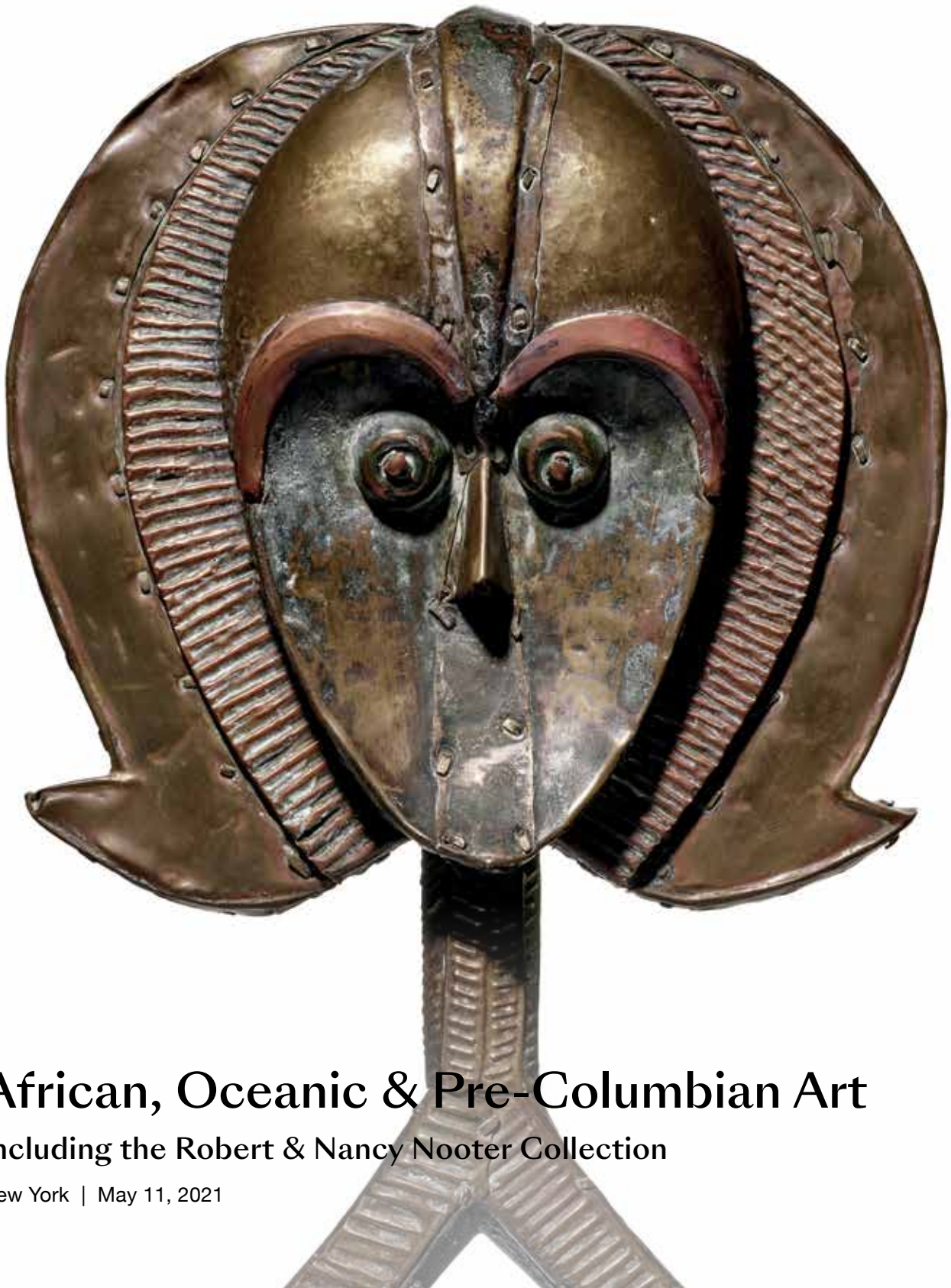


Bonhams



African, Oceanic & Pre-Columbian Art

Including the Robert & Nancy Nooter Collection

New York | May 11, 2021



African, Oceanic & Pre-Columbian Art

Including the Robert & Nancy Nooter Collection

New York | Tuesday May 11, 2021 at 11am

BONHAMS

580 Madison Avenue
New York, New York 10022
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SALE NUMBER

26876
Lots 1 - 138

AUCTION INFORMATION

Bonded pursuant to California Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

ILLUSTRATIONS

Front: Lot 20
Front inside cover: Lot 96
Back inside cover: Lot 31
Back cover: Lot 110
The Robert & Nancy Nooter
Collection: Lot 42
Various Owners: Lot 13

PREVIEW

by appointment

Friday May 7, 10am -5pm
Saturday May 8, 12pm-5pm
Sunday May 9, 12pm-5pm
Monday May 10, 10am-5pm

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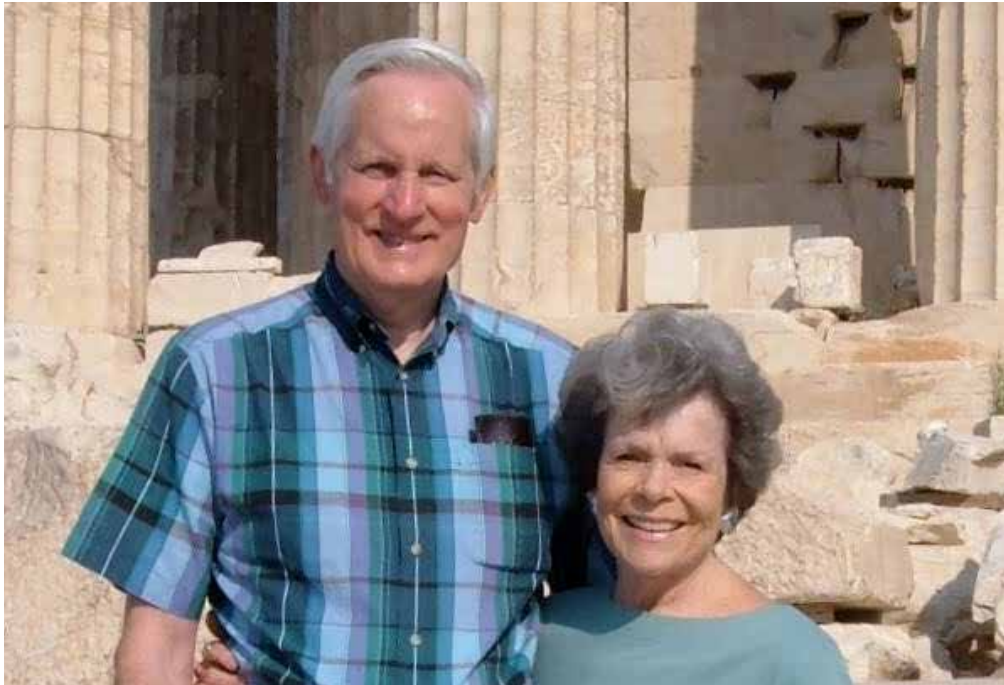
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The Robert and Nancy Nooter Collection

Lots 1 – 59





African art and the names Robert and Nancy Nooter seem virtually synonymous considering both their five decades of energetic collecting and substantive devotion assisting art institutions in New York, Washington, Baltimore, and Richmond. While in Liberia during the mid-1960s, where Bob was Mission Director for the Agency for International Development, the couple was inspired to start collecting and thus embarked on a lifetime pursuit that captivated their heart and soul. Visits around the Liberian countryside helped them become familiar with local cultures, and Nancy established a non-profit gallery in Monrovia where artists could exhibit free of charge or commission. After departing the country in 1967, they continued acquiring from sources in the United States and Europe and quickly assumed a role supporting the Museum of African Art that Warren Robbins had started in Washington in 1964. Bob became a trustee of the museum in 1968 and continued to serve on the board after it merged with the Smithsonian Institution to form the National Museum of African Art, twice leading it as president, while Nancy worked at the museum in a variety of capacities.

Having practiced as an artist for many years following college, Nancy returned to academic study in the 1970s and 1980s, earning degrees in archaeology and anthropology and conducting field research for her master's thesis while Bob was on assignment in Tanzania with the World Bank from 1980-1984. The years in Tanzania facilitated Nancy's study of Swahili culture and the arts of eastern Africa, including a focus on high-back stools and ancient rock art. Thereafter, she published many articles and object entries in exhibition catalogues and with Warren Robbins co-authored *African Art in American Collections* (1989), the most sweeping survey of collecting in the U.S. up to that time.

In addition to the National Museum of African Art, the Nooters' philanthropy soon extended to the Baltimore Museum of Art and the Virginia Museum of Fine Arts, and after Susan Vogel founded the Center for African Art in New York in 1984, they became frequent lenders to exhibitions and Bob served for many years on the Center's board. Their characteristic generosity resulted in works from their collection being included in many exhibitions, appearing in the various catalogues too many to enumerate here. However, their substantial engagement in developing the Ethiopian collection at the Walters Art Museum, also in Baltimore, can be noted in the publication, *Ethiopian Art: The Walters Art Museum* (2001), and their many years of patronage towards the Virginia Museum of Fine Arts, where they were honored as Collectors of the Year in 1997, is evident in *The Arts of Africa: Studying and Conserving the Collection—Virginia Museum of Fine Arts* (2020).

The breadth of vision that informed the diversity of their collection from throughout the continent, as the lots in this sale reflect, also led the Nooters to explore and form significant collections in areas other than African art. Many of their Native American works have entered the Virginia Museum of Fine Arts, and their collection of carpets and related fiber arts from the Caucasus region is published in *Flat-Woven Rugs and Textiles from the Caucasus* (2003).

A love of art and the spark to collect was deeply held between Bob and Nancy, and their Washington, DC home became a haven for the works they loved living with and which they enthusiastically shared with many friends and visitors.

Richard B. Woodward
Founding Curator of African Art, Virginia Museum of Fine Arts

1

BAMANA FEMALE ANTELOPE HEADDRESS, MALI

chi wara

Wood, ritual patination

height 27in (68.6cm)

Provenance

Galerie Valluet-Ferrandin, Paris

Robert and Nancy Nooter Collection, Washington, D.C.

Finely carved with a balanced use of both vertical and horizontal elements, the mother stands proudly erect with a long, elegantly curving neck supporting the head with tall, cylindrical horn with linear incision spiraling up along each surface; her rounded torso supporting the baby with a neck carved in two columns and separated in the middle, the back with column with a flange-like mane, supporting a head of similar shape to the mother, but with shorter horns slightly curved back; both bodies decorated with dotted and incised geometric designs; pierced through at the base for attachment; fine dark brown patina with ritual patination.

