARTCURIAL

The auction will be streamed online at lempertz.com. You can also bid online. Please register to do so at least 48 hours before the start of the auction.
AFRICA

LEOPARD « PANTHERA PARDUS » TAXIDERMY

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

82 x 163 cm

€ 8,000 – 10,000
Charles Hug was born in St. Gallen in 1899 and at the age of 22 began his career as an artist, firstly in Berlin and from 1926 in Paris, where he was first exposed to African Art. From Paris he also made a number of trips to North Africa. In 1931 he attended the exhibition of the sale of the Georges de Miré collection in Paris, making sketches of the works exhibited and possibly purchasing works at the sale. Certainly all masks in his collection were acquired between 1929 and 1932 in Paris. In 1934 Hug returned to Switzerland and settled in Zurich. He does not seem to have acquired any further masks but those he had acquired in Paris in his youth remained a constant presence throughout his life and an inspiration in his work. Given the prominence of portraits in his oeuvre it is perhaps not surprising that Dan and We masks were such an important focus of his collecting. A number of his masks were loaned to the important exhibition, Kunst von Schwarz Afrika, held in Zurich in 1970. Almost all his masks were exhibited in St. Gallen in 1933 in the exhibition Transozeanische und Negerkunst aus St. Galler Privatbesitz and many at the Rietberg Museum exhibition Masken der Wè und Dan – Elfenbeinküste.
2 DAN MASK
Ivory Coast
23 cm. high
Provenance
Charles Hug (1899–1979), St. Gallen
Exhibited
Zurich, Museum Rietberg, Masken der Wè und Dan – Elfenbeinküste, 1997
Literature
Homberger, L., Masken der Wè und Dan – Elfenbeinküste, Zurich, 1997, p. 69, no. 57

€ 2,000 – 3,000

3 WE MASK
Ivory Coast
27 cm. high
Provenance
Charles Hug (1899–1979), St. Gallen, no. 47
Exhibited
St. Gallen, Industrie- und Gewerbemuseum, Transazeanische und Negerkunst aus St. Gallen Privatbesitz, May – June 1933
Zurich, Museum Rietberg, Masken der Wè und Dan – Elfenbeinküste, 1997
Literature

€ 1,500 – 2,000

4 DAN MASK
Ivory Coast
25 cm. high
Provenance
Charles Hug (1899–1979), St. Gallen, no. 38
Exhibited
St. Gallen, Industrie- und Gewerbemuseum, Transazeanische und Negerkunst aus St. Gallen Privatbesitz, May – June 1933
Zurich, Museum Rietberg, Masken der Wè und Dan – Elfenbeinküste, 1997
Literature
Homberger, L., Masken der Wè und Dan – Elfenbeinküste, Zurich, 1997, p. 77, no. 48

€ 1,500 – 2,000

5 WE MASK
Ivory Coast
23.5 cm. high
Provenance
Charles Hug (1899–1979), St. Gallen, no. 56
Exhibited
St. Gallen, Industrie- und Gewerbemuseum, Transazeanische und Negerkunst aus St. Gallen Privatbesitz, May – June 1933
Zurich, Museum Rietberg, Masken der Wè und Dan – Elfenbeinküste, 1997
Literature
Homberger, L., Masken der Wè und Dan – Elfenbeinküste, Zurich, 1997, p. 53, no. 11

€ 2,000 – 3,000
6 DAN MASK
Ivory Coast
24.5 cm. high

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

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

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

€ 4,000 – 6,000

7 DAN MASK
Ivory Coast
23 cm. high

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

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

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

€ 4,000 – 6,000
8

WE MASK
Ivory Coast
24 cm. high

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

Exhibited
St. Gallen, Industrie-und Gewerbemuseum, Transsaharische und Negerkunstausstellung
St. Gallen Probstheurz, Mai–Juni 1933
Zurich, Museum Rietberg, Masken der Wè und Dan – Elfenbeinküste, 1997

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

€ 2,000 – 3,000

9

WE MASK
Ivory Coast
31 cm. high

Provenance
Charles Hug (1899–1978), St. Gallen, no. 45

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

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

€ 800 – 1,200

10

DAN MASK
Ivory Coast
23 cm. high

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

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

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

€ 1,500 – 2,000
11 DJENNE TERRACOTTA HEAD
Haiti
14 cm. high
Provenance
Pierre Amrouche, Paris
Udo Horstmann, Zug
Literature
€ 3,000 – 5,000

12 LOBI STOOL
Burkina Faso
141 cm. long
Provenance
Acquired in Gbomblora, Burkina Faso from Bindoula Di, a Lobi Chief in 1988
€ 1,500 – 2,000

13 GURUNSI, BWA OR LOBI STOOL
Burkina Faso
55 cm. long
Provenance
Charles Wentzick, Saumane, 1978s
Franz Armin Morat, Friburg
Udo Horstmann, Zug
€ 2,000 – 3,000

VARIOUS PROPERTIES
14  **BAMANA HEADDRESS, CHIWARA**  
Mali  
97 cm. high  
Provenance: Marc Leo Felix, Brussels  
€ 1.500 – 2.000

15  **LOBI STAFF**  
Burkina Faso  
46 cm. long  
Provenance: Galerie Simonis, Düsseldorf  
€ 800 – 1.200

16  **BWA MASK**  
Burkina Faso  
137 cm. high  
Provenance: Sempénaire, Brussels, 28 April 2007, lot 41  
€ 2.500 – 3.000
17 SENUFO SPOON
Ivory Coast, Mali or Burkina Faso
38.5 cm. long

Provenance
Max Itzikovitz, Paris
Udo Horstmann, Zug

Exhibited
Paris, Fondation Dapper, Cuillers sculptées, 1991

Literature
Bassani, E. et al., The Power of Form: African Art from the Horstmann Collection, Milan, 2002, p. 62

€ 1.500 – 2.000

18 BAMANA MASK, KONO
Mali
91.5 cm. high

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

Exhibited
Masks: Faces of Culture
Chicago, Field Museum, February – May 2000
Houston, Museum of Fine Arts, June – October 2000

Literature
Schaedler, K.-F., Masken der Welt: Sammlerstücke aus fünf Jahrtausenden, Heyne, 1999, p. 44
Bassani, E., et al., The Power of Form: African Art from the Horstmann Collection, Milan, 2002, p. 46 – 47, fig. 8

€ 8.000 – 12.000
19
**DOGON MASK**
Mali
57 cm. high
Provenance
Johan Henau, Antwerp, circa 1987
Jacques Blonckaert (1925–1995), Brussels
€ 5.000 – 8.000

20
**BWA PLANK MASK**
Burkina Faso
197 cm. high
Provenance
Thomas Wangel, Pfinsztal
€ 12.000 – 15.000
21
BEDU PLANK MASK
Ivory Coast
148.5 cm. high
Provenance
John Giltsoff, Girona/Brussels
€ 3,000 – 4,000

