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TRIBAL ART 1

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6. Juni 2017 , 17 Uhr
June 6th 2017, 5pm

VORBESICHTIGUNG / PREVIEW

30 Mai - 5 Juni, 11:00 - 18:00
6 Juni, 11:00 - 17:00

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SONGYE POWER FIGURE

THE SONGYE PEOPLE ARE A BANTU ETHNIC GROUP FROM THE CENTRAL DEMOCRATIC REPUBLIC OF THE CONGO. THE SONGYE PEOPLE, LIKE LUBA PEOPLE, ARE WELL-KNOWN WOODCARVERS WHO ARE RENOWNED FOR MAKING CEREMONIAL MASKS, POWER FIGURES, AND OTHER CEREMONIAL ITEMS.

NKISI ARE SPIRITS OR AN OBJECT THAT A SPIRIT INHABITS. THE TERM IS FREQUENTLY APPLIED TO A VARIETY OF OBJECTS USED THROUGHOUT THE CONGO BASIN IN CENTRAL AFRICA THAT ARE BELIEVED TO CONTAIN SPIRITUAL POWERS OR SPIRITS. CLOSE COMMUNICATION WITH ANCESTORS AND BELIEF IN THE EFFICACY OF THEIR POWERS ARE CLOSELY ASSOCIATED WITH MINKISI IN CONGO TRADITION. AMONG THE PEOPLES OF THE CONGO BASIN, ESPECIALLY THE BAKONGO AND THE SONGYE PEOPLE OF KASAI, EXCEPTIONAL HUMAN POWERS ARE FREQUENTLY BELIEVED TO RESULT FROM SOME SORT OF COMMUNICATION WITH THE DEAD.

ON A CIRCULAR BASE, SUPPORTING THE OVER-DIMENSIONED FEET WITH SHORT LEGS WEARING A CLOTH MADE FROM REPTILE SKIN AND A BIG TORSO, KEPT BY STRONG ARMS, ONE CARRYING A FETISH-LIKE TOY. TYPICAL ROUND CARVING IN THE STOMACH, TINY PENDANT BREASTS, CHIC OLD NECKLACE MADE FROM OLD BEADS, OVERSIZED HEAD SHOWING A FACE WITH BIG ALMOND-SHAPED EYES. LAST BUT NOT LEAST, BIG AND HEAVY NAILS ON THE TOP OF ITS HEAD A VERY SHARP CARVED HORN.

LOT 56

SONGYE POWER FIGURE *DEMOCRATIC REPUBLIC OF THE CONGO*

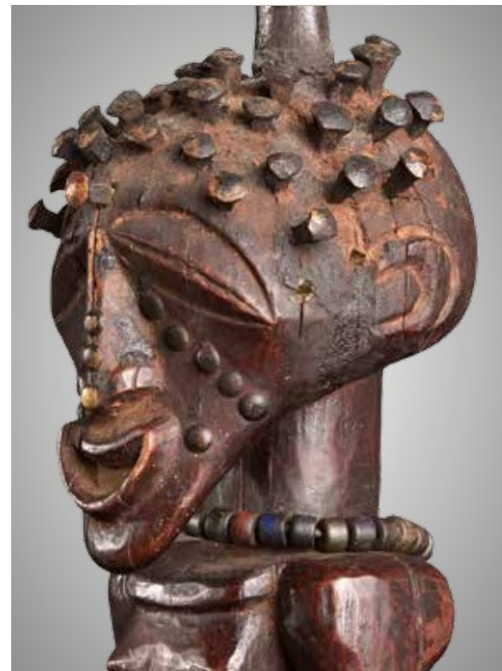
H: 40 CM (APPROX. 1' 4"), INCL. HORN

ESTIMATED AGE: END OF THE 19TH CENTURY

PROVENANCE: FRENCH PRIVATE COLLECTION; BELGIAN PRIVATE COLLECTION

ESTIMATE: € 15.000 - 20.000

STARTING BID: € 15.000





KIFWEBE MASK

THE SONGYE OCCUPY A TERRITORY SPANNING THE BORDERS BETWEEN THE PROVINCES OF KASAI, SHABA, AND KIVU. THEY ARE CULTURALLY AND LINGUISTICALLY RELATED TO THE LUBA. THE KIFWEBE MASKS WITH THEIR LONG BEARDS AND PLAITED DRESS MADE OF RAFFIA FIBERS APPEAR IN VARIOUS CEREMONIES, OR ACT AS A KIND OF POLICE FORCE SENT BY A RULER OR TO DETER AN ENEMY IN TIMES OF WAR. A MASK WITH HIGHLY GEOMETRIC FIGURES AND GROOVED LINEAR SURFACES OF HOLLOWED ABSTRACT FORM, USUALLY WITH A RAFFIA ATTACHMENT. COMPARE: TREASURES FROM THE AFRICAN MUSEUM, TERVUREN, PLATE 152, SOTHEBY'S AFRICAN ART, NOVEMBER 19, 1999, LOT 332

LOT 57

KIFWEBE MASK SONGYE, *DEMOCRATIC REPUBLIC OF THE CONGO*

H: 33 CM (1' 1")

ESTIMATED AGE: EARLY 20TH CENTURY

PROVENANCE: MERTON SIMPSON, NY, BELGIAN PRIVATE COLLECTION,
AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 8.000 - 12.000

STARTING BID: € 8.000



RARE VILI FETISH

WELL-KNOWN IN EUROPE, THE CONGO PEOPLE LIVE IN THE DEMOCRATIC REPUBLIC OF THE CONGO. THIS OLD AND PRESTIGIOUS KINGDOM HAD COMMERCIAL TIES WITH EUROPE DURING THE RENAISSANCE PERIOD. THE POWER FIGURES, FETISHES (FEITIÇO IN PORTUGUESE), WERE ALREADY KNOWN AND FEARED BACK THEN.

NOW WELL-KNOWN IN THE CORPUS OF AFRICAN HISTORY AND COMING FROM CENTRAL AFRICA, THESE ARE OBJECTS CHARGED WITH MYSTICAL FORCES. THE NKISI FIGURE IS CREATED BY THE SCULPTOR AND ACTIVATED BY THE NGANGA OR NDOLI. PRESTIGIOUS PRIVATE COLLECTORS AND PUBLIC MUSEUMS AROUND THE WORLD PRESENT THESE BEAUTIFUL OBJECTS FROM CENTRAL AFRICA.

THE TERM NKISI ALSO DESIGNATES THE OBJECT THAT REPRESENTS THE SPIRIT, THE MATERIAL MANIFESTATION OF THE SPIRIT INVOKED DURING THE RITUAL. THESE WOODEN OBJECTS ARE MOST OFTEN IN THE FORM OF HUMAN FIGURES, BUT MAY ALSO TAKE THE FORM OF ANIMALS (DOGS). THE SORCERER PLACES "MEDICINE" IN THE HOLLOW OF THE SCULPTURE, THE LOCATION OF WHICH THE SCULPTOR FORESEES. THIS ELEMENT GIVES LIFE TO THE STATUE AND ALLOWS IT TO FUNCTION. GENERALLY, THEY ARE DECORATED WITH MIRRORS (AT THE LEVEL OF THE EYES OR ON THE BELLY).

OUR OBJECT IS FASHIONED FROM A WOOD WHOSE DARK PATINA COVERS THE ENTIRE BODY, EXCEPT AT THE BELLY. THIS DETAIL MIGHT SUGGEST THAT IT WAS ADORNED WITH A MAGIC CHARGE AT THIS LEVEL OF THE STATUETTE'S BODY. CREATED WITH ELEGANT CRAFTSMANSHIP, THE DETAILS OF THE FACE ARE ENGRAVED WITH FINESSE AND REALISM. MIRROR FRAGMENTS WERE SHELTERED AT THE LEVEL OF THE EYES. THE NOSE, THE EYEBROWS, AND THE MOUTH GIVE THE OBJECT MUCH EXPRESSION. THE HALF-OPEN MOUTH REVEALS TEETH SHARPENED TO FINE POINTS, ALSO SUGGESTING THE BREATH OF LIFE. THE HEADRESS BRINGS TO MIND KONGO PATTERNS, FOUND ON FABRICS AS WELL AS ON SCARIFIED BODIES. A METAL NECKLACE ENCIRCLES THE NECK OF THE STATUETTE. GOOD CONDITION FOR AN OBJECT OF THIS TYPE AND AGE. CLASSIC VILI OR BAKONGO FETISH FIGURE.

LOT 58

RARE VILI FETISH *DEMOCRATIC REPUBLIC OF THE CONGO*

H: 35 CM (APPROX. 1' 2")

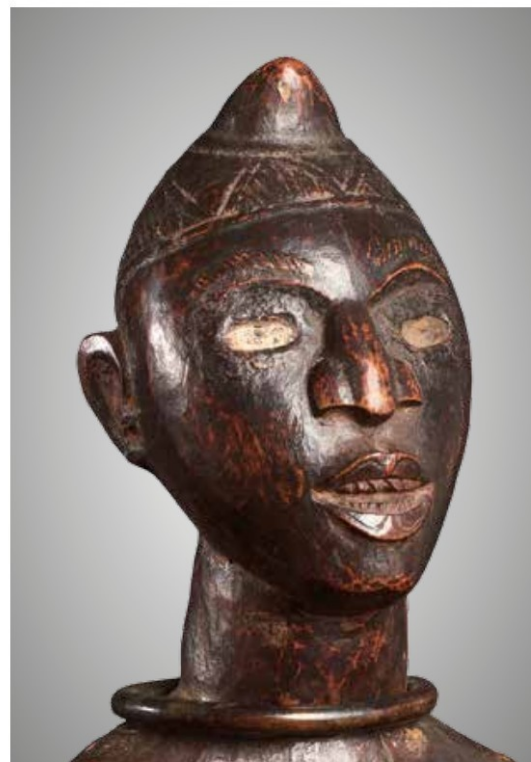
ESTIMATED AGE: 19TH CENTURY

PUBLISHED: SOTHEBY'S CATALOGUE. LOT 74 – ARTS D'AFRIQUE ET D'OCÉANIE, JUNE 18, 2014, PARIS

PROVENANCE: PRIVATE COLLECTION, BELGIUM PHILIPPE LAEREMANS, BRUSSELS; ORIGINALLY FROM THE MUSEUM OF THE CATHOLIC SCHOOL OF MELLE NEAR GENT, BELGIUM

ESTIMATE: € 20.000 - 28.000

STARTING BID: € 20.000







59



60

YAKA MASK

THE YAKA ARE AN AFRICAN ETHNIC GROUP FOUND IN THE SOUTHWESTERN DEMOCRATIC REPUBLIC OF THE CONGO, WITH THE ANGOLAN BORDER TO THEIR WEST. THEY LIVE IN THE FOREST AND SAVANNA REGION BETWEEN THE KWANGO RIVER AND THE WAMBA RIVER.

THE COLONIAL PORTUGUESE CALLED THEM JAGAS, AND THEIR NAME MAY BE DERIVED FROM THE KIKONGO VERB YAKA WHICH MEANS "TO GRAB, TAKE, HOLD," REFERRING TO THE INVADERS OF THE KINGDOM OF KONGO. THE YAKA PEOPLE ARE A MATRILINEAL SOCIETY THAT INCLUDES PATRILINEAL LINEAGE IN THE FAMILY NAME. THEIR VILLAGES HAVE CHIEFS, WHO ARE RECOGNIZED BY THE CONGO GOVERNMENT AS A POLITICAL OFFICE.

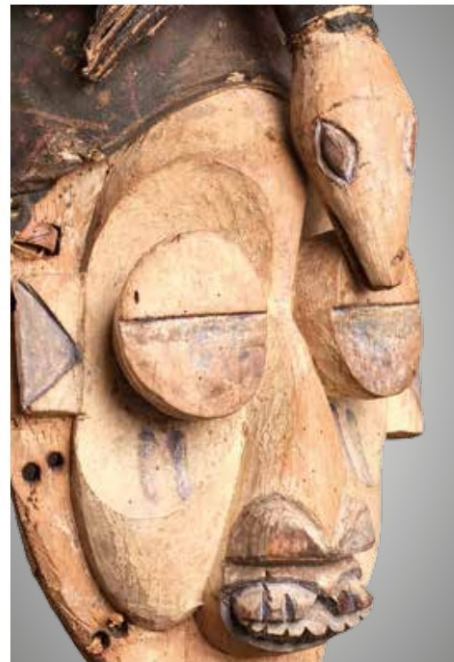
A ZOOMORPHIC MASK TYPE PROBABLY PERFORMS AT THE END OF THE INITIATION WHEN THESE TYPES OF ANTHROPOMORPHIC MASKS ALSO APPEAR. THE ORDER OF FIRST THE HUMAN AND THEN THE ANIMAL MASKS IS VICE-VERSA. A POLYCHROME WOOD FACE, SCULPTED IN THE FORM OF AN AGGRESSIVE HUMAN FACE, CROWNED WITH A LIZARD-LIKE ANIMAL WITH ITS HEAD DOWN. THE HEAD AND THE TOES ARE CARVED IN WOOD. THE BODY IS MADE OF STUFFED RAFFIA CLOTH.

LOT 61

YAKA MASK *DEMOCRATIC REPUBLIC OF THE CONGO*

H: 80 CM (APPROX. 2' 8")
ESTIMATED AGE: EARLY 20TH CENTURY
PROVENANCE: FRENCH PRIVATE COLLECTION

ESTIMATE: € 3.000 - 5.000
STARTING BID: € 3.000



IMPORTANT MANGBETU FIGURE

THE MANGBETU LIVE IN THE NORTHEASTERN DEMOCRATIC REPUBLIC OF THE CONGO. MOST MANGBETU ART WAS RESERVED FOR THE RULING CLASS AND WAS SECULAR IN NATURE. WOODEN FIGURES ARE BELIEVED TO BE ANCESTRAL PORTRAITS. HARPS AND TRUMPETS THAT WERE USED BY COURT MUSICIANS WERE OFTEN ADORNED WITH SCULPTED HUMAN HEADS. DECORATED THRONES AND KNIVES WERE ALSO PART OF THE ROYAL REGALIA.

UNTIL VERY RECENTLY, THE MANGBETU WERE ONE OF A SMALL NUMBER OF CONGOLESE PEOPLES WHO PAID DEATH COMPENSATIONS. A PERSON WHO DIED WAS CONSIDERED TO HAVE DONE SO "IN THE HANDS OF" HIS FATHER'S FAMILY GROUP. THIS MEANT THAT THE FATHER'S GROUP HAD TO COMPENSATE THE MOTHER'S GROUP, REGARDLESS OF THE CIRCUMSTANCES OF DEATH. THEIR TRADITIONAL BELIEF SYSTEM INCLUDES A COMPLEX OF IDEAS ABOUT WITCHCRAFT AND SORCERY. ONE SUCH IDEA IS THAT THE POWER OF WITCHCRAFT RESIDES IN AN APPENDAGE OF THE SMALL INTESTINE, WHICH GIRLS INHERIT FROM THEIR MOTHER AND BOYS FROM THEIR FATHER.

THE HEAD OF THIS FEMALE MANGBETU STATUETTE IS SURROUNDED BY A ROUND-SHAPED, VERY SOPHISTICATED AND ELABORATE HEADDRESS OR COIFFURE, WHICH IS VERY CHARACTERISTIC OF MANGBETU WOMEN. THE FACE AND BODY ARE ADORNED WITH SCARIFICATIONS. MANGBETU WOMEN REGULARLY PAINTED THEIR BODIES WITH PRECISE GEOMETRIC LINES AND MOTIFS, WHICH CARRIED A PARTICULAR SIGNIFICANCE ACCORDING TO THE CONTEXTS IN WHICH THEY WERE WORN.

LOT 62

IMPORTANT MANGBETU FIGURE DEMOCRATIC REPUBLIC OF THE CONGO

H: 93 CM (APPROX. 3' 1")

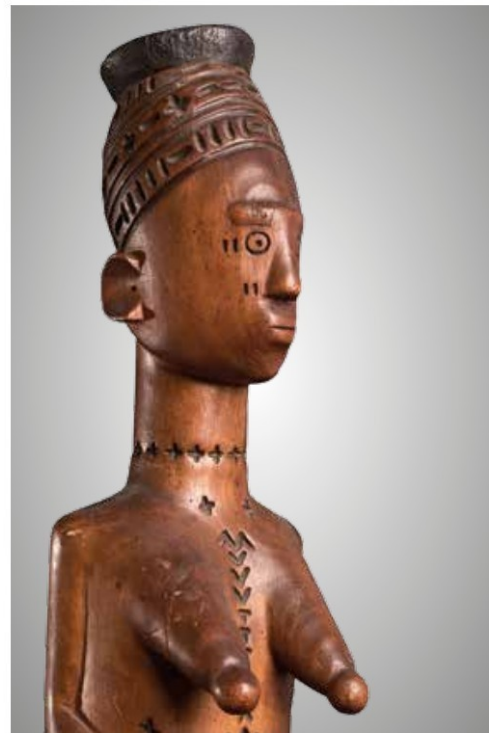
ESTIMATED AGE: 19TH CENTURY OR EARLIER

PUBLISHED: "MANGBETU: ART DES COUR AFRICAINE DE COLLECTIONS PRIVÉES BELGES", P. 61, NO. 16

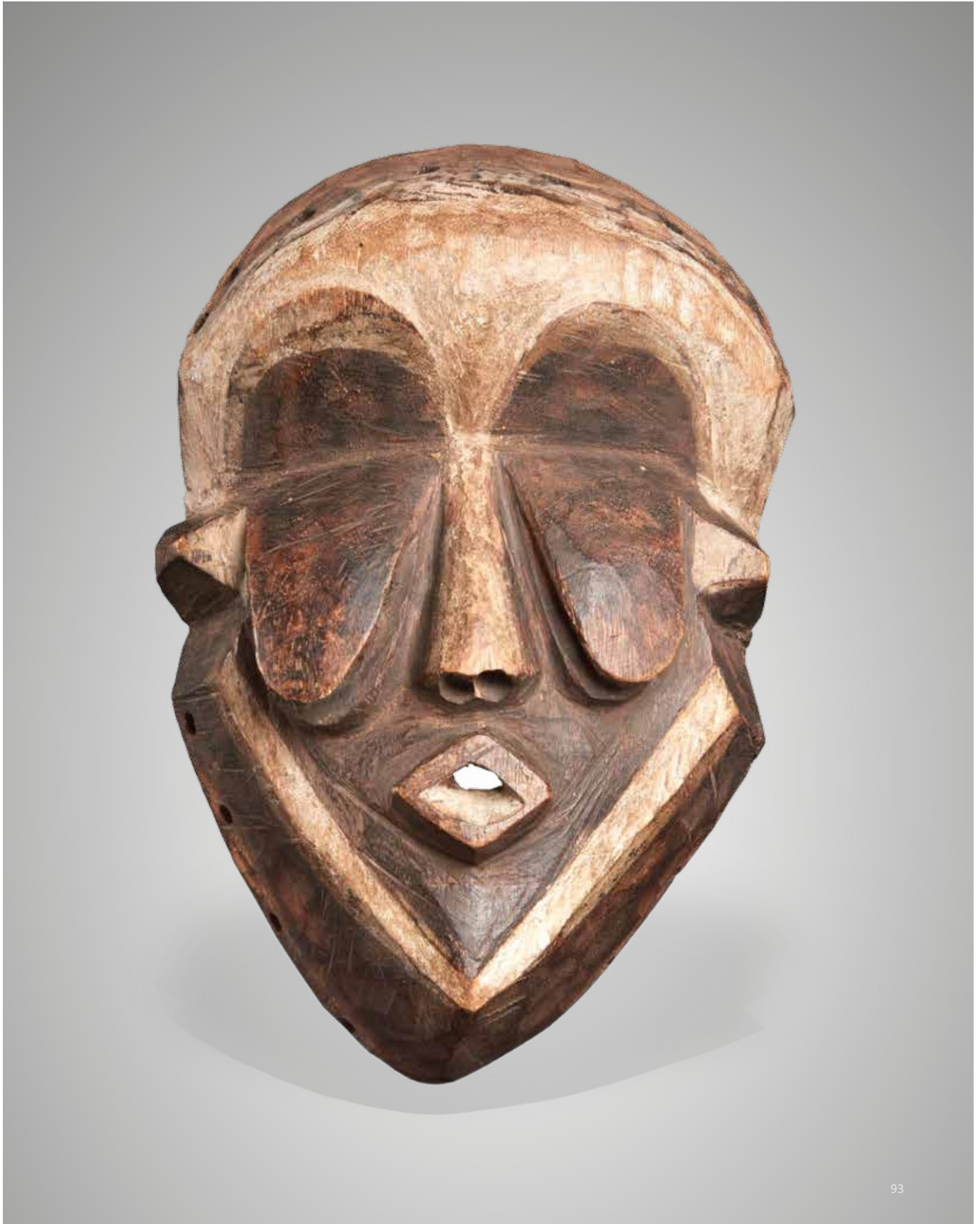
PROVENANCE: FORMERLY PART OF THE LAUWERS COLLECTION, USA; BELGIAN PRIVATE COLLECTION

ESTIMATE: € 45.000 - 60.000

STARTING BID: € 45.000







IMPORTANT BIOMBO MASK

THE BIOMBO LIVE IN A SMALL AREA BETWEEN THE KASAI AND URHUA RIVERS, TO THE WEST OF THE TERRITORY INHABITED BY THE BUSHOONG AND THE KETE.

