



# ORIGINS

MASTERWORKS OF AFRICAN  
AND OCEANIC ART

NEW YORK 17 MAY 2018

CHRISTIE'S















# ORIGINS: MASTERWORKS OF AFRICAN AND OCEANIC ART

THURSDAY 17 MAY 2018

## AUCTION

Thursday 17 May 2018  
at 10.00 am (Lots 1-13)

20 Rockefeller Plaza  
New York, NY 10020

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|           |        |                     |
|-----------|--------|---------------------|
| Saturday  | 12 May | 10.00 am - 5.00 pm  |
| Sunday    | 13 May | 1.00 pm - 5.00 pm   |
| Monday    | 14 May | 10.00 am - 5.00 pm  |
| Tuesday   | 15 May | 10.00 am - 5.00 pm  |
| Wednesday | 16 May | 10.00 am - 5.00 pm  |
| Thursday  | 17 May | 10.00 am - 12.00 pm |

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David Kleiweg de Zwaan (#35475401)

Front Cover  
Lot 12  
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Lot 3

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[35]

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28/ 3/ 2018



# ORIGINS:

## OR WHERE THE WILD THINGS ARE

By Susan Kloman



Map of the true size of Africa

Considering the title of this sale, from the perspective of African art and sub-Saharan cultures, as well as historic cultures of Oceania – Melanesia and Polynesia – it could also be called: Wild Things. Within these cultures, it is believed that we enter the world as wild beings. Of nature. It is only through social practices and ceremonial rites of passage that we are transformed into civilized beings of order. From the chaos of origins to the calm of refinement. This metamorphosis into the civilized is evinced upon their bodies. Elaborate practices of scarification, complex hair arrangements and teeth filing transformed girls into women and boys into men. The processes, which were the culmination of years of initiation, created a new person. This person was now far away from the tiny, amorphous or unformed creature of birth. They are sculpted by time, knowledge, experience, social mores and laws. Minds transformed, bodies composed for all to ‘read’. Art mirrors life and such ‘marks of civilization’ can be found in the statues and masks presented here. Far removed from their original context, they are the rare beacons of a lost language, whose visual associations would only be apprehended by the initiated of these societies.

The works of art are the portraits of these cultural philosophies. Spiritual realms, our alpha and omega, are commemorated through the sculpture. The first artist had to imagine: how can I physically portray the unknown of our beginning? Our origins? The supernatural realm? The metaphysical? It could not lie in *verism*. Hyper expressions of things from the *au de la* depend upon abstraction. The supernatural had to be portrayed in a way that is dissimilar from the world of the living. This is the majesty of African and Oceanic art.

The word ‘origins’ is at the root of the word – original. The hallmark of this special selection of thirteen magical works of art is its valorization of major works of art that fall outside the canon. Anti-classical. The twentieth century discovered and established classical African art, the 21st makes us look further, at art that was not yet accessible to early 20th century taste-makers, such as Charles Ratton and Paul Guillaume.







~1

## THE PÉNOT NALAWAN MASK

Southwestern Malakula, Vanuatu

Fernwood (*Cyathea spp.*), Job's tears (*Coix lacryma-jobi*), pigment

Height: 7 in. (17.7 cm.)

\$60,000–90,000

### PROVENANCE:

Paul Pénot Collection, France

Etude de Ricqlès, Arts primitifs, *La collection du Lieutenant Pénot*, Paris, 6 June 1999, lot 16

Private Collection, Paris, acquired from the above

### LITERATURE:

*La vie financière*, "Marché de l'art," March 2000, p. 107



Alberto Giacometti, Masque Aoba, Art océanien, Nouvelles-Hébrides. Ink on paper, 210 x 295 mm. From Véronique Wiesinger, *Alberto Giacometti: Les Copies Du Passé*, Lyon, 2013, pg. 83.





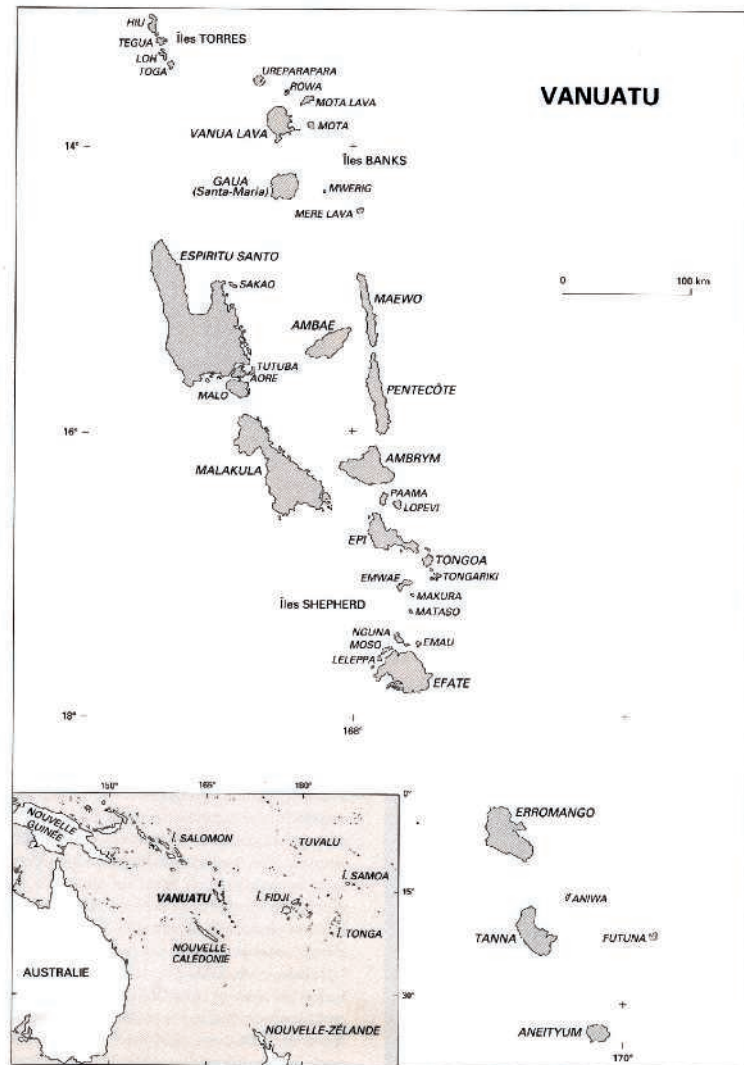








Leutenant Paul Pénot in the New Hebrides, circa 1891-1892.



Map of Vanuatu and its islands.

Without parallel in artistic quality by any other known examples, this fern-tree mask is one of the best of its kind. Unlike many others in public or private collections it is distinguished by the refined modelling of its features and its incredibly vibrant power which is further enhanced by the vividness of the colors that animate it.

According to Bernard Deacon who conducted field research amongst the people of Malekula between 1926 and 1927, all types of masks from the southwestern region belonged to the *Nalawan* secret society. Deacon recorded more than twenty types of these masks (A. B. Deacon, and C. H. Wedgewood (ed.), *Malekula: a Vanishing People in the New Hebrides*, London, 1934, p.387, 425 -429). The *Nalawan* was structured as a grade society within which different masks corresponded to different grades, and were danced and used accordingly. Grade societies are stratified and the knowledge contained therein was highly confidential and kept secret amongst its members. Therefore, more detailed information about the particular symbolism of the actual related masks and works of art have never been fully elucidated.



The Pénot collection around 1900, view of the gallery on his property in the Touraine.





Malekula mask head from the former Clausmeyer collection, currently in the Rautenstrauch-Joest-Museum, Cologne, inv. 48184, K 342.

For one related example vis a vis the use of inlaid seeds as to represent the teeth see the one from the former Clausmeyer collection, now in the Joest-Rautenstrauch Museum Cologne, inv. Nr. 48184 K342. On the other hand, the Pénot mask is very distinctive by virtue of its double rows of arched eye brows, the softly modelled cleft chin into and the bright fourfold coloring of black, green, white and red natural pigments. It bears strong stylistic resemblance to an example collected by Felix Speiser between 1910 and 1912 in southern Malekula, now in the Museum für Völkerkunde Basel, Vb 4768 (see *Vanuatu Océanie. Arts des îles de cendre et de corail*, Réunion des musées nationaux, Paris, 1996, p. 22, fig. 24). According to information provided by Speiser these masks produced from the fibres of the fern tree were all mounted on a base of spider web.

The present lot represents one of the most significant treasures that French naval officer Paul Pénot collected in 1892 when visiting what was then the British-French territory, a Melanesian island collective, called the New Hebrides, today the independent state of Vanuatu. Born in 1869 in Yzeures-sur-Creuse Paul Pénot entered the French Navy in 1887. On the 1st of January 1892 he embarked on the *Saône*, a gunboat of the Pacific Ocean naval division that would take him on an expedition from Sydney to New Caledonia, and then further to the Loyalty Islands, Fiji and ultimately the Vanuatu. The logbook he kept during this expedition attests to Pénot's inquisitive and lively interest in the people he encountered. As an active observer of their customs he was also an eager collector of weapons, ceremonial objects, tapa cloth and masks. Until its dispersal at the end of the 1990s his collection was displayed in the form of a curiosity cabinet for almost a century in a house that he himself designed.



Lucien Clergue, *Le Monstre de Matisse*, 1956.  
© 2018 Artists Rights Society (ARS), New York /  
SAIF, Paris



Ceremonial Headdress, Nevinbumbaa, from Picasso's personal collection. Musée national Picasso-Paris. © RMN-Grand Palais / Art Resource, NY.







~2

## A HAWAIIAN NECKLACE, *LEI NIHO PALAOA*

United States

Human hair, walrus ivory (*Odobenus rosmarus divergens*)

Pendant: 4½ in. (10.4 cm.) high; necklace: 12¼ in. (31.1 cm.) high, 6¾ in. (17.1 cm.) wide

\$60,000–90,000

### PROVENANCE:

Collected by Admiral Sir John Erskine, H.M.S. Havana, 1850

with Wayne Heathcote

Distinguished American Collection, acquired 1994 from the above











Captain Cook collected several examples of this type of necklace on his third voyage. We can see some of these illustrated in the drawings rendered by Sarah Stone in 1783 as she recorded examples from that voyage that entered the Leverian Museum in fig. 2 (Force, M. and Force, R., *Art and Artifacts of the 18th Century: Objects in the Leverian Museum as Painted by Sarah Stone*. Honolulu, Bishop Museum, 1968).

The hook-shaped pendants known as *lei niho palaoa* were worn by Hawaiian chiefs and those of high rank, *ali'i*, as marks of their descent from the gods and nobility. An element of formal regalia for both sexes, the necklaces were worn on important occasions. See for example the painting of High Chief Boki and his wife High Chieftess Liliha by John Hayter (ca. 1824; fig. 1); here we see Liliha in her *lei niho palaoa*. They were among the *ali'i* who accompanied King Kamehameha II and Queen Kamehamalu to England in 1824. Due to the untimely death of Kamehameha II from the measles, Boki led the Hawaiian delegation to meet with King George IV and receive the King's assurances of British protection for Hawai'i from foreign intrusion. While in London, Boki and Liliha also posed for Hayter. In contrast to Kamehameha II and Kamehamalu, who wore European clothing for their portraits, Boki and Liliha dressed in traditional clothing, proudly wearing the insignia of their chiefly rank.

The necklaces were also worn by men in battle. The interpretation of the distinctive hook-shape remains uncertain, and probably has several layers of symbolism and meaning. It may represent a stylized tongue, and thereby the so-called 'mouth of disrespect' (see Kaeppler, A., *Genealogy and Disrespect: A Study of Symbolism in Hawaiian Images*. Res 3, 1982), or alternatively, the crescent-shaped form may metaphorically allude to the role of the necklace as a vessel for supernatural power or *mana*. The color of the ivory - white - was symbolic of the ancestral realm and had important aesthetic draw in Hawaiian culture, as well as throughout Polynesia.

The pendants typically formed the centerpiece of necklaces made of a single continuous length of human hair braided into an eight-ply square cord, up to 1,700 feet long, gathered into two large coils (Buck, P. *Arts and Crafts of Hawaii*, 1957, p 537). Derived from the head, the most supernaturally powerful part of the body, hair was a sacred substance whose presence enhanced the *mana* of the necklace and its noble wearer.



Fig. 1 - John Hayter (English, 1800-1895), *Portrait of Chief Boki and High Chieftess Liliha*, ca. 1824. Oil on canvas, 27 1/4 x 21 1/4 in. Kamehameha Schools, Honolulu.

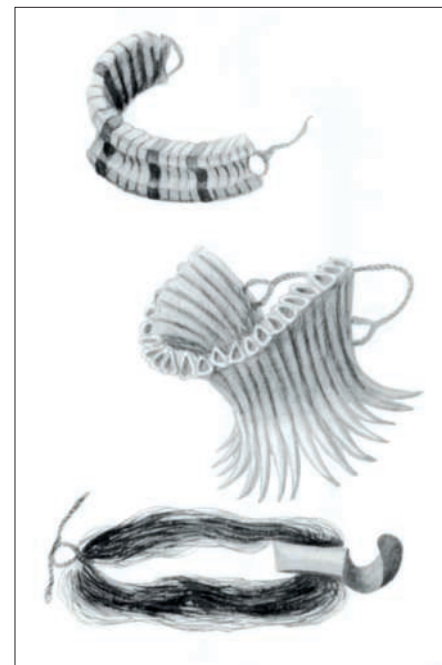


Fig. 2 - Sarah Stone, Drawing of Hawaiian artifacts from the Leverian Museum, 1783.

### 3

## THE BOUFFARD GURO MASK

Ivory Coast

Wood

Height: 16¾ in. (42.5 cm.)

\$150,000–250,000

#### PROVENANCE:

Dr. Bouffard, probably acquired before 1907

Christian Duponcheel, Brussels

Ralph Nash, London

Alan Mann, London

Distinguished Private Collection

#### EXHIBITED:

Rietberg Museum, Zürich, *Die Kunst der Guro, Elfenbeinküste*, 11 May – 13 October 1985

The Center for African Art, New York, *Closeup: Lessons in the Art of Seeing African Sculpture from an American Collection and the Horstmann Collection*, 12 September 1990 – 11 March 1991

Kunsthaus Zug, Switzerland, *Meisterwerke afrikanischer Plastik aus Schweizer Privatbesitz*, 9 June – 3 September 1995

Kunstforum, Berlin, *5000 Jahre Afrika-Ägypten-Afrika/5000 Years Africa-Egypt-Africa*.

