



Native

*Tribal Art, Modern Art
and 20th Century furniture*

27 January 2018 - Brussels

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and 20th Century furniture*

27 January 2018 - Brussels

Auction

27 January 2018
19.00

Preview

23 - 26 January 2018
11.00 - 18.00

27 January 2018
10.00 - 16.00

Ruysbroeck Galerij 5
Galerie de Ruysbroeck 5
Brussel 1000 Bruxelles

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001

HOPi MASK

Leather and pigments - 22 cm
New Mexico, USA

Provenance:

Private collection, New York

€ 4 000 - 6 000



002

ESKIMO FIGURE

Wood and teeth - 41 cm
Alaska

In her book *Eskimo Art: Tradition and Innovation in North Alaska* (1978), Dorothy Jean Ray presents a figure collected in Point Clarence in 1879 that shows common features with the one presented. This figure might be a representation of the mythical figure and shaman's helper, Kikituk.

Private collection, USA
John Giltsoff, Brussels
Private collection, Belgium

€ 10 000 - 12 000



003

ABORIGINAL SHIELD

Wood and pigments - 65 cm
Australia

Provenance:

Private collection, France

Private collection, Belgium

€ 2000 - 3000

004

MVAI MASK

Wood, shells and pigments - 64 cm
Iatmul People, Middle Sepik,
Papua New Guinea

Provenance:

Acquired in the 1950's in
Amsterdam by the grand father
of the present owner.

€ 3000 - 4000



005

GUSTAVE SERRURIER-BOVY

Belgium 1858 - 1910

Pair of chairs, 94 x 46 cm

Crafted between 1907 and 1910.

Good original condition. Original fabric.

Drawing number 4299 - Fabrication number 4299

Provenance:

Acquired in a private house in Leuven

Private collection, Belgium

€ 3000 - 5000





006

RIK WOUTERS

Mechelen 1882 - Amsterdam 1916

Ink and watercolour on paper - 30 x 43 cm

Provenance:

Private collection, Antwerp

€ 6000 - 8000



007

HUIB HOSTE

1881 - 1957

Constructivist composition

Painted glass, stained wood frame

Belgium circa 1920

A similar work was exhibited in "Modernisme, Belgische abstracte Kunst in Europe (1912 - 1930)"

Museum voor Schone Kunst, Gent, Belgium, 2/3/2013 to 30/6/1013

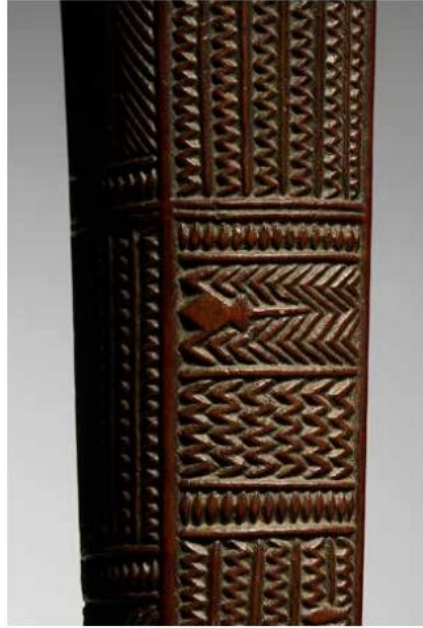
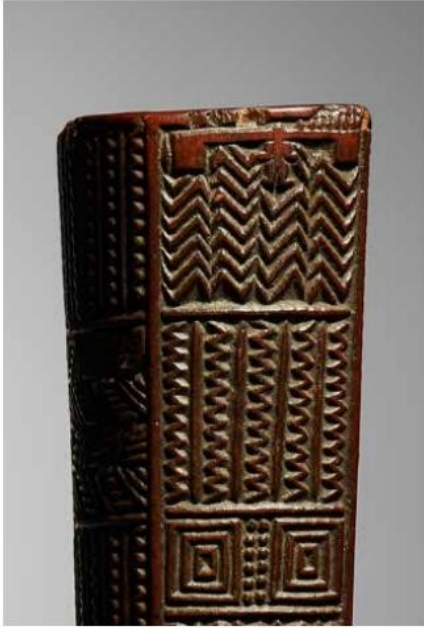
Provenance:

Private collection

€ 1000 - 1500

008
AMBRYM SLIT DRUM
Wood - 218 cm
Vanuatu
Provenance:
Private collection, Gent
€ 6000 - 8000





009

AKAU TAU, CLUB

Wood - 109,5 cm

Tonga - 18th century

This club found in a belgian house has a fine carving and shows a collection of motives on a triangular shape. Among the tortoise, nine fishes, two sharks, a manta ray, the figure of man at the top of the club hold a large sctructure in the shape of a kali.

Provenance:

Private collection, Belgium

€ 8000 - 12 000





010

GEORGE NAKASHIMA

1905 - 1990

Conoid dining table - 180 x 100 cm - H 72,5 cm

Unique two-boards top, american walnut
and rosewood keys.

George Nakashima woodworker, 1976, U.S.A.

The Conoid line is the most lyrical and sculptural
serie of George Nakashima furniture.

Provenance:

Mr Bell, New York, U.S.A.