THE BIOMBO ESSENTIALLY BELIEVE IN NATURE SPIRITS. THEIR MASKS CLEARLY SHOW INFLUENCE FROM AND A RELATIONSHIP TO NEIGHBORING GROUPS SUCH AS THE KETE AND THE KUBA. THIS KIND OF MASK APPEARS WITH OTHER MASKS AT INITIATION AND FUNERAL RITUALS. BIOMBO MASKS ARE GENERALLY POLYCHROMATIC WITH RED BEING THE DOMINANT COLOR, THEN WHITE AND BLACK. THESE MASKS ARE FEMALE AND APPEAR TOGETHER WITH OTHER MASKS AT INITIATION AND FUNERAL RITUALS.

DEEP RED PIGMENTS COLORED WITH RED "TUKULA" POWDER FROM THE CAMWOOD TREE AND PANELS OF GEOMETRIC BLACK AND WHITE PATTERNS ARE TYPICAL FOR BIOMBO MASKS.

LOT 64

IMPORTANT BIOMBO MASK *DEMOCRATIC REPUBLIC OF THE CONGO*

H: 40 CM (APPROX. 1' 4")

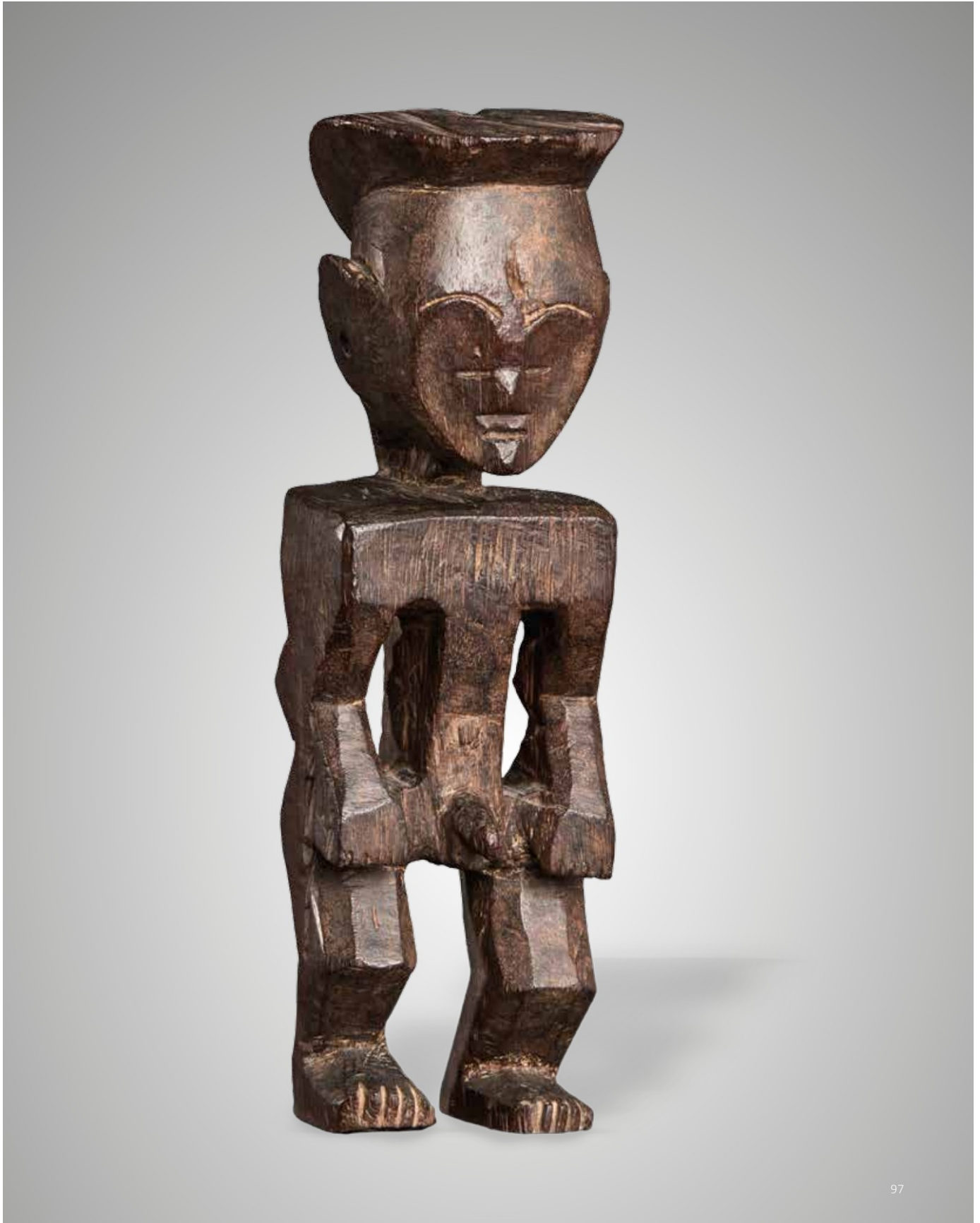
ESTIMATED AGE: 19TH CENTURY

PROVENANCE: OLD GERMAN COLLECTION; GALLERY MÖLLENHOF;
COLOGNE; GERMAN PRIVATE COLLECTION

ESTIMATE: € 28.000 - 35.000

STARTING BID: € 28.000





PENDE SICKNESS MASK

THIS TYPE OF MASK IS CALLED A MBANGU OR "SICKNESS MASK," WHICH, ACCORDING TO THE CENTRAL PENDE WHO USED IT, REPRESENTS SICKNESS AND WEAKNESS AS A RESULT OF WITCHCRAFT AND/OR BAD BEHAVIOR. HOWEVER, IT IS NOT NECESSARY TO BE A "BAD PERSON" OR TO BEHAVE BADLY TO BE STRICKEN WITH SUCH MALADIES.

THIS MASK FALLS INTO THE CATEGORY OF MBUYA MASKS, WHICH ARE USED TO REPRESENT DIFFERENT CHARACTERS. THIS ONE, MBANGU, REPRESENTS A CURSED MAN, SOMEONE WHO HAS BEEN STRUCK BY SICKNESS OR HAS HAD DEFORMITIES CAST UPON HIM BY SORCERERS. ALTHOUGH HIS FACE SHOWS SIGNS OF NERVE PARALYSIS, FEATURES CHARACTERISTIC OF THE KATUNDU STYLE IN THE PENDE REGION ARE STILL APPARENT: NOTE THE EYEBROW LINE IN THE SHAPE OF AN INVERTED "W", THE TRIANGULAR NOSE, AND POINTED CHIN.

WHITE COLOR PIGMENTS ON THE LEFT SIDE OF THE FACE, DARK PIGMENTS WITH VERY NICE PATINA ON THE RIGHT SIDE. BEAUTIFUL BRAIDED HAIR WITH RAFFIA FIBER AND PROBABLY ANIMAL HAIR.



LOT 66

PENDE SICKNESS MASK *DEMOCRATIC REPUBLIC OF THE CONGO*

H: 33 CM (1' 1")

ESTIMATED AGE: 19TH CENTURY

REPORTED TO HAVE BEEN COLLECTED BEFORE 1910

PROVENANCE: FORMERLY PART OF A BELGIAN COLLECTION; FORMERLY
PART OF A GERMAN COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 4.000 - 6.000

STARTING BID: € 4.000

KIPOKO MASK

THE HELMET MASK WAS USED BY CHIEFS ONLY AMONG THE EASTERN PENDE PEOPLE. IT INVITES THE OTHER MASKS TO DANCE IN ORDER TO OBTAIN MORE FOOD, MORE CHILDREN, AND TO MAKE VILLAGE LIFE BETTER IN GENERAL. IT ALSO PLAYS A PART IN THE PROTECTION OF WEAK AND STERILE PEOPLE.

THE KIPOKO MASK, PART OF THE CHIEF'S TREASURE, REPRESENTS THE WARM AND NURTURING QUALITIES OF THE CHIEF, WHO ACTS AS THE GUARDIAN OF HIS PEOPLE. THESE MASKS ARE CONSIDERED TO EXERT DIRECT INFLUENCE ON THE COMMUNITY'S HEALTH AND WELFARE. THE MASKED FIGURE REPRESENTS THE POLITICAL LEADER AND SYMBOLIZES ANCESTRAL POWER. THE HYPERTROPHY OF THE EYES, NOSE, AND EARS SUGGESTS A HYPERSENSITIVITY OF THE SENSES, CHARACTERISTIC FOR POLITICAL LEADERS. IT IS ALSO ASSOCIATED WITH HEALING THE SICK. WOOD, RED COLOR PIGMENTS, METAL ORNAMENTS, OLD PATINA.

LOT 67

KIPOKO MASK

PENDE

DEMOCRATIC REPUBLIC OF THE CONGO

H: 37 CM (APPROX. 1' 3")

DIAMETER: 64 CM (APPROX. 2' 1")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

COMPARE: "PENDE" COLLECTION J. M. DESAIVE ET CH. LAEREMANS, P.

58, 59

PROVENANCE: FORMERLY PART OF A BELGIAN PRIVATE COLLECTION;

AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 5.000 – 7.000

STARTING BID: € 5.000





MARKA MASK

THE MARKA PEOPLE LIVE IN MALI AND ARE ALSO CALLED THE MARAKA OR WARKA. THEY ARE PART OF THE LARGER SONINKE PEOPLES, WHO TRACE THEIR ANCESTORS BACK TO THE GHANA EMPIRE (ALSO CALLED THE WAGADOU EMPIRE) IN THE 9TH CENTURY A.D.

MASKS FROM THE MARKA ARE USED IN CEREMONIES TO ENSURE A SUCCESSFUL HUNT OR A BOUNTIFUL HARVEST. THE MASKS ARE ALSO USED IN CIRCUMCISION CEREMONIES. CIRCUMCISION IS AN EXTREMELY IMPORTANT TURNING POINT IN THE LIFE OF AN ADOLESCENT BOY, CONFIRMING HIS WORTH AMONG HIS PEERS AND LEGITIMIZING HIM AS A FULL MEMBER OF SOCIETY. THE CIRCUMCISION IS PERFORMED AT THE END OF CELEBRATIONS LASTING AS LONG AS A WEEK AND INVOLVING ALL MEMBERS OF THE COMMUNITY. WOOD AND METAL ORNAMENTS. SMALL CHARMING MASK WITH HIGHLY GEOMETRICAL LINES.

LOT 69

MARKA MASK MALI

H: 39 CM (APPROX. 1' 3")

ESTIMATED AGE: MID-20TH CENTURY

PROVENANCE: FORMERLY PART OF A FRENCH COLLECTION; FORMERLY PART OF A BELGIAN COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 1.800 - 2.500

STARTING BID: € 1.800





70



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LOT 72**BAMANA MASK**
MALI

THE BAMANA (OR BAMBARA) ARE A MANDE PEOPLE LIVING IN AFRICA, PRIMARILY IN MALI BUT ALSO IN GUINEA, BURKINA FASO AND SENEGAL. GENERALLY, BAMBARA MASKS ARE EXPRESSIVE WORKS OF ART, BEARING SOME OF THE CONTINENT'S BEST CRAFTED SCULPTURE. THE ATTENTION TO DETAILS IS HIGHLY COMMENDABLE WITH FINE PATTERNS AND PERFECT ANIMAL REPRESENTATIONS BEING HALLMARKS OF THE CELEBRATED CRAFTSMANSHIP OF PEOPLE WHO HAVE A SPECIAL RELATIONSHIP WITH THE EARTH UPON WHICH THEY STAND AND THRIVE. TO THE BAMANA, MASKS TRANSCENDS ART; THEY ARE ALSO THE CULTURE AND THE LIFE OF THE TRIBE. THIS ZOOMORPHIC MASK IS A POWERFUL TESTAMENT TO THE INVENTIVENESS OF THE ARTIST WHO CREATED IT. DEFINED BY A PROMINENT BULGING FOREHEAD, AN ELONGATED FACE, AND A STYLIZED FRAGMENT OF THE CREST BETWEEN THE EARS (WHICH WOULD HAVE BEEN REMOVED AT THE END OF INITIATION), THE MASK POSSESSES THE FEATURES THAT CHARACTERIZE ITS TYPE.

H: 61,5 CM (APPROX. 2' 2")

ESTIMATED AGE: EARLY 20TH CENTURY

PROVENANCE: FORMERLY PART OF A FRENCH COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 3.000 - 5.000

STARTING BID: € 3.000

LOT 73**BAMANA "SURUKU" MASK**
MALI

THIS SURUKU (HYENA) MASK IS A POWERFUL TESTAMENT TO THE INVENTIVENESS OF THE ARTIST WHO CREATED IT. DEFINED BY A PROMINENT BULGING FOREHEAD, AN ELONGATED FACE, AND A STYLIZED FRAGMENT OF THE CREST BETWEEN THE EARS (WHICH WOULD HAVE BEEN REMOVED AT THE END OF INITIATION), THE MASK POSSESSES THE FEATURES THAT CHARACTERIZE ITS TYPE. INSPIRED BY THE SYMBOLIC AMBIGUITY OF THE HYENA, "AT ONCE HEEDLESS AND WISE, VORACIOUS AND THIRSTY FOR KNOWLEDGE, A THAUMATURGIC ANIMAL BOTH FEARED AND RESPECTED" (COLLEYN, BAMANA, 2009, P. 124, NO. 17), THE SCULPTOR OFFERS A VISION OF THE SURUKU THAT IS ENHANCED BY THE BEAUTIFUL SHINY, BLACKISH-BROWN PATINA BEARING THE MARKS OF CONSECRATION FROM VARIOUS SACRIFICES AND LIBATIONS. A FINE BAMANA MASK REPRESENTING A HYENA. WOOD WITH NATURAL COLOR PIGMENTS.

H: 42 CM (APPROX. 1' 5")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

PROVENANCE: BELGIAN PRIVATE COLLECTION

ESTIMATE: € 4.000 - 6.000

STARTING BID: € 4.000

DOGON IRON FIGURE

THE DOGON ARE AN ETHNIC GROUP LIVING IN THE CENTRAL PLATEAU REGION OF EASTERN MALI, IN WEST AFRICA, SOUTH OF THE NIGER RIVER. THE DOGON ARE BEST KNOWN FOR THEIR RELIGIOUS TRADITIONS, MASK DANCES, WOODEN AND METAL SCULPTURES, AND ARCHITECTURE. THESE FORGED IRON FIGURES EXHIBIT THE TECHNICAL SKILL AND ARTISTRY THAT DOGON BLACKSMITHS BROUGHT TO THEIR WORK. THEY WOULD DO THE SMELTING TO GET THE IRON FROM IRON ORE, THEN HEAT AND HAMMER OUT WEAPONS AND FIGURES AS WELL AS IMPORTANT RITUAL OBJECTS.

AN IRON SCULPTURE DEPICTING A HERMAPHRODITE FIGURE WITH A BIG BIRD HEAD, ONE ARM IS MISSING. THE SIMILARITY BETWEEN THESE IRON/BRONZE FIGURES AND THE SCULPTURES BY GIACOMETTI IS OFTEN MENTIONED, BUT IS PROBABLY MOST APPLICABLE IN THIS EXAMPLE.

LOT 74

DOGON IRON FIGURE *MALI*

H: 42 CM (APPROX. 1' 5")

ESTIMATED AGE: 19TH CENTURY

PROVENANCE: FORMERLY PART OF A BELGIAN COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 7.000 – 9.000

STARTING BID: € 7.000





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IMPORTANT DOGON TOGU NA POST

IN EVERY DOGON VILLAGE THERE IS A TOGU NA, A SHELTERED MEETING PLACE. IT IS ONLY TO BE USED BY THE MALE ELDERS OF A VILLAGE TO DISCUSS IMPORTANT ISSUES OF THE COMMUNITY AND TO PASS LAWS. IT IS AN OPEN BUILDING WITH VERTICAL POSTS THAT CARRY A THATCHED ROOF. THE ROOF IS LOW SO THAT THE MEN ARE CONSTRAINED TO SITTING DURING A DISCUSSION. TOGU NA POSTS ARE DECORATED WITH PROTECTIVE SPIRITS OF GREAT SIGNIFICANCE. ALTHOUGH THE TOGU NA IS RESERVED FOR MEN, THE POSTS OFTEN SHOW FEMALE OR ANDROGYNOUS FIGURES.

LOT 77

IMPORTANT DOGON TOGU NA POST *MALI*

H: 133 CM (APPROX. 4' 4")

ESTIMATED AGE: 19TH CENTURY OR EARLIER

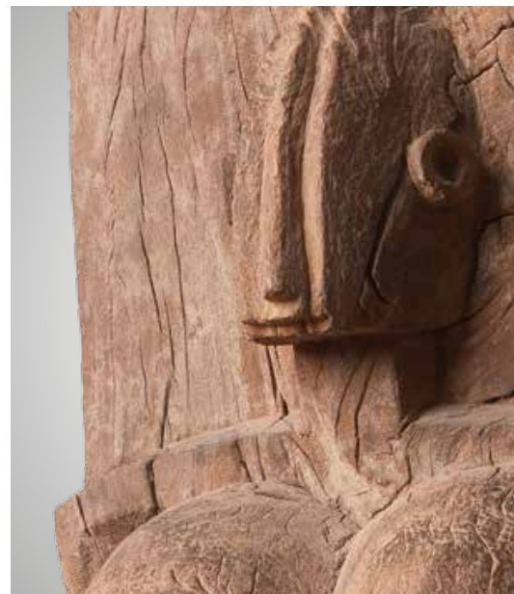
EXHIBITED: MUSÉE DU QUAI BRANLY, 2011

PUBLISHED: DOGON – L'ART DES DOGON DU MALI, COÉDITION MUSÉE
DU QUAI BRANLY, 2011, PLATE 186

PROVENANCE: BELGIAN PRIVATE COLLECTION; GERMAN PRIVATE
COLLECTION

ESTIMATE: € 50.000 - 70.000

STARTING BID: € 50.000



IMPORTANT DOGON FIGURE

THE DOGON ARE BEST KNOWN FOR THEIR RELIGIOUS TRADITIONS, MASK DANCES, WOODEN SCULPTURES, AND ARCHITECTURE. BESIDES MASKS AND OTHER SCULPTED DEVICES, DOGON ART PRIMARILY CONSISTS OF SCULPTURES AND REVOLVES AROUND RELIGIOUS VALUES, IDEALS, AND FREEDOMS.

PROBABLY MADE AS A PROTECTION FIGURE OF A CLAN, WHICH WOULD EXPLAIN THE NINE HEADS AND ONE BODY. HEADS STANDING ON A ROUND PLATE, HOLDING A BOWL ON THE TOP. MOST LIKELY REPRESENTING THE EARTH AND THE SKY. FACES CARVED IN TYPICAL DOGON STYLE, TWO OF THEM SLIGHTLY DAMAGED. A FEMALE FIGURE WITH BIG BREASTS, WHICH ARE AN EXTENSION OF THE ARMS, STRONG GEOMETRICAL SHOULDERS, AND SCARIFICATIONS. A GREAT, RARE DOGON SCULPTURE WITH A POWERFUL PRESENCE. OLD PATINA.