*W. and U. Horstmann Collection and Staatliche Museen zu Berlin*, 18 September – 30 November 2008

#### LITERATURE:

W. Gillon, *Collecting African Art*, London, 1979, pg. 64, no. 57

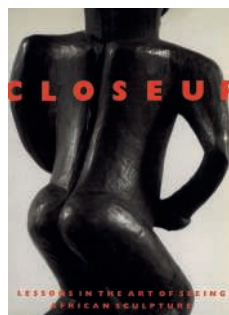
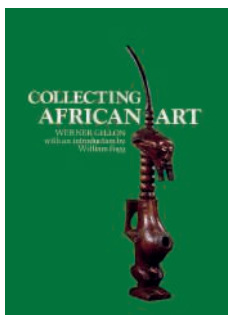
E. Fischer and L. Homberger, *Die Kunst der Guro, Elfenbeinküste*, Zurich, 1985, no. 6

S. Vogel and J. Thompson, *Closeup: Lessons in the Art of Seeing African Sculpture from an American Collection and the Horstmann Collection*, New York, 1990, pg. 91, no. 8

E. Bassani, *Meisterwerke afrikanischer Plastik aus Schweizer Privatbesitz*, Zug, 1995, pg. 39, no. 25

K-F. Schaedler, *Masken der Welt/Masks of the World*, Munich, 1997

P. Junge and D. Wilding (eds.), *5000 Jahre Afrika-Ägypten-Afrika/5000 Years Africa-Egypt-Africa*. *W. and U. Horstmann Collection and Staatliche Museen zu Berlin*, Berlin, 2008, pg. 88












Amedeo Modigliani, *Woman's Head*, 1912. 26 7/8 × 6 1/4 × 9 1/2 in. The Metropolitan Museum of Art, The Mr. and Mrs. Klaus G. Perls Collection, 1997, 1997.149.10.









#### ODE TO THE ESSENCE OF GURO FEMALE BEAUTY: THE BOUFFARD GU MASK

**W**ith its smooth patina and highly stylized features, the Bouffard *gu* mask sits at the apogee of the art of the Guro. As a testament to his taste, Dr. Bouffard also collected another exceptional Guro mask with a strong Bete influence in 1904; and published in 1988 in *Utombo* (p. 150, fig. 65). The Bouffard mask made its debut at the Rietberg Museum's seminal exhibition on the subject – *Die Kunst der Guro* – organized by Eberhard Fischer and Lorenz Homberger in 1985. The style of this master sculptor with its pure lines and smooth surface shares an affinity with the most well-documented and celebrated Guro ateliers of the Baulé master and the Bron-Guro master. The two corpuses are well-documented by Fischer in his 2008 major monograph, *Guro*.

The Bouffard *gu* mask represents a young woman with features that correspond to traditional Guro ideals of feminine beauty. The Guro find aesthetically pleasing, a narrow, well-proportioned face with a small chin, arching eyebrows, small slit eyes, a high forehead with a presumably shaven hairline – mirroring the eyebrows – and a long narrow nose with delicate nostrils. The compact mouth of this mask is closed, bringing it more to an essence and interiority. Many other Guro masks are comparatively expressionistic with an open mouth baring filed teeth. Another exceptional feature of the present mask is the absence of any scarification patterns, which one can often find in the form of bulges on the forehead. Omitting these markings, the sculptor concentrated on the pure lines of this face. The head is crowned by an upward single tress – a coiffure once worn by the wives and daughters of influential men. When François Fasel asked in his fieldwork the reason for the great variety of *gu* masks, the Guro explained that there are many forms of womanly beauty which must be reflected in the masks (in Barbier, *Art of the Côte d'Ivoire*, 1994, p.94). The impressive hair arrangement would indicate that her family would be wealthy enough to support her during the time between puberty and marriage without her having to work – i.e. carry anything on her head. Viewers of this mask would immediately make the association with a high social rank, and this prestige was enforced by a second adornment: the 5 leopard teeth that encircle the tress at the crown of the head – a clear reference to the power of this mask by means of the association with this much-respected animal.

Together with the Baule, the Guro are the largest population group in central Ivory Coast and live to the west of Lake Kossou. Linguistically, they belong to the large Mande family and are therefore related to the Dan and Tura of the West, the Wan and

Mwan of the North, the Yaure of the East and the Gagu of the South. The best-known cult among the northern Guro relates to a group of masks that is considered as one family. It consists of *Zauli*, a grotesque animal mask with long horns; *Zamble*, a horned mask whose face it meant to recall a leopard or a crocodile; and *Gu*, a human mask. *Gu*, who is usually thought of as *Zamble*'s wife, performs after the two zoomorphic masks, who are responsible for resolving quarrels and detecting sorcerers, or who dance at funerals and other important ceremonies. During her performance, which is accompanied only by flute music, *gu* moves slowly and graciously, singing songs in honor of *Zamble*.

The Guro mask is an archetype most classically associated with the work of Amedeo Modigliani. It is well known that this avant-garde artist freely modified aspects of African masks in his artistic output. Unlike most of his contemporaries in the Paris vanguard, who appropriated African art expressionistically as an abstract deformation of the human form, Modigliani's manner of borrowing was far more respectful. The influence of such masks is visible in the shape of the face, slit eyes, and especially the long delicate nose of his sculpted heads. But also in his paintings, these influences can be easily discerned. The open, oval 'empty' eyes of this mask can be found in many of his portraits. The best evidence we have today of his stylistic assimilation of African art comes from what could be considered an 'eye witness account' – the 1926 words of Paul Guillaume, his dealer and a major figure in African art history: 'Artists like Picasso and Matisse... have found [African art] a confirmation of their beliefs and a stimulus to go further along that road. Several other prominent contemporaries, especially Modigliani and Soutine in painting, Lipchitz and Modigliani in sculpture, owe an obvious debt to African art' (in *Primitive Negro Sculpture by Paul Guillaume and Thomas Munro*, Barnes Foundation, Merion, Pennsylvania). Unlike Picasso, for example, who mentions his visits to the Trocadero and can be seen in photographs from his studio surrounded by masks and sculptures, Modigliani's chronology and exposure becomes more of a process of extrapolation. The aesthetic evidence, however, leaves no doubt of his debt to African art. Even his technique aligns with African sculptors themselves who worked directly with the material without an intermediary maquette. He looked outside the European tradition to non-Western art as a way to revitalize and reinvigorate his work (see A.G. Wilkinson, "Paris and London: Modigliani, Lipchitz, Epstein and Gaudier-Brzeska" in W. Rubin, ed., *"Primitivism" and 20th Century Art*, exh. cat., The Museum of Modern Art, New York, 1984, vol. II, pp. 417-452).







4

## A WARRIOR MASK BY A BETE MASTER SCULPTOR

Daloa/Issia region, Sassandra-Marahoué District, Ivory Coast

Wood, brass tacks

Height: 14 in. (35.5 cm.)

\$60,000–90,000

### PROVENANCE:

with Merton Simpson Gallery, New York

with Michael Oliver Gallery, New York

Brian and Diane Leyden Collection, New York, circa 1980

Distinguished Private Collection

### LITERATURE:

J. Fogel, "The Ivory Coast Collection of Brian and Diane Leyden," *Tribal Arts Magazine*, 2012, vol. XVI, no. 65, pg. 116, fig. 8









Henry Moore, *Three Points*, 1939-40, cast before 1949. Bronze on wooden base, 140 x 190 x 95 mm. Image © Tate, London 2018. © Reproduced by permission of The Henry Moore Foundation













Henry Moore, *Helmet Head No. 2*, conceived in 1950 and cast in 1955 in an edition of 9. Bronze with a dark brown patina, 13 3/8 in. (34 cm.) high, excluding wooden base. Sold Christie's London 23 November 2016, lot 2. Reproduced by permission of The Henry Moore Foundation

#### CHAMBER OF POWER: A MASK FOR A BETE WARRIOR

The offered warrior mask is a rare emblem of the traditions of martial arts and social control within the Bete culture. The mask's bestial appearance with projecting and pointed tentacles create tension as they arch and almost touch each other. They are tamed by the sophisticated interplay of fine lines imbued with pigment, the silky surface of the wood and shiny brass tacks. The whole symbolizes the mask's embodiment of the forest and its ability to harness those spiritual forces. In turn, the mask works in a codified system with practices implemented for myriad reasons including defense measures, law enforcement, socio-judicial functions and spiritual well-being of the group; as well as pageantry.

Scholars suggest that the tradition of masking among the Bete was introduced to the region by their western neighbors, the Wè (also sometimes referred to as Guere or Ngere, with the complex also including the Wobe, Kran, and Sapo). Bete masks show many parallels in form and function to the Wè/Guere and are incorporated into ceremonies and rites involved in conflicts and local warfare. In addition, the warfare attribute may reference the protective function of certain masks to counteract and combat aggressive, negative forces, including sorcery, other offences, and illness. In general, masks made and used by Wè (Guere, Wobe, Kran, and Sapo) and their Bete, Ubi, Kru, Grebo, and Mano neighbors perform in a variety of contexts, like the Bete, including the settlement of disputes, communication of moral messages, and warfare. Expressive in style, the masks of this artistic complex often include an overhanging forehead and exposed teeth, tubular eyes, and, at times, the addition of spent shotgun shells or brass tacks. The earliest masks, like the offered work, have cloth or other magical charges packed inside the mouth. All of these materials serve to enhance the spiritual powers of the mask.

The formal genius of this Bete mask and its representation of metaphysical forces was the type of work that inspired Henry Moore on his trips to the British Museum. There he learned how to solve visual problems through African and Oceanic Art. The offered mask is a effectively a 'mask within a mask' as the overarching spikes create a chamber protecting the face underneath. In his book *Henry Moore at the British Museum* (1981, pg. 81), he describes his admiration of the 'use of forms within a form, I realized what a sense of mystery could be achieved by having the inside partly hidden so that you have to move around the sculpture to understand it. I was staggered by the [advanced technique] needed to create these interior carvings.' His "Helmet Head" series is literally inspired by these forms. While Moore was always less revealing of his source of inspiration for *Three Points* it can be seen as his most distilled version of the idea of a chamber or form within a form as inspired by Oceanic or African art.



## 5

### THE SAN-TZARA SENUFO FEMALE FIGURE

Tengréla region, San quarter, Kalili dialect area, Northwest Ivory Coast

Wood

Height: 16¾ in. (42 cm.)

\$50,000–80,000

#### PROVENANCE:

Old French Private Collection  
with Bryce Holcombe, Pace Gallery, New York  
Brian and Diane Leyden Collection, New York, acquired from the above, circa 1980  
Important American Private Collection

#### LITERATURE:

J. Fogel, "The Ivory Coast Collection of Brian and Diane Leyden", *Tribal Arts Magazine*, 2012, vol. XVI, no. 65, pg. 115



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Fernand Léger, *Study for The Creation of the World*, ca. 1922. Gouache, 28.5 x 44.5 cm. Private collection. © 2018 Artists Rights Society (ARS), New York.





## SOMETHING DIVINE: THE SAN-TZARA SENUFO FEMALE FIGURE

This figure is the apogee work of a master sculptor and one of three that can be attributed to this hand - the two others are: Barbier-Mueller Collection Geneva, no. 1006-2, acquired before 1939 and another formerly in the collection of Tristan Tzara. The latter entered Tzara's collection before 1930, when it was first exhibited in the seminal show of African and Oceanic Art at Gallery Pigalle, Paris in 1930, and again in 1935 at New York's MOMA in the landmark *African Negro Art*, and recorded by photographer, Walker Evans.

According to Anita Glaze in her notes on the Barbier-Mueller figure (Barbier, Jean-Paul, ed., *Art of the Côte d'Ivoire*, Barbier-Mueller Museum, Geneva, 1994, vol. II, pp. XX), this atelier can be attributed to the historic *kulebele* quarter at San. *Kulebele* being the small, special class of artists with deep skills dedicated to sculpture in wood. San is the oldest *kulebele* settlements. The artists working at the time of Glaze's fieldwork in 1987 attributed the style to the hand of Ng'ana Konaté, who had passed away many years since and was the brother of the *kuleo* chief, who was born circa 1910's. It is unlikely that Konaté would have reached such a high level expression and mature style so early in his career, eg 1930s. Therefore, these three sculptures are a precursor to his style and that of a master 'sculptor associated with the San atelier in the first decades of this century was the author of this work' [op. cit.]. The name assigned herewith marries the knowledge of the atelier region, San, together with the first figure known in the West - that of Tristan Tzara.

In addition to the classical Senufo forms and notable armbands, the hallmark of this artist's corpus is the broad, horizontal mouth that is the terminus to the sloping facial plane, the large C-shaped ears, the neat longitudinal crest, the bi-faceted torque she wears and the patterned, tri-partite loincloth. The precision of the lines of the offered figure conveys a particularly high level of dynamism through the relationships of geometric forms and zigzag lines.

These divination figures are of a select few examples in which the sculptor style 'expresses perfectly the primary purpose of the figure in its cultural setting. Placed by an altar in the small consulting chamber or "house" of the diviner (usually a female member of the *san-dogo* society), the figure is visually the central focus of the supernaturally charged communication between diviner and spirits on behalf of her client. In the woman's stance and in the taut composition of the interlocking volumes marked by a distinctively Senufo interplay of angle and curve, the figure projects the qualities of concentrated knowledge, strength and alert readiness for action that ideally characterize the tutorial spirit who takes residence in the sculpture during the divination process' (op. cit.).



Senufo figure, formerly Tristan Tzara Collection, *African Negro Art*, Museum of Modern Art, 1935. © Walker Evans Archive, The Metropolitan Museum of Art. © 2018 Artists Rights Society (ARS), New York / SAIF, Paris



Senufo tugubele figure from the Barbier-Mueller Museum, cat. 28; inv. 1006-2. Published in J.P. Barbier, ed., *Art of Côte d'Ivoire*, Geneva, 1993, pg. 41, fig. 36.







Constantin Brancusi, *Cariatid*, 1943-1948. Wood, 229 x 45.5 x 43.5 cm. Centre Pompidou, Paris, Inventory number : AM 4002-137. © RMN-Grand Palais / Art Resource, NY.





## THE ANDRÉ LEVEL WÈ MASK

Ivory Coast

Wood

Height: 9½ in. (24 cm.)