22
DAN MASK, GAGON
Ivory Coast
25 cm. high
Provenance
Franco Monti (1931–2008), Milan
€ 2,000 – 3,000

23
BAMANA MASK, KONO
Mali
110 cm. high
Provenance
Franco Monti (1931–2008), Milan
€ 3,000 – 5,000

24
25
24  
**DAN GAME BOARD**  
Ivory Coast  
77 cm. long  
Provenance  
Franco Monti (1931–2008), Milan  
Cf. Fischer, E. and Himmelheber, H.,  
The Arts of the Dan in West Africa, Zurich,  
1984, p. 138, fig. 138  
€ 2,000 – 3,000

25  
**DAN-GUERE MASK**  
Ivory Coast  
26 cm. high  
Provenance  
Hendrik Elias (1925 – 2014), Kleez  
€ 2,000 – 3,000

26  
**DAN MASK**  
Ivory Coast  
22.5 cm. high  
Provenance  
Hendrik Elias (1925 – 2014), Kleez  
€ 3,000 – 5,000

27  
**DAN-KRAN MASK**  
Ivory Coast  
22.5 cm. high  
€ 800 – 1,200
28 DAN MASK
Ivory Coast
22 cm. high
€ 1,000 – 1,500

29 FON FETISH FIGURE, ZAKPATA
Benin
59 cm. high
Provenance:
Jean Jacques Mandel, Paris; Aguttes, Paris, 6 October 2014, lot 59
€ 2,000 – 3,000

30 FIVE MOSSI DOLLS
Burkina Faso
27 to 38 cm. high
€ 1,500 – 2,000

31 FOUR ASHANTI DOLLS
Ghana
23 to 28.5 cm. high
Provenance:
Shirley and Hy Zaret, Connecticut; Pierre Bergé, Brussels, 5 June 2008, lot 1325 (for the one on the far right of the illustration); Lj Kumps, Antwerp, 1975 (for the three others)
€ 1,500 – 2,000
32

TWO FANTI DOLLS
Ghana
36.5 cm and 39 cm. high

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

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

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

£ 1,000 – 1,500

33

YAURE MASK
Ivory Coast
33 cm. high

Provenance
Hans Schneckenburger (1940 – 2012), Munich

Literature
Piek, M., „Bernard de Grunne. La connaissance et la
passion“, in L’Eventail, no. 4, May 2006, p. 33

€ 10,000 – 15,000
YORUBA TWIN FIGURES
FROM THE COLLECTION
OF WIBKE VON BONIN

34
PAIR OF YORUBA TWIN FIGURES
From Efon-Alaye, Nigeria
38 cm. high
€ 1,500 – 2,000

35
YORUBA TWIN FIGURE
From Abeokuta, Nigeria
23 cm. high
€ 1,000 – 1,500

36
YORUBA TWIN FIGURE
Osogbo area, Nigeria
25 cm. high
€ 1,000 – 1,500

37
YORUBA TWIN FIGURE
From the Awoed region, southern
Yorubaland, Nigeria
27 cm. high
€ 1,000 – 1,500

38
YORUBA TWIN FIGURE
From Oyo, Nigeria
22 cm. high
€ 1,000 – 1,500

39
YORUBA TWIN FIGURE
From Osogbo, Nigeria
22 cm. high
€ 1,000 – 1,500

Provenance: Rolf Miehler, Munich
Galerie Dierking, Cologne, 2009
Literature: Stoll, G. and M., Ibeji Twin Figures of the Yoruba,
Munich, 1980, p. 38, no. 233, where the Stolls attribute it to the Shaki area.

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

Provenance: Gert and Mareidi Stoll, Munich
Galerie Dierking, Cologne
Literature: Stoll, G. and M., Ibeji Twin Figures of the Yoruba,
Munich, 1980, p. 110, no. 3
40
PAIR OF YORUBA TWIN FIGURES IN COWRIE SHELL COATS
From Ilobu, Nigeria
32 and 33 cm. high
Provenance
Collected in the 1970s by Gert and Mareidi Stoll, Munich
Galerie Simonis, Dusseldorf
Literature
€ 3,000 – 5,000

41
YORUBA TWIN FIGURE
From Omu Aran or Ajasse, Nigeria
30 cm. high
Provenance
Collected in the 1960s by Klaus Stephan, a journalist and ARD correspondent in Africa from 1960 to 1969
Galerie Dierking, Cologne
€ 1,000 – 1,500

42
PAIR OF YORUBA TWIN FIGURES IN COWRIE SHELL COAT
From Ilobu, Nigeria
25 and 25.5 cm. high
Provenance
Lucien Van de Velde, Antwerp, 2007
Galerie Simonis, Dusseldorf, 2009
€ 2,000 – 3,000

43
PAIR OF YORUBA TWIN FIGURES IN BEADED COAT
From southern Yorubaland, Nigeria
22 cm. high
Provenance
Galerie Simonis, Dusseldorf, 2003
Cf. Chemeche, G. et al., Ibeji: The Cult of Yoruba Twins, Milan, 2003, p. 305, fig. 278
€ 1,500 – 2,000
YORUBA TWIN FIGURE
From Ila-Orangun, eastern Yorubaland, Nigeria
27.5 cm. high
Provenance
Galerie Simonis, Dusseldorf
€ 2,000 – 3,000

YORUBA TWIN FIGURE
From Egbe, eastern Yorubaland, Nigeria
28.5 cm. high
Provenance
Galerie Simonis, Dusseldorf
€ 2,000 – 3,000
<table>
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<tr>
<th>Item</th>
<th>Description</th>
<th>Provenance</th>
<th>Provenance Details</th>
<th>Price Range</th>
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<td>46</td>
<td>Yoruba Twin Figure</td>
<td>From the Oyo region, Nigeria</td>
<td></td>
<td>€ 1,000 – 1,500</td>
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<tr>
<td>47</td>
<td>Yoruba Twin Figure</td>
<td>From Oyo</td>
<td></td>
<td>€ 1,000 – 1,500</td>
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<tr>
<td>48</td>
<td>Yoruba Twin Figure</td>
<td>From Ilorin, Oyo, Nigeria</td>
<td>Cf. Chemeche, G. et al., Ibeji: The Cult of Yoruba Twins, Milan, 2003, p.159, fig. 115</td>
<td>€ 1,000 – 1,500</td>
</tr>
<tr>
<td>49</td>
<td>Yoruba Helmet Mask</td>
<td>Republic of Benin/Nigeria</td>
<td></td>
<td>€ 2,000 – 3,000</td>
</tr>
<tr>
<td>50</td>
<td>Edo Wood Head, Uhunmwun-Elao</td>
<td>Benin Kingdom, Nigeria</td>
<td>Provenance: Franco Monti (1931 – 2008), Milan</td>
<td>€ 2,000 – 3,000</td>
</tr>
</tbody>
</table>

**VARIOUS PROPERTIES**
51
**YORUBA ESPU MASK**
Nigeria
136 cm. high
Provenance
Comte Simon du Chastel de la Howarderie, Brussels
Acquired by the present owner from the above in the 1970s.