\$10,000 - 15,000

€8,400 - 13,000



1

2



2

SIX BWA WHISTLES, BURKINA FASO

mpiru

Wood

heights 3 ¼ to 12in (8.3 to 30.5cm)

Provenance

William Wright, Wright Gallery, New York

Robert and Nancy Nooter Collection, Washington, D.C.

\$3,000 - 5,000

€2,500 - 4,200

3

MALINKE STANDING FIGURE, MALI

jonyeleni

Wood

height 21in (60.96cm)

Provenance

Reportedly John J. Klejman Gallery, New York

Martha and Stuart Struever Collection, Santa Fe

TAD Tribal Art/Taylor A. Dale, Santa Fe

Robert and Nancy Nooter Collection, Washington, D.C.

Delicately carved with attenuated features, incised linear scarification throughout in zigzag patterns, standing on a tripod base; fine aged blackened patina.

\$4,000 - 6,000

€3,400 - 5,100



3



4

4

DAN MASK, LIBERIA/COTE D'IVOIRE

deangle

Wood, fiber, cloth, brass

height 11in (28cm)

Provenance

Merton D. Simpson Gallery, New York, prior to 1978

Estelle and Alvin Abrams Collection, New York

Bonhams, New York, 15 May 2008, Lot 633

Robert and Nancy Nooter Collection, Washington, D.C.

Finely carved with gentle, delicate features including a vertical ridge dividing the slightly rounded forehead above slit eyes, naturalistic nose and puckered lips, pierced through at the mouth above an elegant pointed chin with a metal ring hanging below; the top with a coif of fabric and fiber attached; fine varied dark brown patina with areas of encrustation.

\$5,000 - 7,000

€4,200 - 5,900



5

5

DAN MASK, CÔTE D'IVOIRE

deangle

Wood, fibers, metal

height 9 1/2in (6.8)

Provenance

John and Valerie Artieta, London

Robert and Nancy Nooter Collection, Washington, D.C.

Of classic form with square piercings around the edge for attachment; a nail inserted into the forehead activating its power; remnants of red cloth band over eyes; a fiber beard attached to the lower half; dark brown patina with ritual patination and wear indicative of much traditional use.

\$4,000 - 6,000

€3,400 - 5,100



6

6
GURO SPOON, COTE D'IVOIRE

iri ganä
wood
length 11 1/4in (28.5cm)

Provenance

Galerie Renaud Riley, Brussels
Robert and Nancy Nooter Collection, Washington, D.C.

\$2,000 - 3,000

€1,700 - 2,500



7

7
ASHANTI DOLL, GHANA

akua'ba
Wood, fiber, beads, metal
height 12 1/8in (30.7cm)

Provenance

Galerie Maurice Nicaud, Paris
Robert and Nancy Nooter Collection, Washington, D.C.

Of classic form, the back with incised geometric horizontal patterns and a fiber string attached; fine blackened reflective patina.

\$2,000 - 3,000

€1,700 - 2,500

8

BAULE MALE FIGURE, CÔTE D'IVOIRE

blolo bian

Wood

height 16in (40.5cm)

Provenance

Reginald Groux, Galerie Noir D'Ivoire, Paris

Robert and Nancy Nooter Collection, Washington, D.C.

Handsomely carved with delicate features including a finely incised coiffure and goatee; the torso accented with raised scarification in chevron and dotted designs; light brown encrusted patina.

\$3,000 - 5,000

€2,500 - 4,200

8





9

9
KRU RITUAL OBJECT, LIBERIA

nitien
Copper alloy
diameter 8in (20.3cm)

Provenance

Robert and Nancy Nooter Collection, Washington, D.C., collected in Liberia in 1966

\$800 - 1,200
€670 - 1,000



10

10
IJO MASKETTE, NIGERIA

Wood, ritual patination
height 8 3/4in (22cm)

Provenance

Luc Saucier Collection, Brussels
Galerie Renaud Riley, Brussels
Robert and Nancy Nooter Collection, Washington, D.C.

A superb example of the classic form with blackened patina and kaolin highlights to the incised circular design on the forehead; hardened wood, encrustations and wear indicative of significant age.

\$3,000 - 5,000
€2,500 - 4,200



11

11

YORUBA (OR OWO) DIVINATION PLATTER, NIGERIA

opon ifa

Wood

diameter 15in (38cm)

Provenance

Dr. and Mrs. Hilbert DeLawter, Michigan

Robert and Nancy Nooter Collection, Washington, D.C.

Exhibited

National Museum of African Art – Smithsonian Institution, Washington, D.C., 1987 – 2004

\$2,000 - 3,000

€1,700 - 2,500



12

12

AFO STANDING FEMALE FIGURE, NIGERIA

Wood

height 12 1/2in (32cm)

Provenance

Ralph Nash, London/Cannes

Robert and Nancy Nooter Collection, Washington, D.C.,
acquired from the above 1972

Exhibited

National Museum of African Art – Smithsonian Institution,
Washington, D.C., 1987 – 2004

The artist of this dynamic sculpture has created a wonderful array of angles, volumes, lines and forms which juxtapose and complement each other creating movement and strong emotion; fine dark brown, partially reflective patina with areas of encrustations.

Cf. African Heritage Archives no. 0091298 for a sculpture sharing similar features.

\$10,000 - 15,000

€8,400 - 13,000

13

RARE EKOI JANIFORM HEADDRESS, NIGERIA

Wood, antelope hide (*Bovidae*), fiber, pigments, metal
height 14in (35.5cm)

Provenance

Lucien Van de Velde Gallery, Antwerp/Brussels
Jacques Blanckaert Collection, Brussels/Knokke, (African
Heritage Archives, no. 0090499)
Marc Van Krinkelveldt Collection, Brussels
Roberta and Lance Entwistle Gallery, Paris/London
Robert and Nancy Nooter Collection, Washington, D.C.

The artist of this headdress has created an intricate composition of a wood structure covered with hide on a woven vegetable fiber base, one face covered with reddish brown hide, the other covered with brown hide; kaolin in eyes and mouth of each face; three metal teeth remaining in the mouth of the reddish brown face; wear indicative of significant age and traditional use.

\$10,000 - 15,000

€8,400 - 13,000



13



14

MUMUYE STANDING FIGURE, NIGERIA

iagalagana

Wood

height 22in (50.6cm)

Provenance

Francoise and Jean Corlay Collection, Brussels

Galerie Alain de Monbrison, Paris

Robert and Nancy Nooter Collection, Washington, D.C.

Exhibited

Art Premiere en Afrique, Paris, 1981

Of classic abstract anthropomorphic form, the helmet-shaped head with large, circular incised eyes and diminutive mouth, supported by cylindrical neck gradually sloping outwards and flowing into each long, flattened arm bordering the elongated torso creating negative space in between; rounded hips supported by shortened legs with inverse notches bending at the knees; fine dark brown patina with encrustations.

\$15,000 - 20,000

€13,000 - 17,000

14

15

UHROBO STANDING FEMALE FIGURE, NIGERIA

Wood, pigments

height 19 1/2in (49.5cm)

Provenance

Robert and Nancy Nooter Collection, Washington, D.C.

Carved in naturalistic form, standing on a oval base with legs slightly bent at the knees; rounded abdomen and full breasts, the arms hanging away from the torso and wearing bracelets; her forehead with incised scarification and wearing a conical hat; encrusted with white pigment throughout with blackened highlights.

\$5,000 - 7,000

€4,200 - 5,900



15



16

16

MAMBILA STANDING FIGURE, CAMEROON

tadep dia

Wood, pigments, fiber

height 9 1/2in (22.7cm)

Provenance

Galerie Flak, Paris

Robert and Nancy Nooter Collection, Washington, D.C.

Standing in a crouched position with head slightly gazing up and arms up and forward; wearing a fiber necklace; darkened patina with ochre and white pigment highlights.

\$3,000 - 5,000

€2,500 - 4,200

17

MAMBILA STANDING FIGURE, CAMEROON

tadep dia

Wood, pigment

height 12 1/2in (31.5cm)

Provenance

Lance Entwistle/Anthony Plowright Gallery, London

Robert and Nancy Nooter Collection, Washington, D.C.

Finely carved with juxtaposing angles and lines creating an essence of movement and life; a square charge cavity on the left side of the back, and the head inset with small wooden pegs; wearing a fiber necklace; blackened encrusted patina with ochre pigment to the mouth.

\$4,000 - 6,000

€3,400 - 5,100



17

18

**BAMILEKE BEADED CALABASH STOPPER,
CAMEROON**

Wood, fiber, beads

height 10 1/2in (26.5cm)

Provenance

William Wright/Wright Gallery, New York

Robert and Nancy Nooter Collection, Washington, D.C.

\$1,200 - 1,800

€1,000 - 1,500



18

19

TIGONG STANDING FIGURE, CAMEROON

Wood

height 18 1/2in (47cm))

Provenance

Lucien Van de Velde, Antwerp/Brussels, (African Heritage Archives, no. 0010958)

Pace Primitive, New York

Christie's, Paris, 16 June 2009, Lot 85

Robert and Nancy Nooter Collection, Washington, D.C.

The artist has captured both power and tension in this figure with the intense facial features; standing as if appearing to crouch forward with the arms and hands clenched in front above the legs bent at the knees in front; fine dark brown weathered patina.

\$10,000 - 15,000

€8,400 - 13,000



19

KOTA NDASSA RELIQUARY FIGURE, GABON*mbulu ngulu*

Wood, brass, copper, nails

height 19 1/2in (49.5cm)

Provenance

Mathias Komor Gallery, New York

Robert and Nancy Nooter Collection, Washington, D.C., acquired in 1971

PublishedRobbins, Warren (Introduction), *African Art in Washington Collections*, Museum of African Art, 1972, pg. 41**Exhibited**Washington, D.C., *African Art in Washington Collections*, Museum of African Art, 1972Washington, D.C., *Life Afterlife*, Museum of African Art, 1982

Washington, D.C., National Museum of African Art – Smithsonian Institution, 1987 – 2004

William Rubin notes, 'Taken together, the Kota and Hongwe reliquary figures--certainly the most abstract of the tribal sculptures Picasso encountered--constitute, along with Baga figures and Fang masks and reliquary heads, the most important African prototypes for his art from June 1907 until the summer of the following year. The painter owned two Kota reliquary figures and though there is no documentation, photographic or otherwise, as to when he acquired them, the simplicity, rawness, indeed the very mediocrity of both of them--quite apart from their influence on his work in 1907--suggest that they were among the earliest tribal objects he acquired. By the start of World War I, Paul Guillaume possessed some very fine Kotas, but Picasso seems not to have reached for these (in part, no doubt, because they were very expensive.)