\$150,000–250,000

### PROVENANCE:

André Level Collection, Paris  
 Alfred Richet Collection, Neuilly  
 Ribeyre-Baron, Paris, 19 May 1995, lot 13  
 Michel Dermigny, Paris  
 Distinguished Private Collection, Paris

### EXHIBITED:

Galerie Devambez, Paris, *Première Exposition d'art nègre et d'art océanien*, Galerie Devambez, 10–31 May 1919

### LITERATURE:

P. Guillaume, *Sculptures Nègres: 24 photographes précédées d'un avertissement de Guillaume Apollinaire et d'un exposé de Paul Guillaume*, Paris, 1917, pl. X  
 H. Clouzot and A. Level, *L'Art Nègre et l'Art Océanien*, Paris, 1919, pl. XVIII  
 P. Guillaume, *Première Exposition d'Art Nègre et d'Art Océanien*, Galerie Devambez, Paris, 1919, no. 126 (not ill. - Masque de guerre (Côte d'Ivoire) - Collection A. Level)  
 W. Rubin, *Primitivism in 20th Century Art. Affinities of the Tribal and the Modern*, New York, 1984, pg. 263 (mentioned in text)  
 K. Samaltanos, *Apollinaire Catalyst for Primitivism, Picabia, and Duchamp*, Ann Arbor, 1984, pl. 31  
 K. Samaltanos, "The Wages Of Sin Is Death," in *Critica D'Arte*, October-December 1987  
 P. Stepan, *Picasso's Collection of African & Oceanic Art: Masters of Metamorphosis*, Munich, 2006, pg. 33  
 M. Hornn, "The Legacy of a Poet and a Dealer: The Art Nègre Sculptures of Guillaume Apollinaire and Paul Guillaume," *Tribal Arts Magazine*, no. 79 (Spring 2016), pg. 147

*"Picasso is the greatest of the Modernists, we know this, but over what timeframe does his superiority stretch, I wonder. One of my friends believes that when we come to talk of our art, as we do now of the Egyptians and the way we conflate their many dynasties, so will we talk of Giotto and Picasso, without any sense of interval between them."*

- André Level, in a letter to Guillaume Apollinaire, 1914.

The present drawing is the only known likeness of André Level. To date, not even a photograph has been located of Level. We can rely therefore only on this fine neo-classical portrait by Picasso to provide us with a vision of his patron.



Pablo Picasso, *Portrait d'André Level*, 1918. Graphine on paper, 35.7 x 26.7 cm. Sold Christie's Paris 22 March 2018, lot 8. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

### THE ANDRÉ LEVEL WÈ MASK

This iconic mask was published for the first time in 1917 by Paul Guillaume (1891–1934) in *Sculptures Nègres* which presented 24 objects with a foreword by the famous French poet and art critic Guillaume Apollinaire. André Level had bought several paintings by Amadeo Modigliani from Paul Guillaume before and both were strong advocates of African art, which was placed at the heart of Modernism with the 1917 publication. The caption in the publication reads: "Masque de Guerre de la Cote d'Ivoire" (War mask from Côte d'Ivoire); while the word *Guere* indeed might have been associated with the mask, it was no misspelling of *Guerre* ('war'), but rather a reference to the group from who this mask originated: the *Guere*. This mistake would be repeated when Clouzot and Level published the mask in 1919 as a 'rare war mask'. However, this incorrect attribution made it possible to identify the mask in the unillustrated exhibition catalogue of Paul Guillaume's *Première Exposition d'Art Nègre et d'Art Océanien*, at Galerie Devambez in Paris. Under catalogue number 126 we read: « Masque de guerre (Côte d'Ivoire) - Collection A. Level », confirming this mask was included in this highly-acclaimed exhibition. Unfortunately, André Level never documented where and when he acquired this exceptional mask. As a front-row witness to the emergence of Cubism, its deformed deconstructed qualities surely must have struck with him. Published in the famous Guillaume catalog from 1919, the mask would much alter be mentioned by Picasso specialists William Rubin and Peter Stepan in their analysis of his 'primitivist' period. The mask itself would only resurface in 1995, when a Parisian auction house sold the collection of Alfred Richet (1893–1992). Richet was mainly a collector of modern art, but also one of the early collectors of "Art nègre". Among his friends were André Level, René Mendes-France and André Lefèvre. He was as well involved with Level's galerie Percier and thus in all likelihood acquired the *Wè* mask directly from Level. After World War II, Richet would become Vice-president of *Société des Amis du Musée de l'Homme*. The sale of his collection of African art somehow stayed under the radar, and it is only very recently this mask was rediscovered in a prestigious private Parisian collection.







Pablo Picasso, *Study for les demoiselles d'Avignon*, head of crouching woman, June-July 1907. Gouache. 43 x 48 cm. Inv. No. MP539. Photo: Thierry Le Mage. Musée national Picasso, Paris, France. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Image © RMN-Grand Palais / Art Resource, NY.









Picasso in his studio, Bateau-Lavoir, Paris. Photographed for Gelette Burgess, 1908. © RMN-Grand Palais/ Art Resource, NY



Wè mask, formerly in the collection of Pablo Picasso, documented in the storage room of Villa La Californie in 1974. This mask was as well published by Clouzot and Level in 1919 (plate 34). Published in Stepan, *Picasso's Collection of African & Oceanic Art.*, Munich, 2006, p. 5.



Pablo Picasso, *Les Femmes d'Alger (O Version O)*. Paris, June-July 1907. Oil on canvas, 8' x 7' 8" (243.9 x 233.7 cm). The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Image © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY

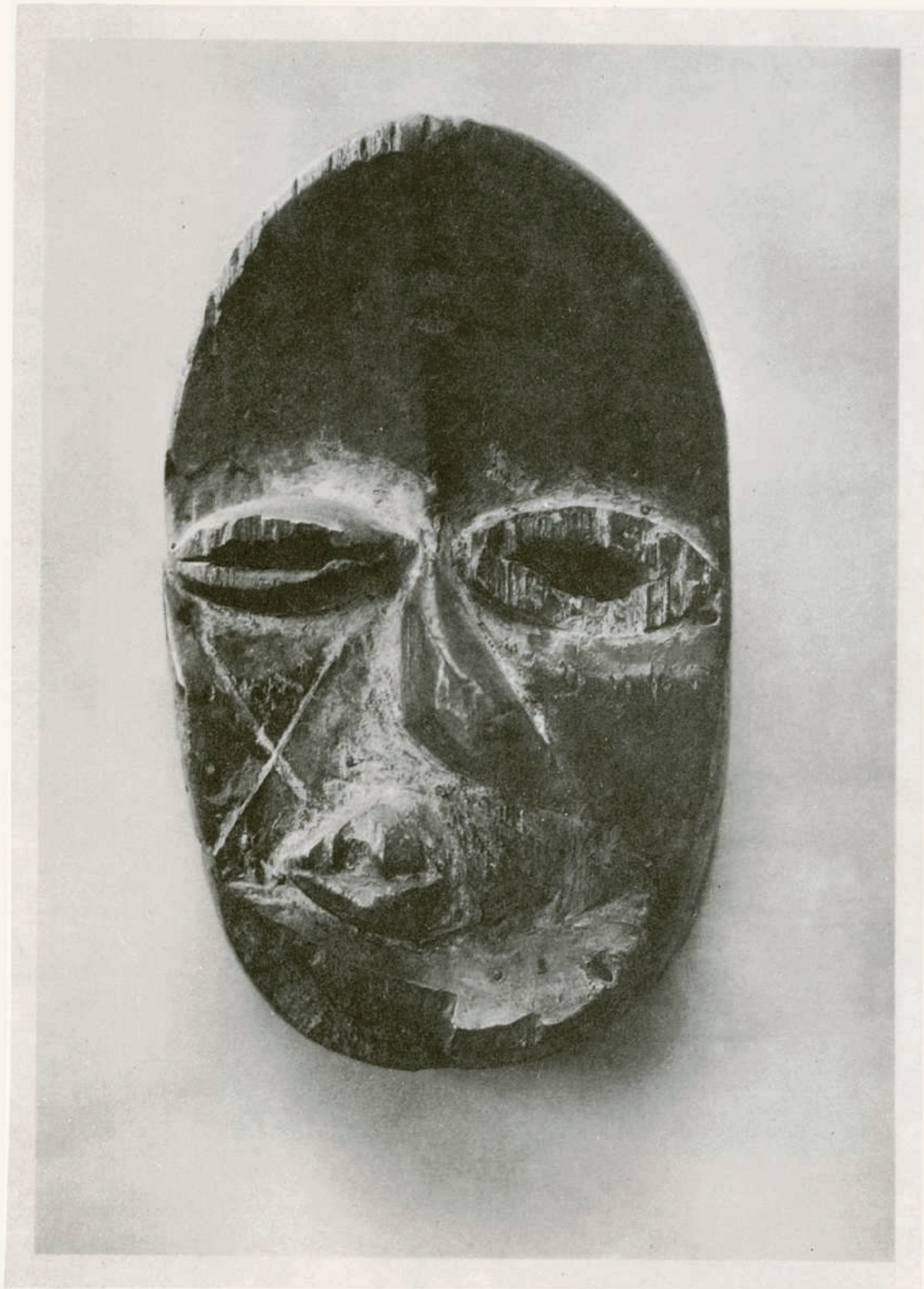
#### PICASSO, PRIMITIVISM AND LEVEL'S WÈ MASK

Pablo Picasso, in turn, began his fascination with art nègre around 1907, and one finds numerous references to African art objects in his work from this period. These served as sources of inspiration, possibly just prior to the last creative phase or just after the completion of *Les Femmes d'Alger*, the monumental canvas by which he intended to place himself once and for all at the forefront of the Parisian avant-garde. The genesis of this painting, finished in June-July of 1907, has already served as a theme for various exhibitions and publications. A frequent observation is that Picasso took inspiration from African masks in his painting of the faces of the two figures on the right. A famous sickness mask from the Pende in the collection of the Royal Museum for Central Africa in Tervuren, has often been quoted as a direct source of inspiration. How reminiscent its deformed face might be to some of Picasso's works, research has shown he could have impossibly seen the work at the time. Authors such as Peter Stepan, however, have suggested another mask with facial distortion might have been accessible to Picasso in 1907: the Kru (sic.) mask of André Level (Picasso's *Collection of African & Oceanic Art. Masters of Metamorphosis*, p. 32). Several preparatory drawings for the face of the sitting figure at the front of *Les Femmes d'Alger* indeed very much recall the Level Wè mask. *Etude pour la demoiselle accroupie: tête de femme, le menton dans la main* shows a similarly bend nose and a displaced mouth in a shape very reminiscent of the masks' mouth. Picasso had already been in contact with André Level at the time of the creation of *Les Femmes d'Alger* and it is not unlikely the latter showed him the present Wè mask. Constantly on the lookout for new impulses, the mask must have had a strong impact on the artist, confirming him in his constant quest to innovate the ways the human face could be represented. While Picasso only started collecting African art himself after the completion of *Les Femmes d'Alger*, through his contacts with Pierre Matisse, André Derain, and André Level he certainly had already been in touch with it. William Rubin does also mention the Level mask as a possible source of inspiration in his chapter on Picasso in his catalogue for the acclaimed exhibition *Primitivism of 1984* (p. 263). In 1907, *Les Femmes d'Alger* as a key work of proto-Cubism distorted facial features in a way that was very innovative, in anticipation of later even more radical deconstructions of the face by the so-called "High Cubism". The Level mask might have played a small step in this process, making its rediscovery a highly important art-historical event.



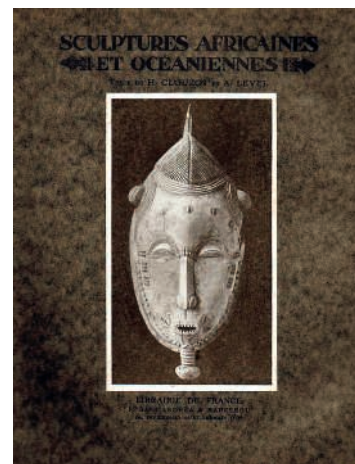
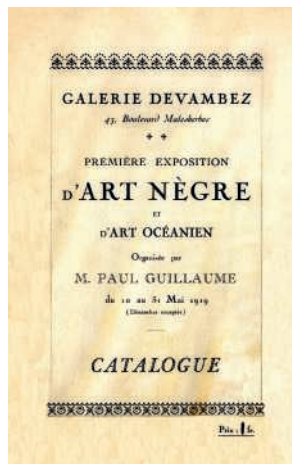






## THE AVANT-GARDE'S AVANT-GARDIST: ANDRÉ LEVEL

André Level (1880-1954) was a Parisian businessman, critic, and art collector from a prominent French family of industrialists who established a reputation as a champion of the avant-garde and expert on African art. A great visionary, Level was a well-informed and enlightened patron of the artists of his time. Guided by a strong spirit of discovery, over the years he asserted his collector's instinct for "sniffing out" fine pieces. Inspired by a sound sense of aesthetics, he turned his focus to the avant-garde rather than to well-established artists. Among the many artists whose work became a focus for Level, it would be for Picasso that he would develop a particular passion. From the moment it was opened in 1901, André Level regularly visited the Berthe Weill gallery, where he discovered Pablo Picasso with a sense of fascination and lost no time in purchasing two paintings by the young artist. He would be one of the most important buyers of Picasso's work for nearly 15 years. However, André Level refused to buy expensive art; what's more, his financial resources were not boundless. As such, he turned to the young avant-garde of his time. André Level is famous for creating *La Peau de l'Ours* ("The bear's skin"), a highly successful investment venture that made it possible for him to purchase more major works of contemporary artists – an idea he probably got from Henri Matisse (of whom he was an early supporter). Level initiated *La Peau de l'Ours* in 1904, and over ten years, he and his twelve investors purchased 145 works by 60 artists (including Dufy, Gauguin, Matisse, Picasso, Redon, Gogh, and Vuillard). The venture's collection was sold at Hôtel Drouot, Paris, on March 2, 1914. Carefully staged and widely advertised, the auction was a major event in Parisian art circles and brought immense financial success (with Picasso's *Bateleurs* – now at the National Gallery of Art in Washington, D.C. – selling for 12 times the acquisition price of 6 years earlier), a record for the artist at the time and the first time he got tested at auction. Notably, the shareholders also agreed to split profits from the sale with the artists. Five months after the Drouot sale, Germany declared war on France and Level, who was not called up due to his age, supported the families of artist friends who had gone to war by buying some of their paintings. In 1914, Level often visited Picasso, Apollinaire and Max Jacob in Montparnasse and also met Modigliani, purchasing some of his works with the help of Léonce Rosenberg and Paul Guillaume. After the acquisition of *Les Bateleurs* in 1908, Picasso had opened his studio to Level, and would also introduce him to Gertrude Stein. In his memoirs, Level wrote: "This is how I made the acquaintance of a man who became my friend and a painter who has given me the greatest pleasure as a collector". Picasso himself acknowledged the collector by pasting one of his business cards onto a 1914 collage that is now in the Centre Pompidou. In 1927, Level decided to sell his personal art collection at Hôtel Drouot. Assembled since the 1890s, it included many Cubist works by Picasso, Juan Gris, and Fernand Léger, as well as paintings and works on paper by Giorgio de Chirico, Amedeo Modigliani, and Chaim Soutine – this incredible selection makes it clear why Level was called the avant-garde's avant-gardist. In the meantime, Level had also expanded his interests beyond modern and contemporary art to non-Western art. He actively began collecting, publishing, and exhibiting African art. Together with Henri Clouzot he published, among others, *L'Art Nègre* et *L'Art Océanien* in 1919, and *Sculptures africaines et océaniques, colonies françaises et Congo Belge* in 1925. In 1922, having only just retired from professional life, Level established *Galerie Percier* in Paris together with the prominent contemporary and African art collector André Lefèvre, whom Level advised on art purchases. Picasso, Level's personal friend, also lent his support to the gallery by giving the dealer some of his work for the gallery's stock. In addition to his writings on African art, Level is also the author of Picasso's third biography, which appeared in 1928. André Level continued collecting art and managing the *Galerie Percier*, compiling his memoirs in a book entitled *Memoirs of a Collector*, which would only be published posthumously in 1959.