Private collection

(sold with a photocopy of the original invoice)

Reference:

Nature form & spirit. The life and legacy of
George Nakashima. By Mira Nakashima,
Abrams edition 2003, P. 174-176

€ 30 000 - 40 000





011

LUIGI CACCIA DOMINIONI

1913 - 2016

LP01 lamp - 63 cm

"Lampada da poltrona"
edited in 1979 by Azucena, Italy
Brass & original leather

€ 800 - 1200



012

FONTANA ARTE

Table lamp - 39 cm

Edited circa 1950 by Fontana Arte, Italy
Brass reflector, tubular brass, glass

Reference:

Fontana Arte, sales catalogue,
Milan 1950's,

N.P., for similar model

€ 1500 - 2000

013

ETTORE SOTTASS

1917 - 2007

"Rocchettone" occasional table

H 40 cm, D 48,5 cm

designed in 1964 for Poltronova, Italy

Wood and ceramic

Reference:

Domus 433, december 1965, p. 42

€ 2000 - 3000





014
CHRISTOPHE GEVERS
1928 - 2007

Pair of sconces - 30 x 19,5 cm
Custom made and edited by Christophe Gevers edition,
Belgium circa 1980
Brass

Provenance:
Duc d'Arenberg restaurant, Brussels
Private collection

Reference:
Christophe Gevers designer, By P. Loze, T. Aughet,
Edition d'art Laconti 2008, P. 102-103

€ 1200 - 1800



015
GERMAINE RICHIER
France 1902 - 1959

Group of seven etchings,
some enhanced with watercolors

€ 1000 - 1500

016

ALVAR AALTO

1898 - 1976

A 704 Table lamp - 40 cm

First edition by Valaistustyo Ky, Finland circa 1950

Black and white painted & perforated metal,
leather-bound metal Manufacturer's metal label
"A 704 Valaistustyo"

Provenance:

Private collection

Reference:

Alvar & Aino Aalto, design collection Bischofberger,
exh. Cat., Kunsthalle Bielefeld, Zurich 2005.

Thomas Kelleun edition, P. 190

€ 5000 - 7000





017

ATAURO FIGURE

Wood - 29 cm

East Timor

Provenance:

Private collection, Belgium

€ 1500 - 2000

018
RARE ATAURO MATERNITY

Wood and raffia - 60,5 cm
East Timor

Provenance:
Private collection, Belgium

€ 2500 - 3500



The journeys of an artist

The Berend Hoekstra Collection

"For me, primitive means basic, primary, brutal, essential... Essential to life, essential to art, essential to creating. For me, primitive is a compliment."
Berend Hoekstra in Conru, "the eye of the Moko", Tribal 3, summer 2003.

Berend Hoekstra is a well-known Dutch artist residing in Brussels. Born in Roosendaal in 1958. His paintings and sculpture are extremely powerful.

At the age of 12, while visiting the satellite of the Leiden Museum in Breda, he entered in contact for the first time with Oceanic Art. As a young artist in Amsterdam he finally met Loed and Mia van Bussel, who were specialist in Oceanic art and had an amazing collection. In those early days, he bought from them the incredible New Ireland ancestor head (lot 24). So early on, he had the chance to acquire important pieces which today, would be difficult to find.





019

MICRONESIA NECKLACE

Shell and fibers - 51 cm
Caroline Islands

Provenance:
Patrick Mestdagh, Brussels

Published:
"Object en Betekenis. VVE, Jaarboek
Nummer 4: de Kunstenaar en zijn
etnografica - in gesprek met Berend
Hoekstra", p. 6

€ 1000 - 1500



020

EAR ORNAMENT

Tortoise shell, porpoise teeth
and fibers - 20 cm
Papua New Guinea

Provenance:
Renaud Vanuxem Gallery, Paris

Published:
"object en Betekenis. VVE, Jaarboek
Nummer 4: de Kunstenaar en zijn
etnografica - in gesprek met Berend
Hoekstra", p. 6