€ 2,000 – 3,000

52
**YORUBA ESHU FIGURE**
Nigeria
51 cm. high
Provenance
Franco Monti (1931–2008), Milan

Exhibited
Darmstadt, Kunsthalke, Plastik aus schwarz Afrika, June – July 1967

Literature
Monti, F., Plastik aus schwarz Afrika, Darmstadt, 1967, no.163

€ 1,500 – 2,000

53
**YORUBA EPA MASK**
From Ekiti, Efon Alaye, Nigeria
136 cm. high

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

€ 2,000 – 3,000

54
**BENIN RATTLE STAFF**
Nigeria
124 cm. long
Provenance
Franco Monti (1931–2008), Milan

Exhibited
Darmstadt, Kunsthalke, Plastik aus schwarz Afrika, June – July 1967

Literature
Monti, F., Plastik aus schwarz Afrika, Darmstadt, 1967, no.170

€ 1,500 – 2,000

55
**IGBO MMWO MASK**
Nigeria
20.5 cm. high

€ 1,000 – 1,500
56 IGBO JANUS HELMET MASK
Nigeria
58 cm. high
€ 3,000 – 5,000

57 LARGE URHOBO IVORY BRACELET
Nigeria
11 cm. wide
€ 800 – 1,200

58 SIX AFRICAN IVORY BRACELETS
4.5 to 9.5 cm. wide
€ 800 – 1,200

59 IGBO-IZZI POTTERY BOWL
Nigeria
15 cm. wide
Provenance:
François de Ricqlès, Paris, 6 June 1999, lot 170
€ 1,500 – 2,000
60  TWO IGBO FIGURES, ALUSI  
Nigeria  
87 and 110 cm. high  
€ 800 – 1,200

61  CALABAR POTTERY  
PSEUDO-VESSSEL  
Nigeria  
53.5 cm. high  
Sold with TL certificate from Francine Maurer of Alliance Science Art, ref. 10231401, TL 806116  
Provenance: Pierre Lois, Brussels  
Provenance: Cf. Schaedler, K.-F. et al., Earth and Ore, 2500 Years of African Art in Terra Cotta and Metal, Munich, 1997, p. 250, fig. 489  
€ 1,500 – 2,000

62  IBIBIO MASK  
Nigeria  
23 cm. high without the raffia fringes  
Provenance: Marc Leo Felix, Brussels  
€ 1,000 – 1,500

63  IGBO AFIKPO MASK  
Nigeria  
56.5 cm. high  
Provenance: Yves Devotion, Paris, 1985  
€ 2,000 – 3,000
46 CALABAR POTTERY PSEUDO-VESSSEL
Nigeria
43 cm. high
Provenance
Udo Horstmann, Zug
Literature
Bassani, E. et al., The Power of Form: African Art from the Horstmann Collection, Milan, 2002, p. 91, fig. 29
€ 3,000 – 5,000

65 CHAMBA FIGURE
Nigeria
38 cm. high
€ 600 – 800

66 EKET MASK
Nigeria
13.5 cm. high
Provenance
Udo Horstmann, Zug
Literature
Bassani, E. et al., The Power of Form: African Art from the Horstmann Collection, Milan, 2002, p. 101, fig. 34
€ 8,000 – 12,000
67  
**TWO EKOI SKIN-COVERED HEADDRESSES**  
Nigeria  
27 and 32 cm. high  
Provenance  
Collected in situ by Walter Meier, a Swiss missionary (b. 1917), who lived in Besongabang and Buea, Cameroon between 1946 and 1949  
€ 1,000 – 1,500

68  
**MBEMBE DRUM TERMINAL**  
Nigeria  
51.5 cm. high  
Provenance  
Comte Simon du Chastel de la Howarderie, Brussels  
Acquired by the present owner from the above in the 1970s  
€ 2,500 – 3,500

69  
**POTTERY PIPE BOWL**  
Cameroon  
36 cm. long  
€ 800 – 1,200

70  
**WIDEKUM MASK**  
Cameroon  
35 cm. high  
Provenance  
Franco Monti (1931–2008), Milan  
€ 2,000 – 3,000
71 CAMEROON GRASSLANDS FIGURE
69 cm. high
Provenance
Franco Monti (1931–2008), Milan
€ 2,000 – 3,000

72 DUALA BUFFALO MASK
Cameroon
67 cm. high
Provenance
Collected in situ by Richard Hopp (b.1880) who began his military service in 1900 and was stationed in Duala, Cameroon in 1914.
€ 1,500 – 2,000

73 FOUR CAMEROON FIGURES
15.5 to 18 cm. high
Provenance
Collected in situ by Richard Hopp (b.1880) who began his military service in 1900 and was stationed in Duala, Cameroon in 1914.
€ 2,000 – 3,000

74 SPOON AND FLUTE
Cameroon
19 and 30 cm. long
Provenance
Collected in situ by Richard Hopp (b.1880) who began his military service in 1900 and was stationed in Duala, Cameroon in 1914.
Cf. Falgayrettes, C., Cuillers Sculptures, 1991, p.120, for a similar spoon attributed to the Fang. Another attributed to the Njem is in the Ethnologisches Museum, Berlin, inventory number II C 21611.
€ 800 – 1,200
75
**BEMBE FEMALE FIGURE**
Republic of the Congo
18 cm. high

Provenance
Udo Horstmann, Zug

€ 3,000 – 5,000

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76
**FANG STAFF**
Gabon/Cameroon
95 cm. long

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

€ 3,000 – 5,000

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77
**FANG CONTAINER**
Gabon
16.5 cm. high

An old label reads: Collected in 1890

Pratt Museum, Amherst College 8/73


€ 6,000 – 8,000
78
EASTERN PENDE MASK
Democratic Republic of the Congo
62 cm. high
Provenance
Christian Van Lierde, Brussels
€ 1.500 – 2.000

79
PENDE DIVINATION IMPLEMENT, GALUKOJI
Democratic Republic of the Congo
24 cm. high
Provenance
Christian Van Lierde, Brussels
€ 2.000 – 3.000

80
KONGO STAFF
Democratic Republic of the Congo
138 cm. long
Provenance
Maria Wyss, Basel
Ernst Winizki (1915 – 1997), Zurich
Udo Horstmann, Zug
Exhibited
Literature
Bassani, E. et al., The Power of Form: African Art from the Horstmann Collection, Milan, 2003, p.146, no. 37
Cole, H.M., Maternity: Mothers and children in the arts of Africa, Brussels, 2017, p.271, fig. 247
€ 3.000 – 5.000
81  
SUKU MASK  
Democratic Republic of the Congo  
58 cm. high  
Provenance  
Franco Martinetti (1931–2008), Milan  
€ 3,000 – 5,000

82  
ZANDE HARP  
Democratic Republic of the Congo  
71 cm. high  
Provenance  
Charles Ratton, Paris  
€ 2,000 – 3,000

83  
TEKE FIGURE  
Republic of the Congo  
31 cm. high  
Provenance  
Alexis van Opstal (1847-1916), Rhode-Saint-Genèse, no 956  
First Belgian Auctioneer, Brussels, Palais des Beaux-Arts, 11 May 2000, lot 59  
€ 1,000 – 1,500
84 KUMU MASK
Democratic Republic of the Congo
29 cm. high
Provenance
Walter Bareiss, Connecticut/Salach Neumeister, Munich, 29 May 2008, lot 249
€ 2,000 – 3,000