## MASKS AMONG THE WÈ

The Wè people (also known as the Gere-Wobe), who live south and southeast of the Dan in Ivory Coast, share many cultural similarities with the latter. However, a substantial difference can be found in the design of their masks. While the Dan in general create idealized representations of the human face, the Wè opted for more expressive interpretations. The field-research of the Belgian scholar Pieter-Jan Vandenhoute in the Dan-Wè region in 1939 has shown that sculptors knew and analyzed each other's creations. People would travel from afar to commission a new mask from a famous carver, so it was crucial for them to maintain one's reputation. This resulted in a constant competition among mask carvers to come up with new, creative inventions that would stun the public. Innovation was highly stimulated. Moreover, not only the earthly spectators would be positively influenced by a masks' spectacular composition, but also the ancestors would act benignly if a masks' appearance pleased them.

Masks fulfill a predominant role within Wè society. As not a single facet of Wè life remained untouched by the interference of masks, it is safe to speak of a mask culture. The Wè used them to secure the consent and support of the supernatural world through their ancestors. The latter were the direct representatives and mediators of the living in the supernatural world, primarily for their own relatives. With mask performances, the living strove to please their ancestors to make them positively sympathetic towards their acts. Other masks regulated village life or performed during circumcision. Since each mask could play different roles within society, it is impossible to identify the function of a mask purely on the basis of its shape. The character, status, and function of these masks could evolve during the life of their owner. Just as a person might climb the social ladder, so too could a mask ascend in rank. For example, in the course of its career a mask associated with entertainment could transform into a mask used for judgment purposes. Though the appearance of a mask often did not change substantially throughout the years, its reputation often evolved through age, as they served a purpose during several generations. What is exceptional about this mask is that appears to be recarved one or several times after its creation. While it was conceived with a distorted nose, the mouth appears only the be resculpted much later – as the contours of its original, much larger, shape are still visible. The eyelids of the coffee-bean shaped eyes also appear to have been scraped off; especially the left eye was resculpted dramatically. An X-shaped incision on the right cheek adds another unique element to this mask. The research of Vandenhoute has shown that Dan and Wè sculptors often dreamed up a new type of mask. Such a dream might thus have been the at the origin of this mask. It could have also been commissioned by someone struck by such a face distorting affliction. The morphology of the mask's face indeed is very reminiscent to the symptoms of a very evolved case of yaws, a tropical infection of the skin, bones, and joints, present in 19th century Ivory Coast. Perhaps, while the disease's symptoms evolved and worsened, the mask was adapted accordingly. It is the only so-called 'sickness'-mask known from the Wè people.

Accompanied by musicians during its performance, this mask would move around dynamically when it appeared. Masks often spoke, sung or made strange unearthly sounds reflecting their supernatural origin. This wooden mask of course was the centerpiece of an elaborate costume. A fiber headdress once was attached to the holes at its edges. Covering the body of its wearer, the shape and materials of which it was made, would comply with the specific character the mask incarnated. The surface's deep patina, as well as the extensive erosion to the holes, indicates this mask had a long ritual life. Even after its arrival in Europe, far from the original context it once operated in, the reputation of this superb mask has only grown as it would find itself in the hands of the trail-blazing collector André Level.



7

## THE BRONSIN-BLANCKAERT EKET OGBOM HEADDRESS

Nigeria

Wood

Height: 26½ in (67.3 cm.)

\$150,000–250,000

### PROVENANCE:

Martial Bronsin, Brussels, ca. 1970

Jacques Blanckaert, Brussels, circa 1975-1980

Distinguished American Collection







#### THE BRONSIN-BLANCKAERT OGBOM: A CARTOGRAPHY OF STYLE, ORIGIN AND FUNCTION

Figures like the present lot count among the most emblematic and at the same time most accomplished artistic creations produced within the cultural mosaic of south eastern Nigeria. While their artistic origin has been settled to the levels of compromise, their precise function still remains only presumed. Morphologically they can be distinguished in two broad classes: those displaying a certain polychromy, mostly a combination of yellow and black, and those entirely black like the present one. For the first type several examples are known in both private and public collections, viz. the one formerly in the Hubert Goldet collection (fig. 1), de Ricqlès, Collection Goldet, lot 124, or the one in the Saint Louis Art Museum, inv. No. 274:1972 (fig. 2). Considering that the Igbo and Ibibio people share a common cultural area around the Kwa Ibo River, for some authors this difference in color has been reason enough to differentiate them as to their artistic origin, and attribute the colored ones to the Ibibio people and the black ones to the Bende Igbo (Parsons :36).

Meanwhile, most authors ascribe them with definitive certainty to only the Eket, a sub-group of the Ibibio (Neyt: 1979, also see the catalogue description of K.Nicklin/J.Salmons of a very similar headdress from the Barbier-Mueller collection, inv. 1014.99, in *African Masks. The Barbier-Mueller Collection*, Prestel, 2007, fig. 51).

It is presumed that the present headdress type was used in so-called *Ogbom* dances largely considered as of Igbo origin. This attribution of function stems mainly from what several authorities in the field (K. Murray: 1941, W. Fagg: 1965, K. Nicklin et al.) recognized as a morphological similarity between *Ogbom* headdresses found in use in the context of the *Ogbom* dances among the Igbo inhabiting the Umuahia and Bende areas and those considered to be the artistic creations of the Eket, a southern sub-group of the neighbouring Ibibio. This type of headdress represented mostly a female figure standing with flexed knees or seated on a cylindrical base (see G. I. Jones, "Sculpture of the Umuahia Area of Nigeria," *African Arts*, vol. 6, no. 4, p.61, figs. 8 and 9).



Map of Igboland with neighboring Ibibio area, published in H. Cole and C. Aniakor, *Igbo Arts: Community and Cosmos*, 1984, pg. VI.

"The range and variation of Eastern Nigerian sculpture is fascinating and inspiring to the art lover, though exasperating for the same reasons to the tidy-minded ethnographer, museum curator or connoisseur who wants to organise and classify it."

- G.I. Jones





Fig. 1. Eket headdress formerly in the Hubert Goldet collection, Paris.



Fig. 2. Eket headdress, early 20th century. Nigeria; wood, reed, pigment; 30 3/4 x 8 1/2 x 8 inches; Saint Louis Art Museum, Gift of Morton D. May 274:1972.

Nicklin identifies the position of the flexed knees as reflecting the *egoungoun* dance. It is unclear though if the Ibibio/Eket type relates to the Igbo Bende type as to its archetype or viceversa. Still, the fact that many of the collected *Ogbom* headdresses were recorded as carved by Ibibio artists makes it likely that the figural style of this headdresses was an artistic creation of Ibibio origin. As referred to by Herbert Cole several of the *Ogbom* headdresses collected by Jack S. Harris in 1939 were reportedly carved by Ibibio artists (H. Cole, and C. Aniakor, *Igbo Arts: Community and Cosmos*, Los Angeles, 1985, p. 174).). Speaking of the *Ogbom* masks from the Bende area of Igboland K. Nicklin remarked that "some western Ibibio sculptures in particular are virtually indistinguishable from those of some eastern Igbo styles." (K. Nicklin and J. Salmons, *On Ekkpe, Ekpe, Ekpo*, *Ogbom*, *African Arts*, vol. 15, no. 4, p.79). Further to this, both William Fagg and Kenneth Murray described the Ibibio influence on the *Ogbom* fertility carvings of the Bende Igbo (K. Nicklin and J. Salmons, *Cross River Art Styles*, *African Arts*, vol. 18, no. 1, 1984, p.30). In W. Fagg's elegant explanation "the Ibibio style makes especially full use of exponential or growth curves, and this has given it great strength and force, which is probably why it was adopted by neighboring Ibo groups in the Aba and Bende areas. (W. Fagg, *Nigerian Images*, 1990, 2nd edition, p. 123)

On the other hand the *Ogbom* dances appear to be an Igbo tradition and no further reason could be found to ascribe an Ibibio origin to the *Ogbom* cult itself (Cole, *ibid.* p.174).

### OGBOM

The blend of neighbouring artistic traditions and ritual life, certainly explains the similarity between Bende Igbo and Ibibio/Eket headdresses in both style and function. This is accounted for by old cultural and trading links between the two groups via the area of the Kwa Ibo River. It is further a fact that both the Ibibio and the Igbo share common beliefs and worship an earth divinity called *Ala* among the Ibo and *Isong* among the Ibibio. (F. Neyt, *L'art Eket. Collection Azar*, Paris, 1979, p. 21 and K. Nicklin, *Review of L'art Eket: Collection Azar* by François Neyt, *African Arts*, vol. 13, no. 2, 1980). Stylistic affinities reflect thus an underlying complexity that connects Ibibio artistic creation to Igbo ritual life.







Fig. 3. Eket Mask, Nigeria, published in R. Sieber and Barry Hecht, "Eastern Nigerian Art from the Toby and Barry Hecht Collection," *African Arts*, spring 2002, pg. 69. All rights reserved.

Among the Igbo *Ogbom* dances celebrated the Earth divinity *Ala*. Carvings produced for these rites emphasized a deep symbolism of female fertility and sometimes agricultural productivity. According to Kenneth Murray's reports (Murray 1941: 127-131) these fertility rites were held among the Bende Igbo in midyear, on every eighth day for a period of eight weeks. Two of the male dancers wore headdresses assumingly male-female pairs. According to G.I. Jones the *Ogbom* figure was "carried aloft on the head of a male bearer who stood in the center of a ring of dancing and singing women. The base of the carving was narrowed into a cylindrical projection which fitted into a tubular basketwork frame attached to the bearer's head." (Jones, 1983: p.201)

According to Kenneth Murray the *Ogbom* play was already extinct by the end of the 1940s (K.Murray, *Nigerian Masks and Headdresses: A London Exhibition*, Man, vol. 49, p. 115).

The present figure bears close resemblances to several headdresses in private and public collections. Three very close examples may be named: one from the Toby and Barry Hecht collection (fig. 3; see Eastern Nigerian Art from the Toby and Barry Hecht Collection, *African Arts*, vol. vol. 35, no.1, p. 68-69), one currently in a French private collection (fig. 4; see *L'Art du Nigeria dans les Collections Privées Françaises*, Québec, 2012). Another headdress displaying a similar roundness of forms and parallel marks on the belly is to be found in the British Museum (published in G. Parrinder, *African Mythology*, London, 1967, fig. 34).



Fig. 4. Eket headdress, private collection, France.







8

## THE VON SCHROEDER MBEMBE FIGURE

Dongo-Mantung region, Cameroon

Wood

Height: 21½ in. (55 cm.)

\$80,000–120,000

### PROVENANCE:

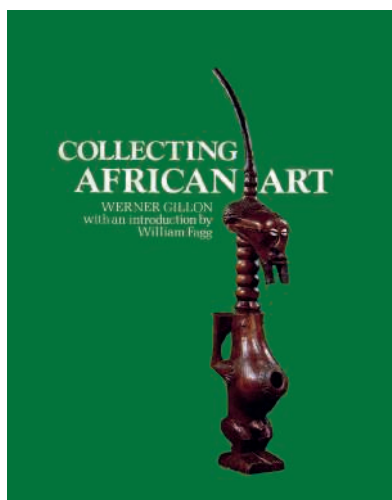
Ulrich von Schröder, Zürich, Switzerland

