

# J O DE BUCK



PARCOURS DES MONDES 2017



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# CLASSIC AFRICAN BEAUTY

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Jo De Buck – Tribal Arts

Preview catalogue for Parcours Des Mondes 2017

Exhibition at French Arts Factory, 19 rue de Seine, 75006 Paris  
Contact: +33 1 77 13 27 31

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Tuesday 12 until 17 september 2017

- Opening Tuesday 12 september from 3pm until 9pm
- On Wednesday from 11am until 7pm
- On Thursday from 11am until 9pm (Nocturne)
- On Friday from 11am until 7pm
- On Saturday from 11am until 7pm
- On Sunday from 11am until 6pm

Du mardi 12 au dimanche 17 septembre 2017

- Vernissage mardi 12 septembre de 15h à 21h
- Du mercredi au samedi de 11h à 19h
- Nocturne le jeudi 14 septembre jusqu'à 21h
- Dimanche 17 septembre, fermeture à 18h

“Often when we think about traditional African Art, we refer to objects created for ritual use. These artefacts represent symbols of a people's customs and their social, religious and political worlds. So we define them as functional. But functionality shouldn't necessarily be the main reason for one's interest in African art. We must use our universal sense of aesthetic to appreciate the quality of a piece. So when tradition and grace comes together we can value African Art as classical beauty.”

- Jo De Buck -

Jo De Buck – Tribal Arts

World Arts Antiques - WAA

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# MAKONDE MASK

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The makonde masks are helmet masks which are used to mark a boy's initiation into adulthood. These masks called "Lipico" have realistic features and are often inset with hair and decorated with wax facial scarifications.



Mozambique, Early 20th century.

Wood, human hair and wax, H. 32 Cm.

Provenance: Collection Jacky de Maeyer, Ostend, Belgium.



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## PUNU FEMALE FIGURE

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Fetishes, in Moundou Gabon, play an important role in the life of the Blacks. It is usually the Oganga, the fetish doctor, who crafts them. The fetish is used to cure all illnesses, to bring good fortune in the hunt or at war, to put a hex on an enemy. It is also the Oganga who composes and administers the famous Boundou, testing poison that has made so many victims, he schedules the fetish ceremonies celebrated before each foray into war or commerce. Of course, none of this is for free. Wooden fetishes are also made, crudely sculpted statuettes. One often sees a Black declare an animal skin to be a fetish, a blade of grass, a ball of earth. Indeed, nothing is more variable and less fixed than the belief in fetishes; they vary not only from people to people, but from man to man. (1878. Marche, Alfred. "Voyage au Gabon et sur le fleuve Ogooué. 1875-1877." *Le tour du Monde: Nouveau Journal des Voyages*, Vol. XXXVI, No. 936<sup>e</sup> liv.)

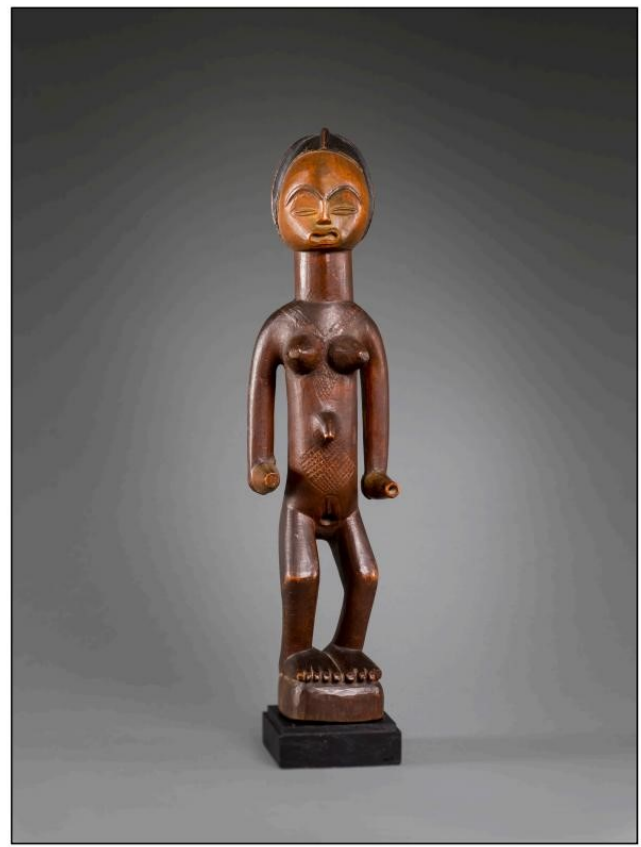
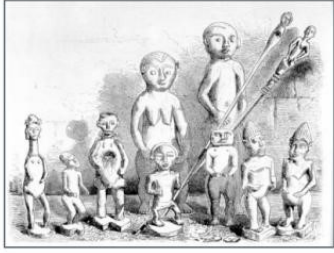
Gabon, Late 19th early 20th century

Wood, H. 36 cm

Provenance : Udo Horstmann, Zug, Suisse ; collection privée britannique.