85 BUSHOONG HELMET MASK
Democratic Republic of the Congo
35 cm. high
Provenance
Baudouin de Grunne, Brussels, inventory no. 185
€ 1,000 – 1,500

86 KUBA CUP
Democratic Republic of the Congo
18.5 cm. high
Provenance
Reputedly René Rasmussen, Paris, 1976
€ 4,000 – 6,000
87

TETELE MASK
Democratic Republic of the Congo
33 cm. high
Cf. Arman et l’Art Africain, Paris, 1996, pl. 162. € 4,000 – 6,000

88

BEMBE MASK
Democratic Republic of the Congo
36 cm. high
Provenance
Marie-Jeanne Walschot (1896–1977), Brussels
Udo Horstmann, Zug
Exhibited
Mendrisio, Museo d’arte di Mendrisio, Masters of African Art. Forms and Styles: Eighty-four Sculptures from the Horstmann Collection, April – July 2007

Literature
Bassani, E., et al., Masters of African Art. Forms and Styles: Eighty-four Sculptures from the Horstmann Collection, Mendrisio, 2007, pl. 106; fig. 49

€ 8,000 – 12,000
89  
**KUBA SWORD**  
Democratic Republic of the Congo  
65.5 cm long  
€ 800 – 1,200

90  
**SONGYE HALF FIGURE**  
Democratic Republic of the Congo  
37.5 cm high  
Provenance  
Collected in situ between 1947 and 1949 by Albert Müller (1921–2001), a Belgian coffee producer  
€ 3,000 – 5,000

91  
**TABWA AXE SHAFT**  
Democratic Republic of the Congo  
56.5 cm long  
Provenance  
Maria Wyss, Basel  
Udo Herrmann, Zug  
Exhibited  
Mendrisio, Museo d’arte di Mendrisio, Masters of African Art. Forms and Styles. Eighty-four Sculptures from the Herrmann Collection, April – July 2007  
Literature  
Vogel, S. and Thompson, J., Close-up: Lessons in the art of seeing African sculpture from an American collection and the Herrmann collection, New York, 1990, p. 109, no. 27  
Bassani, E., Masters of African Art. Forms and Styles. Eighty-four Sculptures from the Herrmann Collection, Mendrisio, 2007, p. 73, fig. 26  
€ 10,000 – 15,000
92 ZANDE SHIELD
Democratic Republic of the Congo
110.5 cm. high
€ 1.500 – 2.000

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

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

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

96 LUBA STOOL
Democratic Republic of the Congo
36.5 cm. high
Provenance
Collected in situ by Giovannì Boccia, volunteer for an NGO at the Ecole d’Art de Gitega in the 1970s
€ 1.000 – 1.500
97  **CHOKWE FIGURE**
Angola / Democratic Republic of the Congo
34 cm. high

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

€ 2.000 – 3.000

98  **CHOKWE CHAIR**
Angola / Democratic Republic of the Congo
37 cm. high

Provenance:
Pierre Langlas (1927 – 2015), Lié, 1969

€ 2.000 – 3.000

99  **TWO TEKE POTTERY VESSELS**
Democratic Republic of the Congo
34 and 36 cm. high

Provenance:
Alain Guisson, Brussels
(for the unpainted one)


Two further vessels similar to the incised and painted vessel were donated to Tervuren in 1938 by the Museum of Native Life in Léopoldville (EO.0.0.89406 and 7) and are recorded as originating in the Bandundu area.

€ 800 – 1.200

100  **CHOKWE STOOL AND KUBA CUP**
Angola / Democratic Republic of the Congo
23 and 16.5 cm. high

€ 600 – 1.000
101
**BONGO HEADREST**

Sudan  
36.5 cm. long  

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

€ 1.000 – 1.500

102
**KAMBA MATERNITY FIGURE**

Kenya  
28 cm. high  

€ 800 – 1.200

103
**TWO ETHIOPIAN HEADRESTS**

Sidamo and Afas  
15.5 and 17.5 cm. high  

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

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

€ 1.000 – 1.500

104
**KEREWE SHIELD**

Tanzania  
96 cm. high  

Provenance  
Colonial collection, East Germany, before 1918  
Udo Hornstein, Zug  


€ 6.000 – 10.000
CHOKWE FEMALE FIGURE
Angola
69 cm. high
Provenance
Collected by Henrique Quirino da Fonseca in 1936, former director of the Companhia dos Diamantes in Angola and founder of the Dundo Museum
Artcurial, Paris, 4 December 2004, lot 110
€ 15,000 – 20,000
**TWO IVORY BRACELETS**
Ethiopia
11 and 13 cm. wide
€ 800 – 1,200

**MURSI IVORY LIP PLUG**
Ethiopia
9 cm. wide
Provenance:
Fouad Tekalign, son of the Ethiopian collector/trader Tekalign Besepa
€ 1,000 – 1,500

**BRASS PROCESSIONAL CROSS**
Ethiopia
45 cm. high
This processional brass cross for the Ethiopian Orthodox Tewahedo Church is incised on one side (illustrated here) with the Virgin and Child; St. George and the Dragon and Saint Tekle Haymanot. The reverse depicts the crucified Christ with Mary, Saint Tekle Haymanot and Saint Abuye. The inscriptions are in the Ge'ez language.
€ 1,500 – 2,000

**CHOKWE CHAIR**
Angola / Democratic Republic of the Congo
68 cm. high
Provenance:
Franco Monti (1931–2008), Milan
€ 3,000 – 5,000
110 MAHAFAKY POST
Madagascar
208 cm high
€ 5,000 – 8,000

111 MAHAFAKY POST
Madagascar
196.5 cm high
€ 10,000 – 12,000
112
SAKALAVA BIRD
Madagascar
72 cm. high
Provenance
Pierre Langlois (1927–2015), Lille, 1969
€ 4,000 – 6,000

113
SAKALAVA FEMALE FIGURE
Madagascar
93.5 cm. high
€ 10,000 – 12,000
114
TWO YAP CURRENCIES
Caroline Islands
26 and 38 cm. long
€ 600 – 800

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

116
NUKUORO COCONUT-GRATING STOOL
Caroline Islands
71 cm. long
Provenance
Reputedly Jonathan Millet, American trader
€ 5,000 – 7,000
ABORIGINE SHIELD
Australia
48 cm. high
Provenance
Wellcome Collection, London
Douglas Newton, New York
€ 4.000 – 6.000

ABORIGINE CHURUNGA
Probably from Wunaamin Milliwarra Range, Western Kimberley region, Western Australia
160.5 cm. high
Provenance
Marie-Ange Ciolkowska (1898–1992), Paris
Cf. Schoffel, S., *Dreamtime Records*, Brussels, 2020, p. 64 and 66
€ 4.000 – 6.000