LOT 78

IMPORTANT DOGON FIGURE MALI

H: 44.5 CM (APPROX. 1' 6")

ESTIMATED AGE: 19TH CENTURY OR EARLIER

PUBLISHED AND EXHIBITED: MUSEO CIVICI, COMO, "MALI – CROCEVIA DI CULTURE" 2000, COVER

COMPARE: SOTHEBY'S "AFRICAN, OCEANIC, AND PRE-COLUMBIAN ART", INCLUDING PROPERTY FROM THE BAREISS, BOHLEN, AND DINHOFER COLLECTIONS, NEW YORK, MAY 16, 2008

PROVENANCE: FORMERLY PART OF AN ITALIAN COLLECTION; FORMERLY PART OF A FRENCH COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 50.000 - 70.000

STARTING BID: € 50.000





DOGON FIGURE DYONGON SERU

DYONGON SERU IS A MYTHOLOGICAL FIGURE OF THE DOGON COSMOS. ACCORDING TO THEIR BELIEFS, THE FIRST HUMAN BEING CREATED BY THE GOD AMMA COVERED HIS EYES OUT OF EMBARRASSMENT OVER THE INCESTUOUS RELATIONSHIP WITH THE EARTH, WHICH IS CONSIDERED TO BE HIS MOTHER. THIS ANCESTOR IS ALWAYS REPRESENTED WITH HIS EYES COVERED, WHETHER IN A SITTING OR STANDING POSTURE. IT IS A RECURRENT FEATURE OF THE KAMBARI STYLE. HARDWOOD, CRUSTY BLACK PATINA. THE LEFT EAR AND THE TORSO ARE SPLIT. THE SAME STRICTLY GEOMETRIC TYPE IS ALSO FOUND IN THE DJENNEKE STYLE (COMPARE LELOUP 1994, NO. 24)

LOT 79

DOGON FIGURE DYONGON SERU BANDIAGARA PLATEAU MALI

H: 42 CM (APPROX. 1' 5")
ESTIMATED AGE: 19TH CENTURY OR EARLIER
PUBLISHED AND EXHIBITED: MUSEO CIVICI, COMO, "MALI – CROCEVIA
DI CULTURE" 2000, PAGE 37
COMPARE: NUMAGA 1973, COVER; ELISOFON – FAGG 1958, P. 31, NO.12;
BIRD N'DYAIA 1985, P. 63, NO. 21; LELOUP 1994, NO. 70, P. 149.
PROVENANCE: FORMERLY PART OF AN ITALIAN COLLECTION; BELGIAN
PRIVATE COLLECTION

ESTIMATE: € 8.000 – 12.000
STARTING BID: € 8.000



DOGON FIGURE

THE DOGON ARE AN ETHNIC GROUP LIVING IN THE CENTRAL PLATEAU REGION OF EASTERN MALI, IN WEST AFRICA, SOUTH OF THE NIGER RIVER.

THE DOGON ARE BEST KNOWN FOR THEIR RELIGIOUS TRADITIONS, MASK DANCES, WOODEN SCULPTURES, AND ARCHITECTURE. BESIDES MASKS AND OTHER SCULPTED DEVICES, DOGON ART PRIMARILY CONSISTS OF SCULPTURES AND REVOLVES AROUND RELIGIOUS VALUES, IDEALS, AND FREEDOMS. IT SEEMS LIKELY THAT FACETS OF DOGON COSMOGONY AND ART STEM FROM OR WERE INFLUENCED BY TELLEM CULTURE. THE THICK CRUST OF SACRIFICIAL PATINA ON MANY SUCH DOGON FIGURES IS A MIXTURE OF BOILED MILLET AND BLOOD APPLIED BY THE DOGON AS PART OF THEIR RITUALS.

LOT 80

DOGON FIGURE

MALI

H: 44 CM (APPROX. 1' 5")

ESTIMATED AGE: 19TH CENTURY

PROVENANCE: FORMERLY PART OF A FRENCH COLLECTION; FORMERLY PART OF A BELGIAN COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 10.000 - 12.000

STARTING BID: € 10.000





DOGON MASK

THE DOGON ARE AN ETHNIC GROUP LIVING IN THE CENTRAL PLATEAU REGION OF EASTERN MALI, IN WEST AFRICA, SOUTH OF THE NIGER RIVER. THE DOGON ARE BEST KNOWN FOR THEIR RELIGIOUS TRADITIONS, MASK DANCES, WOODEN SCULPTURES, AND ARCHITECTURE. BESIDES MASKS AND OTHER SCULPTED DEVICES, DOGON ART PRIMARILY CONSISTS OF SCULPTURES AND REVOLVES AROUND RELIGIOUS VALUES, IDEALS, AND FREEDOMS. ABOUT EIGHTY DIFFERENT TYPES OF DOGON MASKS HAVE BEEN DOCUMENTED. MASKS THAT ARE ONLY WORN BY MALES ARE REGULARLY WORN FOR FUNERAL RITUALS. THEY BELIEVE THAT THESE FUNERAL MASKS PROVIDE THE NECESSARY PASSAGE OF THE SOULS TO THE SUPERNATURAL WORLD BEYOND.

HERE WE HAVE A SO-CALLED "WALU" MASK, WHICH IS THE MOST POPULAR ANIMAL MASK DEPICTING AN ANTELOPE. WALU ARE ASSOCIATED WITH AGRICULTURE, WHICH IS VERY IMPORTANT TO DOGON CULTURE. THE WALU DANCERS CARRY TWO SHORT STICKS TO IMITATE DIGGING IN THE GROUND TO PLANT SEEDS. HIGHLY GEOMETRICAL, FINELY CARVED FROM LIGHT WOOD. THE TWO HOLLOWED RECTANGULAR SECTIONS WHERE THE EYES ARE PLACED AND THE MIDDLE BELOW THE SMALL RECTANGULAR MOUTH HAVE AN ESPECIALLY ARTISTIC COMPOSITION. RED AND WHITE COLOR PIGMENTS, OLD PATINA.

LOT 82

DOGON MASK *MALI*

H: 57 CM (APPROX. 1' 10")

ESTIMATED AGE: EARLY 20TH CENTURY

PROVENANCE: FRENCH PRIVATE COLLECTION

ESTIMATE: € 2.000 - 4.000

STARTING BID: € 2.000

TOMA MASK

THE TOMA PEOPLE LIVE IN THE FORESTS THAT FORM THE BORDER BETWEEN GUINEA, LIBERIA, AND SIERRA LEONE. THEIR SOCIAL ORGANIZATION IS BASED ON THE LARGE PORO ASSOCIATION, WHICH DIRECTS POLITICAL AND RELIGIOUS LIFE. THIS SOCIETY WAS, AMONG OTHER THINGS, RESPONSIBLE FOR THE INITIATION OF YOUNG BOYS. THIS TOOK PLACE IN THE FOREST, WHICH IS PARTICULARLY DENSE IN THE LAND OF THE TOMA.

THIS TYPE OF MASK WAS USED DURING CEREMONIES OF THE PORO SOCIETY OF THE TOMA OR LOBA PEOPLE. THE MASK CONSISTS OF A VERTICAL PANEL UPON WHICH HUMAN FEATURES HAVE BEEN INSCRIBED, A BULGING NOSE AND FOREHEAD, AND TUBULAR EYES OR EYES HEIGHTENED BY METAL DISKS. THIS MASK MAY BE SEEN ONLY BY MEMBERS OF THE PORO. EACH MASK MAY BE THOUGHT OF AS THE SPIRITUAL DWELLING OF AN ANCESTOR. ONLY MEN WORE THESE MASKS, WHICH WERE FITTED OVER THE WEARER'S HEAD HORIZONTALLY.

A VERY ABSTRACT SCULPTED MASK SHOWING AN ELONGATED FACE WITH A SMALL NOSE, NICELY CARVED FOREHEAD, AND TWO SMALL HORNS. FINE DARK BROWN, CRUSTED PATINA.

LOT 83

TOMA MASK **LIBERIA**

H: 42 CM (APPROX. 1' 5")
ESTIMATED AGE: EARLY 20TH CENTURY
PROVENANCE: FRENCH PRIVATE COLLECTION

ESTIMATE: € 3,500 - 5,000
STARTING BID: € 3,500



MOSSI MASK

THE FIRST MOSSI EMPIRE WAS FOUNDED BY INVADERS FROM NORTHERN GHANA. TODAY, THE MOSSI ARE THE LARGEST ETHNIC GROUP LIVING IN BURKINA FASO.

ON MANY OCCASIONS EACH YEAR, ESPECIALLY DURING THE LONG DRY SEASON FROM OCTOBER TO MAY, MASKS APPEAR TO HONOR THE SPIRITS OF NATURE THAT CONTROL THE FORCES OF THE ENVIRONMENT. MASKS ATTEND TO HONOR THE DECEASED AND TO VERIFY THAT THE SPIRIT OF THE DECEASED MERITS ADMISSION INTO THE WORLD OF ANCESTORS. WITHOUT A PROPER FUNERAL, THE SPIRIT REMAINS NEAR THE HOME AND CAUSES TROUBLE FOR HIS/HER DESCENDANTS. A VERY ABSTRACT MASK FROM THE EASTERN AREA WITH A TALL POST ABOVE THE FACE TO WHICH FIBER WAS ATTACHED. COLOR PIGMENTS.

LOT 84

MOSSI MASK *BURKINA FASO*

H: 81 CM (APPROX. 2' 8")

ESTIMATED AGE: EARLY 20TH CENTURY

PROVENANCE: FORMERLY PART OF AN OLD DUTCH COLLECTION;
FORMERLY PART OF A GERMAN COLLECTION; AUSTRIAN PRIVATE
COLLECTION

ESTIMATE: € 4.000 - 6.000

STARTING BID: € 4.000

LOT 85

LOBI SITTING FIGURE *BURKINA FASO*

THE NAME LOBI ORIGINATES FROM TWO LOBIRI WORDS LOU (MEANING FOREST) AND BI (MEANING CHILDREN), LITERALLY "CHILDREN OF THE FOREST". THEY INITIALLY SETTLED ON THE LEFT BANK OF THE MOUHOUN RIVER OR THE BLACK VOLTA DIVIDING BURKINA FASO AND GHANA AND LATER VENTURED INTO BURKINA FASO. THE FIGURES WERE PLACED ON FAMILY ALTARS, SO-CALLED THILDA, A SMALL SACRISTY OR ROOM IN EACH DWELLING. EACH FIGURE WAS NOT A REPRESENTATION, BUT AN ACTUAL SPIRIT. THE SPIRIT COULD ALSO BE USED FOR DIVINATION; IT COULD DEMAND OFFERINGS AND ADDITIONS OF OTHER FIGURES. SUCH SITTING OR LYING FIGURES DEPICT A SICK OR PARALYZED PERSON.

W: 28 CM (11")

H: 26 CM (APPROX. 10")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

PROVENANCE: BELGIAN PRIVATE COLLECTION

ESTIMATE: € 3.000 – 5.000

STARTING BID: € 3.000

LOT 86

MOSSI FLUTE *BURKINA FASO*

THE MOSSI ARE THE LARGEST ETHNIC GROUP IN CENTRAL BURKINA FASO. THE MOSSI MAKE BOTH POLITICAL ART AND SPIRITUAL ART. FIGURES ARE USED BY THE RULING CLASS TO VALIDATE POLITICAL POWER, AND MASKS ARE USED BY THE CONQUERED PEOPLES TO CONTROL THE FORCES OF NATURE. THIS IS A NICELY CARVED FLUTE IN AN ANTHROPOMORPHIC SHAPE. DARK AND LIGHT BROWN PATINA.

H: 30.5 CM (1' 0")

ESTIMATED AGE: FIRST HALF OF THE 20TH CENTURY

PROVENANCE: FORMERLY PART OF THE KONIETZKO COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 400 – 600

STARTING BID: € 400



85



86

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TUSSIAN HEADDRESS

THE TUSSIAN, A SMALL GROUP LIVING IN THE EXTREME SOUTHWEST OF BURKINA FASO SURROUNDED BY THE NEIGHBORING SENUFO AND BOBO, PRODUCE TWO TYPES OF MASKS: ONE SCULPTED IN TWO SIZES AND THE OTHER ROUND. IN THIS CASE, BOTH PORTRAY A BUFFALO.

TUSSIAN MASKS PORTRAY THE TOTEM ANIMAL OF THE CLAN. ONLY THE CLANS REPRESENTED BY A BUFFALO CAN CARVE HEADDRESSES IN WOOD, THE OTHERS IN FIBERS AND OTHER MATERIALS. THIS KIND OF HEADDRESS, CALLED KABLE, ARE WORN BY THE AGE GROUP PRECEDING INITIATION AND ARE PASSED DOWN FROM ONE AGE GROUP TO ANOTHER OVER TIME.



LOT 88

TUSSIAN HEADDRESS *BURKINA FASO*

H: 55 CM (APPROX. 1' 10")

THE ESTIMATED AGE FOR THIS HEADDRESS IS THE 19TH CENTURY, AS INDICATED BY THE SUPERB SIMPLICITY OF THE FORMS AND PURITY OF THE LINES. THE HARD WOOD HAS A DEEP PATINA.

COMPARE: SOTHEBY'S, BRIAN AND DIANE LEYDEN COLLECTION, PARIS, DECEMBER 2007, P. 101

PROVENANCE: FRENCH PRIVATE COLLECTION

ESTIMATE: € 5.000 – 7.000

STARTING BID: € 5.000



RARE BIDJOGO STATUE

THE BIDJOGO OCCUPY A MERE TWENTY OR SO ISLANDS IN THE BISSOGOS ISLANDS. A COUNCIL OF ELDERS WOULD DIRECT THE VILLAGE'S TEMPORAL AFFAIRS, WHILE SPIRITUAL ASPECTS WERE IN THE HAND OF PRIESTS. THE KING WOULD ALSO HAVE A SAY OVER SOME RELIGIOUS MATTERS, THUS REDUCING THE POWERS OF PRIESTS. THE PREDOMINANT FORCE IN BIDJOGO CEREMONIAL LIFE SURROUNDS THE INITIATION OF YOUNG MEN AND THE VENERATION OF ANCESTORS.

THESE TYPES OF FIGURES ARE CONSERVED IN THE SANCTUARY AND BELONG TO THE CHIEF OF THE CLAN OR KING. ONCE CHARGED WITH SACRED SUBSTANCES, THEY BECOME EFFECTIVE. A SPIRIT FIGURE ON A ROUND, PARTIALLY CORRODED BASE, SIMPLE TORSO WITH SQUARE SHOULDERS, LONG RIDGED NECK SUPPORTING AN OVAL HEAD WITH A FLAT FACE AND LONG NOSE, RED AND BLACK PIGMENT.

LOT 89

RARE BIDJOGO STATUE *NIGERIA*

H: 39 CM (APPROX. 1' 3")

ESTIMATED AGE: 19TH CENTURY

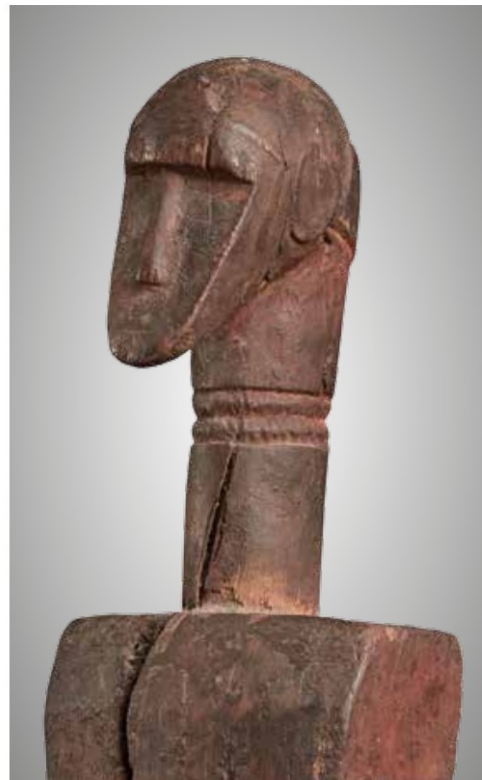
SIMILAR PIECE: CHRISTIE'S TRIBAL ART AUCTION, NEW YORK, NOVEMBER 11, 1993, LOT 1

COMPARE: "AFRICAN FACES, AFRICAN FIGURES" ARMAN COLLECTION, PLATE 17; CHRISTIE'S TRIBAL ART AUCTION, NOVEMBER 11, 1993, PROPERTY OF M. W. SHAPIRO, LOT 1

PROVENANCE: FORMERLY PART OF A FRENCH COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 8.000 – 12.000

STARTING BID: € 8.000







IMPORTANT SENUFO FEMALE STATUE

THIS IMPORTANT RITUAL STATUE PRESENTS A SUBTLE DIVERSION IN PROPORTIONS, WHICH GIVE A GREAT IMPETUS TO THE REPRESENTATION; THE ARMS, THE THIGHS, AND THE BELLY ARE DISPROPORTIONATELY LENGTHENED IN ORDER TO RESPOND FAITHFULLY TO A SYSTEM OF PLASTIC EXPRESSION THAT FAVORS ELEGANCE.

WITH A BEAUTIFUL PATINA IN BROWN AND OCHER TONES, THIS WORK PRESENTS A MASTERED WORK, ON THE ONE HAND IN THE HARMONIOUS CONSTRUCTION AND CONSIDERATION OF THE DIMENSIONS OF THE WORK AND, ON THE OTHER HAND, IN THE CAREFUL TREATMENT OF THE DETAILS OF ENGRAVING IN THE WOOD. THE FACE IS DECORATED WITH OBLIQUE SCARIFICATIONS ON THE TEMPLES, WHICH EMPHASIZE THE LOOK AND WHICH, FROM THE COMMISSURE OF THE LIPS, WIDEN THE SMILE. A SUN IS ALSO FINELY DRAWN AROUND THE NAVEL. THE ELEMENTS OF THE ADORNMENT ARE SOPHISTICATED; THE HEADDRESS ENDING IN A POINT IS ALMOST AS HIGH AS THE FACE, A ROUND NECKLACE OF VARYING DIMENSIONS FALLS BETWEEN THE TAUT BREASTS, AND FINE BRACELETS EXACERBATE FEMININITY AND BEAUTY IN A UNIVERSAL DESIGN.

THIS LARGE SCULPTURE CORRESPONDS TO A STYLE THAT IS FOUND IN THE REGION OF BOUNDIALI, IN THE CENTRAL PART OF NORTHERN IVORY COAST. SHE REPRESENTS THE MOTHER OF THE VILLAGE, KATYELÉO, WHO REGENERATES THE CULTURES, THE UNIVERSE, AND THE INHABITANTS THANKS TO THE PORO RITE. WOOD, VEGETABLE FIBERS.