The lozenge-shaped lower supports for the heads of the Kota reliquary guardians are usually taken--wrongly, the specialists tell us--as legs. And the readings by the modern artists were no exception. If we imagine them as legs, the reliquary figure as a whole suggests a dancer--as we see in the little leaping personage in Klee's *Idols*--whose heels are together and whose knees are splayed out in profile below the frontal head. Picasso was evidently sufficiently fascinated by this bent knee position to explore it in a large drawing, which was extrapolated in paintings such as *Nude with Raised Arms* known generically as "Dancing figures" or "African Dancers." (*Primitivism in 20th Century Art*, The Museum of Modern Art, New York, 1984-5, vol. 1, pp. 266-7)

Archetypal of the Ndassa style whose distinguishing feature is the lack of the crescent-shaped crest (Perrois, Louis, *Kota*, 5 Continents, 2012, p. 152, p. 49), the artist has intricately crafted and pierced the work together like a collage. The large lateral buns plated with copper form a large, heart-shaped halo against which the rounded face forcefully emerges, composed by a sheet of contrasting yellow brass. Strips of copper form arching brows on the forehead offer red accents along with the large, studded cabochon eyes in copper. The lower strip on the face gradually flares out in trapezoidal form and lacks any notation of a mouth. At the base of the lateral buns, tabs, possibly representing ears, project outwards. The cylindrical neck is wrapped in brass with linear design, above an openwork lozenge-form base, the upper half encased in brass highlighted with similar vertical lines. The exposed wood on the reverse side with a central raised diamond.

\$40,000 - 60,000**€34,000 - 51,000**





21



22

21

KOTA OBAMBA RELIQUARY FIGURE, GABON

mbulu ngulu

Wood, brass, copper, nails

height 22 1/2in (57cm)

Provenance

Reportedly Julius Carlebach Gallery, New York
Sol and Josephine Levitt Collection, New York
TAD Tribal Art/Taylor A. Dale, Santa Fe
Robert and Nancy Nooter Collection, Washington, D.C.

This handsome *mbulu ngulu* of classic form rises from a lozenge base supporting a large and broad, oval concave facial plane with four sections of applied copper strips forming a cross pattern of brass with the nose in the center dividing cabochon eyes, the crescent form top and two side flanges covered with brass sheets to the front; copper strips wrap around the conical neck; dark brown patina with large area of erosion on the back.

\$18,000 - 22,000

€15,000 - 19,000

22

FANG MASK, GABON

ngil

Wood, pigment

height 12 3/4in (32.5)

Provenance

Henri Kamer/Alan Brandt, New York
Robert and Nancy Nooter Collection, Washington, D.C., acquired from the above in 1968

Published

Robbins, Warren (Introduction), *African Art in Washington Collections*, Museum of African Art, 1972, pg. 38

Exhibited

Washington, D.C., *African Art in Washington Collections*, Museum of African Art, 1972

Although diminutive in form and features, the artist has captured a primal essence of expression with a simple curvilinear brow leading to the flared nose separating two slit eyes and bordered by C-form ears; the facial plane convex with a flat top and hollowed out interior; light brown wood with kaolin highlights on the face with areas of encrustations.

\$10,000 - 15,000

€8,400 - 13,000



23

23

LELE MASK, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, pigment, pied crow feathers (*Corvus albus*)
height (not including feathers) 7 1/2in (19cm)

Provenance

Félicia Dialossin/Galerie Argiles, Paris
Robert and Nancy Nooter Collection, Washington, D.C.

\$3,000 - 5,000

€2,500 - 4,200

24

YAKA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

nkaka
Wood, pigments, cloth, plant fibers, raffia
height 25in (63.5cm)

Provenance

Helen and Mace Neufeld Collection, Beverly Hills
Sotheby's, New York, 14 November 1989, Lot 219
Roberta and Lance Entwistle Gallery, Paris/London
Robert and Nancy Nooter Collection, Washington, D.C.

Published

Robbins, Warren and Nancy Nooter, *African Art in American Collections*, Smithsonian Institution, 1989, fig. 1039

The artist of this mask has dexterously created a complex construction of materials to create a masterwork of Yaka art. The dominant, and prominent feature of the face is the large, projecting nose curving upwards in classic Yaka style having phallic connotations; the mask is surmounted by two seated anthropomorphic figures which is extremely rare; the upper portion constructed of plant fiber and cane with four antennae projections around a central spire.

According to Arthur Bourgeois, *Nkaka* means grandfather and the masks are identified by the facial portion encircled in a frame. (*Art of the Yaka and Suku*, Paris, 1984, p. 136, cat. 127.

\$15,000 - 20,000

€13,000 - 17,000



24



25



26

25

SUKU HELMET MASK, DEMOCRATIC REPUBLIC OF THE CONGO

hemba

Wood, pigments, fiber, raffia

height 16in (40.5cm) (not including fiber collar)

Provenance

Gaston de Havenon Gallery, New York

Robert and Nancy Nooter Collection, Washington, D.C.

Exhibited

Washington, D.C., National Museum of African Art – Smithsonian Institution, 1987 – 2004

Cf. *African Masks - The Barbier-Muller Collection*, Iris Hahner, et. al (eds), Prestel, 2007, fig. 203

"This type of mask, used in boys' initiations and known by the name of *hemba*, is disseminated throughout the Suku area. Based on characteristic stylistic details, Arthur Bourgeois was able to distinguish four regional styles. The present mask [as in the mask presented here] comes from the northern Suku, and shows traits of two regional styles. The design of the coiffure with straight hairline and angles above the ears pointed toward the eyes, and the open, tooth-studded mouth, are features of Regional Style A, which Bourgeois locates between the Lukula and Inzia rivers. The wide eye slits and marked eyebrow line, on the other hand, point to Regional Style B, which has been observed somewhat farther south, between Kwenge and Bakali." (Ibid.)

\$15,000 - 20,000

€13,000 - 17,000

26

KUBA CONTAINER WITH LID, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, tukula pigments

length 12 3/4in (32.5cm)

Provenance

Dr. Victor Rosen Collection, Beverly Hills

Dave DeRoche/Gallery DeRoche, San Francisco

Robert and Nancy Nooter Collection, Washington, D.C.

\$1,000 - 1,500

€840 - 1,300



27

**WONGO CEPHALOMORPHIC PALM WINE CUP,
DEMOCRATIC REPUBLIC OF THE CONGO**

Wood

height 8 3/4in (22.2cm)

Provenance

Lillian and Robert Bohlen Collection, Detroit

Christie's, Paris, 16 June 2009, Lot 112

Robert and Nancy Nooter Collection, Washington, D.C.

This splendid palm-wine cup is carved as a full and stout standing figure with the arms held outwards and hands resting on the hips; the torso and head finely carved with intricate forms of surface decorations and raised scarification; a loop is carved on the back for suspension with a fiber cord attached; fine, dark brown reflective patina.

\$8,000 - 12,000

€6,700 - 10,000



28

28

KUBA PALM-WINE CUP, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, ritual patination
height 6 1/2in (16.5cm)

Provenance

Christie's, Paris, 16 June 2009, Lot 290
Robert and Nancy Nooter Collection, Washington, D.C.

David Binkley notes, "Kuba woodcarvers were known for figural and cephalomorphic cups. The former usually emphasize the head, with a short neck and abbreviated torso, lower limbs, and feet, (see prior lot). On other cups, the head dominates and is often positioned above a flaring circular base. The emphasis on the head and hairstyle--especially the forehead, sides, and back of the head--is consistent with that of other contemporaneous wood carvings traditions such as

the Kuba *ndop* figures representing the paramount ruler (*nyim*) and certain masking traditions. The distinctive silhouettes of the head on these cups are also consistent with nineteenth- and early twentieth-century hairstyles. . . . Figural cups like these were certainly carved as prestigious display pieces for titled individuals." ([*Masterpieces from Central Africa*, Gustaaf Verswijver, et. al. (eds), p. 172]

For the artist who made it, this cup is a resplendent example of the classic form with a meditative expression to the face and elegant, sweeping back coiffure; superb, reflective dark brown patina with craquelure to ritual patination.

\$25,000 - 35,000
€21,000 - 29,000



29

29

TWO KUBA CUPS, DEMOCRATIC REPUBLIC OF THE CONGO

Wood

heights 6 5/8 and 2 3/4in (10.7 and 7cm)

Provenance

Belgian Private Collection

TAD Tribal Art/Taylor A. Dale, Santa Fe

Robert and Nancy Nooter Collection, Washington, D.C.

\$1,000 - 1,500

€840 - 1,300

30

KUBA HELMET MASK, DEMOCRATIC REPUBLIC OF THE CONGO

bwoom

Wood, ritual patination

height 15in (38cm)

Provenance

Jean-Willy Mestach Collection, Brussels

Merton D. Simpson Gallery, New York

Robert and Nancy Nooter Collection, Washington, D.C., acquired in 1970

Published

Robbins, Warren (Introduction), *African Art in Washington Collections*, Museum of African Art, 1972, pg. 48

Exhibited

Washington, D.C., *African Art in Washington Collections*, Museum of African Art, 1972

Washington, D.C., *Life Afterlife*, Museum of African Art, 1982

Washington, D.C., National Museum of African Art – Smithsonian Institution, 1987 – 2004

Of classic, deeply hollowed form, the artist clearly intended to increase the power of the sculptural volumes in this work. The mask is pierced around the edges for attachments; a feint raised circle-eight design on the back of the head, the top with an approximately 3in (7cm) hole with old erosion around the edge; piercing around the eyes and chin, the right with encrustations covering most of the holes; pierced through at the ears and covered throughout with heavily encrusted ritual patination.

\$12,000 - 18,000

€10,000 - 15,000





31

FINE LUBA FEMALE CARYATID STOOL, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, pigment
height 16in (40.5cm)

Provenance

Marc Leo Felix, Brussels, "FX93324" underside in white ink
David and Clifford Gelbard Collection, New York
Bonham's, 13 November 2007, Lot 2599
Robert and Nancy Nooter Collection, Washington, D.C.

Published

Perani, J. and Smith F., *The Visual Arts of Africa: Gender, Power, and Life Cycle Rituals*, Prentice Hall, 1998, fig. 8.23
Bourgeois, Arthur P. and Scott Rodolitz, *Remnants of Ritual - Selections from the Gelbard Collection of African Art*, Ethnos, New York, 2003, p.46, fig.101

Exhibited

Remnants of Ritual - Selections from the Gelbard Collection of African Art
Chicago, Illinois, Governors State University, 2003;
Champaigne, Illinois, Krannert Art Museum, 2003;
Kansas City, Missouri, Belger Art Center/University of Missouri, 2004;
Park Forest, Illinois, Tall Grass Art Association, 2005

According to Mary Nooter and Alan Roberts, 'The soul of each Luba kingship is literally enshrined in a throne. When a Luba king died, his royal residence was preserved for posterity as a "spirit capital," a *lieu de mémoire* where his memory was perpetuated through a spirit medium called a "Mwadi" who incarnated his spirit. This site became known as a "*kitenta*" or "seat" -- a symbolic seat of remembrance and power, which would continue the king's reign. The king's stool, a concrete symbol of this larger and more metaphysical "seat," expresses the most fundamental precepts of Luba power and dynastic succession.' (*Memory: Luba Art and the Making of History*, The Museum of African Art, New York, 1996, p. 17, Cat. 1).