Marie-Ange Ciolkowska married the painter and art critic, Henri Saulnier-Ciolkowski in 1924 and it was through him that she discovered African and Oceanic art. Initially collectors the couple would later become dealers. In 1933 Marie-Ange agreed to run the antique shop of the music hall artist, Suzy Solidor, and in the same year Henri died in a car accident. Marie-Ange became friends with Madeleine Rousseau and they both took part in an exhibition of Oceanic art in the Galerie Messages in the 1940s. Marie-Ange’s flat in the Rue Jacob would become a regular destination for intellectuals such as Stephen-Chauvet, Breton, Tzara and Loeb.
119

TORRES STRAIT ISLANDS CHARM
19 cm. long
Provenance
Taylor A. Dale, Santa Fe
Wayne Heathcote, Suffolk
€ 2,000 – 3,000

120

DIE MALANGGANE VON TOMBARA
By Prof. Dr. Augustin Krämer
Edited by Georg Müller, Munich, 1925
29 x 23 cm.
€ 1,000 – 1,500

121

ELEMA TAPA MASK
Papuan Gulf, Papua New Guinea
69 cm. wide
Provenance
Joris Visser, Brussels
€ 9,000 – 12,000
122

**KEREW A GOPE BOARD**
Papuan Gulf, Papua New Guinea
67 cm. high

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

€ 2,000 – 3,000

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123

**SEPIK SHIELD**
Papua New Guinea
155.5 cm. high

Provenance
Lempertz, Brussels, 5 April 2017, lot 257

€ 800 – 1,200

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124

**MENDI ARCHER’S SHIELD**
Highlands, Papua New Guinea
71 cm. high

Provenance
Stan Moriarty, Sydney

€ 3,000 – 5,000
125
HIGHLANDS SHIELD
Papua New Guinea
146 cm. high
Provenance
Chris Boylan, Sydney
€ 6,000 – 8,000

126
KAMANO SHIELD
Eastern Highlands, Papua New Guinea
137 cm. high
The front of the shield retains several arrow heads from use in battle. The surface shows the typical design of finely incised lines. The white motifs painted over the incised design represent the small insect, sisi, that sings at dawn, the time to attack in battle. The design is a warning to always be prepared for enemy attack. The painted motifs were made in preparation for each battle; the shield reverting to its darkened surface between fights.
Provenance
Chris Boylan, Sydney
€ 5,000 – 7,000
Douglas Newton, who collected the present lot in the field, records in *Crocodile and Cassowary* (p. 34) that this hook was fastened inside the peak of the roof of the ceremonial house and represents manyura, a thorny vine used in sorcery and healing. The Nggala at the time were a group of about 140 people, cannibals and headhunters, living in a single village at the junction of a waterway running between the Sepik itself and a point a few miles up the April River, and another which, running directly east and west, connects with the western end of a waterway through the Hunstein Mountains. As well as being the name of the people, Nggala is also the name of the village itself. They had very little contact with Europeans before 1953, when an expedition was sent to arrest the murderers of half a dozen people killed in a raid on the neighbouring village of Brugnauwi.
The power of these figures from the Yuat river, with their huge heads, hunched shoulders and flexed legs, has always impressed collectors and artists, the most famous among them being the flute stopper (wusear) in the ethnographical museum in Basel, and a gable figure (paki) in the Barber Mueller Museum, both exhibited all over the world.

Mundugumor is the name by which Margaret Mead referred to the Biwat, the group speaking a language of the Yuat linguistic family, who in the 1930s numbered approximately one thousand people living in six villages further upriver from the Anduar people near the confluence of the Yuat and Sepik rivers. Margaret Mead and Reo Fortune spent only three months among the Biwat during their field research trip of 1932 and the information they recorded about figures and masks in the area is only fragmentary.

Free-standing figures are relatively rare and we have not found a close parallel for this exceptional figure. A group of gable figures and other artefacts collected in the area by Ernest Wauchope in the 1930s is discussed by Christian Coiffier in “Ernest Wauchope and the Art of the Yuat River,” Tribal Arts Magazine, no. 78, Winter 2015, pp. 104 – 117.

Mark Lissauer (1923 – 2016) collected his first object in New Guinea in 1948 and over the subsequent decades would collect thousands of artifacts during his annual trips to New Guinea. A name frequently found in international auction catalogues, objects he collected are today also to be found in the Metropolitan Museum, New York, The National Museum, Scotland and the Musée du Quai Branly-Jacques-Chirac.
131 BARK PAINTING
Papua New Guinea
130 cm. long, framed
Provenance
John Giltsoff, Girona / Brussels
€ 800 – 1,200

130 TWO MAPRIK FIGURES
Papua New Guinea
120 and 84 cm. high
Provenance
Matthias L. J. Lemaire, Amsterdam, 1960s
€ 3,000 – 5,000

132 SEPIK ORATOR’S STOOL
Papua New Guinea
86 cm. high
Provenance
Herbert Baker, Los Angeles
Literature
Arts of Oceania, Shells of Oceania, Bowers Museum, Santa Ana, 1975, no. 216
€ 8,000 – 10,000
133
KWOMA MINDJA FIGURE
Washkuk Hills, Papua New Guinea
331 cm. high

Provenance
Collected by Peter Mann in 1967
Todd Barlin, Sydney


€ 10,000 – 15,000

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

The Kwoma figures are much larger than those of their Nukunu neigh-

bours. Each Kwoma clan had its pair which were shown in rotation from year to year.

134
SEPIK RELIQUARY FIGURE
Papua New Guinea
184 cm. high

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

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

€ 8,000 – 12,000
LAKE SENTANI PAINTED BARK CLOTH
Western New Guinea, almost certainly by Nyaro Hanuebi
104.5 x 105.5 cm., framed

Cf. Greub, S. et al., *Art of Northwest New Guinea: From Geelvink Bay Humboldt Bay and Lake Sentani, New York*, 1992, p. 139, fig. 20, for a photograph of the artist, Nyaro Hanuebi with an almost identical painted bark cloth or maro. Jac. Hoogerbrugge recounts that when asked about the motif, Nyaro Hanuebi said: “At night I see the luminous dots of spirits (uaropo) moving on the beach close to and under my house, spirits coming from the sea and from the bush.”

€ 4.000 – 6.000

PORAPORA ANCESTOR FIGURE, MARO
Papua New Guinea
153 cm. high

Provenance
Everett Rassiga, New York/Bern

Cf. Le Fur, Y. et al., “À la mort rien saura rien”, *Paris*, 1999, p. 17, fig. 16, for a similar figure in the Museum am Rothenbaum, Hamburg (formerly the Museum für Völkerkunde), acquired by Müller-Wiesmar, a participant in the Südsee expedition in 1909. He recorded that he had to pay an exceptional price for the figure which was in the men’s house in the village of Kopar in the Sepik estuary.