Estate of Dr. Hans & C. Baumann, Bern, Switzerland

Private Collection, Switzerland

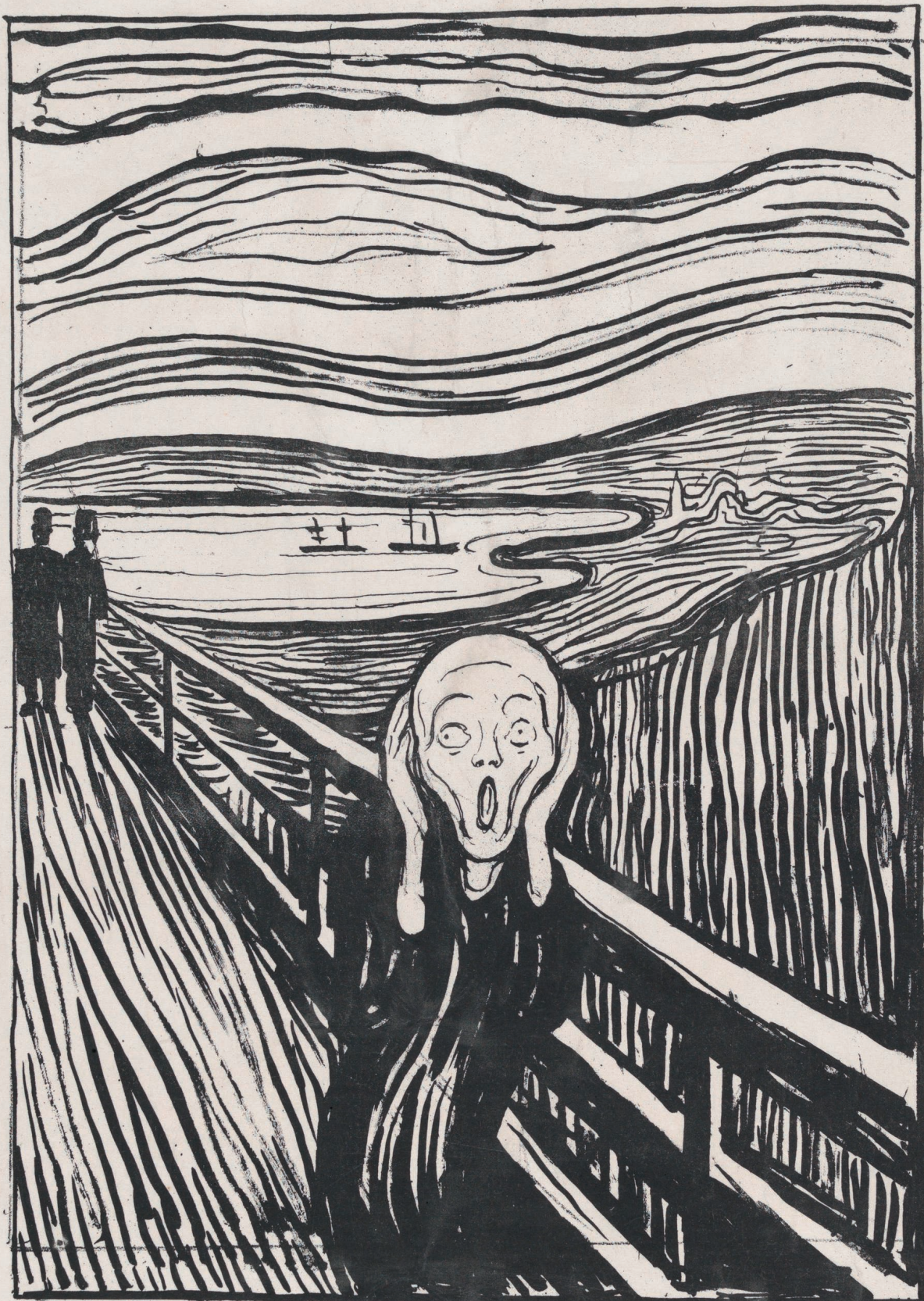
### LITERATURE:

W. Gillon, *Collecting African Art*, London, 1979, no. 10









E. Munch

## Geschrei

Edvard Munch, *The Scream*, 1895, lithograph. Collection  
Metropolitan Museum of Art (1984.1203.1).

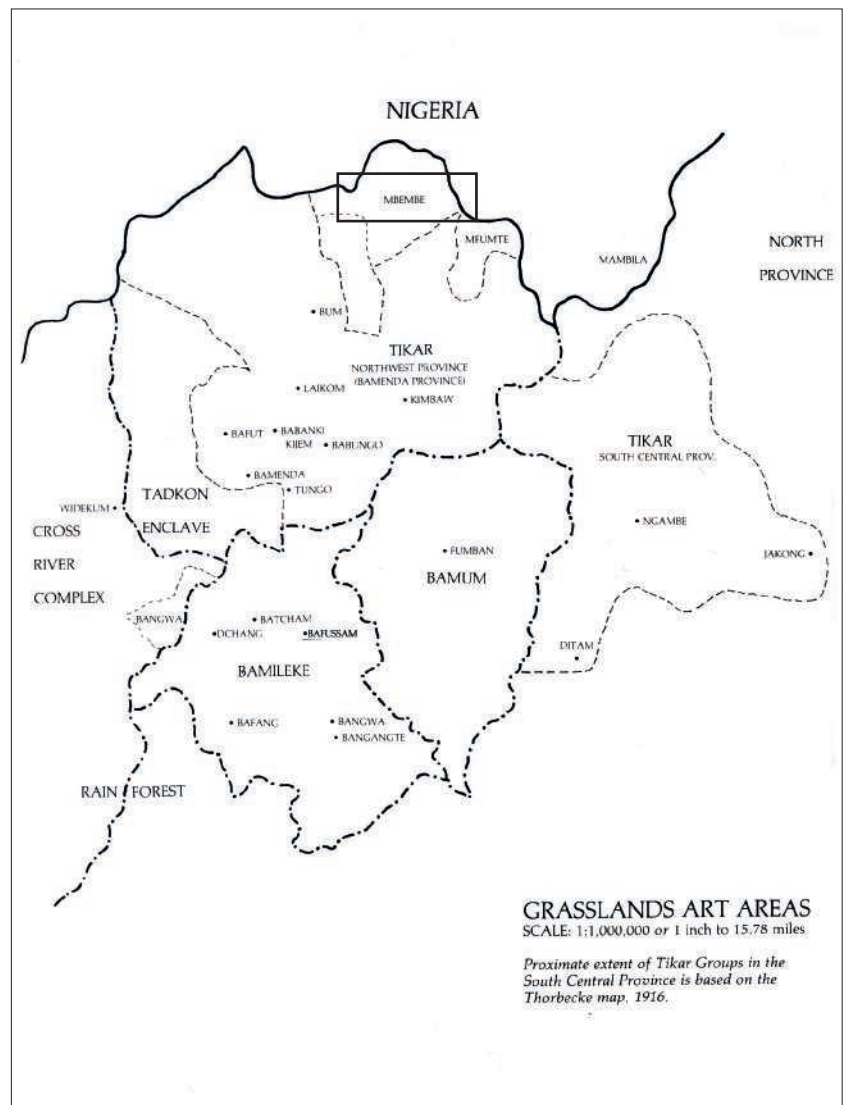
Ich fühlte das grosse Geschrei  
durch die Natur











Map of the Grasslands areas.

This distinctive style forms an exceptional corpus of sculptures. Carved in a dense wood, the present statue is very representative of the Mbembe style. It displays the typical dense, compact treatment of the body. A consistent feature is the pointed chin below an open mouth, small raised arms attached to the torso, and a bulbous body. All known Mbembe figures have a clean weathered surface. While none of them has been tested on age, the deep erosion of the wood indicates significant years of life and duration. The Mbembe are a small ethnic group living south of the Donga River, southwest of the Mambila and northwest of the Kaka. They should not to be confused with the M'Bembe on the Cross River, known for their large figures once attached to communal slit drums. A similar eroded statue exhibited in 2012 at the Musée de la civilisation in Quebec (published in Lebas, Alain, *Arts du Nigeria dans les collections privées françaises*, Milan, 2012, p. 86 & p. 273, #86) indeed was incorrectly attributed to the Cross River M'bembe, while its tubular torso, raised arms and open mouth clearly place it in the Donga valley in Cameroon.

This statue has a hole cut in its right side, leading to a cavity that was apparently meant to hold offerings. This practice also can be found on some nearby Mambila statues, confirming the proximity and sharing between both cultures. A very similar statue was formerly in the Tishman collection (published in: Vogel, Susan M., *For Spirits and Kings: African Art from the Paul and Ruth Tishman Collection*, New York, Metropolitan Museum of Art, 1981, p. 158, #93).

Only little information is available on the Mbembe; Paul Gebauer briefly mentions them in his magnum opus *Art of Cameroon* (1979, p. 37): "Nowhere else have we associated with folks so carefree as the Mbembe people. Nights without palm wine and dancing were rare. Palm oil trading gave the people wealth and leisure". Such carved figures were devices to give protection against malevolent forces, real or imaginary, and the repositories of protective spiritual powers. Openings in such figures were receptacles for magical substances to empower the statue. Seen the weathered condition of all Mbembe statues it is very likely they were kept outside – perhaps as protector of ripening fields and of palm groves in production.

With its gaping, open mouth, large circular eyes, and heart-shaped face, the head of this statue recalls the existential cry of the Edvard Munch's *The Scream*. The vertical lines on its surface, due to decades of exposure to wind and rain, also recall Munch's iconic work. The Mbembe sculptor's carving skills, together with time – "the greatest artist" – resonate with the Norwegian artists highly expressionistic painting; both timeless works of art vibrate with emotions.



Mbembe statue formerly in the Tishman Collection.



9

## A BASSA HEADCREST

Yabassi village, rainforest region of Cameroon

Wood

Height: 7 7/8 in. (20 cm.)

\$8,000–12,000

### PROVENANCE:

Important European Private Collection



Map from Northern Cameroon, Tamara, *The Art of Cameroon*, Washington, D.C., 1984, p. 15

### LEOPARDS AND FOES: A RARE BASSA HEADCREST

This awe-inspiring head, with its skull-like presence, can be considered as the apogee of Bassa art. While the facial plane of most other Bassa sculptures is conceived very flat, with just slightly raised features, this head was sculpted as a true three-dimensional work of art. Underneath raised eyebrow arches, deep-set eyes give this hitherto unknown head an intense gaze. From the abstract nose, two strong nasolabial folds depart to the edge of the face, framing the mouth. The latter is reduced to its essence: long vertical parallel bars possibly referring to the long teeth of the leopard. This abstraction is reinforced by the absence of lips and lack of separation between the upper and lower teeth. Although such a representation is very rare, it is not entirely uncommon. In his magnum opus *Arts Anciens du Cameroun* (1986), Pierre Harter illustrated three statues with a similar treatment of the teeth from the Banka Kingdom (pp. 256-257, fig. 287-288). Both lateral sides of the head have pierced holes that end up at the bottom and served to attach the object to a fiber structure. The whole has a deep patina reflecting a prolonged use and long ritual life. Within the limited corpus of Bassa art, this rediscovered head can be rightfully considered as a masterpiece of its genre.

The Bassa (also spelled Basa or Basaa, not to be confused with the Liberian Bassa) are a Bantu group who originally lived along the Atlantic coast of what is now Cameroon. Displaced by the Duala and early European traders they were obliged to migrate inland and would settle around the trading village of Yabassi in the rainforests. Due to its scarcity, the material culture of the Bassa has remained under the radar in most publications on the art of Cameroon. Unlike the Grassfields kingdoms, the rain forest art area has yet to be studied in depth. Only through the field-work of several missionaries of the Basler Mission in the first decades of the twentieth century we have some information on their artistic production. Several objects collected by this mission were donated to the collection of the Museum für Völkerkunde in Basel, Switzerland (now Museum der Kulturen). In 1994, Bernhard Gardi organized the first and only exhibition on the art of this forgotten region: *Kunst in Kamerun. Waldland und Grasland: Ausgewählte Stücke aus den Sammlungen*







Vasily Kandinsky, *Composition IV*. 1911. Oil tempera on canvas, 159.5 x 250.5 cm. Inv. 1013. Kunstsammlung Nordrhein-Westfalen, Duesseldorf, Germany. Photo: Achim Kukulies. © 2018 Artists Rights Society (ARS), New York.

*Rare Bassa panel collected by Max von Stetten, between 1891 and 1893 during the Kamerun-Hinterland-Expedition. Collection Staatliches Museum für Völkerkunde, Munich (93.13). Height: 175 cm. Note the similar skull-like heads, with empty eye-holes and long teeth, at the top segment. Vasily Kandinsky admired this wood sculpture so greatly that he often went to see it. Published in M. Kecskési, *African Masterpieces and Selected Works from Munich: The Staatliches Museum für Völkerkunde*, New York, 1987, pg. 239, no. 257.*

*des Museums für Völkerkunde Basel und der Basler Mission.* Another group of Bassa objects is in the collection of the Museum für Völkerkunde in Leipzig. One headdress with its fiber construction still intact, formerly in the Bally Museum (Schönenwerd, Switzerland), and acquired in 1911 – in a style similar to the Leipzig group – was sold in Germany in 2007 (Zemanek-Münster, 12 May 2007, lot 332).

This headdress was most likely worn on top of a performer's head used during the dances of the Bassa's *Koso* society, an ancient institution of the communal societies of the forest regions of Cameroon. *Koso* had several major roles in the pre-

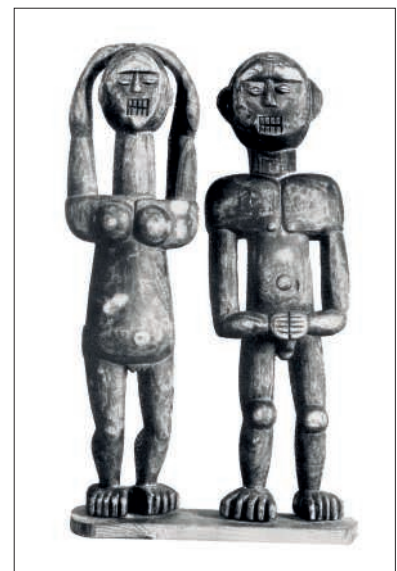
colonial era. First and foremost, it provided entertainment, with dances, music, and mask performances for its members, but even more for the ancestors, who were imagined as being present and witnessing these feasts. Through the powers of *Koso*, the ancestors would help keep enemies and evil forces at bay, regulate the weather, and use their benevolent powers to the advantage of the community. This head seems to combine human and animal features – the elongated teeth could refer to the leopard; an animal conceived to be a symbol of strength, tenacity, agility and vitality – virtues considered necessary for any well-organized society that aspired to order, peace and stability.



Rare Bassa mask, published in K-F. Schaedler, *African Art in Private German Collections*, Munich, 1973, pg. 319, no. 457.



Bassa headdress, ex collection Bally Museum (Schönenwerd, Switzerland), 1911. Image courtesy of Zemanek-Münster.



Rare Bassa couple. Collection Museum Rietberg, Zürich, Switzerland (RAf.728); gift of Baron Eduard von der Heydt, prior to 1932.







10

**AN ANTHROPOZOOMORPHIC SLIT-DRUM OF  
THE BANGWA PEOPLE, *NDU-KAM***

Fontem Valley, Cameroon

Wood

Length: 24½ in. (62.2 cm.)