Publiée dans *African Art from the Leslie Sacks Collection: Refined Eye, Passionate Heart*, Skira, 2013, p. 110.





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## YOMBE FEMALE FIGURE

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In spite of their frequenting by Europeans, the inhabitants of Carabane hold on to those practices of witchcraft particular to the fetishist populations of the region. They apply them in every circumstance and in these innocent ceremonies the fetishes play an important role. So it is that when the rain doesn't fall in accordance with the will of the natives, who survey their rice fields with a worried eye, the women gather together in groupes and run all over the island dancing and screaming. If the weather hasn't changed after a few days, impatience turns into threats; the fetishes are then taken out, and are dragged as the natives hurl insults at them, until the moment when the rain begins to fall. (1892. Brosselard-Faidherbe, Capitaine. "Promenade en Casamance. I. De Prais à Carabane. "Journal des Voyages et des Aventures de Terre et de Mer, Vol. 31, No. 805).

Dem. Rep. of the Congo, Late 19th century.

Wood, H. 30 cm

Provenance: Belgium private collection



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# CONGO IVORY

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A masterfully carved ivory Santo depicting the Virgin Mary, wearing cloak and floor-length, flowing robes, her small toes partially exposed, gentle hands clasped in reverence and her European featured face.

The first Christian artworks arrived in Congo through a series of royal gift exchanges. When King Nzinga converted to Christianity in 1491, the Portuguese supplied him with everything necessary for the maintenance of the faith, including priests, crosses, and devotional panel paintings bearing images of the Virgin Mary and various saints.

Dem. Rep. of the Congo, 19th century or earlier.

Ivory, H. 18,5 cm

Provenance: Collection Noble and Jean Endicott, New York, USA.



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## IJO HEADDRESS

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Ijo artists produced altar panels and horizontal headdresses, called "Otojo" which represents water spirits, they believe that these spirits are like humans in terms of their strengths and weaknesses and that before their birth, human beings live among the Otojo.

Nigeria, Early 20th century

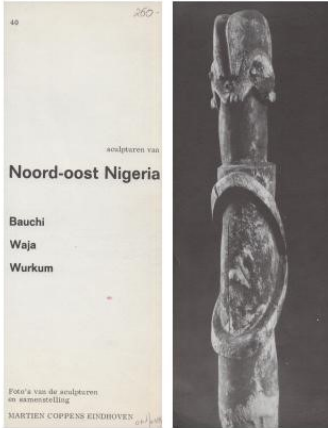
Wood, H. 28 cm

Provenance: Bruce Moore, Carmel, USA.



# WURKUN FETISH

The Wurkun fetishes function to ensure the well being of the owner and his family, with a special orientation towards the fertility of the crops. In most cases there were set up in the fields outside the Teepee-like structures or on shrines within the owners compound. ("Art of the upper Benue River" by Christophe Evers. Arsmundi).



Nigeria, Early 20th century.

Wood and iron, H. 60 cm.

Provenance: Collection Martien Coppens, Eindhoven, The Netherlands.

Published in "Sculpturen van Noord-Oost Nigeria" by Martien Coppens. 1971.

Collection Jacky de Maeyer, Ostend, Belgium.





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## BAULE MASK

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Representation of an important person, indicated by the nice knotted hairdo and the pronounced scarifications around the mouth, nose and temples. Very nice patina in and outside the mask indicating his intensive use. They do not appear to have any sacred function and are worn only during festivities related to visits by important dignitaries.

Ivory-Coast, Late 19th early 20th century.

Wood, fiber and cloth, H. 28 cm

Provenance: Gemran private collection.

Piet and Kathleen Roose collection, Brussels, Belgium.



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# LULUA MASK

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Lulua, earlier known also as the Bena Lulua, is an umbrella term, which refers to a large number of heterogeneous peoples who populate the region near the Lulua River, between the Kasai and Sankuru rivers.

The Lulua statuery is remarkable in the degree of its scarification, a manifestation of a wish to be socially differentiated.

As for Lulua masks, the heterogeneous composition of the people and the considerable area they occupy, explain the many stylistic overlapping with their neighbours. One can distinguish at least two categories of wooden Lulua masks.

The first group consists of face masks with concave eye-sockets and intricate geometric painted patterns. the second consists of face masks with concave eye-sockets, simpler patterns, and plank-shaped crest. Lulua masks with their pointed nose and deep eye-sockets were probably used during circumcision, rites of passage and funeral ceremonies.

This mask is identified as part of the Luluwa (Lulua) complex of people due to the shared details of facial marking and features. This face mask with its expressionistic sculptural forms and well carved details conveys some of the 'body art' so well developed among the Lulua.

Dem. Rep. Of the Congo, Early 20th century

Wood, H. 20,5 cm

Provenance: Loed Van Bussel, Amsterdam, The Netherlands.