€ 15.000 – 20.000
IATMUL ANCESTOR FIGURE
Papua New Guinea
176.5 cm. high

Provenance
Christie’s, New York, 14 November 1995, lot 17

€ 15,000 – 20,000
138 IATMUL STOOL  
Papua New Guinea  
87 cm. high  
€ 3,000 – 5,000

139 LOWER SEPIK MALE FIGURE  
Papua New Guinea  
46 cm. high  
€ 1,000 – 1,500

140 IATMUL MEI MASK  
Middle Sepik River, Papua New Guinea  
77 cm. high  
Provenance: Pierre Langlois (1927–2015), Lille, 1974  
€ 4,000 – 6,000
141

**TWO STONE BLADES**  
New Guinea and Sumatra  
14 and 18 cm. long  

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

€ 1,000 – 1,500

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142

**SEPIK-RAMU MASK**  
Papua New Guinea  
70 cm. high  

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

€ 1,000 – 1,500

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143

**WARASEI YAM CULT FIGURE**  
Papua New Guinea  
120 cm. high  

Provenance  
Todd Barlin, Sydney  


€ 10,000 – 15,000

The figure was used in the third and final Warasei Yam harvest ceremony, *nogwi*, which was attended by only the most powerful men of the community. After harvesting the yams were so powerful they could not be eaten until the full cycle of ceremonies was completed. Carvings representing two female spirits, Hameiyau and Sangguryau, were set on a platform in front of the decorated basket of yams and the present figure represents one of these two spirits.
KOREWORI CROCODILE, TAKI
Yaminbot, East Sepik Province, Papua New Guinea
356 cm. long

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

Exhibited

Literature
Herreman, F. et al., Sculpture from Africa and Oceania, Otterlo, 1990, p. 271, no. 103
Cf. Kelm, H., Kunst vom Sepik, volume 1, Berlin, 1966, fig. 45, for a similar crocodile collected between Yamas and Asiangamut on the Yuat River and acquired by the Museum für Volkerkunde in Berlin from Lemaire in 1962

€ 20,000 – 30,000

The present lot was collected by Gerrits in the village of Yaminbot, in September 1965, in the same geographic area as the Berlin crocodile. At that time the carving had been placed outside the men’s house and no longer served a ceremonial function but Gerrits’ informants told him it was called Manba, and had once been stored inside the men’s house where it played an important role as part of initiation rites. On such occasions the crocodile was lifted high in the air by men hidden from sight and bamboo flutes were inserted into four holes in the crocodile’s sides the sound representing the roar of the animal. Women outside the men’s house cried as their sons were “devoured” by the crocodile. The general name for these carvings was taki. They also played an important role in hunting, warfare and head-hunting, and on such occasions were painted red or yellow. Such carvings are today very rare, a small number of examples being found in museums in Basel, New York and Leiden.
145
SEPIK MASK
Papua New Guinea
75.5 cm. high
Provenance
Collected in situ by Wayne Heathcote in the village of Gahom, 1963/64
Douglas Newton, New York
Marcia and John Friede, Rye, New York
Exhibited
Literature
Newton, D., Crocodile and Cassowary, New York, 1971, p. 29, fig. 42, in its pre-restoration state.

€ 20.000 – 30.000

146
SEPIK HOOK
Papua New Guinea
77 cm. high

€ 1.000 – 1.500

147
HIGHLANDS PREHISTORIC STONE MORTAR
Papua New Guinea
25.5 cm. wide
Provenance
Stan Moriarty, Sydney

€ 2.000 – 3.000

Prehistoric mortars and pestles have been discovered by present day native populations when exposed by river bank erosion, during construction of new roads and the clearing of new gardens. They are believed by their finders to possess powerful magic properties and have been incorporated into their ritual life, sometimes being painted with vivid designs.
148

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

€ 5,000 – 7,000

149

BARAK MASK
Papua New Guinea
58 cm. high
€ 7,000 – 10,000
150

STONE HEAD
North Coast, Western New Guinea
28.5 cm. high

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

Provenance:
Lempertz, Brussels, A Sculptor’s Eye, 24 October 2018, lot 178

€ 3,000 – 5,000

151

IATMUL GABLE MASK
Papua New Guinea
105 cm. high

€ 10,000 – 15,000
152 FIVE TANAHMERAH BAY PADDLES
Western New Guinea
169 to 187 cm. long
€ 1,000 – 1,500

153 FIVE LAKE SENTANI PADDLES
Western New Guinea
165 to 191 cm. long
€ 800 – 1,200

154 ASMAT JOB’S TEAR VEST
Western New Guinea
58 cm. long
€ 300 – 500

155 FIVE ASMAT NOSE ORNAMENTS, BIPANE
Western New Guinea
7.5 to 15.5 cm. long
€ 800 – 1,200

156 FOUR YALI BONE BELTS
Highlands, Western New Guinea
67 to 88.5 cm. long without ties
€ 600 – 800
157
ASMAT TROPHY SKULL
Western New Guinea
27 cm. long
Provenance
Pierre Langlois (1927–2015), Lille, 1972
€ 6,000 – 8,000

158
ASMAT SHIELD
Western New Guinea
140 cm. high
€ 1,000 – 1,500

159
ASMAT SHIELD
Western New Guinea
155 cm. high
€ 1,000 – 1,500
160
ASMAT SHIELD
Western New Guinea
177 cm. high
€ 1,800 – 2,000

161
NEW BRITAIN DANCE WAND
197 cm. high
Provenance: Collected in the field by Loed Van Bussel
€ 2,000 – 3,000

162
TOLAI MASK
by Luk Linut
Gazelle Peninsula, Papua New Guinea
45 cm. high
Provenance: Collected in the field by Loed van Bussel
Gary Hendershott, Dallas
€ 2,000 – 3,000

163
TOLAI MASK
by Luk Linut
Gazelle Peninsula, Papua New Guinea
47 cm. high
Provenance: Collected in the field by Loed van Bussel
Gary Hendershott, Dallas
€ 2,000 – 3,000

164
MALAITA COCONUT BOWL AND NECKLACE
Solomon Islands
12 cm. long
Provenance: Pierre Langlois (1927 – 2015), Lille
€ 800 – 1,200
ASMAT CEREMONIAL CROCODILE SKULL
Western New Guinea
59 cm. long
€ 1,500 – 2,000

FIVE CHOISEUL ISLAND SHELL CURRENCIES
Solomon Islands
7 to 15 cm. wide
Provenance: Pierre Langlois (1927 – 2015), Lille, 1974 (for the largest one)
€ 800 – 1,200

SHARK RELIQUARY, AIRI
Eastern Solomon Islands
198 cm. long
€ 12,000 – 18,000

There were three types of skull containers, aofa, in the Eastern Solomon Islands. A simple basketry container, tarigau; a model bonito canoe, againi-surina-ainuni; and the shark reliquary, airi. Once the funeral ceremonies had been completed and the skull placed in the shark reliquary, the ancestor was transformed into a living powerful spirit.
168  
**SIX SMALL NAMBA BIRDS**  
Malekula, Vanuatu  
20 to 38 cm long  
Provenance  
Acquired by the owner in Vanuatu in 1984  
€ 1,000 – 1,500

169  
**PUDDING KNIFE**  
Banks Islands, Vanuatu  
38.5 cm long  
Provenance  
Captain Guinet, aboard Le Rocinante  
Nicolai Michoutouchkine, Port-Vila  
Countess Ingeborg de Beausacq, Marseille/New York  
€ 2,000 – 3,000