Furthermore, 'Seats are the most important emblem of Luba kingship, and serve to generate memory and history. Not only is a Luba King's place referred to as a "seat of power" (*kitenta*), but seating is a metaphor for the many levels and layers of hierarchy and stratification that characterize Luba royal prerogative. Stools figured prominently in royal investiture rites, signaling the moment when the new ruler swore his oath of office and addressed his people for the first time as king. To attract the spirit world, the female figure supporting this stool [as in the present example] bears the marks of Luba identity and physical perfection, including scarifications, an elegant coiffure, gleaming black skin, and a serene, composed attitude.' (p. 18, Cat. 2)

The female figure is finely sculpted kneeling on the rounded base with her thighs raised slightly above her calves adding to the poetic juxtaposition of the angles and curves throughout the work; her arms raised with her finger tips helping support the top rounded seat which rests on her head; her long and elegant coiffure, with incised geometric design, sweeps elegantly outward, curving gradually back to the bottom of her back, her torso decorated with raised cicatrice decoration; fine black patina with wear indicative of much traditional use.

\$50,000 - 70,000
€42,000 - 59,000





32

LUBA STAFF OF OFFICE, DEMOCRATIC REPUBLIC OF THE CONGO

kibango

Wood, brass, ritual patination

height 53 1/2in (136cm)

Provenance

Karin and Leo Oosterom Collection, The Hague/Amsterdam

Christie's, Paris, 4 December 2009, Lot 90

Robert and Nancy Nooter Collection, Washington, D.C.

Published

Lehuard, Raoul, "La Collection Karin & Leo Van Oosterom", *Arts d'Afrique Noire*, no. 49, 1984, p. 37

Mary Nooter Roberts and Allen Roberts note, "A Luba staff is like an enlarged detail of a map, for a staff tells the story of an individual family, lineage, or chiefdom, and how kingship came to the region. The map is read from top to bottom, beginning with the female figure at the summit of the staff. As one progresses down the staff, it is as if one were journeying across the Luba landscape, throughout the uninhabited savanna represented by the plain, unadorned shaft. Luba staff narrators often identify the surmounting female figure as king, whose spirit is carried in the body of a woman, and whose powers are tucked secretly within her breasts." (*Memory - Luba Art and the Making of History*, The Museum for African Art, New York, 1996, cat. 65, p. 169.

The female figure on this staff of office sits on the top ledge with her legs hanging down, holding her hands to her breasts, guarding her secrets to royalty. The top triangular element with finely incised linear pattern above a long shaft wrapped with coiled copper. The middle lozenge, pierced through and decorated with similar linear design as above, fits into a pointed iron shaft for inserting into the earth.

\$40,000 - 60,000

€34,000 - 51,000





33

LUBA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

kifwebe

Wood, pigments

height 13 3/4in (35cm)

Provenance

Reportedly collected by Damien Reeners in 1937

Pierre Dartevelle, Brussels

Didier Claes, Brussels

Patric Didier Claes, Brussels

Robert and Nancy Nooter Collection, Washington, D.C.

"Masks such as this are uncommon and are sometimes confused with the better-known striated masks of Songye and related peoples. Indeed, striated masks used by some Northern Luba groups are probably related formally to the more common masks of their Songye neighbors. The black-and-white stripes may mirror the symbolism that informs Songye masks and may refer to bush-bucks, zebras, and other animals that Luba consider to be ambiguous." [*Masterpieces from Central Africa*, Gustaaf Verswijver, et. al. (eds), p. 176]

Of classic, deeply hollowed and semi-spherical form meant to represent the moon for the use in rituals to celebrate the new moon, the mask has an overall mesmerizing and hypnotic effect with a series of incised lines highlighted with kaolin against black painted planes; the interior with dark brown patina with wear indicative of traditional use.

Alexander Calder, one of America's notable surrealist artist was directly inspired, both in form and function, by this type of round Luba mask as reflected in his 1966 lithograph *Moonlight in a Gust of Wind*.

\$30,000 - 40,000

€25,000 - 34,000



33



34

34
LUBA DIVINATION IMPLEMENT, DEMOCRATIC REPUBLIC OF THE CONGO

katatora
Wood
height 4 5/8in (18cm)

Provenance

Christie's, Paris, 16 June 2009, Lot 263
Robert and Nancy Nooter Collection, Washington, D.C.

\$2,000 - 3,000
€1,700 - 2,500



35

36
SONGYE FEMALE MASK, DEMOCRATIC REPUBLIC OF THE CONGO

kifwebe
Wood, pigments
height 15in (38cm)

Provenance

Greg La Chapelle, Santa Fe
Robert and Nancy Nooter Collection, Washington, D.C.

\$4,000 - 6,000
€3,400 - 5,100

35
MINIATURE HEMBA HEAD, DEMOCRATIC REPUBLIC OF THE CONGO

Wood
height 3 1/2in (9cm)

Provenance

Reportedly a Liege colonial family
Galerie Renaud Riley, Brussels
Robert and Nancy Nooter Collection, Washington, D.C.

\$2,000 - 3,000
€1,700 - 2,500



36



37

SONGYE/LULUA STOOL, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, kaolin highlights
height 13 1/8in (33.5cm)

Provenance

Mr. & Mrs. Alvin Abrams Collection, Greenwich, Connecticut
Bonhams, New York, 15 May 2008, Lot 752
Robert and Nancy Nooter Collection, Washington, D.C.

Published

Robbins, Warren and Nancy Nooter, *African Art in American Collections*, Smithsonian Institution, 2004, fig. 1108
African Heritage Archives no. 0042076

This magnificent stool, skillfully carved from one piece of wood, is an instance of extreme sculptural creativity by an artist. The proximity of the Songye and Lulua cultures possibly explain the infusion of the two styles with Songye facial features and Lulua body composition often seen in pipes, mortars and crouching figures. The profound visual tension of the figure's expression is juxtaposed with the fragility and playfulness of the openwork spine with the arms, legs and spine playfully curving and bending, creating a composition of positive and negative space; dark brown reflective patina with kaolin highlights to face.

\$40,000 - 60,000

€34,000 - 51,000



37



38

**BEMBE STANDING MALE FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood

height 10 1/2in (26.5cm)

Provenance

Samuel Dubiner Collection, Tel Aviv

Raoul Lehuard, Paris

Galerie Phillipe Ratton, Paris

Bonhams, New York, 13 November 2007, Lot 2207

Robert and Nancy Nooter Collection, Washington, D.C.

Wearing a large crested coiffure and holding implements in both hands; raised scarification accentuate the front torso; varied light and blackened patina; collection number "M643-22-55" written in white on back of base, another collection label no. 105 written in script on the underside of base.

\$10,000 - 15,000

€8,400 - 13,000

38

39

**BOYO STANDING MALE FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

Wood

height 16 1/2in (42cm)

Provenance

Morton Lipkin Gallery, New York/London/Phoenix/Munich
American Private Collection

Bonhams, New York, 14 November 2013, Lot 211

Robert and Nancy Nooter Collection, Washington, D.C.

Finely carved with diminutive legs bent at the knees supporting the torso with extended abdomen, the arms running parallel to the angles of the torso accentuate the movement in the work; rounded shoulders extend past the slightly arched back with an incised spine dividing a set of incised circular motifs; a classic Boyo style proportionally large spherical head with incised coiffure and flat top above slit eyes in broad oval sockets, the trapezoidal nose above puckered lips and a beard along the chin line; dark brown, semi-gloss and encrusted patina.

\$6,000 - 8,000

€5,100 - 6,700



39



40



41

40

LEGA FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

igingi

Wood

height 5in (12.5cm)

Provenance

Jean-Pierre Lepage, Galerie d'Art Primitive et Moderne, Brussels
Robert and Nancy Nooter Collection, Washington, D.C., acquired in 1968

Published

Robbins, Warren (Introduction), *African Art in Washington Collections*, Museum of African Art, 1972, pg. 46

Exhibited

Washington, D.C., *African Art in Washington Collections*, Museum of African Art, 1972

\$4,000 - 6,000

€3,400 - 5,100

41

LEGA ANIMAL, DEMOCRATIC REPUBLIC OF THE CONGO

Wood

length 6 3/4in (17cm)

Provenance

Jean-Pierre Lepage, Galerie d'Art Primitive et Moderne, Brussels
Robert and Nancy Nooter Collection, Washington, D.C., acquired in 1968

\$1,000 - 1,500

€840 - 1,300

42

**LEGA MASK, BWAMI SOCIETY, DEMOCRATIC
REPUBLIC OF THE CONGO**

lukwakongo

Wood, pigment, plant fiber beard

height (not including fiber) 6 1/2in (16.5cm)

Provenance

Merton D. Simpson Gallery, New York (no. 3975)

Mona Gavigan - Afrika Gallery, Washington, D.C.,

acquired from the above in the mid-1980s

Robert and Nancy Nooter Collection, Washington, D.C.

The artist of this exceptional *lukwakongo* maskette, with its mysterious physical presence, has skillfully captured the enigmatic qualities of the highest form of Lega art. Carved in an elongated oval form, the deeply carved and swollen eye sockets immediately capture one's attention. The nose is narrow, yet prominent and enhances the dimensional characteristics; the deeply-grooved mouth has large mysterious indentations in the lower lip; attached around the lower half is a fiber beard adding an organic touch to the composition; the forehead highlighted with linear patterns of dots; smooth, light brown patina on the forehead with kaolin highlighting the face. Collection inventory number "3975" written in white ink on back.

\$20,000 - 30,000

€17,000 - 25,000



42



43

**PAIR OF LEGA MASKS, DEMOCRATIC
REPUBLIC OF THE CONGO**

lukwakongo

Wood, kaolin, raffia

heights 9 1/4 and 9 5/8in (23.5 and 24cm)

Provenance

Emile-Alexandre Georges Collection, Belgium
(African Heritage Archives no. 0026916)

Christie's, Paris, 16 June 2009, Lot 161

Robert and Nancy Nooter Collection,
Washington, D.C.