€ 800 - 1200

021

KAPKAP

Tridachna shell
and tortoise shell - 10,5 cm
New Ireland

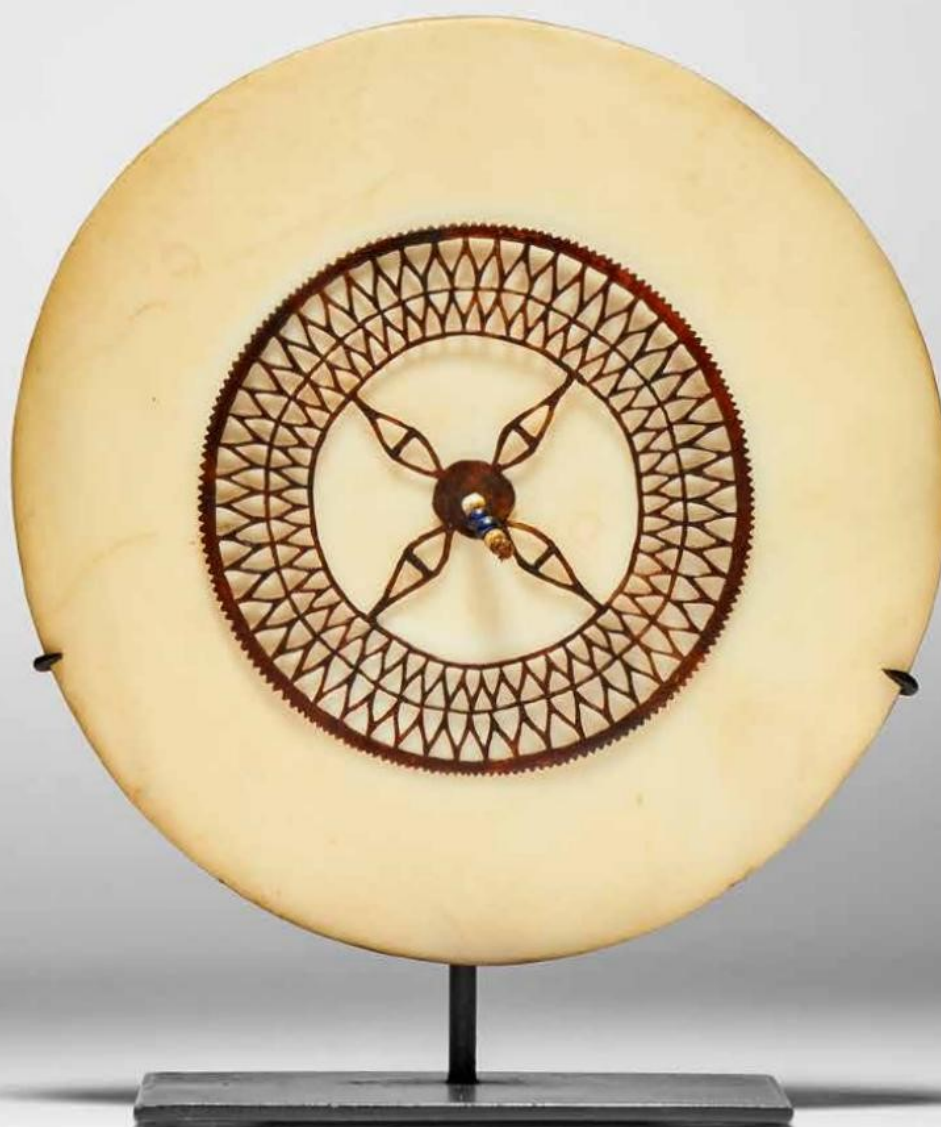
Provenance:

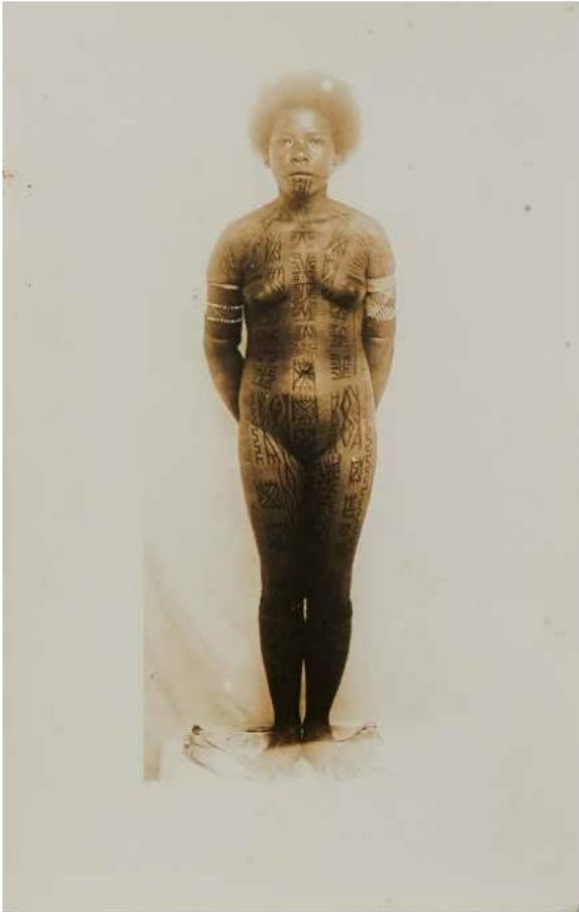
Julius August Konietzko (1886 - 1952), Hamburg
Loed and Mia Van Bussel, Amsterdam

Published:

"object en Betekenis. VVE Jaarboek Nummer 4:
de Kunstenaar en zijn etnografica - in gesprek
met Berend Hoekstra", p. 6

€ 4000 - 6000





022

TWO PHOTOGRAPHS

Vintage gelatin silver print
14,3 x 10 cm and 13,5 x 9 cm

€ 700 - 900



023

WUVULU AXE

Wood and turtle bone - 30,5 cm
Matty Islands

Provenance:
Karim Grusenmeyer, Brussels

€ 2000 - 3000

024

NEW IRELAND ANCESTOR HEAD

Bone, parinarium nut and pigments - 19 cm
New Ireland

"In New Ireland, the body of a deceased was buried or cremated. In the center of the island, the skull was separately preserved. It could be painted with ochre or overmodeled, the flesh was recreated.... At the beginning of the funeral rite, the skull was buried close to the Uli figures. Young trees were planted where the skull have been buried, to bind symbolically death and fertility. Some weeks later, the skull was exhumed and overmodeled. It was presented again, in public, close to the Uli figures. They were also shown during the Malagan ceremonies. It is believed that the first head of the Uli figures were made of overmodeled skulls." Ingrid Heermann, *Océanie, Signes de rites, Symboles d'autorité*, ING-Fonds Mercator, Bruxelles, 2008, p. 94



Provenance:
Loed and Mia van Bussel, Amsterdam
acquired in the 1980's

Published:
Océanie, ING, under the direction of Frank Herreman,
Exhibition catalogue, 2008, Fonds Mercator.
"Object en Betekenis. VVE Jaarboek Nummer 4:
de Kunstenaar en zijn etnografica - in gesprek
met Berend Hockstra", p. 9