LOT 91

IMPORTANT SENUFO FEMALE STATUE BOUNDIALI REGION IVORY COAST

H: 119 CM (APPROX. 3' 11")

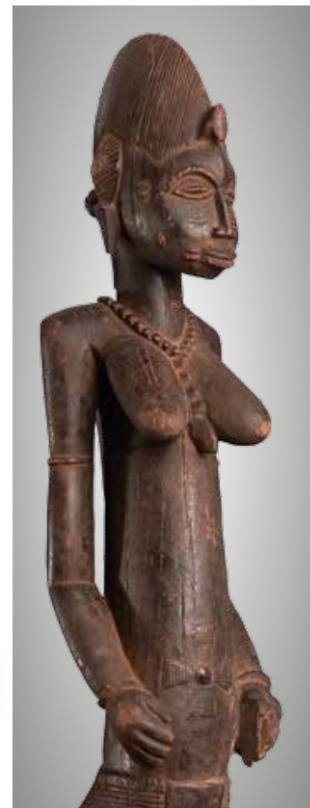
ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

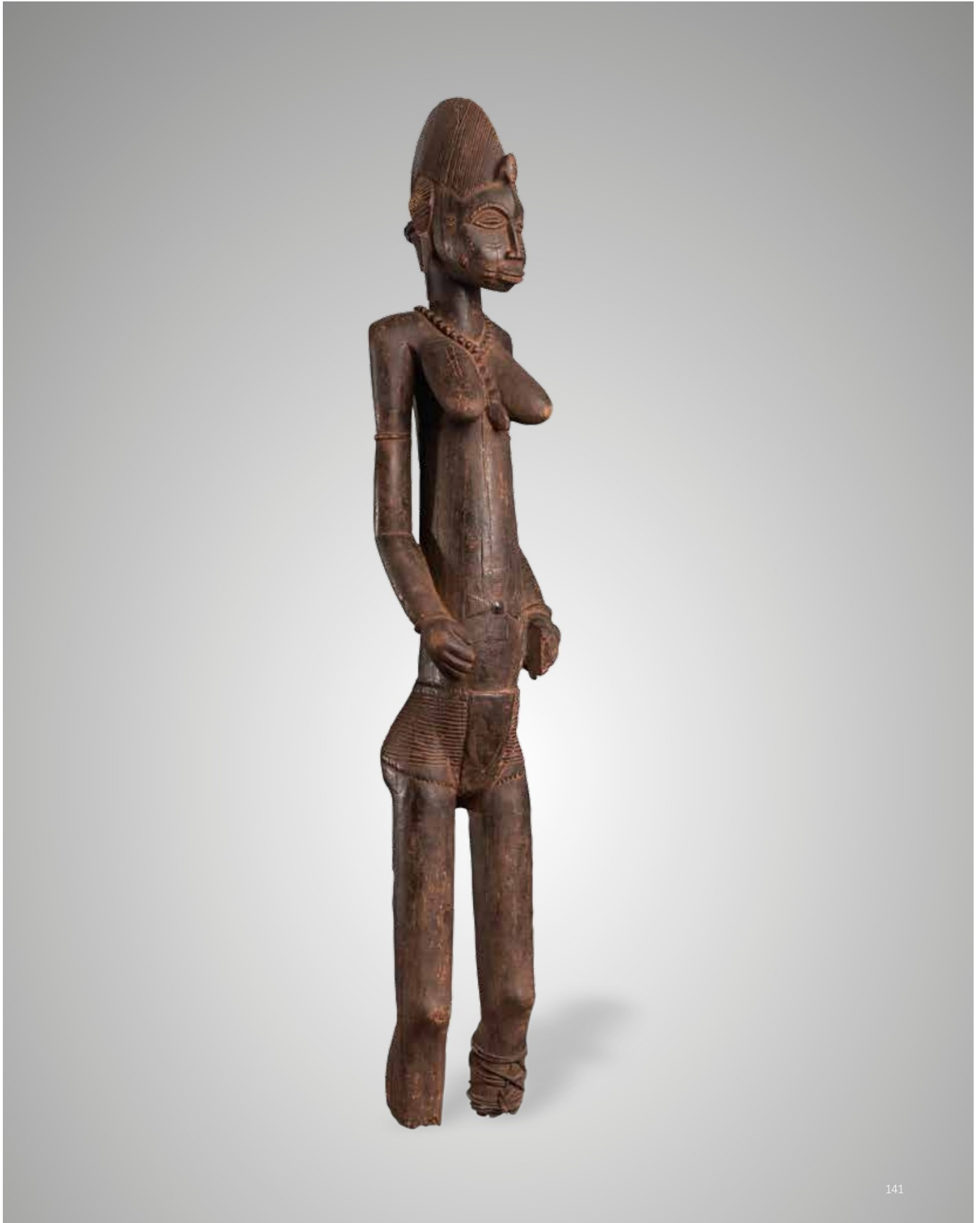
COMPARE: SOTHEBY'S, IMPORTANT AFRICAN AND OCEANIC ART, PARIS, JUNE 11, 2008, PLATE 117; AFRIKANISCHE KUNST AUS DER SAMMLUNG BARBIER-MUELLER, P. 83, PLATE 23

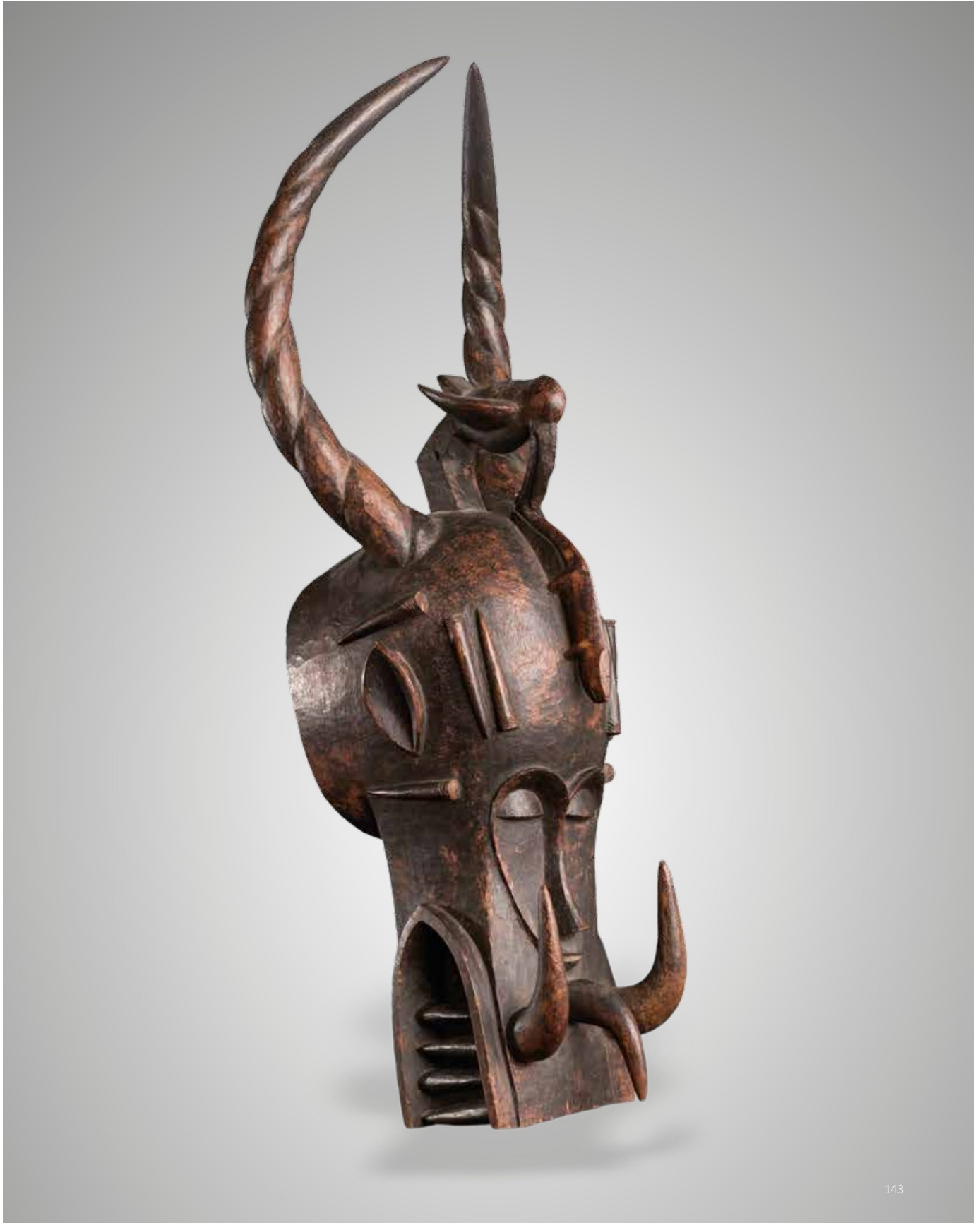
PROVENANCE: FRENCH PRIVATE COLLECTION

ESTIMATE: € 50.000 - 60.000

STARTING BID: € 50.000







SENUFO BIRD

THE SENUFO ARE A GROUP OF PEOPLE LIVING IN NORTHERN IVORY COAST AND MALI. THEY ARE KNOWN AS EXCELLENT FARMERS AND ARE MADE UP OF A NUMBER OF DIFFERENT GROUPS WHO MOVED SOUTH TO MALI AND IVORY COAST IN THE 15TH AND 16TH CENTURIES.

ALL SENUFO ART IS MADE BY SPECIALIZED ARTISANS, WHICH MAY DIMINISH REGIONAL STYLISTIC DIFFERENCES. FIGURES REPRESENTING THE ANCESTORS ARE COMMON, AS ARE BRASS MINIATURES, PULLEYS, AND SMALL STATUES, WHICH ARE USED IN DIVINATION.

IN PREVIOUS TIMES, MANY SECRET SOCIETIES CALLED PORO IN THE SENUFO REGION POSSESSED SUCH A LARGE STATUE OF A STANDING BIRD. THESE SMALLER VERSIONS HAVE BEEN CARVED AS A MODEL FOR THE BIGGER PORO BIRDS. CARVED FROM HEAVY WOOD, DEPICTING A KIND OF HORNBILL WITH A PERFECTLY CURVED BEAK, TWO BIG OPEN EYES ON EACH SIDE, OLD PATINA. THIS SMALL BIRD MUST HAVE BEEN THE BEST SAMPLE FOR HIS BIGGER BROTHER!

LOT 93

SENUFO BIRD IVORY COAST

H: 53 CM (APPROX. 1' 9")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

PROVENANCE: FRENCH PRIVATE COLLECTION

ESTIMATE: € 4.000 - 7.000

STARTING BID: € 4.000



IMPORTANT STANDING SENUFO BIRD

IN PREVIOUS TIMES, MANY SECRET SOCIETIES CALLED PORO IN THE SENUFO REGION POSSESSED SUCH A LARGE STATUE OF A STANDING BIRD. KEPT IN A SACRED GROVE, THEY WERE USED DURING RITUALS WHEN THE NOVICES ENTERED THEIR LAST STAGE OF INSTRUCTION. THE BIRD USUALLY HAS A HOLLOW BASE SO IT COULD BE CARRIED ON THE HEAD BY A NOVICE. SOME STATUES HAVE HOLES IN THE WINGS THROUGH WHICH STRINGS COULD BE DRAWN TO STABILIZE THE OBJECT WHILE BEING CARRIED.

THE ORNITHOLOGICAL IDENTIFICATION OF THE BIRD IS UNCERTAIN. THE LONG CURVED BEAK INDICATES A HORNBILL, BUT THE SENUFO OFFER DIFFERENT INTERPRETATIONS. IT MIGHT BE A HORNBILL OR A CROW, VULTURE EAGLE, OR BUZZARD. ELDERLY SENUFO DESCRIBE IT IN VARIOUS DIALECTS AS SEJEN OR FIJEN, WHICH SIMPLY MEANS BIRD.

THE GREAT IMPORTANCE OF THIS BIRD BECOMES EVEN CLEARER WITH ANOTHER TWO EXPLANATIONS. SOMETIMES IT IS CALLED KASINGELE, WHICH MEANS FIRST ANCESTOR. THIS WORD MIGHT REFER TO THE ANCESTOR OF MANKIND OR THE FOUNDING ANCESTOR OF THE HOLY GROVE. ANOTHER WORD IS POROPIA MONG MEANING "MOTHER OF THE PORO CHILD." THE STATUE IS THUS A BASIC SYMBOL OF PORO LEADERSHIP AND HIGHLIGHTS THE AUTHORITY OF THE ELDEST WITH THE COLLECTIVE TERM KATYLEEO, "THE OLD WOMAN." FOR THE YOUNG NOVICES, SHE IS LIKE A MOTHER. THE NOVICES ARE CALLED PORO PIIBELE, CHILDREN OF PORO.

LOT 94

IMPORTANT SENUFO BIRD *Ivory Coast*

H: 141 CM (APPROX. 4' 8")

W: 83 CM (APPROX. 2' 9")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

COMPARE: ART OF AFRICA, J. KERCHACHE, J. L. PAUDRAT, L. STEPHAN, P. 376, PLATE 332; HORNBILL SENUFO, METROPOLITAN MUSEUM OF ART, NY, ROCKEFELLER COLLECTION

PROVENANCE: FORMERLY PART OF A GERMAN COLLECTION; FORMERLY PART OF A BELGIAN COLLECTION; FRENCH PRIVATE COLLECTION

ESTIMATE: € 30.000 - 50.000

STARTING BID: € 30.000



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IMPORTANT GURO MASK

THE GURO PEOPLE, ALSO SPELLED GOURO, OF IVORY COAST LIVE IN THE VALLEY REGIONS OF THE BANDAMA RIVER. THE GURO ORIGINALLY CAME FROM THE NORTH AND NORTHWEST, DRIVEN BY MANDE INVASIONS IN THE SECOND HALF OF THE 18TH CENTURY.

THE GURO MASK REPRESENTS THE SPIRIT OF GU, THE WIFE OF THE SUPERNATURAL BEING ZAMBLE. GU IS OFTEN DEPICTED AS ELEGANT, GRACEFUL, SERENE, AND BEAUTIFUL. IMPORTANT AND NOTABLE CHARACTERISTICS FOUND IN GURO ART INCLUDE A SKILLFUL COMBINATION OF HUMAN AND ANIMAL FORMS.

AS PART OF THE GYE SOCIETY, THESE MASKS WERE ASSOCIATED WITH IMPORTANT DECISIONS REGARDING WAR, AS WELL AS SOCIAL AND POLITICAL CONFLICTS. THEY FUNCTION AS JUDGES AND POLICE, THEY TRACK DOWN TROUBLEMAKERS AND SORCERERS, THEY ATTEND THE FUNERALS OF THEIR DEAD, THEY DANCE, AND THEY AMUSE THEMSELVES TOGETHER.

NOTABLE FEATURES ON MASKS INCLUDE ALMOND-SHAPED EYES, ROUNDED FOREHEADS, FINELY SCULPTED NOSES AND MOUTHS WITH SMALL BUT SPROUTING LIPS. THE COIFFURES AND HEADDRESS ARE DELICATELY SCULPTED AND ELABORATE, AS SEEN IN OUR EXAMPLE. A HIGHLY AESTHETIC MASK WITH SOME MINOR DAMAGE ON THE BACK; STRONG BLACK PATINA.

LOT 97

IMPORTANT GURO MASK *IVORY COAST*

H: 38 CM (1' 3")

ESTIMATED AGE: 19TH CENTURY

PROVENANCE: ACQUIRED BY THE FORMER OWNER FROM MM. JACQUELINE BÉDIAT BETWEEN 1968 – 1970; FORMERLY PART OF A BELGIAN PRIVATE COLLECTION

ESTIMATE: € 45.000 - 55.000

STARTING BID: € 45.000







IMPORTANT YAURE MASK

THE YAURE ARE A RELATIVELY SMALL ETHNIC GROUP LIVING IN CENTRAL IVORY COAST, NEIGHBORING THE BAULE AND GURO.

THEIR MASK SYMBOLICALLY REPRESENTS ONE OF THE "YU-SPIRIT OF POWERS" AND IS WORN BY A MASKER, WHO ONLY PERFORMS IN THE CONTEXT OF FUNERAL RITES FOR MEN. WOMEN MAY NOT EVEN LOOK AT THE MASK; THEY ARE ALSO NOT ALLOWED TO PARTICIPATE AT THE FUNERAL CEREMONIES. THE LOMANE MASKER'S PERFORMANCE INVOLVES DANCING AROUND THE DISPLAYED CORPSE ACCOMPANIED BY PURIFICATION INCANTATIONS, OCCASIONALLY BENDING OVER THE CORPSE IN ORDER TO TOUCH IT WITH THE MASK.

THE RITE IS INTENDED TO REMOVE THE MYSTICAL DANGERS PRECIPITATED BY DEATH, TO RESTORE ORDER IN THE PLAY OF SUPERNATURAL FORCES, AND TO REESTABLISH UNITY IN THE COMMUNITY. AT THE SAME TIME, IT MARKS THE DEAD MAN'S PASSAGE TO ANCESTORHOOD.

YAURE MASKS SHOW HUMAN FACES, OFTEN WITH SUPPLEMENTARY ANIMAL ATTRIBUTES. A VERY ELEGANT MASK WITH PERFECT PROPORTIONS, ESPECIALLY IN HOW THE BIRD IS PLACED WITH ITS PROLONGED BEAK SHOWING THE NOSE.



LOT 99

IMPORTANT YAURE MASK IVORY COAST

H: 30 CM (APPROX. 12")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

COMPARE: "TRIBAL SCULPTURE" MASTERPIECES IN THE BARBIER-MUELLER COLLECTION, P. 87

PROVENANCE: FORMERLY PART OF A BELGIAN COLLECTION; FORMERLY PART OF A GERMAN COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 30.000 - 40.000

STARTING BID: € 30.000



LOT 100

BAULE FIGURE BLOLO BIAN *IVORY COAST*

BAULE FIGURES ANSWER TO TWO TYPES OF DEVOTION: ONE DEPICTS THE "SPIRITUAL" SPOUSE WHO, IN ORDER TO BE APPEASED, REQUIRES THE CREATION OF A SHRINE IN THE INDIVIDUAL'S PERSONAL HUT. A MAN OWNS HIS SPOUSE, THE BLOLO BIAN, AND A WOMAN HER SPOUSE, THE BLOLO BLA. BODY SCARIFICATIONS ON THE ARMS AND FOREHEAD. WOOD WITH DARK BROWN PATINA, ELABORATE COIFFURE AND BEARD.

H: 37.5 CM (APPROX. 1' 3")

ESTIMATED AGE: FIRST HALF OF THE 20TH CENTURY

PROVENANCE: AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 2.000 - 3.000

STARTING BID: € 2.000

LOT 101

BAULE FIGURE BLOLO BLA *IVORY COAST*

BAULE FIGURES ANSWER TO TWO TYPES OF DEVOTION: ONE DEPICTS THE "SPIRITUAL" SPOUSE WHO, IN ORDER TO BE APPEASED, REQUIRES THE CREATION OF A SHRINE IN THE INDIVIDUAL'S PERSONAL HUT. A MAN OWNS HIS SPOUSE, THE BLOLO BIAN, AND A WOMAN HER SPOUSE, THE BLOLO BLA. A NICELY CARVED FEMALE BAULE FIGURE WITH AN ELABORATE COIFFURE AS WELL AS SCARIFICATIONS ON THE FACE AND BODY. WOOD WITH DARK BROWN PATINA.

H: 34.5 CM (APPROX. 1' 2")

ESTIMATED AGE: FIRST HALF OF THE 20TH CENTURY

PROVENANCE: FRENCH PRIVATE COLLECTION

ESTIMATE: € 3.000 - 4.000

STARTING BID: € 3.000

100



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157



SUPERB BAULE ANCESTOR FIGURE

THE BAULE (ALSO BAULÉ) ARE AN AFRICAN PEOPLE WITH A POPULATION OF APPROX. ONE MILLION MAINLY INHABITING CENTRAL IVORY COAST. BAULE ART IS SOPHISTICATED AND STYLISTICALLY DIVERSE. THE SCULPTOR'S PROFESSION IS NOT INHERITED, BUT IS A PERSONAL CHOICE. THE BAULE HAVE VARIOUS TYPES OF WOODEN SCULPTURES AND MASKS THAT ALLOW FOR CLOSER CONTACT WITH THE SUPERNATURAL WORLD.

BAULE STATUES USUALLY STAND ON A BASE WITH THE LEGS SLIGHTLY BENT, THE HANDS RESTING ON THE ABDOMEN IN A GESTURE OF PEACE, AND ELONGATED NECKS SUPPORTING A FACE WITH TYPICALLY RAISED SCARIFICATION AND BULGING EYES. THE COIFFURE IS ALWAYS VERY DETAILED AND IS USUALLY DIVIDED INTO PLAITS. PARTLY CRUSTED PATINA.

LOT 103

SUPERB BAULE ANCESTOR FIGURE IVORY COAST

H: 59 CM (APPROX. 1' 11")

ESTIMATED AGE: 19TH CENTURY

COMPARE: "ARTS D'AFRIQUE" MUSEE DAPPER, PLATE 155

PROVENANCE: PURCHASED BY AN AUSTRIAN COLLECTOR AT TEFAF 1994, MAASTRICH

ESTIMATE: € 60.000 - 80.000
STARTING BID: € 60.000



VERY FINE BAULE ANCESTOR FIGURE

THE BAULE (ALSO KNOWN AS BAULÉ) ARE AN AFRICAN PEOPLE WITH A POPULATION OF APPROX. ONE MILLION MAINLY INHABITING CENTRAL IVORY COAST. THE FOUNDATION OF BAULE SOCIAL AND POLITICAL INSTITUTIONS IS BASED ON MATRILINEAGE, WITH EACH LINEAGE HAVING CEREMONIAL STOOLS THAT EMBODY ANCESTRAL SPIRITS. PATERNAL DESCENT IS RECOGNIZED, HOWEVER, AND CERTAIN SPIRITUAL AND PERSONAL QUALITIES ARE BELIEVED TO BE INHERITED THROUGH IT.