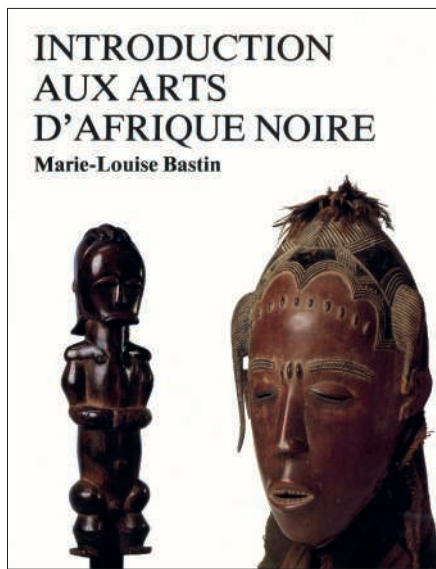
\$100,000–150,000

**PROVENANCE:**

Private Collection, Paris

**LITERATURE:**

M-L. Bastin, *Introduction aux d'Afrique Noire*, Arnouville, 1984, p. 236, fig. 239















## THE WALKING DRUM FOR A BANGWA KING

With its vigorous expressionism and surrealistic appearance this Bangwa drum is exemplary in its visual metamorphosis as could only be realized by an accomplished master sculptor. The highly stylized drum is formed by the shape of a mixed creature, an animal, possibly a leopard, standing on four legs with one human head carved to each of its sides.

Among the Bangwa, carving and artistic production was a revered profession. While sculptors worked in close relationship with the chiefs, their most accomplished utility objects were generally part of one chief's regalia. Although it is not entirely clear in which precise context the present slit-drum was used, its anthropozoomorphic, thoughtful and complex iconography is certainly that of a prestigious object.

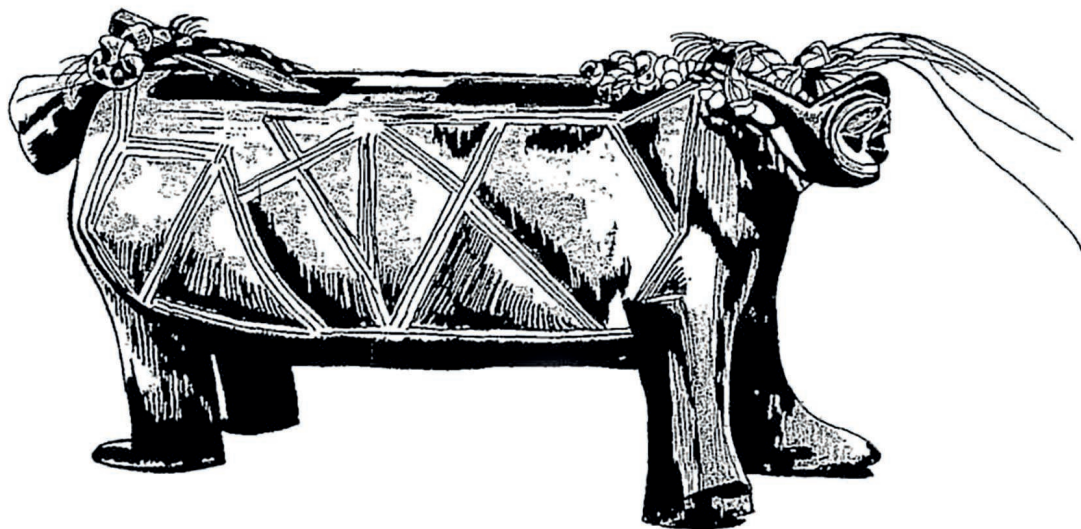
The leopard was one of the most eloquent symbols of a chief, and chiefs were believed to be able to metamorphose into a leopard whenever they decided to manifest themselves as sorcerers (Bastin: 1984, p. 235, R. Brain and A. Pollock, *Bangwa Funerary Sculpture*, London, 1971, p. 18).

Such works of art of this quality and level of imagination are rare. See for example a very similar drum displaying though three heads in Brinard, M.Th. (ed.), *Sounding Forms. African Musical Instruments*, New York, 1989, p. 126, fig. 67.

It is also likely that the present slit-drum was one of the paraphernalia of the Leopard (*Ngbe*) secret society of the Bangwa.

L. Perrois and J.P. Notué recorded during their field work in Cameroon a very similar drum in Widekum territory as part of the paraphernalia of the *Nchibe* society (L. Perrois and J.-P. Notué, *Rois et sculpteurs de l'ouest Cameroun. La panthère et la mygale*, Paris, 1997, p. 228, fig. 121, see reproduction here). This was an association whose role encompassed functions pertaining to government and war very much like the *Ngbe* society of the Bangwa. The *Nchibe* was also responsible for organizing the funerals of its members during which a certain type of masks were worn. These masks representing skin-covered heads or articulated dolls are very similar to some of those used by the Bangwa during the *Ngbe* dances (see Brain and Pollock: 1971, p. 97, plate 46).

The drum recorded by Perrois and Notué in Enwen village was one of the instruments taking part in the *Nchibe* orchestra. It represents, very much like our present lot, a stylized leopard standing on four legs with a head to each side of the drum. It is not entirely clear to what extent the two similar types of drum are connected but the fact that both Bangwa and Widekum shared the same secret society might be indicative of the drums having been used in the same or a very similar ritual context.



An anthropozoomorphic drum recorded by Perrois and Notué in Enwen village.





11

## THE DUFOUR-GINZBERG MFUMTE FIGURE

Cameroon

Wood

Height: 14 in. (35.6 cm.)

\$250,000–350,000

### PROVENANCE:

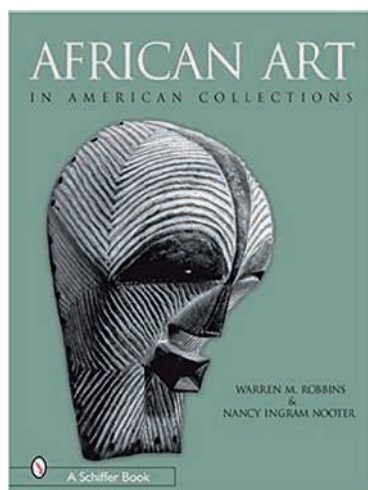
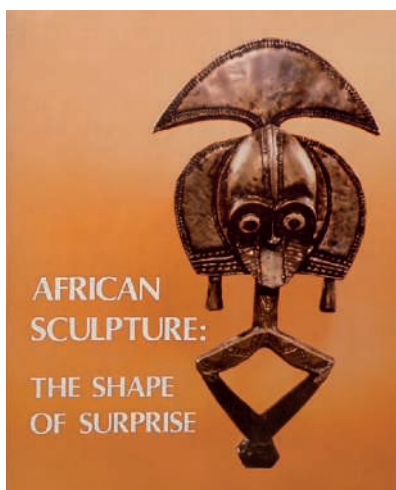
Alain Dufour, Galerie Afrique, Saint-Maur, France  
with Felicia Dialossin, Paris  
with Merton D. Simpson, New York, acquired from the above  
Marc and Denyse Ginzberg, New York, acquired from the above, 1979  
with L & R Entwistle, London  
Distinguished American Collection, acquired from the above, 1992

### EXHIBITED:

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

### LITERATURE:

S. Vogel, *African Sculpture: The Shape of Surprise*, Greenvale, 1980, pg. 21, no. 102  
W.M. Robbins and N.I. Ingram, *African Art in American Collections*, Washington, 1989,  
pg. 308, no. 785  
M. Ginzberg, *The African Art Collection of Marc and Denyse Ginzberg*, New York, 2003,  
no. 38







#### AN ORACLE: THE DUFOR-GINZBERG MFUMTE

A fantastic stylization of the human figure, this highly abstract and dynamically conceived Mfumte statue presents a splendid example of why the art of Cameroon has always been denoted as the most expressionistic of the African continent. The salient features of this figure were emphasized to the extreme of distortion. Without knowledge of its function, it is clear that the essential tasks of this statue was to speak – hence the big projecting open mouth (with carefully sculpted tongue and teeth). Other identifying features of this rare sculptural style are the projecting oval cauri-shaped eyes and the small triangular nose. A circular lip plug appears to pierce the lower lip. The two massive tresses of hair extending to the back of the head possibly refer to a braided hairstyle that must have been locally in fashion. The strong shoulders and hands on the torso express authority. The upper arms are carved free from the narrowed torso and the strongly flexed lower arms lie on the hips. Both the middle of the chest and the lower belly protrude to the front; connected through the slender hourglass-shaped torso, the whole creates an extraordinary combination of forms which forces the viewer to consider the sculpture from all angles. Below, the protruding genital area is a clear reference to male fertility. At the back of the waist, we find a stylized belt. Above, a circular hole in the back possibly served to contain magical materials to empower the statue. While exaggerating certain features, the sculptor of this statue also was aware of the architectural principle that *less is more*; the legs being only rendered schematically. The soft wood in which this statue was carved would require careful storage to keep the statue in good condition. As shown in a field-photo by Paul Gebauer these figures often stood in an open-air shrine where they were exposed to the elements. Hence, the worn surface and eroded feet of the present figure are no surprise.

Including this figure, only 8 Mfumte statues are known. Yale University Art Gallery holds a male Mfumte statue, formerly in the Benenson collection (#2006.51.168), which is very probably by the same hand as ours. While the legs are carved differently and the torso more elongated, the very particular shape of the head is almost identical. Susan Vogel wrote about the Benenson statue: “Awe and horror are inspired by this voracious, brainless figure because its forms seems chaotic ... The lumbering, boxy projections are all vaguely threatening.”<sup>1</sup> Paul Gebauer collected a male Mfumte statue, currently in the collection of the Portland Museum of Art (#70.10.31).<sup>2</sup> It spots a different type of coiffure but has identical facial features as a closely related statue that was sold at auction in 2017 at Christie’s New York (19 May 2017, lot 7) and collected by Christian Duponcheel in the early 1970s. The upper lip of the Gebauer statue as well features a circular lip-plug. Gebauer also photographed a male-female pair made by the same sculptor as the statue he collected.<sup>3</sup> The field-photo of this open-air shrine in the Mburi Valley is evidence these statues occurred in male-female pairs. Another couple was acquired by Jay T. Last from the Los Angeles dealer Barry Kitnick in 1971.<sup>4</sup> It could therefore be argued that the female figure in the Yale University Art Gallery (#2006.51.169), formerly in the Charles B. Benenson collection, perhaps once formed a pair with the Duponcheel statue. Benenson said about this statue: “Here’s a good piece that I think is miraculous... The Mambila







(sic) are crazy! That's my opinion, not necessarily theirs; and that type inspired Picasso".<sup>5</sup> While none of the known Mfumte statues had left Africa at the time of Picasso's 'African' period, William Rubin indeed would include it in the 1984 exhibition *Primitivism in 20th Century Art. Affinities of the Tribal and the Modern* at New York's Museum of Modern Art (illustrated full page in the catalogue on p. 40). A few years later, Rubin wrote about this statue in the catalogue of the highly acclaimed exhibition *Perspectives: Angles on African Art*: "This is quite unusual in its almost caricaturizing silhouetting of the body's extremities. ...I find the conception fresh and inventive. In some ways, it's almost a preposterous piece. But when naturalism is pushed to extremes of a certain sort, you almost get a caricature. Caricature has played a very invigorating part in the work of some Western artists. Not that this African artist had any notion of caricature. Except that all caricature does something which tribal artists do: they accentuate what is most important and characteristic and individual about a given situation. This piece differs from a great deal of African art in the degree to which the sense of manipulation has been applied as much if not more to the body than the head."<sup>6</sup>

The Mfumte live in a small region in the northern grasslands of Cameroon south of the Donga River. This river rushes through the palm-studded valley and provides an outlet into Mbembe territory to the West and towards the Benue Valley of Southwestern Nigeria to the North. In the middle of the twentieth century a census counted about 6,000 people in thirteen autonomous little villages. Each village had its own social structure, its own chief, priest, diviner, and court. The American missionary Paul Gebauer traveled extensively in the Mfumte region between 1936 and 1940, he noted that among the Mfumte craftsmen, he met exceptional artists.<sup>7</sup> About the Mfumte statue he collected he wrote: "Called *Ngimfe* by local residents, this figure was said to personify the messenger for an oracle figure named *Sanko*. It once stood to the left of the large oracle, to accept messages for the cult members. From information collected, it appears this was always the messenger of good news, of good luck. Visitors to the grove received the needed psychological lift and went away in peace."<sup>8</sup> In all likelihood, the present statue served a similar function for another oracle in one of the few Mfumte villages. Notwithstanding its exceptional sculptural qualities, this figure thus should be considered to be more than art for art's sake; the renowned African art scholar Roy Sieber has rightfully called the art of Cameroon "art for life's sake; in which the essential sense of well-being and the collective security of the people is symbolized in their art objects."<sup>9</sup> Endowed with force, this statue turned into an animated being and gained meaning. As a sculpture, it shows a strong understanding of form, line and essentials and is a token of the timeless aesthetic awareness that only the most-talented artist can reach.



Mfumte statue. Collection Yale University Art Gallery, New Haven, USA (2006.51.168) Donated by Charles B. Benenson. Image courtesy of the YUAG.

<sup>1</sup> S. Vogel and J. Thompson, *Closeup: Lessons in the Art of Seeing African Sculpture from an American Collection and the Horstmann Collection*, New York, 1990: pp. 158-159, no. 89.

<sup>2</sup> The Gebauer Collection, assembled by Paul and Clara Gebauer during their residence in Cameroon between 1930 and 1975 was split between the Portland Museum of Art and the Metropolitan Museum of Art and documented in *Art of Cameroon* (Portland, 1979).

<sup>3</sup> Published in P. Gebauer, *Art of Cameroon*, Portland, 1979, pg. 22; unfortunately, no additional information is provided. The male figure, which seems to be holding a stylized beard, eventually made it to Europe (its lower legs now missing) and was published in the exhibition catalogue *Arts Ancestraux du Cameroun* (La Fleche, 1995, pg. 30, no. 46); it is now in the Richard Scheller collection (C. Hellmich and M. Jordan, *Embodiments. Masterworks of African Figurative Sculpture*, Munich, 2015, cf. pp. 126-127, pl. 43).

<sup>4</sup> Kitnick collected the pair in Foumban, then the central point for dealers to acquire Cameroon art. They are published in J.T. Last, *African Art and Silicon Chips*, Los Angeles, 2015, pg. 97, fig. 4.23. Last comments that this striking couple, which has a prominent place in his living room, is usually the first African object that a visitor to his house will comment on (op. cit., pp. 96-98).

<sup>5</sup> Quoted in F. Lamp, *Accumulating Histories. African Art from the Charles B. Benenson Collection at the Yale University Art Gallery*, New Haven, 2012, pg. 158.

<sup>6</sup> S. Vogel, *Perspectives: Angles on African Art*, New York, 1987, pg. 64.

<sup>7</sup> The geographic isolation of the Cameroon grasslands protected traditional ways into the years of the First World War. Only then did the part administered by the French witness the impact of plantation development and European settlement. The British part, including the Mfumte region, continued isolated to the end of World War II.