Exhibited:
Wereld Museum, Rotterdam
Océanie, ING Brussels,
23 October 2008 - 15 March 2009

€ 60 000 - 80 000





025

TOTOKIA

Wood - 86,5 cm

Fiji

Provenance:

Jacaranda, New York

€ 2000 - 3000

026
NEW BRITAIN CLUB
Wood - 127 cm
New Britain, 19th Century
€ 1500 - 2000





027

TOTOKIA, FIJI STAR CLUB

Wood and sperm whale ivory tooth
80,5 cm - Fiji

Provenance:

Loed and Mia van Bussel, Amsterdam

Published:

Route d'expédition, nr 16, 2012,
Musée de la Chasse et de la Nature, Paris

Exhibited:

Route d'expédition, Musée de la Chasse
et de la Nature, 2012, Paris

€ 4000 - 6000



028

FIJI CLUB

Wood - 103 cm

Fiji

Provenance:

Kevin Conru, Brussels

€ 1500 - 2000



029

WUVULU AXE

Wood and turtle bone - 31,5 cm
Papua New Guinea

Provenance:
Kevin Conru, Brussels

€ 3000 - 5000

030

BEREND HOEKSTRA

Roosendaal 1958

Untitled - 2003

Watercolour on paper - 57,5 x 42 cm

€ 1500 - 2000



031

GILBERT ISLANDS KNIFE

Wood and shark teeth - 13 cm

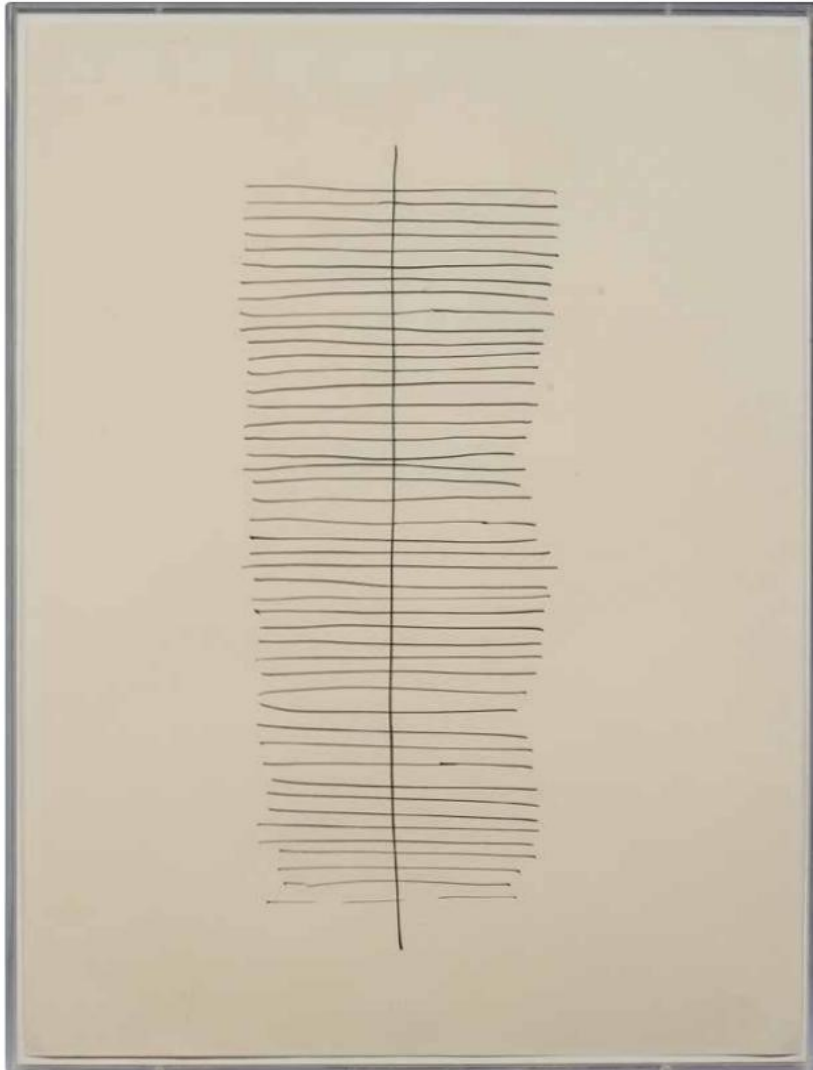
Kiribati

Provenance:

Galerie Punchinello, Paris

€ 1200 - 1800





032

JAN SCHOONHOVEN

Delft 1914 - 1994

T63 - 1963

Ink on Paper - 50,5 x 38 cm

€ 6000 - 8000

033

NGOMBE SEAT

Wood and brass tacks - 41 cm

D.R. Congo, 19th Century

Provenance:

Old colonial collection

Marc L. Felix, Brussels, FX95427

Certificate by M.L. Felix,

January 31st 2001

€ 5000 - 7000



034

LOUISE BOURGEOIS
Paris 1911 - New York 2010

Untitled - 1949

Ink on paper - 26,2 x 18 cm

Signed and dated lower left Bourgeois, NY, 49

Published:

"Ceci n'est pas un dessin: Louise Bourgeois, Jan Fabre,
Raimund von Luckwald, Paul de Reus, Hank Visch"
Bloom Gallery, Anette Gelink, Amsterdam, 1994