BAULE ART IS SOPHISTICATED AND STYLISTICALLY DIVERSE. THE SCULPTOR'S PROFESSION IS NOT INHERITED, BUT IS A PERSONAL CHOICE. THE BAULE HAVE VARIOUS TYPES OF WOODEN SCULPTURES AND MASKS THAT ALLOW FOR CLOSER CONTACT WITH THE SUPERNATURAL WORLD.

BAULE STATUES USUALLY STAND ON A BASE WITH THE LEGS SLIGHTLY BENT, THE HANDS RESTING ON THE ABDOMEN IN A GESTURE OF PEACE, AND ELONGATED NECKS SUPPORTING A FACE WITH TYPICALLY RAISED SCARIFICATION AND BULGING EYES. THE COIFFURE IS ALWAYS VERY DETAILED AND IS USUALLY DIVIDED INTO PLAITS. BAULE FIGURES ANSWER TO TWO TYPES OF DEVOTION: ONE DEPICTS THE "SPIRITUAL" SPOUSE WHO, IN ORDER TO BE APPEASED, REQUIRES THE CREATION OF A SHRINE IN THE INDIVIDUAL'S PERSONAL HUT. A MAN OWNS HIS SPOUSE, THE BLOLO BIAN, AND A WOMAN HER SPOUSE, THE BLOLO BLA. THE BAULE BELIEVE THAT BEFORE THEY WERE BORN INTO THE WORLD THEY EXISTED IN A SPIRIT WORLD, WHERE THEY EACH HAD A MATE. SOMETIMES THAT SPIRIT MATE BECOMES JEALOUS OF THEIR EARTHLY MATE AND CAUSES MARITAL DISCORD. WHEN THIS HAPPENS, A FIGURE DEPICTING THE OTHERWORLDLY SPOUSE IS CARVED AND PLACATED WITH EARTHLY SIGNS OF ATTENTION.

WOOD WITH DARK BROWN PATINA, A VERY ELABORATE COIFFURE, AND A BRAIDED BEARD. SCARIFICATIONS ON THE THROAT, CONTINUING ON THE BODY. THIS FIGURE IS PROBABLY LIKE WEARING A MASK. THE TREATMENT OF THE EYES, NOSE, MOUTH, HEAD, AND THE BEARD, THE FORM AND POSITION OF THE HANDS AT THE END OF FINELY PROLONGED ARMS, AS WELL AS THE DESIGN OF THE SOPHISTICATED CARVED BASE OF THIS BAULE FIGURE ARE SO DISTINCT THAT IT EVOKES A SIGNIFICANT RELATION TO THE BAULE FIGURE FROM THE BOHLEN COLLECTION: SOTHEBY'S AFRICAN OCEANIC AND PRE-COLUMBIEN ART AUCTION ON MAY 16, 2008, LOT 107

LOT 104

VERY FINE BAULE ANCESTOR FIGURE IVORY COAST

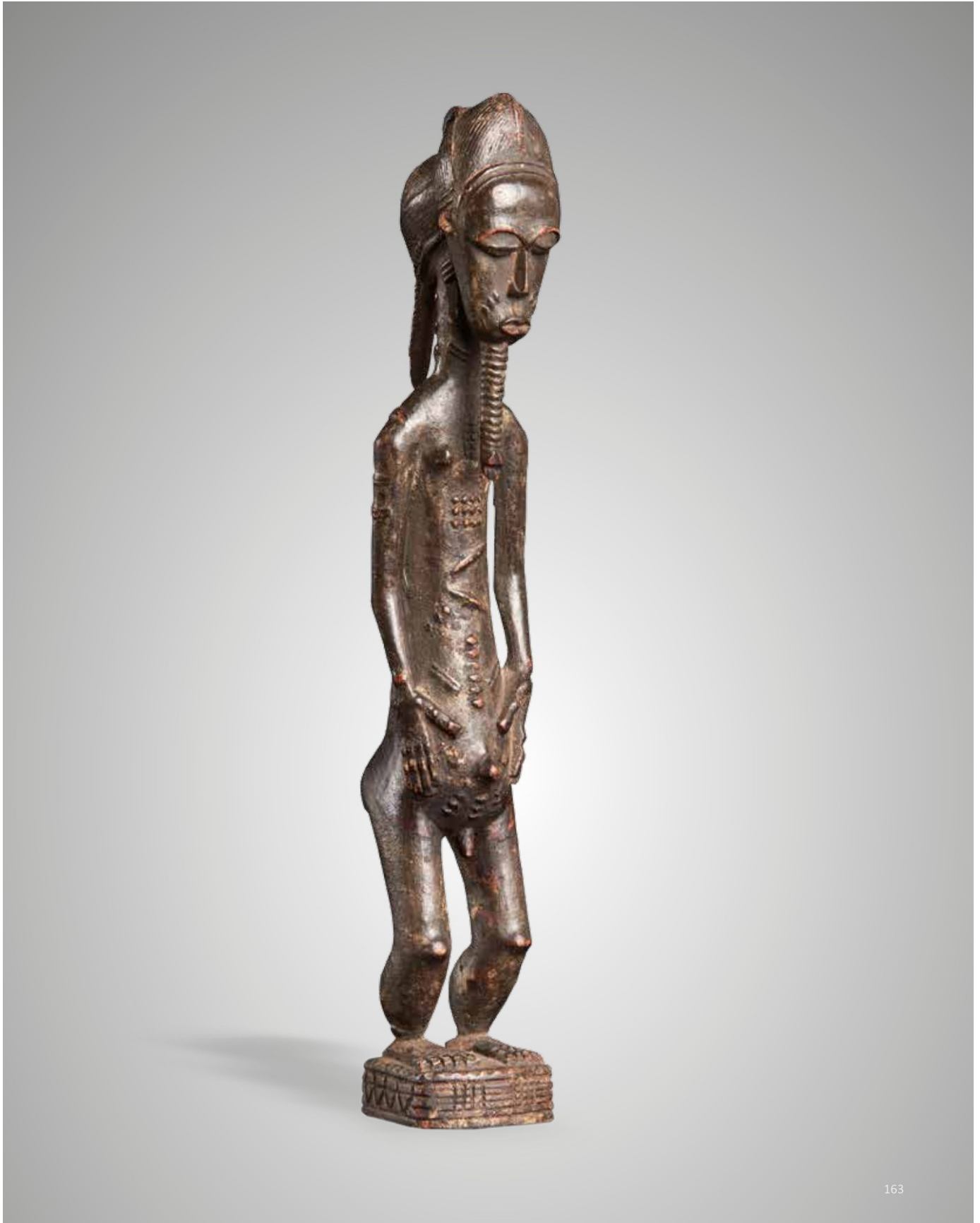
H: 34.5 CM (APPROX. 1' 2")

ESTIMATED AGE: END OF THE 19TH CENTURY OR EARLY 20TH CENTURY

PROVENANCE: BELGIAN PRIVATE COLLECTION; FRENCH PRIVATE COLLECTION

ESTIMATE: € 12.000 - 15.000
STARTING BID: € 12.000





GOLI MASK KPLEKPLE BLA

THE GOLI MASK APPEARS IN TIMES OF TRANSITION, LIKE DANGER, ILLNESS, OR AT A FUNERAL. THE GOLI HELPS TO ESTABLISH A CONNECTION WITH SUPERNATURAL POWERS THAT CAN INFLUENCE HUMAN LIFE IN A GOOD OR BAD WAY. THE KPLEKPLE IS ONE OF SEVERAL MASKS THAT APPEAR IN THE GOLI SPIRIT DANCE.

IT STANDS OUT FOR ITS EXTREME MINIMALISM AND SIMPLIFICATION OF DETAILS AS WELL AS FOR THE CIRCULAR FACE. THE HORNS REPRESENT THE HORNS OF AN ANTELOPE. WOOD AND TRACES OF NATURAL COLOR PIGMENTS, SIGNS OF EXTENSIVE USE ON THE BACK.



LOT 105

GOLI MASK KPLEKPLE BLA *BAULE* *IVORY COAST*

H: 63 CM INCL. HORNS 98 CM (APPROX. 2' 1", INCL. HORNS 3' 3")

ESTIMATED AGE: EARLY 20TH CENTURY

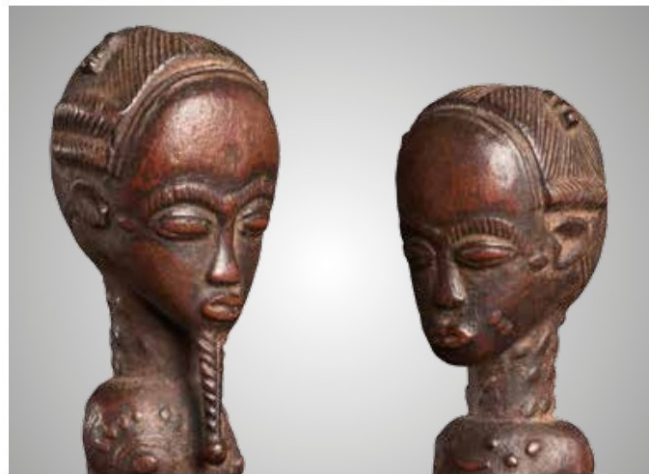
PROVENANCE: FORMERLY PART OF A GERMAN COLLECTION, HANS SCHNECKENBURGER; FORMERLY PART OF A FRENCH PRIVATE COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 14.000 - 16.000
STARTING BID: € 14.000

BAULE COUPLE

THE BAULE (ALSO BAULÉ) ARE AN AFRICAN PEOPLE WITH A POPULATION OF APPROX. ONE MILLION MAINLY INHABITING CENTRAL IVORY COAST. THE FOUNDATION OF BAULE SOCIAL AND POLITICAL INSTITUTIONS IS BASED ON MATRILINEAGE, WITH EACH LINEAGE HAVING CEREMONIAL STOOLS THAT EMBODY ANCESTRAL SPIRITS. PATERNAL DESCENT IS RECOGNIZED, HOWEVER, AND CERTAIN SPIRITUAL AND PERSONAL QUALITIES ARE BELIEVED TO BE INHERITED THROUGH IT.

BAULE ART IS SOPHISTICATED AND STYLISTICALLY DIVERSE. THE SCULPTOR'S PROFESSION IS NOT INHERITED, BUT IS A PERSONAL CHOICE. THE BAULE HAVE VARIOUS TYPES OF WOODEN SCULPTURES AND MASKS THAT ALLOW FOR CLOSER CONTACT WITH THE SUPERNATURAL WORLD. AN OUTSTANDING, SMALL BAULE COUPLE OF THE SPIRITS OF THEIR SPOUSES. TYPICAL BAULE COIFFURE, SCARIFICATIONS ON THE BODY, OLD PATINA.



LOT 106

BAULE COUPLE **IVORY COAST**

H: FEMALE 30 CM (APPROX. 12")

H: MALE 32 CM (APPROX. 1' 1")

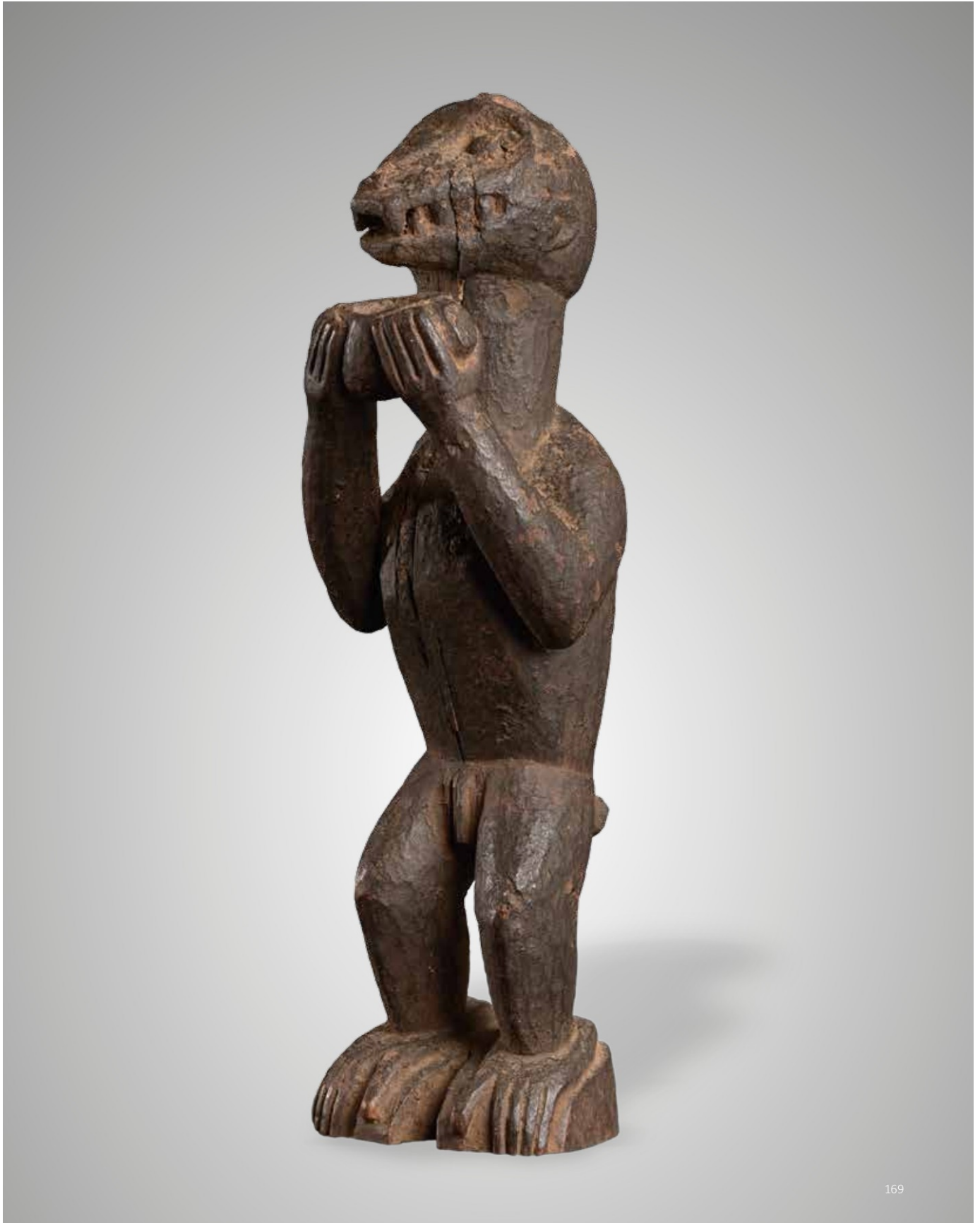
ESTIMATED AGE: EARLY 20TH CENTURY

PROVENANCE: BELGIAN PRIVATE COLLECTION; GERMAN PRIVATE
COLLECTION; FRENCH PRIVATE COLLECTION

ESTIMATE: € 12.000 - 15.000

STARTING BID: € 12.000





LOT 108**SMALL DAN MASK**
IVORY COAST

THE DAN ARE AN ETHNOLINGUISTIC GROUPING OF PEOPLE INHABITING THE MOUNTAINOUS WEST-CENTRAL PART OF IVORY COAST AND NEIGHBORING AREAS OF LIBERIA. APART FROM BEING KNOWN FOR THEIR MASKS, THE DAN PEOPLE ARE ALSO FAMOUS FOR THEIR UNIQUE LARGE AND FINELY SCULPTED WOODEN SPOONS. DAN MASKS HAVE A TYPICALLY HIGH FOREHEAD, POUTING MOUTH, AND POINTED CHIN. THEY MAY ALSO HAVE SCARIFICATION MARKS LIKE THE LINE THAT SPLITS THE FOREHEAD IN OUR EXAMPLE. DAN MASKS ARE CARVED IN WOOD AND STAINED WITH A BROWN DYE. THEY ARE SACRED OBJECTS. DAN MASKS ARE USED FOR PROTECTION AND AS A CHANNEL FOR COMMUNICATION WITH THE SPIRIT WORLD. THE DAN ALSO CARRY SMALL "PASSPORT MASKS" FOR PERSONAL PROTECTION WHEN THEY ARE LIVING AWAY FROM HOME. AN ELEGANT, SMALL DAN MASK, SCARIFICATIONS ON THE CHEEK, TYPICAL MOUTH CARVED IN THE DAN STYLE.

H: 16 CM (APPROX. 6")

ESTIMATED AGE: 19TH OR EARLY 20TH CENTURY

PROVENANCE: BELGIAN PRIVATE COLLECTION

ESTIMATE: € 5.000 - 7.000
STARTING BID: € 5.000

LOT 109**DAN FEMALE SPOON**
IVORY COAST

APART FROM BEING KNOWN FOR THEIR MASKS, THE DAN PEOPLE ARE ALSO FAMOUS FOR THEIR UNIQUE LARGE AND FINELY SCULPTED WOODEN SPOONS. THESE LARGE SPOONS HAVE BOTH A SYMBOLIC AND PRACTICAL FUNCTION. THE SPOON SERVES AS A MESSENGER FOR SOCIAL STRUCTURE SINCE THE OWNER OF THE LARGE SPOON IN A VILLAGE IS THE WOMAN WHO HAS DISTINGUISHED HERSELF BOTH BY HER EFFICIENCY AND HER GENEROSITY. THE SEEMINGLY UTILITARIAN OBJECT WAS SCULPTED WITH AS MUCH CARE AS FINE STATUES OR MASKS, SHOWING SIMILAR ATTENTION TO DETAIL. THE SPOON REPRESENTS THE SPIRIT OF GENEROSITY OF THE PERSON WHO RECEIVED IT. IT IS BRANDISHED DURING THE DANCE OF THE HOSPITABLE WOMAN WHO HAS BEEN GIVEN THE HONOR OF PREPARING THE FEAST, FOLLOWED BY HER ASSISTANTS. (BARBIER, 1993). MINOR DAMAGE ON ONE SIDE.

H: 49 CM (APPROX. 1' 7")

ESTIMATED AGE: FIRST HALF OF THE 20TH CENTURY

COMPARE: METROPOLITAN MUSEUM OF ART, THE PACIFIC ISLANDS, AFRICA, AND THE AMERICAS; ROCKEFELLER COLLECTION, P. 77, PLATE 54; "MEISTERWERKE DER PRIMITIVEN KUNST, NELSON ROCKEFELLER COLLECTION", P. 118; BURKHARD GOTTSCHALK "L'ART DU CONTINENT NOIR: AFRIQUE" 2007, P. 167

PROVENANCE: AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 2.000 - 3.000
STARTING BID: € 2.000

LOT 110**GOLD PENDANT***AKAN PEOPLE**GHANA*

THE AKAN PEOPLE RESIDE IN THE SOUTHERN AREAS OF THE FORMER GOLD COAST REGION IN WHAT IS NOW THE NATION OF GHANA. THE AKAN ALSO MAKE UP THE MAJORITY OF THE POPULATION IN THE IVORY COAST. THE AKAN ARE THE LARGEST GROUP IN BOTH COUNTRIES AND HAVE A POPULATION OF ROUGHLY 20 MILLION PEOPLE. IN MANY CULTURES THROUGHOUT THE WORLD, GOLD HAS BEEN ASSOCIATED WITH STATUS, POWER, WEALTH, AND PRESTIGE. IN AKAN THOUGHT, GOLD IS CONSIDERED AN EARTHLY COUNTERPART TO THE SUN AND THE PHYSICAL MANIFESTATION OF LIFE'S VITAL FORCE, OR KRA. THESE KINDS OF GOLD PENDANTS AND JEWELRY WERE WORN ON SPECIAL OCCASIONS AMONG THE AKAN, ATIYE, AND BAULE PEOPLES. BRILLIANTLY WORKED GOLD PENDANT IN THE FORM OF A LIZARD.