\$5,000 - 7,000

€4,200 - 5,900

43

44

**LEGA MASK, DEMOCRATIC REPUBLIC OF
THE CONGO**

lukwakongo

Wood, pigment, plant fiber beard

height 8in (20.2cm) (without fiber attachment)

Provenance

Galerie Argiles, Paris

Robert and Nancy Nooter Collection, Washington,
D.C., acquired in 1968

Of classic form, pierced around the edges for fiber attachment, the heart-shaped facial plane with pierced cabochon eyes, protruding linear nose above a diminutive mouth; varied light and dark brown patina with kaolin highlights to the face.

\$10,000 - 15,000

€8,400 - 13,000



44



45

GALOA MASK, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, pigments, plant fiber, raffia

overall height approximately 36in (91.5cm); height of mask 11 1/2in (29.2cm)

Provenance

Merton D. Simpson Gallery, New York

Alvin Abrams Collection, Connecticut

Bonhams, New York, 14 November 2013, Lot 192

Robert and Nancy Nooter Collection, Washington, D.C.

\$5,000 - 7,000

€4,200 - 5,900

45

46

**METOKO JANUS MALE AND FEMALE STANDING
FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO**

Wood, pigment

height 18 1/8in (46cm)

Provenance

Christie's, Paris, 16 June 2009, Lot 284

Robert and Nancy Nooter Collection, Washington, D.C.

Published

African Heritage Archives no. 0035358

David Brinkley notes, "Like the Lega, the Metoko have a patrilineal descent system with local segmentary patrilineages incorporating numerous cognatic and affinal relatives. The integrative, graded Bukota association of Metoko includes male and female membership, but forms a less developed structural equivalent to the Bwami association of the Lega. In the Bukota association, numerous assemblages of objects and rudimentary anthropomorphic carvings are used. The highest-ranking initiates, or groups of related initiates, own figurines (often occurring as a male and female couple). These sculptures are objects of rank and status, used in initiations and eventually placed, at least temporarily, on the tombs of a deceased high-ranking initiate." ([*Masterpieces from Central Africa*, Gustaaf Verswijver, et. al. (eds), p. 190]

The artist of the present work has masterfully carved this female/male janus figure from one piece of wood, the angles and curves juxtaposed with the open spaces creating a dynamic sense of movement. Both figures stand firmly back-to-back with their legs bent at the knees and firmly planted in a round base, their broad, rounded shoulders and squared arms frame each torso, all of which is accented with incised linear designs accented with blue pigment. The figures share the same, rounded head and similar facial features with heart-shaped facial planes, each bordered by dotted design highlighted with blue pigment and divided with linear noses, cabochon eyes and diminutive open mouth appearing to reveal teeth; fine dark brown reflective patina.

\$20,000 - 30,000

€17,000 - 25,000



46



47

ITURI MASK, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, pigments, plant fiber, raffia
height 7 3/4in (19.5cm)

Provenance

Martha and Stuart Struever Collection,
Santa Fe
TAD Tribal Art/Taylor A. Dale, Santa Fe
Robert and Nancy Nooter Collection,
Washington, D.C.

Published

Kahan, Leonard, *Surfaces - Color, Substances, and Ritual Applications on African Sculpture*, Indiana University Press, 2009, pl.2;
African Arts, Vol. 38, Iss. 2, (Summer 2005), p. 81.

Exhibited

Tenaflly, New Jersey, *Surfaces - Color, Substances, and Ritual Applications on African Sculpture*, The African Art Museum of the SMA Fathers, 2 October 2004 - 3 January 2005
Virginia Museum of Fine Arts, on loan 2010 - 2018

\$7,000 - 9,000

€5,900 - 7,600

47

48

**ITURI MASK, DEMOCRATIC REPUBLIC
OF THE CONGO**

Wood, pigments, plant fiber, raffia
height (not including fiber beard) 8in (20.2cm)

Provenance

Martha and Stuart Struever Collection,
Santa Fe

TAD Tribal Art/Taylor A. Dale, Santa Fe
Robert and Nancy Nooter Collection,
Washington, D.C.

Published

Kahan, Leonard, *Surfaces - Color,
Substances, and Ritual Applications on
African Sculpture*, Indiana University Press,
2009, pl.2

Exhibited

Tenafly, New Jersey, *Surfaces - Color,
Substances, and Ritual Applications on
African Sculpture*, The African Art Museum
of the SMA Fathers, 2 October 2004 -
3 January 2005
Virginia Museum of Fine Arts, on loan
2010 - 2018

\$8,000 - 12,000

€6,700 - 10,000





49

CHOKWE STANDING MALE FIGURE, ANGOLA

Wood, bay dike horn (*Cephalophus dorsalis*), ritual patination
height 14in (35.5cm)

Provenance

David and Clifford Gelbard Collection, New York
Robert and Nancy Nooter Collection, Washington, D.C.

Published

Bourgeois and Rodolitz, *Remnants of Ritual - Selections from the Gelbard Collection of African Art*, Ethnos, New York, 2003, fig.98

Exhibited

Remnants of Ritual - Selections from the Gelbard Collection of African Art

Chicago, Illinois, Governors State University, 2003;
Champaign, Illinois, Krannert Art Museum, 2003;
Kansas City, Missouri, Belger Art Center/University of Missouri, 2004;
Park Forest, Illinois, Tall Grass Art Association, 2005

Standing on legs slightly bent at the knees, the arms held forward and bent at the elbows, the artist has produced movement and life to this figure; the head, framed by a headdress, is slightly tilted back with the face gazing upwards as if in a trance; a horn inserted into the top of the head provides energy and power; a metal hoop around the waist; fine, reddish brown patina with patination, particularly heavy on the front torso.

\$12,000 - 18,000

€10,000 - 15,000

49

50

CHOKWE STANDING MATERNITY FIGURE, ANGOLA

Wood

height 9 1/2in (24cm)

Provenance

Lothar and Kathy Steinke Collection, Lucerne

Christie's, Paris, 10 June 2008, Lot 109

Robert and Nancy Nooter Collection, Washington, D.C.

Standing on oversized feet with legs bent at the knees, the elongated left arm extending down and around in front to support the baby lying against her forearm; her shoulders and diminutive breasts curve upwards into the cylindrical neck which supports her proportionally large, spherical head with large, slit downcast eyes in round sockets; the coiffure with incised linear design; a small charge hole to renal area; varied light and dark brown semi-glossy patina.

\$6,000 - 8,000

€5,100 - 6,700



50



51

51

CHOKWE WHISTLE, ANGOLA

kasengosengo

Wood

height 3in (8cm)

Provenance

Arman Armand, New York/Paris/Venice

Christie's, Paris, 16 June 2009, Lot 263

Robert and Nancy Nooter Collection, Washington, D.C.

\$2,000 - 3,000

€1,700 - 2,500



52

52

PARE OR KWERE STOOL, TANZANIA

Wood, plant fiber, ritual patination

height 5 1/4in (13.2cm)

Provenance

Nyanza Gallery, Copenhagen

Robert and Nancy Nooter Collection, Washington, D.C.

Decorated with small white beads inlaid on each of the five nubs on the top reflective surface; the base with encrusted blackened patina.

\$1,000 - 1,500

€840 - 1,300



53

RARE LOZI FIGURAL CUP HOLDER, SOUTH AFRICA

Wood; beads

height 9 3/4in (24.7cm)

Provenance

Galerie Phillipe Ratton and Daniel Hourdé, Paris

Robert and Nancy Nooter Collection, Washington, D.C.

Skillfully carved in two parts with the cup, in globular vase form, removable from the top; the half figure with spherical head and beads inset at eyes; the arms held away from the torso, bent at the elbows and resting on the hips; standing on a round base with fine light brown reflective patina throughout.

\$8,000 - 12,000

€6,700 - 10,000

53



54

MAKONDE STAFF, TANZANIA

Wood

length 24 1/2in (62cm)

Provenance

English Private Collection

TAD Tribal Art/Taylor A. Dale, Santa Fe

Robert and Nancy Nooter Collection, Washington, D.C.

\$2,000 - 3,000

€1,700 - 2,500

54

55

**SAKALAVA-VEZO MEMORIAL FIGURE,
MADAGASCAR**

aloalo

Wood

height 29in (73.5cm)

Provenance

Thomas Murray, Asiatica - Ethnographica, Mill Valley,
California

Robert and Nancy Nooter Collection, Washington, D.C.

\$5,000 - 7,000

€4,200 - 5,900



55



56

WUNDA SHIELD, AUSTRALIA

Wood, pigments

length 35 1/4in (89.5cm)

Provenance

TAD Tribal Arts/Taylor A. Dale, Santa Fe

Robert and Nancy Nooter Collection, Washington, D.C.

\$2,000 - 3,000

€1,700 - 2,500

57

**ELEMA MASK, GULF PROVINCE, OROKOKO BAY, PAPUA
NEW GUINEA**

eharo

Tapa, plant fiber frame, pigments, chicken feathers (*Gallus gallus domesticus*)

height 25in (63.5cm)

Provenance

TAD Tribal Art/Taylor A. Dale, Santa Fe

Robert and Nancy Nooter Collection, Washington, D.C.

This mysterious and enigmatic mask is intricately constructed of deep, conical form with two appendages at the sides, another at the front representing the mouth or beak; the top frontal crest accented with fiber strips connected in a zigzag pattern, with alternating triangles on the tapa in red, black and white pigments.

\$10,000 - 15,000

€8,400 - 13,000

56





58

58
SPIRIT BOARD, PAPUAN GULF, PAPUA NEW GUINEA

gope
Wood, pigments
height 20 1/4in (51.3cm)

Provenance
TAD Tribal Art/Taylor A. Dale, Santa Fe
Robert and Nancy Nooter Collection, Washington, D.C.

\$2,000 - 3,000
€1,700 - 2,500



59

59
SMALL ELEMA SPIRIT BOARD, PAPUAN GULF, PAPUA NEW GUINEA

gope
wood, pigments
height 12in (30.5cm)

Provenance
TAD Tribal Art/Taylor A. Dale, Santa Fe
Robert and Nancy Nooter Collection, Washington, D.C.

Collection mark "PAPUA/64.128.14" written on back in red.

\$2,000 - 3,000
€1,700 - 2,500

The Ruth and Marc Franklin Collection

Lots 60 – 89



Ruth and Marc Franklin first encountered art from Africa and Oceania in 1960 while living in New York. They were awestruck by a New Hebrides fern figure they saw in a private home and wanted to learn more--a consuming passion followed for many decades. The Franklins began educating themselves by taking night classes about tribal art at Columbia University with Douglas Fraser and with visits to the Museum of Primitive Art and galleries in New York. As their confidence and interest grew, they began developing relationships with dealers in California, New York, and Europe.

The collection they developed was comprised of pieces that moved and intrigued them. They chose to live with objects that thrilled them aesthetically and gravitated toward figurative sculptures from Africa because they found them to be emotionally and intellectually compelling.