Exhibited:

Bloom Gallery, Anette Gelink, Amsterdam,
22 October - 26 November 1994

€ 30 000 - 40 000



035

LOUISE BOURGEOIS

Paris 1911 - New York 2010

Untitled - 1953

Ink on paper - 28,8 x 18,8 cm

Signed and dated lower left 1953, Bourgeois

Published:

Louise Bourgeois Drawings, Robert Miller,
New York, 1988

Exhibited:

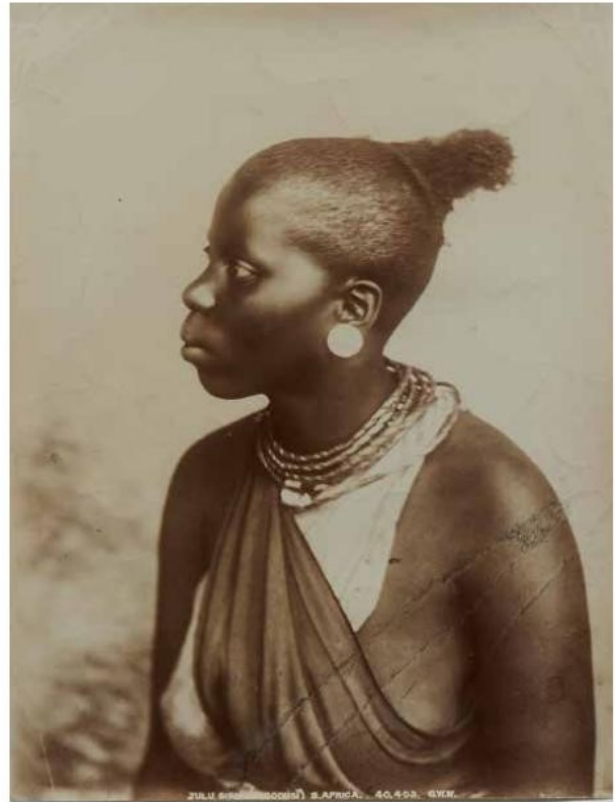
Louise Bourgeois Drawings, Robert Miller,
New York, 2 January - 30 January 1988

Provenance:

The artist
Robert Miller Gallery, NY
Daniel Lelong, Paris

€ 30 000 - 40 000





036

GEORGES WASHINGTON WILSON

Aberdeen 1823 - 1893

Two Photographs:

Zulu girl - 19 x 15 cm

Tuku girl - 19 x 14 cm

Vintage gelatin silver print

€ 700 - 900

037
BENA LULUA FIGURE

Wood - 28 cm
D.R. Congo

Provenance:
Kellim Brown, Brussels

Published:
Southern Kasai Hands,
Kellim Brown, 2011,
cover and p. 17, Fig 2

€ 3000 - 5000





038

BABOON MASTER TOP OF STAFF

Wood - 21 cm

South Africa

€ 3000 - 5000



039

MANGBETU NECKREST

Bark and wood - 34 cm

D.R. Congo

Provenance:

The Sisters of the Sacred Heart, Belgium

Alain Guisson, Brussels

Published:

Mangbetu, Art de cour africain dans les collections privées belges, Kb, 1992, p. 70 fig. 38

Exhibited:

Mangbetu, Art de cour africain dans les collections privées belges, KB 22 October - 20 December 1992, Brussels

€ 2000 - 3000

040

MANGBETU NECKREST

Bark and wood - 35,5 cm

D.R. Congo

Provenance:

The Brothers of the Postel Abbey, Belgium

Lavuun Quackelbeen, Brussels

Published:

La tête dans les étoiles, Appuis-nuque d'Afrique
et d'ailleurs, Bruxelles, 2012, p. 35

Exhibited:

La tête dans les étoiles, Appuis-nuque d'Afrique
et d'ailleurs, Bruxelles, 6th - 10th June 2012

€ 3000 - 5000





041

BENA LULUA FIGURE

Wood - 28 cm

D. R. Congo

Provenance:

Alain Guisson, Brussels

€ 6000 - 8000



042

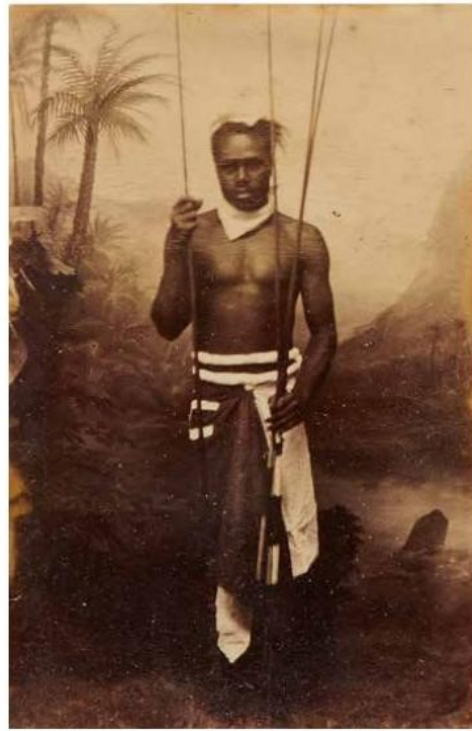
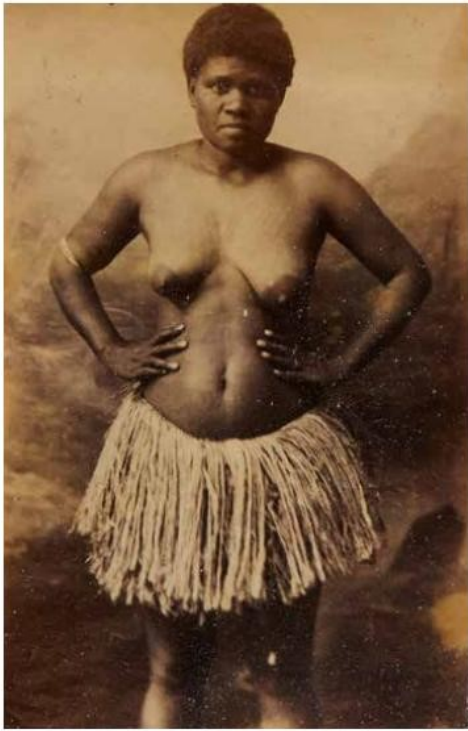
BEREND HOEKSTRA