170  
**PUDDING KNIFE**  
Banks Islands, Vanuatu  
40.5 cm long  
Provenance  
C.G. Hughes, Shrewsbury  
Harry Beasley, no. 4030, acquired from the above 29 March 1936  
Allan Frumkin, New York and Chicago  
When acquired by the present owner the knife retained its Harry Beasley label which has since been lost  
€ 800 – 1,200

171  
**PUDDING KNIFE**  
Banks Islands, Vanuatu  
31.5 cm long  
Provenance  
C.G. Hughes, Shrewsbury  
Harry Beasley, no. 4030, acquired from the above 29 March 1936  
Allan Frumkin, New York and Chicago  
€ 5,000 – 7,000

Beasley label, now lost
172
SANTA ANA FIGURE
Eastern Solomon Islands
130 cm. high

Literature

€ 20.000 – 30.000

The figure, still part of a complete post within the custom house, aofa, in Nataghera, Santa Ana, can be seen in an early photograph reproduced in a 1956 Melanesian Mission publication, Santa Ana Prayer Book. The post was still in the same position when the custom house was photographed by Sidney Mead in 1971. The post was reputedly removed from its original location in a neighbouring village when that village was converted to Christianity in the 1940s.
173
BOWL
Salomon Islands
78.5 cm. long
€ 3.000 – 5.000

174
MALEKULA CEREMONIAL DANCE ADZE
Vanuatu
86.5 cm. high
Provenance
B. Posthuma, Leeuwarden
Lempertz, Brüssel, 12 June 2015, lot 139
Exhibited
Oss, Gemeentelijk Museum Jan Cunen, 1993
Eindhoven, Galerie van Esch, 1994
Literature
Grossbild: een tentoonstelling samengesteld door Lucassen, overeenkomsten en verschillen in hedendaagse westen- en niet-westerse en niet-westerse kunst, 1993, p. 43
€ 5.000 – 8.000
175
MALEKULA GABLE ORNAMENT, PONARAT
Vanuatu
118 cm. high
Provenance
Collected mid 1960s by Nicolai Michoutouchkine who accompanied Jean Guart on field collection trips.
Cf. Howarth, C. and Huffman, K., Kastom Art of Vanuatu, Canberra, 2013, pp. 52/53
€ 12,000 – 18,000

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

176
SUQUE SOCIETY GRADE FIGURE
Banks Islands, Vanuatu
116 cm. high
Provenance
Marshall Laird, Wellington. He travelled to Vanuatu several times in the 1950s.
€ 4,000 – 6,000
177
AMBRYM TREE FERN GRADE FIGURE
Vanuatu
210 cm. high
Provenance
Sekou Keita, Amsterdam
€ 1,000 – 1,500

178
AMBRYM MAGIC STONE
Vanuatu
18 cm. high
Provenance
Captain Guinet, aboard Le Rocinante
Nicolai Michoutouchkine, Port Vila
€ 800 – 1,200

179
CANOE PROW CARVED AS A PIG
Atchin Island, Vanuatu
87 cm. long
Provenance
Collected on the voyage of La Korrigané, 1935
Christie’s, Amsterdam, 12 September 2002, lot 33
The prow was purchased on Atchin Island in June 1935 for ten shillings. Atchin Island lies off the north coast of Malakula just south of Vao, the island with which such prows are normally associated.
Exhibited
Paris, Musée de l’Homme, 1938
€ 7,000 – 10,000

180
AMBRYM MAGIC STONE
Vanuatu
27 cm. high
Provenance
Captain Guinet, aboard Le Rocinante
Nicolai Michoutouchkine, Port Vila
€ 800 – 1,200
181

RAMBARAMP FIGURE
Malekula, Vanuatu
185 cm. high

Provenance
Antonio Casanovas, Madrid
Bernard de Grunne, Brussels

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

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

€ 30.000 – 40.000

182

RARE CLUB
Melanesia
71 cm long

Provenance
Leonard Ulio Fortesii, Hawai
Udo Horstmann, Zug

€ 12.000 – 18.000
The geographic origin of this mysterious form of club has been the subject of much speculation. Six other clubs of the type are known to us; two in the Musée du Quai Branly – Jacques Chirac, one in the Musée d'Angoulême, one in the Ethnologisches Museum in Berlin, and two others in private collections.

One of the two examples in the Musée du Quai Branly – Jacques Chirac was donated by the heirs of André Vayson de Pradenne (1888–1939), and appears to be the one formerly in the collection of Antony Innocent Moris, known as “Père Moris” (1866–1951) which can be seen hanging on the wall in Moris’s apartment in one of the famous photographs taken in the early years of the 20th century. The second club in Paris was donated by Félix Mouton and has an old label suggesting a New Britain provenance. The Angoulême club was donated by Dr Jules Lhomme (1857–1934), a doctor of La Roche-foucauld whose large and varied ethnographic collection was formed in the third quarter of the 19th century. It is not known where he acquired his artefacts and he is not known to have travelled to Africa or the Pacific. The Berlin club was collected by Jules-Édouard Moriceau, colonial administrator and head of Native Affairs in New Caledonia from 1875 to 1897. In 1896 he was appointed head of the 4th administrative district – Hienghène-Touho-Kone-Témala – on the west coast of the island. His large collection of New Caledonian artefacts was acquired by the Umlauf Museum in Hamburg and would eventually be dispersed among museums in Berlin, Stuttgart and Chicago.

The strong links that all the above-listed clubs have with France suggests they originated in an area of strong French influence. The Moriceau provenance would suggest a New Caledonia origin and two early publications reinforce this hypothesis. A plate in La Billardière’s Atlas of 1800 is entitled Effets des Sauvages de la Nouvelle Calédonie and depicts a club with very similar head but with curious fibre binding to the shaft and the typical cylindrical butt found on the majority of New Caledonia clubs. An engraving in Jules Patouillet, Trois ans en Nouvelle-Calédonie, 1873, depicts a club very similar to the present lot with central ridge and bevelled upper rim to the head and the same flared butt.
183
MAORI WOOD CLUB
New Zealand
28 cm. long
Provenance
Woolley and Wallis, Salisbury, 20 September 2017, lot 697

€ 3.000 – 4.000

184
MAORI STONE BEATER
New Zealand
35 cm. long

€ 800 – 1.200

185
MAORI WOOD CLUB
New Zealand
28 cm. long
Provenance
Woolley and Wallis, Salisbury, 20 September 2017, lot 697

€ 3.000 – 4.000

186
MAORI FISHING CANOE PROW
New Zealand
69 cm. long
Provenance
John M. Patrick
Tyrrell’s Museum, Sydney
Colin and Josephine Black’s museum, Mount Gambier, South Australia

€ 20.000 – 30.000

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

John M. Patrick, a Scottish seaman aboard the Glenora, made several trips to Australia and New Zealand. He settled in New Zealand in 1875 and is believed to have collected the prow after that date. A number of items from his collection found their way to Tyrrell’s Museum in Castlereagh Street, Sydney probably in the 1930s, including the present lot. The prow was later acquired by Colin and Josephine Black of Mount Gambier, South Australia. Their museum was sold after Colin’s death in 1988.
187
CIRCULAR BOWL
Tonga Islands
94 cm. wide
Provenance
Keith St. Cartmail, Auckland
€ 800 – 1.200