I first met the Marc and Ruth in the early 1970s when I was Curator of Africa, Oceania and the Americas at The Fine Arts Museums of San Francisco. They had moved from New York and lived in a beautiful 1951 modernist house designed by William Wurster; its white walls were well suited to their growing collection of African sculpture. I encouraged the Franklins to become actively involved with both the museum and the Friends of Ethnic Arts of San Francisco, which Ruth

subsequently led as its President. They loaned multiple pieces to the museum and in 1988 we organized an exhibition and catalog of forty-four of their African figurative sculptures called *Forms and Forces*; a testament to the breadth of their collection. We knew that the pieces came from 20 dealers and three auctions (a testament to their many connections) because Marc and Ruth were scrupulous recordkeepers; every object in their collection had as much provenance as they could gather from the seller and was further verified by their own research. I encouraged them to honor the provenance of objects as it provides an important dimension to their history and authenticity.

The Franklins' connection to museums and their hope that this art would be understood and appreciated by more people shaped Ruth's own work as the curator of the arts of Africa, Oceania and the Americas at the Cantor Center at Stanford, as well as gifts they made to various institutions during and after their lives. Ruth passed away in December 2000 and Marc ultimately moved to Portland and collected until his death in July 2020.

In their introduction to the 1988 exhibition at the deYoung, they shared this insight about a piece: "We were awed by the power of tradition and by the wealth of innovation within tradition." The interplay of tradition and innovation is a hallmark of all the pieces they collected and the excitement they felt for the art of Africa and Oceania.

Thomas K Seligman
Freidenrich Director Emeritus
Cantor Arts Center, Stanford University



60

60
DJENNE BRACELET, MALI

Bronze
diameter 4 1/2in (10.4cm)

Provenance

Maureen Zarembor, Tambaran Gallery, New York
Marc and Denyse Ginzberg Collection, New York
Bonhams, New York, 5 May 2015, Lot 139
Franklin Family Collection, Portland, Oregon

Published

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, pg. 208

\$2,000 - 3,000
€1,700 - 2,500



61

61
TELLEM HEADREST, MALI, CA. 11TH-13TH CENTURY

Wood, ritual patination
height 7in (17.8cm)

Provenance

Maureen Zarembor, Tambaran Gallery, New York
Marc and Denyse Ginzberg, New York
Bonhams, New York, 5 May 2015, Lot 136
Franklin Family Collection, Portland, Oregon

Published

Ginzberg, Marc, *African Forms*, Skira Editore, Italy, 2000, pg. 6

\$3,000 - 5,000
€2,500 - 4,200

62
DOGON HOUSE POST, MALI
Wood
height 43 1/2in (110.5cm)

Provenance

Nelson Rockefeller Collection, New York
Sotheby's, New York, 1980, Lot 3
Private Collection, Chicago
Bonhams, 6 December 2016, Lot 15
Franklin Family Collection, Portland, Oregon

Exhibited

Pittsfield, Massachusetts, Berkshire Arts Center, *African Art*, November 5 - November 27, 1963
New York, Museum of Primitive Art, exhibition 42
San Francisco, San Francisco State College, *Dogon: an African Tribe - Its People, Its Art, Its Traditions*, December 2 - December 30, 1968 (exhibition held at M.H. de Young Memorial Museum)
Katonah, New York, Katonah Gallery, *West African Wood Sculpture*, March 22 - May 3, 1970

\$5,000 - 7,000
€4,200 - 5,900



62



63

63

DOGON STAFF, MALI

yo domolo

Wood, metal, ritual patination

length 26in (66cm)

Provenance

Loed van Bussel, Amsterdam

Cornelis Pieter Meulendijk Collection, Rotterdam

Lucien Van de Velde, Antwerp/Brussels

Pace Primitive Art, New York (no. 54-3923)

James Stephenson African Art, New York

Franklin Family Collection, Portland, Oregon

Published

Wassing, René S., *African Art - Its Background and Traditions*, Abrams, New York, 1968, pl. 78

Kate Ezra notes, "Worn over the shoulder or held in the hand, curved staff such as this are emblems of the society of *yona*, or "ritual thieves." (*Art of the Dogon - Selections from the Lester Wunderman Collection*, Metropolitan Museum of Art, 1988, p. 94)

Of stylized horse-like form with openwork carving and two figures seated at the top as stylized ears; rich, blackened patina with encrusted ritual patination.

\$6,000 - 8,000

€5,100 - 6,700

64

DOGON MASK, MALI

nummo tondo

Wood

height 30 3/4in (78cm)

length of back flange 38 3/4in (98.5cm)

Provenance

Renaud Vanuxem, Paris

Franklin Family Collection, Portland, Oregon

Cf. The Detroit Institute of Arts, Inventory no. 68.145 for a similar mask acquired in 1968

Michael Kan and Roy Sieber note, 'This mask was worn in Dogon funeral rites called *Dama* to mark the end of the mourning period for a deceased member of the community. *Dama* serves to restore order and harmony to the living by ensuring the passage of the deceased into the next world and then reintegrating the surviving relatives into the community...

...The Dogon names for these masks translate into "elbow" and "stirring stick" (or "spoon"). The terms probably refer to the angled crest that rises above the face of the mask. these types of masks have been out of use since before 1935 (DeMott, Barbara, *Dogon Masks - A Structural Study of Form and Meaning*, Ann Arbor: UMI Research Press, Studies in Fine Arts, Iconography, 1982, no. 4, p. 90).' (*African Masterworks in the Detroit Institute of Arts*, Smithsonian Institution Press, 1995, p. 44, fig. 5)

Carved from one piece of wood of monumental scale with a large, flat flange rising up from the top and projecting backwards dominating the artwork; the face of classic form with deeply inset eyes pierced in triangular shape, below the rounded forehead, fine, light brown buff patina with wear indicative of significant age.

\$12,000 - 18,000

€10,000 - 15,000



64



65

65

LOBI TORSO, BURKINA FASO

Wood, ritual patination

height 8 1/2in (10.6cm)

Provenance

Robert and Marianne Huber, Chicago, Illinois
Chicago Private Collection
Bonhams, Los Angeles, 6 December 2016, Lot 21
Franklin Family Collection, Portland, Oregon

Exhibited

Chicago, Illinois, *Forms of Expression: African Masks and Sculpture*,
Washington Library Center, February 5 - April 17, 1993

\$1,000 - 1,500

€840 - 1,300



66

66

KISSI STANDING MALE FIGURE, SIERRA LEONE

pomdo

Stone

height 10 3/4in (27.3cm)

Provenance

Edmondo Trombetta Collection, Monza
Dalton-Somare Gallery, Milan
Franklin Family Collection, Portland, Oregon

\$3,000 - 5,000

€2,500 - 4,200

67

BIDJOGO MASK, BISSAGOS ISLANDS, GUINEA BISSOU

kaissi

Wood, sawtooth bone and teeth (*Pristiophorus cirratus*), pigment, fiber, plant fiber, raffia

height 34 1/2in (87.7cm)

Provenance

Galerie Maine Dandrieu, Paris

Chantal Dandrieu-Giovagnoni, Rome

Franklin Family Collection, Portland, Oregon

Of stylized fish form, the triangular facial plane integrated with a real sawfish snout; a fish lightly incised on back; white and black encrusted pigmentation on the front.

\$6,000 - 8,000

€5,100 - 6,700



67



68

DAN YAKUBA STOOL, CÔTE D'IVOIRE

bô y kbolo

Wood, copper

height 14 1/2in (36.8cm)

Provenance

Felicia Dialossin/Galerie Argiles, Paris

Hubert Goldet Collection, Paris

Ricqles, Paris - *Collection Hubert Goldet*, 30 June 2001, Lot 592

Unidentified Private Collection

Sotheby's, New York, 16 November 2001, Lot 80

Franklin Family Collection, Portland, Oregon

Finely carved from hard wood in hourglass shape with a series of stylized antelope horns around the center and a copper insert to the top surface; fine dark brown reflective patina.

Cf. Musée du quai Branly - Jacques Chirac, collection no. 71.1938.18.145, for similar stool with stylized horn iconography around the central column, possibly from the same workshop.

\$10,000 - 15,000

€8,400 - 13,000

68

69

BIDJOGO STANDING MATERNITY FIGURE, GUINEA

Wood, pigment, beads
height 15 5/8in (39.8cm)

Provenance

Sotheby's, New York, 15 November 2002, Lot 2

Myron Kunin Collection, Minneapolis

Sotheby's, New York, *In Pursuit of Beauty - The Myron Kunin Collection of African Art*, 11 November 2014, Lot 21

Franklin Family Collection, Portland, Oregon

Carved in light wood standing on a squared base, the mother holds the child's feet which, together with its arms, wrap around from the back; the female with muscular arms and broad shoulders and neck with incised neckband; light brown patina with dark brown pigmentation to the coiffures, skirt and top of the base.

\$6,000 - 8,000

€5,100 - 6,700



69



70

70
FANTE DOLL, GHANA

akua'ba
Wood, beads
height 11 1/2in (29cm)

Provenance

Joseph Herman Collection, London/Suffolk
Christie's, Amsterdam, 12 December 2000, Lot 69
Graham Beck Collection, South Africa
Thence by descent
Bonhams, New York, 11 November 2019, Lot 212
Franklin Family Collection, Portland, Oregon

\$2,500 - 3,500
€2,100 - 2,900



71

71
YORUBA STANDING MALE FIGURE, BENIN

Wood, beads, cowrie shells, plant fiber
height 15 3/4in (40cm)

Provenance

Jean and Noble Endicott Collection, New York (collection sticker on underside of base)
Kevin Conru, Brussels/London
Franklin Family Collection, Portland, Oregon

\$2,500 - 3,500
€2,100 - 2,900

72

MOBA FIGURE, TOGO

Wood

height 22 1/4in (56.5cm)

Provenance

Adrian Schlag, Cologne/Brussels (African Heritage Archives
no. 0120345)

Franklin Family Collection, Portland, Oregon

The swayed body with thick upper torso gradually thinning to
flattened legs; the semi-circular head flat on top; with semi-circular
face; varied light brown weathered patina.

\$5,000 - 7,000

€4,200 - 5,900



72



73

73

IGBO MASK, NIGERIA

mmwo obegu

Wood, pigments

height 10in (25.4cm)

Provenance

Deborah Stokes Hammer Collection, Chicago

Bonhams, New York, 5 May 2015, Lot 169

Franklin Family Collection, Portland, Oregon

Finely carved in deeply hollowed, rounded form, pierced around the edges for attachment, the face with expressive features with strong nose and full lips, the raised coffee-bean eyes below arched eyebrows, the sides of the face accentuated with raised curvilinear forms flowing upwards; dark brown patina with kaolin highlights on the face with wear revealing a light-brown patina underneath.