<sup>8</sup> Gebauer, op. cit., p. 187.

<sup>9</sup> Quoted from a lecture given at the Portland Art Museum by Beth Fagain in *The Oregonian*, September 22, 1970.



Lot 11 frontal view.











12

## THE CORAY-KERCHACHE KOTA-NDASSA RELIQUARY FIGURE

Gabon

Copper, brass, iron, wood

Height: 22¾ in. (58 cm.)

\$900,000–1,500,000

### PROVENANCE:

Han Coray (1880-1974), Zürich/Agnuzzo, Switzerland

Probably Paolo Morigi, Lugano, Switzerland

Jacques Kerchache Collection, Paris

with Ana & Antonio Casanovas, Madrid

Private Collection

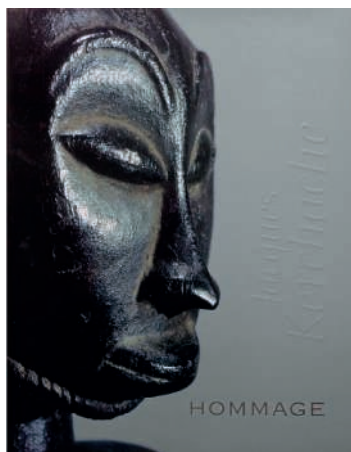
### EXHIBITED:

Paris, Galerie Alain Bovis/ Madrid, Arte y Ritual, Ana & Antonio Casanovas, *Hommage à Jacques Kerchache*, 16 June - 22 July 2006

### LITERATURE:

P. Morigi, *Meisterwerke altafrikanischer Kultur aus der Sammlung Casa Coray*, Agnuzzo, 1968, no. 78

Galleries Alain Bovis and Arte y Ritual (eds.), *Hommage à Jacques Kerchache*, Paris, 2006, fig.10



Jacques Kerchache









Kota figure, formerly in the collection of Simpson and Pinto, 28 in. (71 cm.) high. Published in Chaffin, *L'art Kota*, 1970, n. 110, p. 209.



Nelson-Atkins Museum of Art, Kansas City [janiform], inv. No. 99-20.



Musée du Quai Branly-Jacques Chirac, Paris, inv. 70.2010.17, collected by Louis Laporte between 1911 and 1917.



Figure A

The Coray-Kerchache Kota is one of the major works of the genre and a jewel in the most celebrated Kota-Ndassa style. This figure was realized by a sculptor fully in control and at the apogee of his powers. The sophisticated interplay of metals and layered tonality is the mark of a master. Copper. Brass. Iron. The presence together of all three metals, and in large quantities demonstrates the wealth, prestige and power of this ancestor. The Kota artist was heralded as a thaumaturge – transforming through fire and ingenuity hard, precious metals into a supple, animate even, visual representation of a spirit. It is also dangerous work in both the play with literal fire and the capricious fire of representing the metaphysical world. The famous bombé style is particularly revered for the rounded forms simulates the act of exhaling. In the Coray-Kerchache Kota, the act of breathing is coupled with a very deeply carved mouth with jagged, serrated teeth, which is foreboding. The Kota carver carefully selected his materials. The reflective quality of the metals was symbolic of water, as the ancestral realm is perceived to be a watery place of dissolution. The hot, particularly red, copper of this Kota was surely no accident, and likely represents the sun melting into the water as in the most brilliant of sunsets. Technically advanced, this master sculptor uses lines and pattern to carry the viewer over the landscape of the figure and his wizened face. The most notable and unique quality is the medial ridge of raised chevrons which expand at each passage, and take us from the crescent, down the middle of the face, and finally the chin.

#### CORAY-KERCHACHE KOTA NDASSA AS 'SUPERMAN'

The character represented in the Kota is male, as are all of these figures conceived with a convex, or bombé, facial plane. In another notable element, the artist of the Coray-Kerchache Kota insisted on another measure of masculinity by adding a second mark of male gender: the ridge on the forefront, making it kind of a «supermale» figure. This «super masculinity» would not have translated into specific rituals or use. Rather, every figure created needed to be different from all others. They represented spirits whose purpose was to guard the relics, and as the same spirit could not guard two different sites, they, therefore, needed to be individualized. Giving this figure a super virile aspect satisfies the need for a unique character. The corpus is very small as only 25% of similar figures are «supermales». Another commonly used mechanism of individualization was the decor of the crescent, and here the artist used a rare motif in the form of a straight vertical line (Frederic Cloth, personal communication).

#### FROM THE FOREST OF GABON TO THE HEART OF MODERN ART

It is precisely this type of impressive sculpture that was at the heart of the Modern art dialogue happening in not only in Paris, but Berlin and New York, and inspired a new realm in modern sculpture and painting, chiefly Picasso's *Les Femmes d'Alger* of 1907 and his *Guitar* of 1912. For a century now, the Kota Ndassa, so-called bombé, figures have left viewers spellbound when this style debuted as a star in Alfred Stieglitz's landmark exhibition «Statuary in Wood by African Savages: The Root of Modern Art» at Gallery 291, in 1914 and later published by Stieglitz on the cover of his journal 291, Vol. 12, February 1916 (comp) (see Biro, in 'African Art: New York and the Avant-Garde' TAM special issue, no. 3, 2012). Carl Einstein, the German Modernist art historian who wrote the landmark survey on African art, *Negerplastik*, in 1915, owned such a figure which is now held in the Staatliche Museen zu Berlin (III C 33268)







(see LaGamma, *Eternal Ancestors*, 2007, number 82). Another Kota almost certainly by the same artist, with such clearly unique and perfectly executed details as the chevron-embossed medial ridge, and the dotted-oval motif at the neck, as well as the proportions and sensual play of tone and texture overall was in the collection of Dr. Maurice Girardin. His first works of African art were acquired in 1916, from Maurice de Vlaminck at the time he acquired several paintings by the artist. Dr. Girardin's collection included works by all the major artists of the day, and all of whom were influenced by African art, including Derain, Braque, Picasso, Modigliani and Lipchitz. The gift of his collection to the Musée d'Art Moderne remains the core of their holdings, including his Kota-Ndassa figure (op. cit., no. 85)[Figure A].

To note two others, by the same hand, in addition to the Girardin and that illustrated by Perrois, ex. Morris Pinto, each in museum collections: Nelson-Atkins Museum of Art, Kansas City [janiform], inv. No. 99-20; and Musée du Quai Branly-Jacques Chirac, Paris, inv. 70.2010.17, collected by Louis Laporte between 1911 and 1917.

### GOLDEN PROVENANCE

Han Coray (1880-1974) was one of the greatest turn-of-the-century collectors of African art. A collector and dealer in Modern art, in 1917 his Zurich gallery organized the very first exhibition by the Dada movement, in which he also showed African art. Like his fellow Modernists at that moment, such as Paul Guillaume in Paris, for instance, he understood first the aesthetic power and range of African art, and celebrated it as art rather than ethnography. His 1917 exhibition caught the interest of the artistic avant-garde in Europe, in particular Hans Arp, Tristan Tzara and Hans Richter.

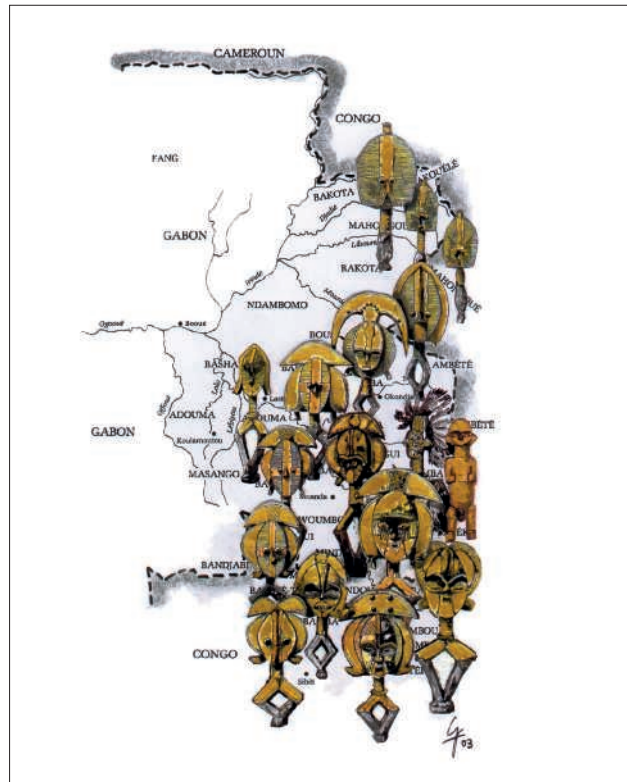
Jacques Kerchache (1942-2001) was one of the great 20th century lights in the field of African art. Like many great amateurs, the urge to collect was in his DNA ; and he bought his first work of African art in a flea market when he was only twelve. That acquisition was the start of a lifetime of collecting which led to some of the important African art discoveries of our modern times, most notably amongst the Fon and Mumuye cultures. His indelible mark would have been felt if nothing else for the important survey of 1988, which is still an ultimate reference. It is thanks to Kerchache's work and writing, which carried on the proclamations of critics like Felix Fénéon from the early 20th century in questioning why African art was not in the Louvre, that he met the acquaintance of Jacques Chirac. Through his patronage, in 2000, this major achievement was finally realized when he selected Kerchache to organize the scenography and selection of the arts of Africa, Oceania and the Americas for the Pavillon des Sessions in the Louvre.



Collected by the chef de bataillon Foufé before 1914, 25 in. (64 cm.) high.



Two Kota men with their ancestral figures. Mossendjo-Kingoyi region, 1915.



Map of Kota reliquary figures from East Gabon and Congo.

### THE CORAY-KERCHACHE KOTA

By Louis Perrois

It was the publication of *L'art Kota* (1979) by Françoise and Alain Chaffin that revealed the stylistic importance of the reliquary figures of the Ndasa people from Haut-Ogooué province in Gabon and the neighbouring regions of Congo-Brazzaville. Grouped together in Group 16 between pages 199 and 213 are thirteen pieces of major importance, some of which were already recognised as masterpieces, such as the mbulu ngulu double face from the former G. de Miré collection (no. 112), another from the museum in Berlin previously owned by Carl Einstein prior to 1926 (no. 101), the one from the former Dr Girardin collection (no. 106), and that from the former Rasmussen collection (no. 113), as well as others that were previously unknown (nos. 102, 103, 104, 105, 107, 108, 109 and 110).

Amongst all the Kota reliquary figures, it was between Haut Ogooué province in Gabon, and the Zanaga, Komono and especially Mossendjo districts of Congo that the imposing wood and copper figures of the Ndasa and Wumbu (cf. Perrois, *Kota*, 2012, plates 39 to 45) were observed and collected in the first third of the 20th century. With an entirely convex, modelled and relatively 'realistic' face, full cheeks often marked with applied oblique iron bands, surmounted by a large, flat transverse crest and framed by truncated lateral pendant extensions or lateral extensions terminating in volutes, these effigies are sometimes double faced (mbulu-viti), with a convex side decorated with plates (symbolising the male ancestor) and a concave side with plain or embossed bands (symbolising femininity).

However, the majority of mbulu-ngulu (litt = reliquary basket with image) effigies from this southern section of the Kota area have only a single convex face the reverse of which has no metal covering but is demarcated by an elongated diamond shape, like the remarkable and often-published masterpieces in the former collections of René Rasmussen (Chaffin, 1979, p. 333, no. 113, 64 cm and *Eternal Ancestors*, MET New York 2007, p. 265, no. 86) and Charles Ratton (Perrois, *Arts du Gabon*, 1979, ill. 185, 67 cm), considered to be amongst the most remarkable expressions of Kota sculptural art.

The reliquary figure from the former Gaston de Havenon collection (Perrois, *Kota*, 2012, plate 39) is a work with great intensity of expression and the 'quasi-dramatic' finish of a striated face with its mouth open as if to emit a cry, and its nose with nostrils pinched as if in death, beneath a high 'sugarloaf' forehead whose truncated





Ex-collection Dr Girardin, 56 cm (MAM Ville de Paris ref. 273).



Ex-collection Simpson and Pinto, 71 cm, in Chaffin L'art Kota, 1970, n° 110 p. 209

lateral extensions suggest in passing the influence of the Obamba from Haut-Ogooué province (African Art, The de Havenon Collection catalogue, Museum of African Art, Washington, D.C., , 1971, no. 191). In visual terms, it is reminiscent of the figure from the former collection of Carl Einstein, the celebrated art critic and author of *Negerplastik* (1915), donated in 1926 to the Museum für Völkerkunde/Ethnologisches Museum in Berlin (no. Inv. III C 33268, 63 cm), with perfectly arched supraorbital ridges highlighting the subtle relief of the almond-shaped eyes, which extend towards the temples and depicted with nailed pupils. The flattened nasal passages surmount a mouth open to display the teeth (engraved or embossed). The long, thin iron bands applied obliquely to the cheeks emphasise the modelling of the face and forehead.

#### NDASA RELIQUARY FIGURES WITH LATERAL EXTENSIONS TERMINATING IN VOLUTES

As can be seen from the photographs taken by Swedish missionaries in the 1930s, the reliquary figures with lateral extensions terminating in volutes come from the Congolese part of the area occupied by the Kota, especially the region around Mossendjo. Some of them can be used for the purposes of comparison, like the 56 cm effigy from the former collection of Dr Girardin, which came from Charles Rattou in 1944 and was exhibited in Pau in 1961, then in Marseille in 1970, and again at the Musée de l'Orangerie in Paris in 1972. The highly convex oval face with 'sugarloaf' forehead and well-rounded cheeks is lavishly decorated with a broad headband and a narrow median headcrest with chevron motif. The lateral sections of the coiffure appear as a kind of striated wimple 'halo' that emphasises the face. The oblique cheek scarification is depicted by iron bands. Also of note is the wide open mouth with its filed teeth.

In the same style, but with significant economy of decoration, is the large (64 cm) reliquary figure brought back by Chef de Bataillon Foufou prior to 1914 (Ader-Tajan auction of 18 December 1990), which has an elongated oval face, a forehead bound by a broad iron band and oblique cheek bands following the line of the nose. This feature evokes the nose bone stripped of flesh in death, a recurring detail in this variant. The neck has a cross-hatched motif identical to that of Dr Girardin's figure, which is also found on the specimen from the former Pinto collection (71 cm). On that basis it may be reasonable to conjecture that over a very long period, and even as late as the 19th century, the Mossendjo region was home to production workshops in the habit of using certain very precise decorative motifs (forehead bands and cross-hatched necks, lateral wimple 'halos', crest banding with chevron motif, etc.).