DIAMETER: 11.5 CM (APPROX. 5")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

PROVENANCE: FORMERLY PART OF A BELGIAN COLLECTION; GERMAN PRIVATE COLLECTION

ESTIMATE: € 5.000 - 7.000

STARTING BID: € 5.000

LOT 111**GOLD PENDANT***AKAN PEOPLE**GHANA*

THE AKAN PEOPLE RESIDE IN THE SOUTHERN AREAS OF THE FORMER GOLD COAST REGION IN WHAT IS NOW THE NATION OF GHANA. THE AKAN ALSO MAKE UP THE MAJORITY OF THE POPULATION IN THE IVORY COAST. THE AKAN ARE THE LARGEST GROUP IN BOTH COUNTRIES AND HAVE A POPULATION OF ROUGHLY 20 MILLION PEOPLE. IN MANY CULTURES THROUGHOUT THE WORLD, GOLD HAS BEEN ASSOCIATED WITH STATUS, POWER, WEALTH, AND PRESTIGE. IN AKAN THOUGHT, GOLD IS CONSIDERED AN EARTHLY COUNTERPART TO THE SUN AND THE PHYSICAL MANIFESTATION OF LIFE'S VITAL FORCE, OR KRA. THESE KINDS OF GOLD PENDANTS AND JEWELRY WERE WORN ON SPECIAL OCCASIONS AMONG THE AKAN, ATIYE, AND BAULE PEOPLES. BRILLIANTLY WORKED GOLD PENDANT IN THE FORM OF A RAM'S HEAD.

H: 9.5 CM (APPROX. 4")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

PROVENANCE: FORMERLY PART OF A BELGIAN COLLECTION; GERMAN PRIVATE COLLECTION

ESTIMATE: € 5.000 - 7.000

STARTING BID: € 5.000

LOT 112**GOLD PENDANT***AKAN PEOPLE**GHANA*

THE AKAN PEOPLE RESIDE IN THE SOUTHERN AREAS OF THE FORMER GOLD COAST REGION IN WHAT IS NOW THE NATION OF GHANA. THE AKAN ALSO MAKE UP THE MAJORITY OF THE POPULATION IN THE IVORY COAST. THE AKAN ARE THE LARGEST GROUP IN BOTH COUNTRIES AND HAVE A POPULATION OF ROUGHLY 20 MILLION PEOPLE. IN MANY CULTURES THROUGHOUT THE WORLD, GOLD HAS BEEN ASSOCIATED WITH STATUS, POWER, WEALTH, AND PRESTIGE. IN AKAN THOUGHT, GOLD IS CONSIDERED AN EARTHLY COUNTERPART TO THE SUN AND THE PHYSICAL MANIFESTATION OF LIFE'S VITAL FORCE, OR KRA. THESE KINDS OF GOLD PENDANTS AND JEWELRY WERE WORN ON SPECIAL OCCASIONS AMONG THE AKAN, ATIYE, AND BAULE PEOPLES. BRILLIANTLY WORKED GOLD PENDANT IN THE FORM OF A TURTLE.

DIAMETER: 7 CM (APPROX. 3")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

PROVENANCE: FORMERLY PART OF A BELGIAN COLLECTION; GERMAN PRIVATE COLLECTION

ESTIMATE: € 5.000 - 7.000

STARTING BID: € 5.000



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111



112

LOT 113**GOLD PENDANT**
AKAN PEOPLE
GHANA

THE AKAN RESIDING IN THE SOUTHERN REGIONS OF THE FORMER GOLD COAST REGION IN WHAT IS TODAY THE NATION OF GHANA. AKANS ALSO MAKE-UP THE MAJORITY OF THE POPULACE IN THE IVORY COAST. AKANS ARE THE LARGEST GROUP IN BOTH COUNTRIES AND HAVE A POPULATION OF ROUGHLY 20 MILLION PEOPLE. IN MANY CULTURES THROUGHOUT THE WORLD, GOLD HAS BEEN ASSOCIATED WITH STATUS, POWER, WEALTH AND PRESTIGE. IN AKAN THOUGHT, GOLD IS CONSIDERED AN EARTHLY COUNTERPART TO THE SUN AND THE PHYSICAL MANIFESTATION OF LIFE'S VITAL FORCE, OR KRA. THIS KIND OF GOLD PENDANTS AND JEWELRY WERE WORN AT SPECIAL OCCASSIONS AMONG AKAN, ATIYE AND BAULE PEOPLES. BRILLIANTLY WORKED GOLD PENDANT IN FORM OF A CROCODILE.

L: 13 CM

ESTIMATED AGE: END OF 19TH CENTURY OR EARLY 20TH

PROVENANCE: EX. COLL. BELGIUM; PRIVATE COLL. GERMANY

ESTIMATE: € 4.000 - 5.000

STARTING BID: € 4.000

LOT 114**GOLD PENDANT**
AKAN PEOPLE
GHANA

THE AKAN PEOPLE RESIDE IN THE SOUTHERN AREAS OF THE FORMER GOLD COAST REGION IN WHAT IS NOW THE NATION OF GHANA. THE AKAN ALSO MAKE UP THE MAJORITY OF THE POPULATION IN THE IVORY COAST. THE AKAN ARE THE LARGEST GROUP IN BOTH COUNTRIES AND HAVE A POPULATION OF ROUGHLY 20 MILLION PEOPLE. IN MANY CULTURES THROUGHOUT THE WORLD, GOLD HAS BEEN ASSOCIATED WITH STATUS, POWER, WEALTH, AND PRESTIGE. IN AKAN THOUGHT, GOLD IS CONSIDERED AN EARTHLY COUNTERPART TO THE SUN AND THE PHYSICAL MANIFESTATION OF LIFE'S VITAL FORCE, OR KRA. THESE KINDS OF GOLD PENDANTS AND JEWELRY WERE WORN ON SPECIAL OCCASIONS AMONG THE AKAN, ATIYE, AND BAULE PEOPLES. BRILLIANTLY WORKED GOLD PENDANT IN THE FORM OF A CRAB.

W: 15.5 CM (APPROX. 6")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

PROVENANCE: FORMERLY PART OF A BELGIAN COLLECTION; GERMAN PRIVATE COLLECTION

ESTIMATE: € 4.000 - 5.000

STARTING BID: € 4.000

LOT 115**GOLD PENDANT**
AKAN PEOPLE
GHANA

THE AKAN PEOPLE RESIDE IN THE SOUTHERN AREAS OF THE FORMER GOLD COAST REGION IN WHAT IS NOW THE NATION OF GHANA. THE AKAN ALSO MAKE UP THE MAJORITY OF THE POPULATION IN THE IVORY COAST. THE AKAN ARE THE LARGEST GROUP IN BOTH COUNTRIES AND HAVE A POPULATION OF ROUGHLY 20 MILLION PEOPLE. IN MANY CULTURES THROUGHOUT THE WORLD, GOLD HAS BEEN ASSOCIATED WITH STATUS, POWER, WEALTH, AND PRESTIGE. IN AKAN THOUGHT, GOLD IS CONSIDERED AN EARTHLY COUNTERPART TO THE SUN AND THE PHYSICAL MANIFESTATION OF LIFE'S VITAL FORCE, OR KRA. THESE KINDS OF GOLD PENDANTS AND JEWELRY WERE WORN ON SPECIAL OCCASIONS AMONG THE AKAN, ATIYE, AND BAULE PEOPLES. BRILLIANTLY WORKED GOLD PENDANT IN THE FORM OF A BAT.

W: 13.5 CM (APPROX. 5")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

PROVENANCE: FORMERLY PART OF A BELGIAN COLLECTION; GERMAN PRIVATE COLLECTION

ESTIMATE: € 7.000 – 9.000

STARTING BID: € 7.000

LOT 117**YORUBA EQUESTRIAN FIGURE**
NIGERIA

THE YORUBA PEOPLE ARE AN ETHNIC GROUP OF SOUTHWESTERN AND NORTH-CENTRAL NIGERIA AS WELL AS SOUTHERN AND CENTRAL BENIN, KNOWN TOGETHER AS YORUBALAND. THE YORUBA WORKED WITH A WIDE ARRAY OF MATERIALS IN THEIR ART INCLUDING: BRONZE, LEATHER, TERRACOTTA, IVORY, TEXTILES, COPPER, STONE, CARVED WOOD, BRASS, CERAMICS, AND GLASS. A UNIQUE FEATURE OF YORUBA ART IS ITS STRIKING REALISM, WHICH, UNLIKE MOST AFRICAN ART, CHOOSES TO CREATE HUMAN SCULPTURES IN VIVID, REALISTIC AND LIFE-SIZED FORMS. SUCH EQUESTRIAN FIGURES WERE PLACED ON ALTARS IN SHRINES OR DISPLAYED AT SPECIAL CEREMONIES. LEADERS AND ANCESTORS WERE OFTEN DISPLAYED ON HORSEBACK TO SUPPORT THEIR STATUS AS GREAT WARRIORS OR LEADERS. A RIDER ON A HORSE HOLDING A SPEAR IN ONE HAND. OLD PATINA.

Estimated age: early 20th century

H: 21.5 cm (approx. 9")

Provenance: French private collection

ESTIMATE: € 1.500 - 2.500

STARTING BID: € 1.500

LOT 118**DAN STOOL**
IVORY COAST / LIBERIA

FOR THE MOST PART, THE DAN OCCUPY THE WOODED SAVANNA REGION OF WESTERN IVORY COAST AND, TO A LESSER DEGREE, ADJACENT AREAS OF EASTERN LIBERIA. TRADITIONALLY FARMERS OF RICE AND MANIOC, THE DAN ALSO WORK IMMENSE CACAO AND COFFEE PLANTATIONS. THE DAN HAD A REPUTATION AS A FIERCE WARRIOR SOCIETY. THE DAN ARE MOSTLY FAMOUS FOR THEIR MASKS AND FINELY SCULPTED WOODEN SPOONS. STOOLS ARE VERY RARE AMONG DAN ART. STOOLS INDICATE STATUS, POWER, AND SUCCESSION OF CHIEFS AND KINGS. STOOLS TRADITIONALLY HAVE CRESCENT-SHAPED SEATS. HERE WE HAVE A VERY UNUSUAL DAN STOOL CARVED AS A PAIR OF CROSSED LEGS CARRYING THE SEAT AND FEET STANDING ON A ROUND BASE. DARK BROWN PATINA.

H: 23.5 cm (approx. 9")

Estimated age: first half of the 20th century

Provenance: Formerly part of an old French collection; Austrian private collection

ESTIMATE: € 4.000 - 6.000

STARTING BID: € 4.000

117



118



177

119



120



179

IMPORTANT YORUBA CEREMONIAL BOWL

THIS SUPERBLY CARVED AND PATINATED YORUBA BOWL, AN AGERE IFA, IS SUPPORTED BY FOUR SOLDIERS AND HAS A HORSEMAN ON TOP. THE HORSE AND THE HORSEMAN ARE BIGGER THAN THE SOLDIERS HOLDING THE BOWL. IT GIVES THE IMPRESSION OF STRENGTH AND POWER THAT IS ENHANCED BY THE VOLUME OF THE VESSEL AND RANGE OF THE PIGMENTS USED. THE DETAILS OF THE CHARACTERS AND THE EQUIPMENT ARE RENDERED WITH GREAT CARE.

THE IMPRESSIVE SIZE OF THIS SCULPTURE AND ITS AESTHETIC QUALITIES ENSURE THAT IT IS NO LONGER A CONTAINER, BUT A SCULPTURE IN ITS OWN RIGHT.

THE HORSE RIDER MOTIF, WHICH IS FREQUENTLY USED IN YORUBA SCULPTURE, REPRESENTS THE IFA PRIEST, WHO IS NOT LITERALLY A WARRIOR, BUT OCCURS INTELLECTUALLY IN PEOPLE'S THOUGHTS AND PHILOSOPHICAL TRADITIONS. THE YORUBA WHO GOES IN SEARCH OF KNOWLEDGE IS A DIVINER AND CUSTODIAN OF MYSTERIES, WISDOM, AND UNDERSTANDING. SOME AGERE IFA ARE GIVEN BY CLIENTS TO A DIVINER TO THANK THE ORISHA OF WISDOM, KNOWLEDGE, AND DIVINATION FOR A BLESSING OR TO IMPORE THE DEITY TO BESTOW MORE FAVORS ON THE DONOR.

THIS BOWL WAS USED IN THE CULT OF THE IFA DIVINATION AS A FITTING RECEPTACLE FOR THE SIXTEEN SACRED PALM NUTS USED BY THE PRACTITIONER. THE PRIEST AND HIS CLIENT CONTRIBUTE TO THE AESTHETIC AND ICONOGRAPHIC CONTENT OF THE SCULPTURE, BUT IT MAINLY EXPRESSES THE CARVER'S VISION AND TALENT. WOOD, PIGMENTS

LOT 121

IMPORTANT YORUBA CEREMONIAL BOWL AGERE IFA, STYLE OF THE EKITI REGION NIGERIA

H: 70 CM (APPROX. 2' 4")

ESTIMATED AGE: EARLY 20TH CENTURY

PROVENANCE: FORMERLY PART OF A BELGIAN COLLECTION; FORMERLY PART OF A GERMAN COLLECTION; FRENCH PRIVATE COLLECTION

ESTIMATE: € 20.000 - 30.000

STARTING BID: € 20.000



LOT 122**EKET MASK
NIGERIA**

EKET IS THE SECOND LARGEST CITY IN THE STATE OF AKWA IBOM IN NIGERIA. THE NAME ALSO REFERS TO THE REGION'S INDIGENOUS ETHNIC GROUP AND THEIR LANGUAGE. THEY ARE A SUB-GROUP OF THE IBIBIO PEOPLE.

EKET MASKS ARE SCULPTED ONTO POLYCHROME PANELS OF WOOD IN DIVERSE FORMS, WHILE OTHERS ARE CIRCULAR AND LOOK LIKE A FULL MOON. THE MASKS OF THE EKPO SOCIETY MAKE UP THE GREATEST WORKS OF ART IN IBIBIO SOCIETY. GREAT EKET CIRCULAR MASK, FINELY CARVED FACE SHOWING A LARGE MOUTH WITH TEETH. COLOR PIGMENTS AND PATINA FROM USE.

H: 24 cm (approx. 9")

Estimated age: early 20th century

Provenance: Formerly part of the collection of Serge Trullu; German private collection; Austrian private collection

ESTIMATE: € 2.500 - 3.500

STARTING BID: € 2.500

LOT 123**YORUBA DIVINATION BOWL AGERE IFA
NIGERIA**

YORUBA PEOPLE ARE AN ETHNIC GROUP OF SOUTHWESTERN AND NORTH CENTRAL NIGERIA AS WELL AS SOUTHERN AND CENTRAL BENIN, TOGETHER KNOWN AS YORUBALAND. THE YORUBÁ RELIGION COMPRISES THE TRADITIONAL RELIGIOUS AND SPIRITUAL CONCEPTS AND PRACTICES OF THE YORUBA PEOPLE. ITS HOMELAND IS IN SOUTHWESTERN NIGERIA AND THE ADJOINING PARTS OF BENIN AND TOGO, A REGION THAT HAS COME TO BE KNOWN AS YORUBALAND. YORUBÁ RELIGION IS FORMED OF DIVERSE TRADITIONS AND HAS NO SINGLE FOUNDER. YORUBA RELIGIOUS BELIEFS ARE PART OF ITAN, THE TOTAL COMPLEX OF SONGS, HISTORIES, STORIES AND OTHER CULTURAL CONCEPTS WHICH MAKE UP THE YORUBÁ SOCIETY. THE YORUBA CONCEIVE THE COSMOS AS CONSTRUCTED OF TWO REALMS, SYMBOLIZED IN THE UPPER AND LOWER HALVES OF A SPHERICAL GUARD NAMED „ORON“, THE SUPERNATURAL, INVISIBLE WORLD INHABITED BY SPIRITS, ANCESTORS AND DEITIES AND „AYE“ THE VISIBLE, TANGIBLE WORLD THAT IS TANTAMOUNT TO THE ORDERLY ADMINISTRATED CITY-STATE AND LANDS SURROUNDING. THE YORUBAS WORKED WITH A WIDE ARRAY OF MATERIALS IN THEIR ART INCLUDING; BRONZE, LEATHER, TERRACOTTA, IVORY, TEXTILES, COPPER, STONE, CARVED WOOD, BRASS, CERAMICS AND GLASS. A UNIQUE FEATURE OF YORUBA ART, IS THEIR STRIKING REALISM-WHICH UNLIKE MOST AFRICAN ART, CHOOSE TO CREATE HUMAN SCULPTURES IN VIVID REALISTIC AND LIFE SIZED FORMS. ELEGANT YORUBA DIVINATION BOWL DEPICTING A DOVE. WOOD AND MINERAL PIGMENTS.

Diameter: 15,5cm (approx. 6")

H: 16,5cm (approx. 6")

Estimated age: end of 19th century or early 20th

Compare: Christie's, Paris Art Africain et Océanien, 11 dec 2007, lot 176

Provenance: Ex Adam Prout, UK; ex Commonwealth Institute collection, London; Belgian private collection

ESTIMATE: € 2.500 - 3.500

STARTING BID: € 2.500



122



123

183



IGBO MASK

THE IGBO ARE THE SECOND LARGEST GROUP OF PEOPLE LIVING IN SOUTHERN NIGERIA.

IGBO ART IS KNOWN FOR VARIOUS TYPES OF MASQUERADE, MASKS, AND OUTFITS SYMBOLIZING PEOPLE, ANIMALS, OR ABSTRACT CONCEPTIONS. MASKING IS ONE OF THE MOST COMMON ART STYLES IN IGBOLAND AND IS STRONGLY LINKED WITH IGBO TRADITIONAL MUSIC. A MASK CAN BE MADE OF WOOD OR FABRIC ALONG WITH OTHER MATERIALS, INCLUDING IRON AND VEGETATION. MASKS HAVE A VARIETY OF USES, MAINLY IN SOCIAL SATIRES, RELIGIOUS RITUALS, SECRET SOCIETY INITIATIONS, AND PUBLIC FESTIVALS.

A HIGHLY STYLIZED IGBO MASK DEPICTING AN ANTHROPOMORPHIC FACE. NICELY CARVED COIFFURE, VERY ABSTRACT EYES AND NOSE, EXAGGERATED LONG AND CURVED CHIN. RED AND BLACK COLOR PIGMENTS. A VERY EXPRESSIVE MASK!

LOT 125

IGBO MASK *NIGERIA*

H: 58 CM (APPROX. 1' 11")

ESTIMATED AGE: EARLY 20TH CENTURY

PROVENANCE: BELGIAN PRIVATE COLLECTION

ESTIMATE: € 5.000 - 7.000

STARTING BID: € 5.000





IMPORTANT TIV FEMALE FIGURE

ACCORDING TO NEYT: THE TIV PLAYED A PREDOMINANT ROLE IN THE HISTORY OF BENUE STATE AND IN THAT OF NIGERIA ITSELF. WHEN THEY ARRIVED AT THE END OF 17TH CENTURY AND EARLY 18TH CENTURY, THEY DEEPLY AFFECTED THE LIFE AND RELATIONSHIP AMONG THE PEOPLES LIVING ON BOTH SIDE OF THE BENUE.

THE TIV WERE NOT MASK-MAKERS OR MASK-DANCERS, HOWEVER THEY MADE A NUMBER OF FIGURAL SCULPTURES; SOME RATHER REALISTIC, WHILE THE LARGER, MORE ABSTRACT OR CONVENTIONALIZED IMAGES ARE POSTS, AS OUR EXAMPLE. TIV FIGURES ARE NOT REPRESENTATIONS OF ANCESTORS, BUT OF PROTECTING GUARDIANS. THEY HAVE BEEN TUTELARY DEITIES REVERED FOR PROTECTION AND PROSPERITY. THEY PROVIDED AGRICULTURAL LANDS AND FAMILIES, ESPECIALLY REGARDING MARRIAGE AND HUMAN FERTILITY.

AN OUTSTANDING, NICELY CARVED TIV FIGURE WITH GEOMETRICAL SHOULDERS, SHOWING TRIANGLE SCARIFICATIONS, A SUN-LIKE FIGURE CARVED ON THE BELLY, NICE PATINA.

LOT 127

IMPORTANT TIV FEMALE FIGURE NIGERIA

H: 105 CM (APPROX. 3' 5")

ESTIMATED AGE: 19TH CENTURY OR EARLIER

EXHIBITED: TONY CRAGG FOUNDATION, "SCULPTURES AND MASKS FROM NIGERIA", WUPPERTAL, 2012???