Cf. Neyt, Francis, *The Arts of the Benue to the Roots of Tradition*, 1985: p. 150, illus. no. Ill.77, and *Three Rivers of Nigeria*, High Museum, 1978, for two masks most likely carved by the same artist.

\$4,000 - 6,000

€3,400 - 5,100

74

**YOMBE KNEELING FEMALE FIGURE, DEMOCRATIC
REPUBLIC OF THE CONGO**

nkisi

Wood, glass

height 10in (25.4cm)

Provenance

Galerie Yann Ferrandin, Paris

Guilhem Montagut/Montagut Gallery, Barcelona

Franklin Family Collection, Portland, Oregon

Delicately carved kneeling on a square base with naturalistic body elements throughout, her arms lean forward, each with bracelets, with hands resting on her thighs; the feet supporting the buttocks with toes folded under; broad, rounded shoulders above conical breasts, supporting a cylindrical neck with a band; the spherical head looking slightly up with large oval glass-inlaid eyes, naturalistic nose and pursed lips; charge hole to abdomen with power materials now missing; light brown reflective patina.

\$6,000 - 8,000

€5,100 - 6,700



74



75

**HEMBA JANIFORM STAFF, DEMOCRATIC REPUBLIC
OF THE CONGO**

Wood

height 10 1/4in (26cm)

Provenance

Jean-Pierre Lepage, Brussels

Franklin Family Collection, Portland, Oregon

\$2,000 - 3,000

€1,700 - 2,500

75



76

76

KUBA DOUBLE CUP, DEMOCRATIC REPUBLIC OF THE CONGO

Wood, metal tacks
height 5 1/2in (14cm)

Provenance

Cristian Duponcheel, Brussels/New York
Franklin Family Collection, Portland, Oregon

\$1,500 - 2,000

€1,300 - 1,700



77

77

LUBA KUSU DIVINATION OBJECT, DEMOCRATIC REPUBLIC OF THE CONGO

Wood
height 5in (12.7cm)

Provenance

John J. Klejman Gallery, New York
Mr. & Mrs. Klaus G. Perls Collection, New York (remnants of collection label on back)
Sotheby's, New York, 14 November 1995, Lot 36
Myron Kunin Collection, Minneapolis
Sotheby's, New York, *In Pursuit of Beauty - The Myron Kunin Collection of African Art*, 11 November 2014, Lot 120
Franklin Family Collection, Portland, Oregon

\$4,000 - 6,000

€3,400 - 5,100



78

NYAMWEZI STANDING FIGURE, TANZANIA

Wood, ritual patination

height 25 1/2in (64.8cm)

Provenance

David Serra Gallery, Barcelona

Franklin Family Collection, Portland, Oregon

Carved with elongated cylindrical features overall with great movement, the left leg slightly forward and wavy arms; a charge hole to top of the spherical head; dark brown reflective patina with ritual patination.

\$6,000 - 8,000

€5,100 - 6,700

78

79

KAGURU CHAIR, MONGORO REGION, TANZANIA

Wood

height 29 1/2in (75cm)

Provenance

Purportedly collected by an old missionary family in 1944

James Stephenson African Art, New York

Franklin Family Collection, Portland, Oregon

\$5,000 - 7,000

€4,200 - 5,900



79



80

STANDING FEMALE FIGURE, POSSIBLY ZULU, TSONGA OR NGUNI, SOUTH AFRICA

Wood, glass beads, plant fiber
height 18 1/4in (46.4cm)

Provenance

Walter and Molly Bareiss Collection, Munich/New York
Neumeister, Munich, 13 November 2008, Lot 1309
Bryan Reeves Gallery, London
Dalton-Somare Gallery, Milan
Franklin Family Collection, Portland, Oregon

Published

Roy, Christopher, *Kilengi: Afrikanische Kunst aus der Sammlung Bareiss*, 1997, p.126 pl. 64
Schaedler, Karl-Ferdinand, *Encyclopedia of African Art and Culture*, Panterra Verlag, Munich, 2009, p. 643

Of overall elongated proportions, legs slightly bent at the knees and wearing a beaded apron around the hips; the torso with conical breasts and slightly swayed back with long arms held out at the side; the cylindrical neck supporting her diminutive spherical head with beads inserted as eyes; ritual residue to the back of the head; a hole to renal area; each hand with three piercings to the fingers, one with a fiber cord attached; fine reddish brown reflective patina.

\$8,000 - 12,000

€6,700 - 10,000

81

BONGO/BELANDA MEMORIAL HEAD, SUDAN

Wood
height 21 1/2in (54.5cm)

Provenance

Roger Asselberghs Collection, Brussels (African Heritage Archives no. 0118074)
Pierre Darteville, Brussels
Franklin Family Collection, Portland, Oregon

Finely carved in hard wood of large proportions; the long and powerful cylindrical neck curving slightly inwards to support the head with a tranquil, meditative expression; the coiffure in a bundle with multiple curvilinear planes running from the forehead to the back; fine light brown weathered patina.

Cf. *Tribal Arts*, no. 22 (Winter 1999/Spring 2000), p. 84, fig. 1 for a Belanda funerary sculpture, Abare-Azande style, the head with similar facial features and coiffure.

\$10,000 - 15,000

€8,400 - 13,000

80



81



82

82

**SAKALAVA-VEZO MATERNITY FIGURE,
MADAGASCAR**

Wood

height 35in (89cm)

Provenance

Cordier & Eskstrom Gallery, New York
Ronald Nasser, Nasser & Co., New York
Franklin Family Collection, Portland, Oregon

Standing on cut-down legs, bent at the knees supporting the torso with conical breasts, the right arm lifted above and supporting a circular element on top of her head, the left arm reaching around her back to support her small child carved in relief on her back; the face carved with sensitive features; weathered light brown buff patina.

\$7,000 - 9,000

€5,900 - 7,600



(detail)

83

**BONGO COMMEMORATIVE FEMALE FIGURE,
BELANDA SUBGROUP, SUDAN**

ngia

Wood

height 36 1/2in (92.6cm)

Provenance

Lillian and Robert Bohlen Collection, Detroit

James Stephenson Tribal Art, New York

Franklin Family Collection, Portland, Oregon

Klaus-Jochen Krüger notes, "Women are not usually entitled to a sculpture representing them, because they do not hunt. When there is a pole on a woman's tomb, it is there because a feast of merit has been given in her honor by hunters. . . . When hunters wish to heighten the influence of an eminent female personality in the hereafter, they can transfer their feasts to her, and this may account for the presence of carved poles on certain women's tombs." (*Tribal Arts* #22, Winter/Spring 1999/2000, p. 95).

Of hard, dense wood, the figure standing on the left leg, as the right has old loss from the knee downwards; the rounded torso with conical breast, arms now lost; a cylindrical neck supports the spherical head carved with sensitive features; the patina with ancient natural erosion throughout with semi-glossy patina.

\$7,000 - 9,000

€5,900 - 7,600



83



84

BATAK FIGURE, SUMATRA

pagar

Wood

height 22in (56cm)

Provenance

Davide Manfredi Gallery, Milan/Paris

Franklin Family Collection, Portland, Oregon

\$3,000 - 5,000

€2,500 - 4,200

84

85

ASMAT DRUM, IRIAN JAYA, PAPUA NEW GUINEA

Wood

height 23in (58.5cm)

Provenance

David F. Rosenthal Oceanic Art, San Francisco

Franklin Family Collection, Portland, Oregon

\$2,000 - 3,000

€1,700 - 2,500



85



86

86

**MARKHAM VALLEY NECKREST, MOROBE PROVINCE
PAPUA NEW GUINEA**

Wood

length 27in (68.6cm)

Provenance

Wartburg Theological Seminary, Dubuque, Iowa (Collection no.
201/671 written on underside)

Michael Hamson Oceanic Art, Palos Verdes, California

Franklin Family Collection, Portland, Oregon

Published

Hamson, Michael, *Between the Known and the Unknown: New Guinea
Art From Astrolabe Bay to Morobe*, 2016, pp. 96-97

\$3,000 - 5,000

€2,500 - 4,200



87

87

KAVA BOWL, RURUTU ISLAND, AUSTRAL ISLANDS

Wood, kava residue
diameter 15 7/8in (40.5cm)

Provenance

Col. Donald Stanley Marshall, a 30-year Army veteran who saw action in World War II and Vietnam and an anthropologist who studied the languages and cultures of Polynesia; author of the book *Ra'ivavae* (1961)
 Bonhams, San Francisco, 9 Feb 2014, Lot 132
 French Private Collection
 Franklin Family Collection, Portland, Oregon

Of deeply hollowed form with four feet; rich, honey-brown patina and traces of kava residue on the interior.

\$3,000 - 5,000
€2,500 - 4,200



88

88
MONPA MASK, NEPAL
 Wood, pigments
Height 10 1/4in (26cm)

Provenance
 Pace African & Oceanic Art, New York
 Franklin Family Collection, Portland, Oregon

\$2,000 - 3,000
€1,700 - 2,500



89

89
KUNA FIGURE, PANAMA
 Wood
height 11in (28cm)

Provenance
 Kevin Conru, Brussels/London
 Franklin Family Collection, Portland, Oregon

\$1,500 - 2,500
€1,300 - 2,100



Property of Various Owners

Lots 90 – 138



90

90

QUIMBAYA GOLD FIGURAL PENDANT, COLOMBIA, CA. A.D. 500-1000

height 2 1/8in (5.5cm)

Provenance

Reportedly William Henry Holmes Collection (1846-1933)
Holmes was an American explorer, anthropologist and archaeologist,
hired by the Smithsonian as a topographical illustrator in 1871.
Heberling and Osgood Holmes, by descent
Smithsonian Institution, Washington, D.C. as early as 1896
Private Collection by deaccession, 1940s
New York Private Collection, 1970s
Danish Private Collection
European Private Collection

Published

Annual report of the Board of Regents of the Smithsonian Institution,
Washington, D.C., 1896, p. 688, illus. pl.65

\$6,000 - 8,000

€5,100 - 6,700

91

FOUR VERACRUZ OCARINAS, REMOJADAS, CA. A.D. 200-500

heights 4 1/2 - 6in (10.5 - 16.5cm)

Provenance

Primus-Stuart Gallery, Los Angeles, 1963 or earlier, each with gallery
inventory numbers written in black on verso
California Private Collection

\$1,000 - 1,500

€840 - 1,300



91



92

92

**NAYARIT SEATED COUPLE, SAN SEBASTIAN STYLE,
PROTOCLASSIC, CA. 100 B.C. - A.D. 250**

heights 19 and 23 5/8in (48.3 and 60cm)

Provenance

Primus-Stuart Gallery, Los Angeles, 1963 or earlier
California Private Collection

Each seated on two-legged stools, the male figure with his hands resting on each knee, the female with her hands to her chest; each wearing multiple-hooped earrings, knee bands and with elegant striated coiffures that extend down their backs; manganese oxide deposits throughout the smooth, reddish-brown surface with burnishes; inventory numbers written in black on the undersides: "PAIR/#A118/E.P.23K" and "#A117/PAIR W/118/23K."