The final comparison piece I would like to mention is a majestic 71 cm reliquary figure from the Merton Simpson and Morris Pinto collections (currently in a private collection in Geneva). Here we see the same structure with a large transverse crest, oval face well modelled in relief with lateral extensions terminating in volutes. Several details of this piece are interesting and significant, such as the forehead band with cross-hatched motif forming a frieze of diamonds each with a small central line, almond-shaped eyes with large pupils, mouth open to reveal filed teeth holding two shells, the 'halo' decoration of the lateral sections of the coiffure, and a chevron-motif band (which can also be seen on a figure from the Ross collection in New York and on another piece from the former Nash, Pinto and Arman collections – cf. Perrois, Kota, 2012, plates 46 and 48). The oblique cheek scarification is depicted by finely engraved strips with a cross-hatched motif, in the same way as the facial plates.

#### THE 58 CM RELIQUARY FIGURE FROM THE FORMER CORAY, MORIGI AND KERCHACHE COLLECTIONS

Exhibiting the customary structure used by the Ndasa of Congo-Brazzaville, this reliquary figure of impeccable quality and execution is majestic in its presence, and features a transverse crest with a restrained double-strip axial motif of small interlocking chevrons, a convex oval face with 'sugarloaf' forehead and full cheeks, and rounded lateral extensions terminating in volutes. Several details of its craftsmanship and decoration are significant, such as the longitudinal frontal crest with its chevron motif (echoing that of the figure from the former Dr Girardin collection), the 'halo' decoration either side of the face (similar to those referred to above), and likewise the open mouth with sharp teeth (referencing the importance of the owumu or 'life-force' in Ndasa beliefs (cf. Perrois, Kota, 2012, p. 36-37).

Here, in full control of his talents as an iron worker, the blacksmith/sculptor has adorned the face with a series of iron and copper bands (channelled by being lightly pinched to form a longitudinal relief) applied to the forehead, around the supraorbital ridges (in a non-parallel double arch to create a very attractive effect) and, obliquely, to the cheeks. The orbits of the eyes are set back from the forehead, the almond-shaped eyes formed with a pinched relief are very wide, extending across the full width of the face, and have iron staples as pupils. Two chevron marks on the forehead echo the motif of the axial crest. The neck has a copper plate decorated with a cross-hatched motif in which each diamond is marked with a central line in the same way as the Girardin and Foufou reliquaries.

It may therefore be reasonable to assume that these pieces were created in the same region (around Mossendjo) at a similar time (the mid or late 19th century) and, perhaps, by artists/blacksmiths who were in contact with each other.











13

## THE PAÏLES-BELLIER KUBA MASK

Northern Kuba region, Bushong or Ngeende group, *Ishyeen imaalu*

Wood, brass tacks, pigment

Height: 9½ in. (24.7 cm.)

\$30,000–50,000

### PROVENANCE:

Isaac Païles (1895-1978), Paris

Jean-Claude Bellier, Paris

Distinguished American Collection

*I started my collection of African sculptures in 1930 and continued well after the war. For me, African masks and the statues are among the greatest ART. In these works, the artists know how to transmit emotions, imparting a kind of mysticism and plasticity at the same time, that touch me deeply.*

*Since I started my collection, it allows me to go far, far away, without actually leaving. I look at my rooms and a strong emotion seizes me, and every time it is a new sensation. Every stylistic region pleases me and gives me a similar feeling. I have only one criterion of choice: that of the quality of the object. ...I do not have a fantasy that works which have been mutilated or gnawed by time are more sincere: I do not want a false mystery to divert from the deep and real mystery, which is intrinsic to the object itself - is it of high quality?*

*Shall I add that neither Greek nor Egyptian art, nor the Etruscan art of great epochs have influenced modern painters and sculptors to the level of African sculptures and tapas of Oceania? As for me, once in my studio, I forget my collection: I am completely absorbed by my painting.*

- Isaac Païles, in *Arts primitifs dans les ateliers d'artistes*, Musée de l'Homme, 1967



#### TO PROTECT: THE PAÏLES-BELLIER KUBA MASK

**T**his *Ishyeen imaalu* mask is emblematic of the best in Kuba artistry – a distillation of a known form, the mask, then completely covered with layers of pigment and geometric patterning. The heart-shaped facial plane is punctuated by a strong nose and a present, but silent mouth where the philtrum extends to a u-shaped pendant. The recessed eye socket is perforated in a circle framing the tubular eyes imbedded with brass tacks. The stylization of the eyes is meant to recall those of chameleons, which are revered for their ability to see in two directions at once. This symbolism is appropriate considering they are worn by warriors, called *iyol*. The warriors are part of a high-ranking grade of men who provide law enforcement to protect Kuba communities from internal and external strife.

According to Emil Torday and Thomas Joyce (1911) and later Joseph Cornet (1975), scholars on the royal arts of Kuba, this type of mask was worn occasionally for initiation ceremonies, but its primary purpose was its appearance during funerary rites for deceased members of the important secret society, *Babende*. The mask dances and leads processions to the beat of a drum to honor and celebrate the achievements of the deceased (Binkley, David, in Felix, Marc (ed.), *Masks in Congo*, [exh. cat. Guangdong Museum of Art], pg. 176). For a very similar mask in the collection of the Antwerp Ethnographic Museum (AE.0329) acquired in 1920 from Henri Pareyn and also with brass tack eyes, see F. Herreman and C. Petridis, *Face of the Spirits. Masks from the Zaire Basin*, Ghent, 1993, no. 64.







# SUMMARY OF LOTS

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~1

## THE PÉNOT NALAWAN MASK

Southwestern Malakula, Vanuatu

Fernwood (*Cyathea spp.*), Job's tears (*Coix lacryma-jobi*), pigment  
Height: 7 in. (17.7 cm.)

\$60,000–90,000



~2

## A HAWAIIAN NECKLACE, LEI NIHO PALAOA

United States

Human hair, walrus ivory (*Odobenus rosmarus divergens*)

Pendant: 4⅞ in. (10.4 cm.) high; necklace: 12¼ in. (31.1 cm.) high, 6¾ in. (17.1 cm.) wide

\$60,000–90,000



3

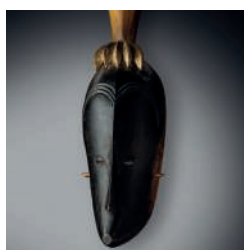
## THE BOUFFARD GURO MASK

Ivory Coast

Wood

Height: 16¾ in. (42.5 cm.)

\$150,000–250,000



4

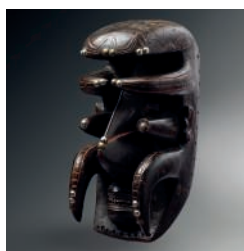
## A WARRIOR MASK BY A BETE MASTER SCULPTOR

Daloa/Issia region, Sassandra-Marahoué District, Ivory Coast

Wood, brass tacks

Height: 14 in. (35.5 cm.)

\$60,000–90,000



5

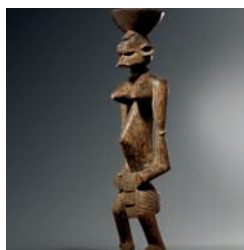
## THE SAN-TZARA SENUFO FEMALE FIGURE

Tengréla region, San quarter, Kalili dialect area, Northwest Ivory Coast

Wood

Height: 16¾ in. (42 cm.)

\$50,000–80,000



6

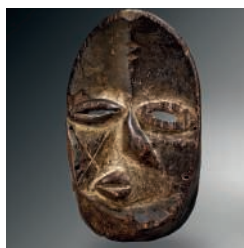
## THE ANDRÉ LEVEL WÈ MASK

Ivory Coast

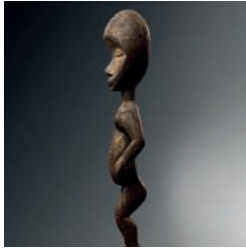
Wood

Height: 9½ in. (24 cm.)

\$150,000–250,000







7

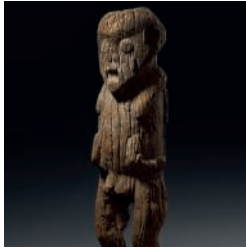
## THE BRONSIN-BLANCKAERT EKET OGBOM HEADREST

Nigeria

Wood

Height: 26½ in (67.3 cm.)

\$150,000–250,000



8

## THE VON SCHROEDER MBEMBE FIGURE

Dongo-Mantung region, Cameroon

Wood

Height: 21½ in. (55 cm.)

\$80,000–120,000



9

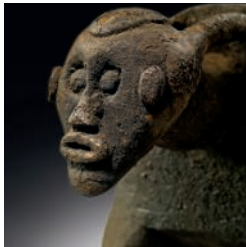
## A BASSA HEADREST

Yabassi village, rainforest region of Cameroon

Wood

Height: 7⅞ in. (20 cm.)

\$8,000–12,000



10

## AN ANTHROPOZOOMORPHIC SLIT-DRUM OF THE BANGWA PEOPLE, *NDU-KAM*

Fontem Valley, Cameroon

Wood

Length: 24½ in. (62.2 cm.)

\$100,000–150,000



11

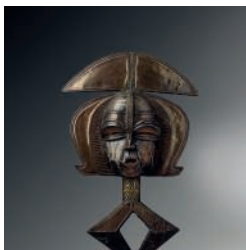
## THE DUFOUR-GINZBERG MFUMTE FIGURE

Cameroon

Wood

Height: 14 in. (35.6 cm.)

\$250,000–350,000



12

## THE CORAY-KERCHACHE KOTA-NDASSA RELIQUARY FIGURE

Gabon

Copper, brass, iron, wood

Height: 22¾ in. (58 cm.)

\$900,000–1,500,000



13

## THE PAÏLES-BELLIER KUBA MASK

Northern Kuba region, Bushong or Ngeende group, *Ishyeen imaalu*

Wood, brass tacks, pigment

Height: 9¾ in. (24.7 cm.)

\$30,000–50,000



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have received, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

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

### 7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

### B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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



## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

### 2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

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

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

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

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

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.
- Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

## 5 KEEPING YOUR PROPERTY

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

## 6 COLLECTION AND STORAGE

### 1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - we may sell the **lot** in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at christies.com/storage shall apply.



- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
  - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

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

## 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own

cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be

confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHIRSTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.

**Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

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

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

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

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

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



## SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■  
See Storage and Collection pages in the catalogue.

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

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

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ **Property Owned in part or in full by Christie’s**

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

#### ◦ **Minimum Price Guarantees**

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

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Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie’s therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆ ♦.

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

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

### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

#### **QUALIFIED HEADINGS**

In Christie’s opinion a work by the artist.

\*\*“Attributed to ...”

In Christie’s qualified opinion probably a work by the artist in whole or in part.

\*\*“Studio of ...”/ “Workshop of ...”

In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*“Circle of ...”

In Christie’s qualified opinion a work of the period of the artist and showing his influence.

\*\*“Follower of ...”

In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

\*\*“Manner of ...”

In Christie’s qualified opinion a work executed in the artist’s style but of a later date.

\*\*“After ...”

In Christie’s qualified opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/

“Inscribed ...”

In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/ “With date ...”/

“With inscription ...”

In Christie’s qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

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

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

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

18/05/17



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The Collection of Joan and Preston Robert Tisch  
 FERNAND LÉGER (1881-1955)  
*Les trois femmes au bouquet*  
 signed and dated 'F. LÉGER 22' (lower right);  
 signed and dated again and titled 'F. LÉGER 22 LES trois femmes au bouquet' (on the reverse)  
 oil on canvas  
 25 $\frac{7}{8}$  x 36 $\frac{3}{8}$  in. (65.6 x 92.2 cm.)  
 Painted in 1922  
 \$12,000,000-18,000,000

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Property from a Distinguished New York Collector  
AMEDEO MODIGLIANI (1884-1920)

*Cariatide*

charcoal on paper

16 $\frac{7}{8}$  x 10 $\frac{3}{8}$  in. (43 x 26.5 cm.)

Drawn in 1910-1911

\$400,000-600,000

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Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

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either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

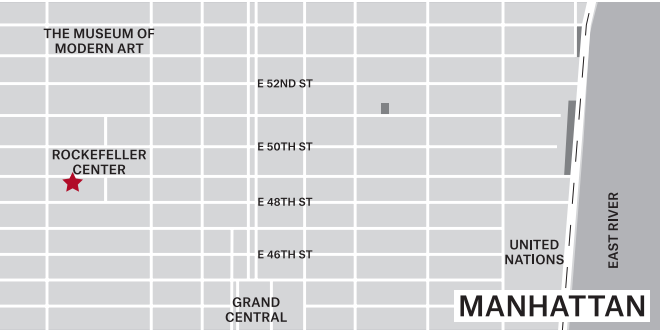
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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| ADMINISTRATION FEE, STORAGE & RELATED CHARGES                                                                                                                                                        |                                                                                                                                     |                                                                |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|
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| 31st day onwards: Administration                                                                                                                                                                     | \$100                                                                                                                               | \$50                                                           |
| Storage per day                                                                                                                                                                                      | \$10                                                                                                                                | \$6                                                            |
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| All charges are subject to sales tax. <b>Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.</b> |                                                                                                                                     |                                                                |

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

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© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2018

Jean-Michel Basquiat (1960-1988)  
*Red Rabbit*  
acrylic and oilstick on canvas  
64 x 69 in. (162.6 x 175.3 cm.)  
Painted in 1982.  
\$5,000,000-7,000,000

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*New York, 17 May 2018*

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**Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line [www.christies.com](http://www.christies.com)**

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# LULUWA

## CENTRAL AFRICAN ART BETWEEN HEAVEN AND EARTH



**L**iving between the Lubudi and Kasai Rivers in south-central Democratic Republic of the Congo, the Luluwa people are famous for their elaborately carved figure sculptures, masks and decorative arts. *Luluwa: Central African Art Between Heaven and Earth* draws on first-hand accounts from the 1880s to the 1970s of explorers, missionaries, colonial servants, anthropologists and art historians to situate Luluwa art in its original environment of production and use. Through an analysis of published and unpublished sources as well as collection objects and archival photographs, this monograph sheds new light on the historical context of one of Central Africa's most spectacular artistic legacies.

**CONSTANTINE PETRIDIS**

(Ph.D. in art history, Ghent University, Belgium, 1997),  
is chair of the Department of the Arts of Africa and  
the Americas at the Art Institute of Chicago.

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