Roosendaal 1958

Untitled - 2017

Gouache on paper - 65 x 50 cm

€ 1500 - 2000



043

THREE PHOTOGRAPHS

Vintage gelatin silver print
9 x 5,5 cm, 9 x 6 cm and 9 x 5,5 cm

€ 1000 - 1500

044
BOKI FIGURE
Wood - 81,5 cm
Nigeria
€ 6000 - 8000





045

SEPIK HEAD

Terracotta - 14 cm
Papua New Guinea

Provenance:
John Friede, New York
Bruce Franck, New York

Published
"Object en Betekenis. VVE, Jaarboek Nummer 4:
de Kunstenaar en zijn etnografica - in gesprek
met Berend Hoekstra", p. 6
Bruce Franck, Pora Pora, 2015

€ 600 - 800



046

THREE SEPIK HEADS

Terracotta - 6 cm, 6 cm and 7 cm
Papua New Guinea

Provenance:
John Friede, New York
Bruce Franck, New York

Published
"Object en Betekenis. VVE, Jaarboek Nummer 4: de
Kunstenaar en zijn etnografica - in gesprek
met Berend Hoekstra", p. 6
Bruce Franck, Pora Pora, 2015

€ 600 - 800

047

THREE SEPIK HEADS

Terracotta - 11 cm, 6,5 cm and 6 cm
Papua New Guinea

Provenance:

John Friede, New York
Bruce Franck, New York

Published

"Object en Betekenis. VVE, Jaarboek Nummer 4:
de Kunstenaar en zijn etnografica - in gesprek
met Berend Hoekstra", p. 6
Bruce Franck, Pora Pora, 2015

€ 600 - 800



048

SEPIK HEAD

Terracotta - 11 cm
Papua New Guinea

Provenance:

John Friede, New York
Bruce Franck, New York

Published

"Object en Betekenis. VVE, Jaarboek Nummer 4:
de Kunstenaar en zijn etnografica - in gesprek
met Berend Hoekstra", p. 6
Bruce Franck, Pora Pora, 2015

€ 600 - 800





049

BEREND HOEKSTRA

Roosendaal 1958

Tortoise - 2013

Gouache on paper - 65 x 50 cm

€ 1500 - 2000



050

NECKLACE

Mother of pearl and fibers - 61 cm
Marshall Islands

Inscriptions:
W 215, G43

€ 600 - 800



051

THREE ORNAMENTS

Tortoise shell - 8 cm, 9,5 cm and 12,5 cm
Solomon Islands

€ 2000 - 3000



052

THREE MAORI ARTEFACTS

Nephrite - 10,5 cm, 11,5 cm, 12,5 cm

New Zealand

€ 1500 - 2000

053

JOE COLOMBO

1930 - 1971

"Additional-system" daybed - 165 cm x 75 cm x 55 cm

Designed in 1967 for Sormani, Italy

Upholstered foam over tubular steel support with metal clips.

Original vintage condition, out of production.

Provenance:

Private collection

Reference:

Joe Colombo, and italian design of the sixties.

Ignazia Favata, Thames & Hudson edition, P. 86-87

This design was exhibited at the Triennial exhibition in Milan, 1968

Form part of the permanent collection of the Metropolitan Museum of New York.

€ 3000 - 5000



End of collection

Combat de Squelettes

A newly discovered and historical painting by Paul Delvaux, July 1934

Texte en français après le lot 142 - Nederlands tekst na lot 142

Discovering an unknown work by a well-known artist such as Paul Delvaux is always an experience for an art lover. The unravelling of the story behind a painting enables us to penetrate its relationship to the wider oeuvre and allows us to give it a place within the artist's production.

The oil painting *Skeletons Fighting* is inscribed July 1934. Such precise dating allows us to situate the work in time and compare it to a drawing made one month earlier, in June of the same year. While the subjects of both works are similar, the titles differ: the painting refers to *Fighting*, whereas the drawing is called *Duelling Skeletons*. The latter work is executed in India ink, wash and watercolour on paper and was made by Paul Delvaux in Spy, a village in the region of Namur where his cousin Walter Delvaux was then living. Nine years younger than Paul, Walter had been fascinated by the art of his older cousin since childhood. The artist was touched by this genuine interest in his work, especially since he received little support from his family at the beginning of his career. A friendship developed between the two cousins that lasted until old age. In the early 1930s, Paul regularly visited Walter, who had trained as a doctor. The following anecdote has been passed down orally: invited to dinner by one of Walter's friends,

Paul Delvaux - who often had his head in the clouds - broke three crystal glasses. Confused and shy, he made amends by offering the aforementioned painting to the family. The owner preserved it carefully and passed it down to the next generation. Always kept in good lighting conditions and hardly manipulated, the canvas retains all its original freshness, which is rare.