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

189
MAORI CANOE PROW
New Zealand
99 cm. long
Provenance
Collected on the voyage of La Korrigan, 1935
Pasa, 28 November 2012, lot 24
The prow is inscribed with the number 24 and an inscription in red paint with the storage accession number from the Musée de l’Homme, Paris: D.39.3/1963.
€ 6.000 – 10.000
190
FIJI ISLANDS NECKLACE AND PHOTOGRAPH ALBUM
The longest tooth: 12 cm. long
The album: 32 x 24 cm.
Provenance
Collected by the grandfather of the present owner, Max Artur Randig, a deck- officier in the German Marines at the end of the 19th century
€ 3,000 – 5,000

191
LENTICULAR BOWL ON FOUR FEET
Tahiti
90.5 cm. wide
Provenance
Pauline Teariki, Afaaaitu, Moorea
Christie’s, Amsterdam, 24 May 2000, lot 138
€ 12,000 – 18,000
192
FIBRE RAIN CAPE
Probably Japan
114 cm. wide, framed and glazed
Provenance
Niagara Falls Museum, Niagara Falls, Ontario
Bill Jamieson, Toronto, who sold the cape to the present owner as Tahitian
€ 800 – 1,200

193
PAINTED BARK CLOTH
Fiji Islands
315 cm. long, framed and glazed
Provenance
€ 4,000 – 8,000

194
HEADREST
Fiji Islands
78 cm. long
Provenance
Captain William Campbell Thomson, Brisbane
Kellner Gallery, Waverly, Sydney
€ 7,000 – 10,000
195
PAIR OF IFUGAO FIGURES, BULUL
Philippines
43 and 40.5 cm. high
Provenance
Luciano Federico, Italy
Ramon de Viglas, Manila
Zemanek Münster, Würzburg,
10 March 2018, lot 1
€ 3.000 – 5.000

196
KORWAR CHARM
Wardaman Bay area, Western New Guinea
22 cm. high
Provenance
Michiel Thieme, Amsterdam
€ 800 – 1.200

197
DAYAK HAMPATONG
Kalimantan, Indonesia
140 cm. high
Provenance
Jean-Pierre Jernander, Brussels
€ 1.500 – 2.000

198
LARGE POST
Of undetermined origin
189 cm. high
Provenance
Reputedly collected on the voyage of La Korrigane, 1934 – 1946
€ 3.000 – 5.000
JORAI FUNERARY POST
Vietnam
173 cm high
Provenance
Marc Leo Felix, Brussels
€ 20,000 – 25,000
200
DAYAK HAMPATONG
Kalimantan, Indonesia
198 cm. high
Provenance
Jean-Pierre Jernander, Brussels
€ 3.000 – 5.000

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

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

203
DAYAK HAMPATONG
Kalimantan, Indonesia
135 cm. high
Provenance
Jean-Pierre Jernander, Brussels
€ 2.000 – 3.000
**204 BATAK MAGIC STAFF**
Sumatra, Indonesia
166 cm. high
€ 5,000 – 8,000

**205 NIAS FIGURE**
Indonesia
23 cm. high
Provenance
Michel Thieme, Amsterdam
€ 800 – 1,200

**206 DAYAK SEATED FIGURE**
Kalimantan, Indonesia
18.5 cm. high
Provenance
Michel Thieme, Amsterdam
€ 800 – 1,200

**207 GOLD ALLOY PLATE**
Moluccas Islands, Indonesia
27 cm. diameter
€ 3,000 – 4,000

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

The plates are made of red gold, which is obtained by adding red copper to the gold alloy. Gold is considered a dangerous metal, a “hot” metal, and is reserved for the nobility.
NIAS FIGURE, ADU ZATUA
Indonesia
72 cm. high
Provenance
Otto Kubler (b. 1874), Barmer Missionary Society, Tubingen, collected before 1907
Zemanek-Münster, Würzburg, 5 March 2011, lot 13
€ 20,000 – 30,000
209  
MOLUCCAS ISLANDS FIGURE  
Indonesia  
51.5 cm. high  
Provenance  
Purchased in New York between 1966 and 1968  
€ 10,000 – 15,000
210
**IVORY CRIBBAGE BOARD**
Alaska
29.5 cm. long
€ 800 – 1.200

211
**PLAINS INDIAN PIPE**
United States of America
63.5 cm. long
Provenance
Binoche & Giquello, Paris, 24 April 2010, lot 46
Stéphanie Sabatier, France
Hendrik Gheerardyn, Ghent
€ 1.500 – 1.800

212
**INUIT MODEL KAYAK**
Baffin Bay, Canada
120 cm. long
With old typed label: Esquimaux seal skin kayak collected by Captain John Parker Sr. West of Baffin Bay 1847
Provenance
Captain John Parker Sr., 1847
€ 2,000 – 3,000

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

In 1847 Parker brought two young Inuit to Britain to publicise the conditions in which they lived and to raise money and government support to alleviate their plight. He also hoped to persuade the Moravian Church to send a missionary to the region. The Inuit, named Memiadluck and Uckaluk (a 15-year-old orphan), were husband and wife and lived in the Parker home whilst in England. Uckaluk died of measles on the journey home and Parker had her buried on Kinatuk Island. A cast of her head, that of her husband Memiadluck and John Parker himself can be seen at the Hull Maritime Museum.
213
JIVARO MAN’S FEATHER HEADBAND, TAWASAP
Ecuador/Peru
41 cm long without ties
Provenance
Nelly Van den Abbeele, Brussels
Christie’s, Amsterdam, 29 May 2001, lot 368
Wayne Heathcoe, Suffolk
Literature

€ 8,000 – 12,000

214
PLAINS INDIAN PIPE BAG
United States of America
54 cm long

€ 1,000 – 1,500

215
HOPI KACHINA DOLL
Arizona, United States of America
22.5 cm high

Provenance
Galerie Flak, Paris, 2001

€ 2,000 – 3,000
216
HOPI KACHINA DOLL
Arizona, United States of America
34.5 cm. high
Provenance
Christie’s, New York, 13 January 2003, lot 31
€ 3,000 – 5,000

217
HOPI KACHINA DOLL
Arizona, United States of America
24.5 cm. high
Provenance
Paul Coze (1903 –1974), artist, ethnologist and French consul, Phoenix, Arizona
Mario Luraschi, equestrian and stuntman, Paris
Galerie Flak, Paris, 2001
Exhibited
Literature
€ 4,000 – 6,000
HOPI KACHINA DOLL
Arizona, United States of America
47 cm. high

Provenance
Carl Zigrosser (1891–1975), director of the Weyhe gallery, New York
Adolf (1895 –1968) and Virginia (1922 – 2005) Dehn, artists and lithographers, New York
Sotheby’s, New York, 18 May 2000, lot 669

€ 18,000 – 20,000
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