PUBLISHED: "INVENTION AND TRADITION: THE ART OF SOUTHEASTERN NIGERIA", HERBERT M. COLE, 2012, PLATE 113

PROVENANCE: SERGE TRULLU; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 40.000 - 60.000

STARTING BID: € 40.000



SUPERB MAMBILA FIGURE

THE MAMBILA LIVE IN THE REGION BETWEEN CAMEROON AND NIGERIA TO THE NORTH OF THE GRASSLANDS. WITHOUT A CENTRALIZED HIERARCHICAL STRUCTURE, THE MAMBILA PRACTICE THE ANCESTOR CULT AND AGRARIAN RITES WITH THE INTERVENTION OF MASKS AND FIGURES FROM SECRET SOCIETIES.

THE MAMBILA PRACTICE THE ANCESTOR CULT THAT GIVES RISE TO SCULPTURES IN WOOD AND TERRACOTTA. THE FIGURES OF ANCESTORS, GENERALLY SMALL IN SIZE, WERE OF TWO TYPES: SIMPLE PIECES OF WOOD TIED TOGETHER BY FIBER OR ANTHROPOMORPHIC FIGURETTES, THE TADEP LIKE OUR EXAMPLE HERE.

CARVED FROM HEAVY WOOD IN TYPICAL MAMBILA STYLE DEPICTING A ZOOMORPHIC FIGURE, A "CLOWN" FACE WITH WHITE AND RED COLOR PIGMENTS, WHICH IS RATHER RARE FOR MAMBILA FIGURES. OLD PATINA.

LOT 128

SUPERB MAMBILA FIGURE *NIGERIA*

H: 40 CM (APPROX. 1' 4")

ESTIMATED AGE: EARLY 20TH CENTURY

PROVENANCE: FRENCH PRIVATE COLLECTION

ESTIMATE: € 10.000 - 15.000

STARTING BID: € 10.000







SUPERB MAMBILA STATUE

THE MAMBILA LIVE IN THE REGION BETWEEN CAMEROON AND NIGERIA TO THE NORTH OF THE GRASSLANDS. WITHOUT A CENTRALIZED HIERARCHICAL STRUCTURE, THE MAMBILA PRACTICE THE ANCESTOR CULT AND AGRARIAN RITES WITH THE INTERVENTION OF MASKS AND FIGURES FROM SECRET SOCIETIES, BUT IN LIMITED NUMBERS.

IN CONTRAST TO WORK OF THE FORGE, SCULPTURE WAS A COMMONPLACE ACTIVITY AND DEVOID OF MUCH CUSTOMARY IMPORTANCE.

THE MAMBILA PRACTICE THE ANCESTOR CULT THAT GIVES RISE TO SCULPTURES IN WOOD AND TERRACOTTA. THE FIGURES OF ANCESTORS, GENERALLY SMALL IN SIZE, WERE OF TWO TYPES: SIMPLE PIECES OF WOOD TIED TOGETHER BY FIBER OR ANTHROPOMORPHIC FIGURETTES, THE TADEP LIKE OUR EXAMPLE HERE.

THE ANTHROPOMORPHIC FIGURETTES (TADEP), STYLIZED REPRESENTATIONS OF RESOLUTELY GEOMETRIC DESIGN, PRESENT AN ENORMOUS HEAD WITH A HEART-SHAPED FACE, A COIFFURE WITH TRESSES OF MINUSCULE TENONS OF WOOD — SCULPTED FROM THE BLOCK OR ATTACHED — AND A VERY MASSIVE BODY. FEW OF THESE SCULPTURES HAVE AN UNCOMMON EXPRESSIVE FORCE, ISSUING FROM A CONTRAST OF FORMS AND VOLUMES AS SEEN IN OUR FIGURE.

LOT 130

SUPERB MAMBILA STATUE *NIGERIA*

H: 30 CM (APPROX. 12")

ESTIMATED AGE: END OF THE 19TH OR EARLY 20TH CENTURY

PROVENANCE: BELGIAN PRIVATE COLLECTION; AUSTRIAN PRIVATE COLLECTION

ESTIMATE: € 13.000 - 16.000
STARTING BID: € 13.000





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IMPORTANT BAMILEKE THRONE

SUCH MASTERPIECES OF BEADED FIGURES AND STOOLS GIVEN AS GIFTS TO KINGS AND CHIEFS WERE PUBLICLY DISPLAYED DURING FEASTS. THE VIBRANT COLORS OF THE IMPORTED BEADS (FROM BOHEMIA OR ITALY) ARE COMBINED TO CREATE WONDERFUL PATTERNS.

THE ARTIST HAS ASSEMBLED HUNDREDS OR EVEN THOUSANDS OF BEADS AND COWRY SHELLS WITH EXTREME ARTISTIC SKILL TO CREATE THIS MASTERPIECE OF BAMILEKE ART. BEING AN ARTIST IS NOT AN INHERITED PROFESSION AND IS A RESPECTED AND VERY REPUTABLE OCCUPATION.

THIS TYPE OF FIGURAL STOOL CAN BE FOUND IN ALL KINGDOMS OF THE CAMEROON GRASSLANDS. IT HAS MORE SYMBOLIC THAN PRACTICAL SIGNIFICANCE. WOOD, BEADS, COWRY SHELLS

LOT 133

IMPORTANT BAMILEKE THRONE *NORTHEAST CAMEROON*

H: 166 CM (APPROX. 5' 5")

ESTIMATED AGE: END OF THE 19TH CENTURY

COMPARE: WORLD MUSEUM VIENNA (FORMERLY KNOWN AS THE MUSEUM OF ETHNOLOGY, VIENNA)

PROVENANCE: FRENCH PRIVATE COLLECTION

ESTIMATE: € 30.000 - 40.000

STARTING BID: € 30.000



SUPERB GOEMAI MASK

THE GOEMAI ARE LOCATED IN THE SHENDAM, GERKAWA, AND NAMU DISTRICTS IN THE PLATEAU STATE OF NIGERIA. THEY ARE CLOSELY RELATED TO THE JUKUN, WHO LIVE SOUTH OF THEM, AND THE NGAS, WHO ARE LOCATED NORTH OF THEM. THE GOEMAI ARE FARMERS AND LIVE IN ROUND, MUD-WALLED HUTS GROUPED INTO ENCLOSED FAMILY COMPOUNDS (VILLAGES).

THE GOEMAI ARE ALMOST COMPLETELY ETHNIC RELIGIONISTS WHOSE BELIEFS ARE MANIFESTED IN MOST ASPECTS OF THEIR DAILY LIVES. THEY BELIEVE IN A SUPREME GOD AND A HOUSEHOLD GOD (THE GOD OF THEIR PARTICULAR COMPOUND). DIVINATION AND CULTS CENTERING AROUND ANCESTRAL SPIRITS AND RAIN, AMONG OTHERS, ARE PRACTICED.

A HIGHLY ABSTRACT CARVED HEADDRESS WITH MATTE PATINA AND REDDISH PIGMENT. OVAL MASK FORM WITHOUT ANY RECOGNIZABLE FACIAL FEATURES, DECORATED ON THE TOP WITH TRIANGLE-SHAPED HOLES. ACCORDING TO EARLY RESEARCH, THIS KIND OF ABSTRACT DANCE HEADDRESS REPRESENTS A HUMAN HEAD. AN EXTREMELY RARE OBJECT WITH A GREAT "MODERN ART" IMPRESSION.

LOT 134

SUPERB GOEMAI MASK *NIGERIA*

H: 49 CM (APPROX. 1' 7")
L: 24.5 CM (APPROX. 10")

ESTIMATED AGE: 19TH CENTURY

PUBLISHED: "VACA BRUTO" TAUREAUX D'AFRIQUE NOIRE, MUSEE DES CULTURES TAURINES, P. 121

PROVENANCE: FORMERLY PART OF THE SERGE TRULLU COLLECTION;
FORMERLY PART OF A GERMAN COLLECTION;
AUSTRIA PRIVATE COLLECTION

ESTIMATE: € 8.000 - 12.000
STARTING BID: € 8.000







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ALLGEMEINE GESCHÄFTSBEDINGUNGEN

der AUSTRIA AUCTION COMPANY, Langauer GmbH

Die AUSTRIA AUCTION COMPANY, Langauer GmbH (idF "AAC") übernimmt es, die im Vertrag aufgeführten (Kunst-)Gegenstände im eigenen Namen für Rechnung des Einlieferers (Kommittent) als Kommissionär in- oder außerhalb der Geschäftsräumlichkeiten, im Internet oder unter Zuhilfenahme sonstiger, geeigneter technischer oder tatsächlicher Einrichtungen zu den nachfolgenden abgedruckten Bedingungen zu versteigern.

Der Einlieferer versichert, dass er allein verfügungsberechtigter und uneingeschränkter, namentlich nicht durch Rechte Dritter beschränkter, Eigentümer der zur Versteigerung gelangenden Gegenstände ist bzw. berechtigt ist, im Namen eines solchen Eigentümers zu handeln. Der Vertrag wird gemäß den Bestimmungen der Gewerbeordnung 1994, in der jeweils geltenden Fassung, abgewickelt.

1. Das Versteigerungsgut wird ab Einbringung in den Lagerräumen von AAC kostenlos bis zur Abwicklung des Versteigerungstermins aufbewahrt.

2. Die Lagerung erfolgt auf Gefahr des Einlieferers. AAC haftet nur im Falle vorsätzlicher oder grob fahrlässiger Vertragsverletzung. Der Beweis für Vorsatz und grobe Fahrlässigkeit sowie sofortige Schadensmeldung obliegt dem Einlieferer. AAC schließt deshalb zu Lasten des Einlieferers eine Versicherung gegen Feuer, Einbruch und Diebstahl ab. Die Höhe der Prämie wird gesondert ausgewiesen. AAC tritt mit Abschluss dieses Versteigerungsvertrags seine Ansprüche gegen die Versicherungsgesellschaft an den Einlieferer ab. Der Einlieferer nimmt diese Abtretung an.

3. Die Gegenstände werden nach Maßgabe der beigelegten Allgemeinen Versteigerungsbedingungen zugeschlagen, die integrierender Bestandteil dieses Versteigerungsvertrags sind. AAC kann bei limitierten Gegenständen im Namen des Einlieferers bis zum Limitpreis mitbieten. Soweit der Einlieferer einen Mindestpreis (Limit) nicht festgesetzt hat, erteilt der Versteigerer den Zuschlag nach pflichtgemäßem Ermessen. Bei Zuschlag unter Vorbehalt bleibt der Bieter nur drei Wochen lang an sein Gebot gebunden. Der Einlieferer hat seine Entscheidung so rechtzeitig zu übermitteln, dass der Bieter bei gewöhnlicher Geschäftsabwicklung noch innerhalb der genannten Frist verständigt werden kann. Kompensierung der von einem Einlieferer für mehrere Gegenstände festgesetzten Limite ist gestattet.

4. Im Katalog wird als Richtpreis, welchem der Einbringer, wenn er diesem nicht binnen 3 Tagen ab Einbringung schriftlich widerspricht, ausdrücklich zustimmt, der von AAC unter Anwendung der gebotenen Sorgfalt, aber nach freiem Ermessen ermittelte Schätzwert angegeben, der in keinem Fall die Zusicherung einer bestimmten Eigenschaft oder eines Bestimmten

Wertes darstellt. AAC übernimmt diesbezüglich keinerlei Haftung, insbes, auch keine Haftung nach den Maßstäben der §§ 1299f ABGB. Der Einlieferer verzichtet ausdrücklich auf Schätzungen oder Begutachtungen durch öffentlich bestellte und vereidigte Sachverständige.

5. Der Einlieferer belässt die in der Auktion nicht verkaufte Ware drei Wochen nach Schluss der Versteigerung bei AAC zum freihändigen Verkauf. Verkaufspreis ist in diesem Fall der vom Einlieferer bestimmte Mindestpreis (Limit), ersatzweise der von AAC nach pflichtgemäßem Ermessen bestimmte Preis.

6. Der Einlieferer weist AAC an, den ihm zustehenden Erlös nach den Bestimmungen dieses Vertrages abzurechnen und auszuzahlen. Umsatzsteuerpflichtige Einlieferer erhalten zusätzlich die gesetzliche Mehrwertsteuer ausbezahlt, sobald die Bestätigung über die pflichtgemäße Abführung an das Finanzamt vorliegt und dies im Vertrag geregelt ist.

7. AAC ist berechtigt, die in der Versteigerung bzw. durch Freihandverkauf nicht veräußerte Ware nach Ablauf von 5 Wochen ab Schluss der Versteigerung für Rechnung und Gefahr des Einlieferers einem Spediteur zur Aufbewahrung oder Rücksendung zu übergeben, bzw. Lagergeld zu erheben.

8. AAC berechnet dem Einlieferer als Provision pro Katalognummer die im Vertrag ausgewiesenen Provisionsätze. Abbildungen werden in den Katalog nur auf Grund besonderer Vereinbarungen und gegen gesonderte Vergütung aufgenommen. Der Einlieferer hat AAC außerdem die reinen Barauslagen für Verpackung, Porti, Transporte sowie die Kosten der auf Grund von Sonderabmachungen vorgenommenen Reparaturen und eingeholten Gutachten zu erstatten. Versteigerungsgut, das der Einlieferer selbst oder durch einen Dritten für sich ersteigert hat, gilt als an Fremde veräußert.

9. AAC behält sich vor, bei Nichtveräußerung des Gutes als pauschalierten Aufwendungsersatz 3% aus dem Limitpreis, ersatzweise der von AAC nach pflichtgemäßem Ermessen bestimmte Preis zuzüglich der in Ziffer 8. aufgeführten Kosten zu berechnen.

10. Der Einlieferer übernimmt die volle Gewähr für die von ihm bezüglich der (Kunst-)Gegenstände gemachten Angaben und stellt AAC von allen Ansprüchen frei, die seitens Dritter aus Anlass der Versteigerung geltend gemacht werden. Insbesondere haftet der Einlieferer für alle Sach- und Rechtsmängel der zur Versteigerung übergebenen Sachen. Sollten sich bei Bearbeitung der eingelieferten Gegenstände wesentliche Mängel herausstellen, ist AAC berechtigt, vom Vertrag zurückzutreten, wie AAC grundsätzlich berechtigt ist die Übernahme von Gegenständen ohne Angabe von Gründen abzulehnen. Im Falle einer Rechtsverfolgung verpflichtet sich der Einlieferer sämtliche Kosten und Gebühren in voller Höhe zu bevorschussen und zu tragen, soweit AAC eine diesbezügliche Zahlungsverpflichtung trifft. AAC haftet dem Einlieferer nur im Falle vorsätzlicher oder grob fahrlässiger Pflichtverletzung.

11. Nach vollständigem Eingang des Kaufpreises und Ablauf von sieben Werktagen nach Zahlungseingang, frühestens jedoch fünfundvierzig Tage nach dem Auktionstag erhält der Einlieferer die Abrechnung und, vorausgesetzt der Kaufpreis ist bis dahin vollständig bei AAC eingegangen, das ihm zustehende Guthaben ausbezahlt. Verrechnungen / Gegenrechnungen / Aufrechnungen mit anderen Forderungen von AAC gegen den Einlieferer sowie der Abzug der dem Versteigerungshaus geschuldeten Provision, sonstiger Kosten und barer Auslagen (vgl. Ziffer 8.) ist zulässig. Kommt der Ersteigerer seinen Zahlungspflichten nicht, nicht vollständig und/oder nicht fristgerecht nach, so ist AAC berechtigt, diese im eigenen Namen, aber auf Kosten des Einlieferers mit dessen Zustimmung, gerichtlich geltend zu machen und Zahlung an sich zu verlangen sowie Verzugszinsen zu berechnen. AAC haftet dem Einlieferer in Höhe des ihm zustehenden Versteigerungserlöses erst nach Aushändigung des eingelieferten Kunstgegenstandes an den Ersteigerer.

12. Der Vertrag ist bis zum Ablauf von einem Monat nach dem Ende der vorgesehenen Versteigerung einseitig unwiderruflich geschlossen. Wird er auf Verlangen des Einlieferers im beiderseitigen Einvernehmen aufgehoben, so hat der Einlieferer an AAC außer den Barauslagen die oben genannte Vergütung und auch das entgangene Aufgeld des Ersteigerers als pauschalierten Aufwandsersatz zu zahlen. Wird der Vertrag auf Verlangen von AAC im beiderseitigen Einvernehmen aufgehoben, so hat der Einlieferer an AAC die in Ziffer 8. bezeichneten Auslagen und Kosten zu zahlen. Der Berechnung sind die vom Einlieferer genannten Mindestpreise (Limite), ersatzweise die von AAC ermittelten Estimatee zugrunde zu legen.

13. Zwischen den Parteien besteht Einigkeit, dass der Einlieferer von Ort und Zeit der Versteigerung benachrichtigt ist.

Vereinbarungen und Änderungen dieser Bedingungen bedürfen der Schriftform. Erklärungen von AAC sind nur verbindlich, wenn sie schriftlich bestätigt werden. Erfüllungsort und Gerichtsstand, sofern er vereinbart werden kann, ist Wien bzw. das sachlich und örtlich zuständige Gericht in Wien. Es gilt österreichisches Recht. Für Konsumenten iSd KSchG gilt diese Vereinbarung nur insoweit, als sie in Österreich weder einen Wohnsitz, noch ihren gewöhnlichen Aufenthalt, noch eine inländische Beschäftigung haben und keine sonstigen Bestimmungen entgegenstehen. Das UN-Übereinkommen über Verträge über den internationalen Warenverkauf von 11.04.1980 (CISG; BGBl 89 II) findet keine Anwendung.

14. Falls ein Urheberrecht geltend gemacht wird und beglichen werden muss, ist der Einbringer/Auftraggeber, für dessen Rechnung weiter veräußert worden ist, zur Rückerstattung verpflichtet.

15. Sollte eine der Bestimmungen ganz oder teilweise unwirksam sein oder werden, bleibt die Gültigkeit der übrigen davon unberührt. Die unwirksame Bestimmung ist durch eine wirksame zu ersetzen, die dem wirtschaftlichen Gehalt und Zweck der unwirksamen Bestimmung am nächsten kommt.

9. Es wird, je nach Vorgabe des Kommittenten, differenz- oder regelbesteuert verkauft, dies ist vor der Auktion mitzuteilen. Bei Differenzbesteuerung wird auf den Zuschlagpreis ein Aufgeld von 24 % erhoben, in dem die Umsatzsteuer ohne separaten Ausweis enthalten ist. Für Unternehmer, die zum Vorsteuerabzug bei Kunst und Antiquitäten berechtigt sind, kann die Regelbesteuerung angewendet werden. Bei der Regelbesteuerung besteht der Kaufpreis aus Zuschlagpreis und 20 % Aufgeld. Auf diesen Betrag wird die jeweils gültige, gesetzliche Umsatzsteuer hinzugerechnet. Lieferungen an umsatzsteuerpflichtige Unternehmen mit Sitz in einem Mitgliedsland der Europäischen Union (ausgenommen Lieferungen an in Österreich ansässige Unternehmen und differenzbesteuerte Objekte) unterliegen der Erwerbsteuer im jeweiligen Bestimmungsland. In diesem Fall ist die Lieferung der Objekte in Österreich umsatzsteuerfrei, wenn AAC vor dem Zuschlag die gültige Umsatzsteueridentifikationsnummer (UID) des Ersteigerers bekanntgegeben wird. Für Nachverkäufe wird eine um 2 % erhöhte Käufergebühr verrechnet. Werden die ersteigerten Gegenstände vom Ersteigerer an eine Adresse in Drittländern (außerhalb der EU) ausgeführt, wird diesem die gezahlte Mehrwertsteuer erstattet, sobald der Käufer dem Ersteigerer den Ausfuhrnachweis vorgelegt hat. Der Kaufpreis ist jedenfalls mit dem Zuschlag fällig. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtümer bleiben vorbehalten.

10. Zahlungen sind in bar in EURO (€) an den Versteigerer zu leisten. Alle Arten unbarer Zahlungen werden nur aufgrund besonderer Vereinbarung erfüllungshalber angenommen; für rechtzeitige Vorlegung, Protestierung, Benachrichtigung oder Zurückleitung nicht eingelöster Zahlungen/Zahlungsmittel haftet der Versteigerer nicht. Hat sich der Versteigerer mit unbarer Zahlung einverstanden erklärt, gehen alle dadurch ausgelösten Kosten, Steuern und Gebühren der Zahlung (inkl. der dem Versteigerer abgezogenen Bankspesen) zu Lasten des Ersteigerers. Der Versteigerer ist nicht verpflichtet, den zugeschlagenen und ersteigerten Gegenstand vor vollständiger Bezahlung (bei unbarer Zahlung erst nach vorbehaltloser BankGutschrift) aller vom Käufer geschuldeten Beträge herauszugeben. Das Eigentum bleibt bis zur Erfüllung aller im Zeitpunkt des Zuschlags gegen den Käufer bestehenden Forderungen des Versteigerers vorbehalten. Der Käufer kann gegenüber dem Versteigerer nur mit unbestrittenen oder rechtskräftig gerichtlich festgestellten Forderungen aufrechnen. Zurückbehaltungsrechte des Käufers sind ausgeschlossen, soweit sie nicht auf dem selben Vertragsverhältnis beruhen.