This canvas occupies an important place in Delvaux's oeuvre. It is the first known and inventoried painting in which the artist brings skeletons to life. Skeletons are an important element in Delvaux's world. At the age of seven, Delvaux saw a skeleton in the biology classroom through which he had to walk in order to attend piano lessons, and was profoundly impressed. Later, his anatomy lessons at the Museum of Natural Sciences in Brussels reawakened his interest in the subject. Delvaux studied the structure of the human body and familiarised himself with the anatomy of the skeleton. He first introduced the skeleton as a bystander in paintings with multiple figures, as evidenced by the two versions of *Sleeping Venus* (1932), the second of which is lost. Several drawings from 1934, and *Fighting* in particular, bear witness to a new approach: the skeleton now becomes a fully-fledged, living



© Paul Delvaux Museum





figure. The fact that this painting exclusively depicts skeletons makes it particularly original. We see two opposing figures - one of whom brandishes his sword in readiness to strike a fatal blow to his adversary, whose weapon hangs by his side. The setting is a sombre, shadowy space that is practically empty, so that all the attention is focused on the essence. By stripping man of his flesh, Delvaux reduces him to his universal essence and reminds us of the familiar adage 'we are all equal in the face of death.' All physical or social distinctions disappear, as evidenced by the red mantle hanging from a peg that is reduced to a remnant. Its presence seems to have been dictated by purely functional considerations. It cleverly cloaks a witness to the scene, a naked woman. If we look closely, we can discern a subtle and vague trace of her silhouette in the undulations of the cloak. This suspicion of a female presence is confirmed by the ink drawing *Duelling Skeletons*, in which a naked woman occupies an identical point in the composition. Ultimately, the artist chose to concentrate on the most important protagonists. These articulated and moving skeletons are driven by dramatic intentions. The fatal outcome that the duellists are trying to escape is evoked, and not without irony, by the presence of three skulls on the ground. By using two skeletons to depict the struggle for life and death, Delvaux turns the symbol of death upside down and reveals the importance that he attaches to life.

Because of its subject and date, this painting can be considered an important work in Delvaux's career. This is reinforced by the mystery that it still conceals. A trained eye will notice that certain brushstrokes betray the existence of an earlier painting beneath the surface. When we tilt the painting on its side, it is possible to detect the traces of a portrait. Lacking resources, and with his female portraits enjoying only limited success in the late 1920s, Delvaux often recycled his canvases and overpainted earlier works with new subjects.

Whoever acquires this canvas will therefore gain the opportunity to solve the riddle of a work that was created over eighty years ago and, most importantly of all, the chance to own a piece of history.

Camille Brasseur, Brussels, November 2017



054

PAUL DELVAUX

Wanze 1897 - Veurne 1994

Combat de squelettes - 1934

Oil on Canvas - 73 x 92,7 cm

Signed and dated P. Delvaux 7-34

Certificat by the Paul Delvaux Fondation, St Idesbald, 25 September 2017-12-09

Provenance:

Gift from the artist to the first owner in 1934

By descent to the current owner

Exhibited:

Salon quatriennal Antwerp, 1934

€100 000 - 150 000



055

BAMBARA MASK

Wood - 46 cm

Ivory Coast

Provenance:

Private collection, France

€ 2500 - 3500



056

MOSSI MASK

Wood and pigments - 141,5 cm

Burkina Faso

Provenance :

Maurice Bonnefoy, New York

Christie's, Paris, 8 December 2004, Lot 121

Private collection, Bruxelles

Published :

Art of the Upper-Volta from the collection of Maurice Bonnefoy, 1976, The University of Texas at Austin.

Exhibited :

Art of the Upper-Volta from the collection of Maurice Bonnefoy, August 8 - October 10, 1976, University Art Museum, The University of Texas at Austin

€ 3000 - 4000

057

BOBO MASK

Wood and pigments - 113,5 cm
Burkina Faso

Provenance:

Private collection, Belgium

Acquired by the father of the current owner
at the Galerie Carrefour (Pierre Vérité)

Certificate from Pierre Vérité, 8 June 1963,
Paris

€ 2000 - 3000





058

BAMBARA DOOR

Wood - 142 x 73 cm

Mali

Rare complete door showing
a figure in the round.

Provenance:

Bernard Dulon, Paris

Private Collection, Belgium

€ 3000 - 4000

059

ANDRE WILLEQUET

1921 - 1998

Untitled - 1967

Plaster on metal structure - 156 cm

Monogrammed and dated AW 67

Plaster for a real estate project Avenue
Montjoie 162 in Brussels

We would like to thank Mrs Willequet-Detry
for the informations and the authentication
about this sculpture.