11. Bei Zahlungsverzug werden Zinsen in Höhe von 1% je angebrochenem Monat berechnet. Der Versteigerer kann bei Zahlungsverzug wahlweise Erfüllung des Kaufvertrages oder nach erfolglosem Ablauf einer angemessenen Nachfristsetzung Schadensersatz wegen Nichterfüllung verlangen. Der Schadensersatz kann in diesem Falle auch so berechnet werden, dass die Sache nochmals versteigert wird und der säumige Käufer für einen Mindererlös gegenüber der vorangegangenen Versteigerung und für die Kosten der wiederholten Versteigerung einschließlich des Aufgeldes einzustehen hat. Zu einem neuen Gebot wird der Käufer nicht zugelassen und hat auf einen Mehrerlös keinen Anspruch. AAC ist im Falle eines Kommissionsverkaufes berechtigt, diese Forderungen nach Maßgabe der gesetzlichen Kommissionsbestimmungen an den Einbringer abzutreten. Im Falle eines Deckungsverkaufes oder der Wiederversteigerung für den Käufer durch AAC wird der Käufer hinsichtlich der dabei zur Anwendung gelangenden Gebühren wie ein Einbringer behandelt.

12. Der Käufer ist verpflichtet, seine Erwerbung unverzüglich nach der Auktion abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt die Abholung trotz Mahnung nicht, kann der Versteigerer Verzugschadenersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie beim Zahlungsverzug berechnen kann. Ab dem Zuschlag lagert der versteigerte Gegenstand auf Rechnung und Gefahr des Käufers beim Versteigerer, der berechtigt, aber nicht verpflichtet, ist eine Versicherung zu Lasten des Käufers abzuschließen oder sonstige wertsichernde Maßnahmen auf Kosten und zu Lasten des Käufers zu ergreifen. Er darf jederzeit nicht abgeholte Objekte im Namen und auf Rechnung des Käufers bei einem Dritten einlagern. Bei einer Selbsteinlagerung durch den Versteigerer kann dieser die Zahlung eines üblichen Lagerentgelts (zzgl. Bearbeitungskosten) verlangen. Der Versand und die Verpackung erfolgt nur auf Wunsch und nach den Anweisungen des Käufers und auf dessen Kosten und Gefahr.

13. Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Auktion besichtigt und geprüft werden. Sie sind Gebraucht und werden, wie gesehen, ohne Haftung des Versteigerers für Sachmängel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Die Katalogangaben, die nach bestem Wissen und Gewissen erstellt wurden, sind keinerlei Garantien im Rechtssinne (§§ 922 ff ABGB) und dienen ausschließlich der Information; sie werden nicht Bestandteil der vertraglich vereinbarten Beschaffenheit. Gleiches gilt für Auskünfte jeglicher Art (Zustandsbeschreibung), sei es mündlich oder schriftlich. Der Erhaltungszustand wird im Katalog nicht

durchgängig erwähnt, so dass fehlende Angaben ebenfalls keine Beschaffensvereinbarung begründen; alle Gegenstände werden in dem Erhaltungszustand veräußert, in dem sie sich bei Erteilung des Zuschlags befinden.

14. Der Versteigerer verpflichtet sich jedoch bei Abweichungen von Katalogbeschreibungen, welche den Wert oder die Tauglichkeit aufheben oder nicht unerheblich mindern, und welche innerhalb einer Verjährungsfrist von einem Jahr nach dem Zeitpunkt des Zuschlags in begründeter Weise vorgetragen werden, seine Rechte gegenüber dem Einlieferer, nötigenfalls auch gerichtlich, geltend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers erstattet der Versteigerer dem Käufer ausschließlich den Kaufpreis, jedoch keine sonstigen dem Käufer entstandenen Kosten und Aufwendungen. Im Übrigen ist eine Haftung des Versteigerers wegen Mängeln ausgeschlossen.

15. Der Einbringer ist berechtigt, gegen Zahlung eines vereinbarten Entgelts im Falle der Zurückziehung (vgl. Pkt. 12 der AGB), den eingebrachten Gegenstand bis achtundvierzig Stunden vor dem geplanten Versteigerungsbeginn zurückzuziehen.

16. Ansprüche auf Schadenersatz aufgrund eines Mangels, eines Verlustes oder einer Beschädigung des versteigerten Objektes, gleich aus welchem Rechtsgrund, oder wegen Abweichungen von Katalogangaben oder anderweitig erteilten Auskünften sind ausgeschlossen, sofern der Versteigerer Konsumenten gegenüber nicht vorsätzlich oder grob fahrlässig, Unternehmen gegenüber nur vorsätzlich, gehandelt oder vertragswesentliche Pflichten verletzt hat; im übrigen gilt Ziffer 12. Für Schäden, die durch Naturereignisse oder höhere Gewalt entstehen, für Schäden die sich als Folge längerer Lagerung ergeben sowie für Schäden infolge einer Zurückziehung gem. voranstehendem Pkt. 14 oder entgangenen Gewinn übernimmt AAC keine Haftung. AAC haftet dem Käufer eines Gegenstandes für den Verlust oder die Beschädigung desselben bei grobem Verschulden, gegenüber Unternehmern jedoch nur bei mindestens krasser grober Fahrlässigkeit seiner Bediensteten bis zur Höhe des bezahlten Kaufpreises (Versicherungswert gegenüber dem Käufer), dem Einbringer gegenüber bis zur Höhe des Versicherungswertes. Versicherungswert ist das Limit, oder 120% des AusStarting Bides, wenn kein Limit vereinbart wurde.

17. Zugunsten aller AAC gegenüber dem Einbringer gegenwärtig oder zukünftig, befristeten oder noch nicht fälligen, zustehenden Forderungen, macht AAC an allen von diesem eingebrachten Gegenständen ein Pfandrecht geltend, welches

sich auf Schadenersatzforderungen sowie alle erdenklichen damit in Zusammenhang stehende Kosten und Gebühren, inkl. der Kosten der rechtsfreundlichen Vertretung erstreckt. AAC ist daher berechtigt jene Gegenstände, an denen ein Pfandrecht entstanden ist, ohne weitere Information und Verständigung des Einbringers in Entsprechung der gesetzlichen Bestimmungen zu verwerten. Gleiches, ohne Einschränkung, gilt für alle Sachen eines Käufers.

18. Erfüllungsort und Gerichtsstand, sofern er vereinbart werden kann, ist Wien. Es gilt ausschließlich österreichisches Recht. Das UN-Übereinkommen über Verträge über den internationalen Warenkauf vom 11.04.1980 (CISG; BGBl 89 II) findet keine Anwendung. Sollte eine der Bestimmungen ganz oder teilweise unwirksam sein oder werden, bleibt die Gültigkeit der übrigen davon unberührt. Die unwirksame ist durch eine wirksame zu ersetzen, die dem wirtschaftlichen Gehalt und Zweck der unwirksamen Bestimmung am nächsten kommt.

19. Diese Versteigerungsbedingungen gelten entsprechend auch für den nachträglichen freihändigen Verkauf von Gegenständen durch den Versteigerer an einen Erwerber.

20. Ohne ausdrückliche schriftliche Zustimmung der Betroffenen werden Personaldaten, soweit nicht eine gesetzliche Verpflichtung besteht oder begründete Ansprüche von dritter Seite an einem Versteigerungsgegenstand geltend gemacht werden, nicht bekanntgemacht. Im Falle der Geltendmachung von begründeten Ansprüchen dritter Seite ist AAC berechtigt dieser Seite (i) die Personaldaten des Einbringers des Gegenstandes oder (ii) die Daten einer beabsichtigten gerichtlichen Hinterlegung gem. § 1425 ABGB bekannt zu machen. AAC ist bis auf jederzeitigen schriftlichen Widerruf berechtigt die von Einbringer und Käufer bekannt gemachten und erfassten Daten elektronisch zu verarbeiten und zum Zwecke der internen Marktforschungs-, Marketing- und werbezwecke zu erheben, zu bearbeiten, zu speichern und zu nutzen. Die Einbringer und Käufer stimmen weiter der Zusendung von Werbematerial durch AAC ausdrücklich zu. Auch diese Zustimmung kann jederzeit schriftlich mit Fax, Post oder per e-Mail widerrufen werden.

GENERAL TERMS AND CONDITIONS OF AUCTION

for Austria Auction Company, Langauer GmbH

this effort. AAC is liable to the consignor for the amount of the auction proceeds due to him when the buyer has paid in full.

12. Should an object stay unsold in the auction and the consignor demands it returned before the end of the three week period, AAC is entitled to receive full commission and any other relevant charges before returning the object. If the contract is canceled by mutual agreement between the consignor and AAC, the consignor agrees to pay AAC all commission and costs. The calculation for this will be from the minimum price specified in the consignment agreement, or as alternatively set by AAC in the catalog.

13. The consignor agrees to the listed date and time of the auction shown in the consignment agreement. All changes and any amendments to these Conditions of sale must be registered in writing. Statements by AAC are only binding if they are confirmed in writing. Consignor and buyer agree the jurisdiction of the local court in Vienna will apply. In any event only Austrian law applies. Consignor and buyer agree the UN Convention on Contracts for the International Sale of Goods of 11.04.1980 (CISG 89 BGBI II) shall not apply.

14. Consignor agrees if there is any copyright question the consignor will be liable for all charges and payments.

15. Should any part of this agreement be found invalid it does not change any of the other parts. Consignor agrees if any invalid part of this agreement is replaced AAC has the sole right for its agreement.

1. Austria Auction Company Langauer GmbH (Auctioneer) conducts public auctions as a commission agent in its own name and on behalf of the consignor, who will remain anonymous in public, under the terms and Conditions listed in the Terms and Conditions and below.

2. The prices listed in the catalog are only Estimates.

3. Each bidder buys in his own name and for his own account, unless prior to the auction other arrangements have been made in writing, or by a written power of attorney. Written or telephone bids must be arranged in advance, but not less than 24 hours before the date and time of auction. This must be done in the name of the bidder, citing the catalog number and maximum bid (hammer price), which is understood to be an aggregate amount without charges and sales tax (hammer price). For telephone bidders the lower estimate is the minimum bid. All errors, mistakes and inaccuracies will be borne by the bidder, in case of doubt the catalog number is the determinant. AAC shall not be held liable for any problems with any telephone bid or email bid. By placing a bid, the bidder confirms agreement with all Terms and Condition listed here and in the Terms and Condition in the catalog. AAC expressly reserves the right to reject any bid without reason.

4. The auctioneer reserves the right to combine catalogue numbers, to sell out of sequence, to withdraw any lot, or to cancel the sale without reason. The bidding can begin at any amount at AAC's discretion. Bidding will be increased by approximately 10%, or at any amount at the discretion of AAC.

5. AAC can refuse any bid at its discretion. If several bidder make the same bid simultaneously, and after three unsuccessful attempts to raise the bid, AAC at its discretion will decide who will win the lot. Should a bidder immediately complain about a missed bid, or raise immediate questions about the selling of a lot, AAC has the right to reoffer the lot. In any case AAC shall only be liable for gross negligence.

6. The buyer will win a lot only after three unsuccessful calls for a higher bid have been made. AAC can close the bidding at any time and announce a lot is unsold. In such a case the highest bidder of record will be bound for a period of three weeks to honor his bid. If that bidder does not receive, within that period, the unconditional acceptance of that bid, this contract expires. If during that period there is a higher bid AAC can accept it. At AAC's discretion it will notify the bidder of the receipt of a higher bid to allow the bidder to raise his bid accordingly. AAC will use the bidder's registered address for notification but in no

event will AAC be bound to make any such notification.

7. Consignor and buyer agree any sale completed on any associated Internet platform will be governed by the terms and Conditions of the operator of that platform. If there are no terms and Conditions on that platform then those of AAC will apply. Consignor and buyer agree if there are conflicting terms and Conditions between AAC and the operator of an internet platform then those of AAC will apply. Consignor and buyer agree AAC assumes no liability for damages of any kind arising when bidders or third parties use the services of AAC. In particular, AAC is not liable for any damages due to any technical or other defects (e.g. power failure, system failure, etc.).

8. The consignor and buyer agree the winning bid is a contract and the buyer is committed to purchase and pay promptly. The consignor and buyer agree AAC assumes no responsibility for any damage, loss, confusion, etc. in delivering the successfully sold object to the buyer.

9. Consignor and buyer agree objects will be sold by AAC under the differential tax rules. AAC's 24% premium only includes the VAT of the differential tax. For corporations who have a pre-tax allowance the 20% remains, and in addition a 20% VAT charge of the total amount will be added. If an EEC company operating outside of Austria is the buyer then the sale is subject to the transfer tax of that country. In this case where no Austrian VAT is to be paid the buyer must notify AAC prior to the sale in writing and include its VAT identification number (UID). If the buyer is located outside of the EEC then the VAT will be refunded only if the buyer provides AAC with proof of proper export. The buyer agrees to pay for any and all objects successfully purchased at the auction immediately after the last lot is sold unless prior payment arrangements have been approved in writing by AAC. For buyer wishing to settle their bill immediately after the auction AAC will generate an invoice and the buyer must check this for any errors and immediately bring those errors to AAC's attention.

10. Buyer agrees to pay in Euro(€) by cash. All other forms of payment must be agreed to by AAC prior to the beginning of the auction. Buyer agrees any expenses related to payments will be paid by the buyer and not by AAC. Buyer agrees AAC will not surrender the object until full payment and any other related charges have been collected in full by AAC.

11. Buyer agrees any payment not made immediately after the auction ends will accrue interest at the rate of 1% per month or part thereof. The auctioneer may claim damages from the buyer for non-performance in case of default by either breach of contract or after expiry of a reasonable grace period. Should the buyer be deemed in default AAC at its sole discretion may re-

offer the object for sale either in private sale or by auction. The buyer agrees to pay in addition to the original invoice any charges AAC should have to bear in reselling the object. Should AAC sell the object for more the buyer is not entitled to receive any excess proceeds and agrees to be considered as the consignor for such a sale.

12. Buyer agrees to take possession of his purchase immediately after the auction. Should the buyer fail to take possession then, or after further attempts by AAC to notify the buyer to take possession, AAC is entitled to damage delay compensation as in the same manner as if the buyer did not pay. Immediately after the object is purchased under the hammer the auctioned object is stored at the expense and risk of the buyer. The buyer agrees any undelivered object may be store by AAC at its sole discretion and any reasonable charges for that storage will be the responsibility of the buyer. The buyer agrees shipping and packaging of any purchased object is on request only and at its own cost and risk. Such arrangement must be agreed to by AAC in writing but under no circumstances will AAC be liable for any claims of loss, damage, etc.

13. All objects offered by AAC for auction may be inspected and examined prior to the auction at the stated time and place listed in the catalog. The object are offered without any expressed liability or warranty by AAC. It is the buyers sole responsibility to make an inspection and while AAC will help to do this buyer agrees not to hold AAC responsible for any and all claims related to this help. The catalog details have been created to the best of AAC's knowledge and belief, but there are no guarantees in the legal sense (§§ 922 ff Civil Code) for this information. They are not part of any contract between AAC and the buyer or consignor. Buyer and consignor agree all objects are sold where is and as is.

14. The auctioneer agrees if there are any gross errors in the catalog description proven beyond reasonable doubt, which grossly devalue the purchase, the buyer has the right within a reasonable time period and by written notification to AAC to a refund of the purchase price (hammer) exclusive of the refund of any other payments.

15. The consignor may withdraw any object from the auction but this must be done by written notice to AAC prior to one month before the date of the auction. If the consignor does this a fee equal to 22% of the high Estimate must be paid to AAC. In no event will AAC withdraw any lot until this fee is paid in full prior to one month before the auction date.

16. Consignor and buyer agree not to hold AAC responsible for

AUSTRIA AUCTION COMPANY

AUKTION/AUCTION

6 Juni 2017, 17 Uhr

June 6 2017, 5pm

AUKTIONSADRESSE/AUCTION ADDRESS

Singerstrasse 16, 1010 Vienna Austria



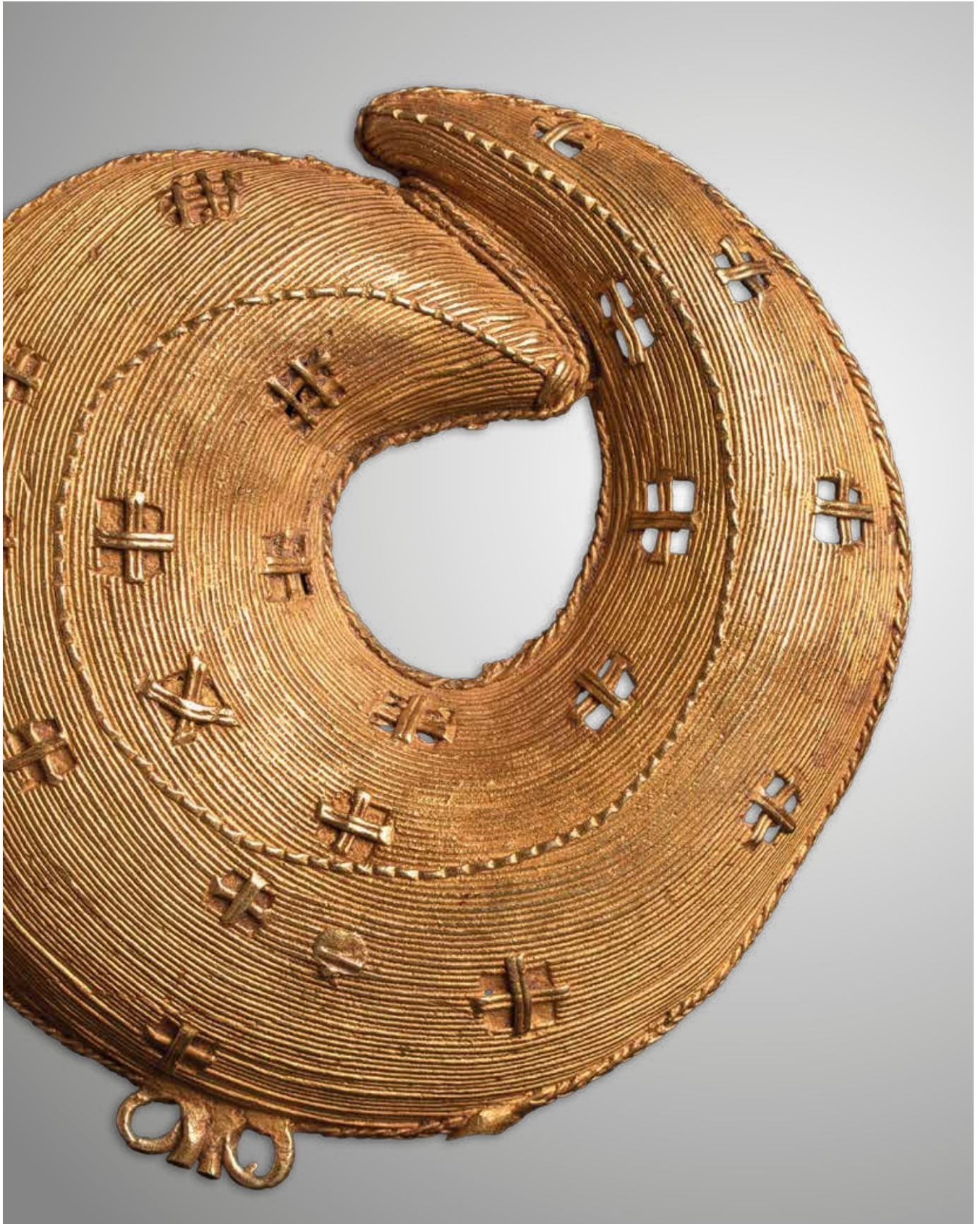
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Inside back cover: Detail of lot 130

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