Provenance:

Private collection, Belgium

€ 3000 - 4000





060

MINIANKA MASK

Wood - 30 cm

Ivory Coast

Provenance:

Hélène Leloup, Paris

Private Collection, Belgium

€ 4000 - 6000

061

SENUFO BIRD FIGURE

Wood - 83,5 cm

Ivory Coast

Two other bird figures, probably carved by the same carver, are known, one in the Naprstek Museum in Prague (No.A 4617) and the other one sold by Parke-Bernet, New York, 20th November 1956 (Collection B. Jaffe)

Provenance:

Acquired in Abidjan in the 1960's

by a french collector

By descent

€ 6000 - 8000





062

KORANKO MASK

Wood and various materials - 55,5 cm
Liberia

Provenance:
Michel Huguenin, Paris, 1995

€ 3000 - 4000

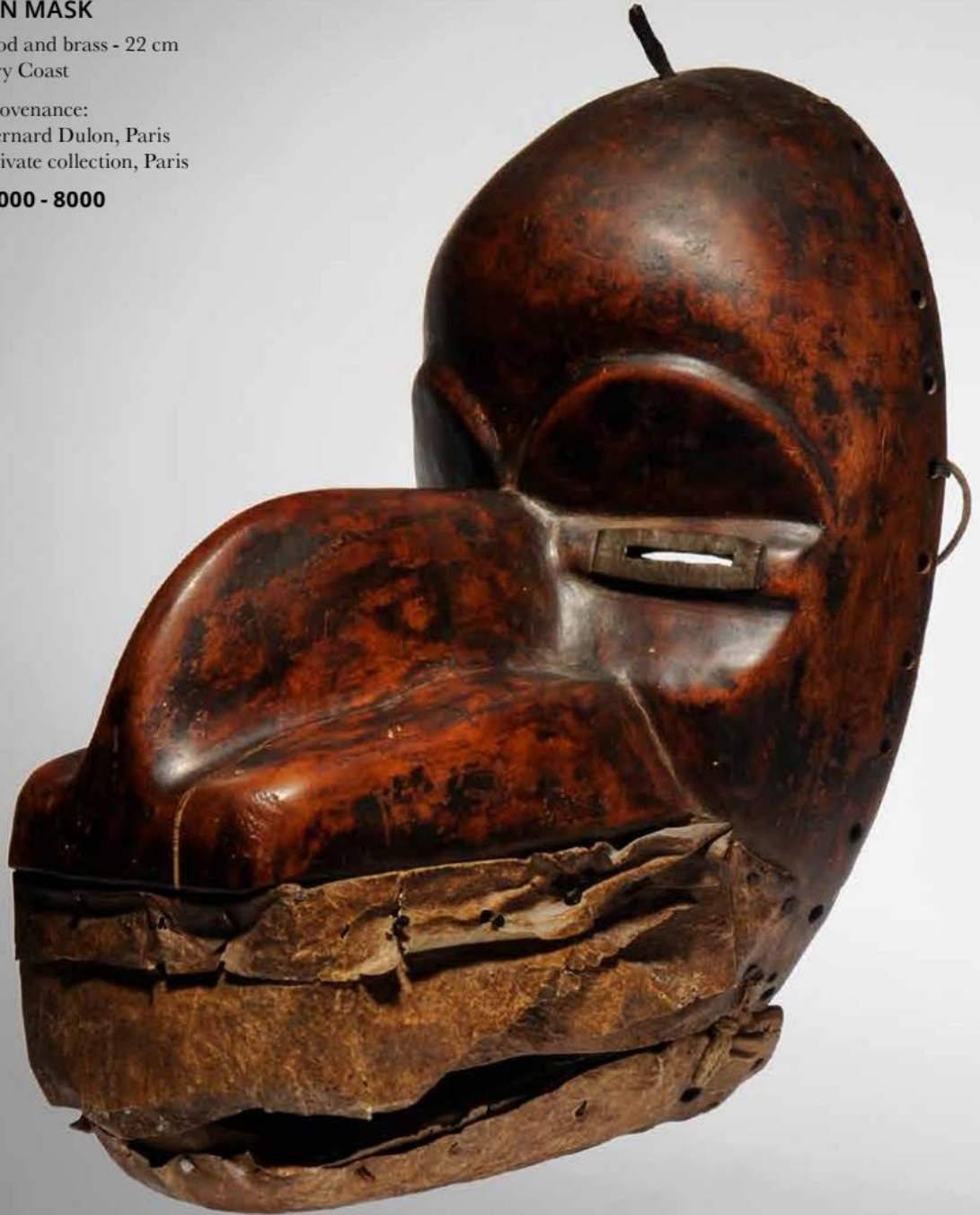
063

DAN MASK

Wood and brass - 22 cm
Ivory Coast

Provenance:
Bernard Dulon, Paris
Private collection, Paris

€ 6000 - 8000





064

MATHIEU MATEGOT

1910 - 2001

Pair of chairs - 84,5 cm

Circa 1955, France

Original leather, black painted metal, brass

Reference:

Fonctionnalisme & modernité, Tajan catalogue
28/2/2006, lot 87 for same chairs illustrated

€ 2000 - 3000



065

GEORGES CANDILIS & ANJA BLOMSTEDT

1913 - 1995 | 1937

Pair of stools and low table

Stools: 39x43 - H 40 cm. Table: 60x60 - H 42cm

Designed in 1969, France

Aluminium and ash

Provenance:

Les Carrats, Port Leucate, France

Private collection

€ 2500 - 3500

066

LIGBE MASK

Wood - 49 cm

Ivory Coast

Provenance:
Private collection, Antwerp

€ 5000 - 7000