\$8,000 - 12,000

€6,700 - 10,000

93
No lot

94
No lot

95
**JORAI SEATED FUNERARY FIGURE, CENTRAL HIGHLANDS,
VIETNAM**

moi
Wood
height 29in (73.66cm)

Provenance

Jay C. Leff Collection, Uniontown, Pennsylvania
Thence by descent

Published

Carnegie Institution, Department of Fine Arts, *Exotic Art from Ancient and Primitive Civilizations - Collection of Jay C. Leff*, Pittsburgh, Pennsylvania, 1959, fig. 134

Exhibited

Pittsburgh, Pennsylvania, *Exotic Art from Ancient and Primitive Civilizations - Collection of Jay C. Leff*, Carnegie Institute, 15 October 1959 - 3 January 1960.

According to the Carnegie Institution (*Ibid.*), this figure was found between Tourane and Qui Nhon.

Carved from dense, hard wood, the artist has carved this figure sitting with the elbows resting on its knees, with each hand supporting the proportionally-large head; heavily worked light brown patina with wear and erosion indicative of significant age.

\$18,000 - 22,000
€15,000 - 19,000





96

**EXCEPTIONAL SAWOS CEREMONIAL HOOK FIGURE,
MIDDLE SEPIK RIVER, PAPUA NEW GUINEA**

samban

Wood, pigment, plant fiber

height 34in (86.4cm)

Provenance

Barmen-Wuppertal Van Heydt Collection, 1910

Rheinische Mission Society, Gesellschaft

Wayne Heathcote, Brussels/New York/London

Private Collection

Crispin Howarth notes, "*Samban* is the latmul [at Sawow] name given to wonderfully sculptural suspension hooks along the Sepik River. The most commonly encountered are functional domestic objects, anchor-like in form, suspended from the rafters of a house by rope. They are designed to keep netted fibre bags of food, sago cakes and smoked fish, assorted valuables and occasionally even sleeping babies out of harm's way.

Samban take many diverse forms and truly attest to the artistry of the Sepik carvers. Each one is beautifully carved in the form of a specific named ancestor or spirit being." (*Myth and Magic - Art of the Sepik River, Papua New Guinea*, National Gallery of Australia, 2015, p. 145)

Of classic Sawos form, with rounded elements and proportionally large head with naturalistic features, the ancestral female figure stands perched on the hook element with her legs slightly bent at the knees supporting the rounded torso with incised zigzag design on the lower back and back right side, another diamond design incised around her navel below her diminutive breasts pointing downwards; the remnant of her right arm indicate the forearms were raised upwards above her rounded shoulders, each with a bird with large beak perched on top, framing her head with her eyes gazing outward; encrusted ochre patina with craquelure to the facial pigments.

\$60,000 - 80,000

€51,000 - 67,000



SUPERB IATMUL MASK, EAST SEPIK PROVINCE, PAPUA NEW GUINEA

mai

height 21 3/8in (54.3cm)

Provenance

Douglas Newton and Kathleen Haven Collection, New York
Wayne Heathcote, London and New York
American Private Collection

Published

Gathercole, Peter, Adrienne L. Kaeppler and Douglas Newton, *The Art of the Pacific Islands*, National Gallery of Art, Washington, D.C., 1979, p. 320, no. 22.44 (not illustrated)

Exhibited

Washington, D.C., *The Art of the Pacific Islands*, National Gallery of Art, 1 July 1979 - 14 October 1979

Crispin Howarth notes (*Myth and Magic - Art of the Sepik River, Papua New Guinea*, National Gallery of Australia, 2015, p. 141), "*Mai* masks are perhaps the most iconic and identifiable art forms from the Sepik River. They are worn for performances with a group of four dancers on the village's central dance ground in front of the *ngeko* ceremonial house. Each performer represents a spirit being - two brothers and their two sisters. After the performance, the costume of leaf strips, flowers, feathers and an array of adornments is dismantled and only the wooden mask section is kept in the owner's home.

The performance of the *mai* is spectacular, as Brigitta Hauser-Schäublin notes:

In actual use it would be embedded in a gorgeous riot of colour, a sea of leaves, flowers, feathers and shells, so that you would have to look twice to recognise it at all. The visually fascinating scene is enhanced by various scents, by the movements, steps and leaps of the masked dancer, the stamping of his feet on the ground which makes the rattles tied round his ankles ring out. ('Mai-Masken der Iatmul, Papua New Guinea, Stil, Schnitzvorgang, Auftritt und Funktion,' in Verhandlungen der Naturforschenden Gesellschaft in Basel, Basel, 1987/88 (1976/77), pp 119-45)"

Masterfully constructed of wood, clay, cowrie and *nassa* shells, fiber, human hair and boar's tusk in classic elongated form, the artist has captured the mask's mysterious physical presence through multiple attributes, including the sunken eyes inlaid with circular shells, the boar's tusks inserted in each of the flaring nostrils, the boar head element projecting from the bottom and the resplendent curvilinear designs on the face; wear and signs of age to the wood suggest this is a particularly early example, used for a long period of time in situ.

\$20,000 - 30,000

€17,000 - 25,000





98

**KIWAI COCONUT HUSKER, FLY RIVER REGION,
PAPUA NEW GUINEA**

Wood

length 34 1/4in (70cm)

Provenance

Field collected by a missionary named Savage

Pitt Rivers Museum, Farnham, Dorset

Michael Hamson Oceanic Art, Palos Verdes, California

Hodnick Collection, Albuquerque

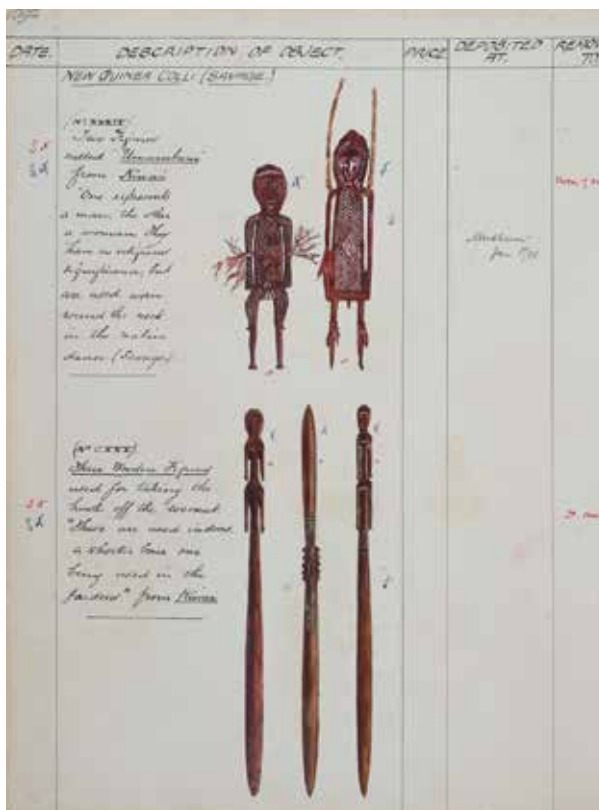
Acquired from the above by the present owner

Literature

Edge-Partington, James, *Ethnological Album of the Pacific Islands*, SDI Publications, 1996, vol. 3 p. 1092, illustration no. CXXX

\$5,000 - 7,000

€4,200 - 5,900



Edge - Partington illustration, no. CXXX

99

**IATMUL SUSPENSION HOOK, EAST SEPIK RIVER
PROVINCE, PAPUA NEW GUINEA**

samban

Wood

height 17 3/4in (45cm)

Provenance

Franco Monti Collection, Milan (Inventory label "1277"

on back and illustrated in 1964 DOMUS magazine

photograph of Monti's home)

Arte y Ritual, Madrid

Victor Teicher, Tomkins Collection, New York

Probably the most conspicuous common feature (of Sepik River Art) is the expression of spirit content in its forms. Although there is always an obvious basis in reality, the shapes are often combined in a weird or fantastic way to create arresting and dynamic effects. All of these Sepik forms have an outstanding originality of composition and expressive vigor.

Paul Wingert 1962

(Wardwell, Allen, *The Art of the Sepik River*, The Art
Institute of Chicago, 1971, p. 54)

This intimate, finely carved suspension hook was clearly carved without the use of metal tools as indicated by the carving of the classic swirling, curvilinear incised designs from the Sepik River area, as well as the overall texture of the surface. The teardrop form head with openwork suspension hole to the back and an exaggerated nose which extends all the way down to the lower hook element which takes on an animalistic form; exquisite dark brown patina with encrustations in the crevices.

\$30,000 - 40,000

€25,000 - 34,000



99



100



101

100

PADDLE CLUB, SOLOMON ISLANDS

Wood

length 43 1/4in (110cm)

Provenance

Netherlands Private Collection

The entirety of the blade carved with geometric design, animal motifs and at the base of the blade on both sides a human face.

\$2,500 - 3,500

€2,100 - 2,900

101

'ROOTSTOCK' CLUB, FIJI ISLANDS

vunika

Wood

length 41in (104cm)

Provenance

Frantzler Antiques, New Bedford, Massachusetts

Eric Fortess Collection, West Newton, Massachusetts

Private New York Collection

\$2,500 - 3,500

€2,100 - 2,900

102

SUPERB PADDLE CLUB, TONGA ISLANDS

'akau tau

Wood

length 39 7/8in (112cm)length

Provenance

George Vason (1772-1838), author of *An Authentic Narrative of Four Years' Residence at Tongataboo*, published in 1816. Vason landed on Tongatapu in 1797 as part of the first expedition of the London Missionary Society.

Thence by descent through the Vason family, Northern Ireland

Craig Finch, London

Mark and Carolyn Blackburn, Honolulu, Hawaii

Bonhams, Los Angeles, 5 December 2017, Lot 16

New York Private Collection

Published

Kaepler, Adrienne, *Polynesia: The Mark and Carolyn Blackburn Collection*, University of Hawai'i Press, Honolulu, 2010, fig. 182

According to Adrienne Kaepler, "Tongan clubs were the most numerous type of artifacts collected on Cook's voyages. Quite a number can be located, but many have lost their association with Cook's voyages. More than 50 clubs from the Leverian Museum alone have lost their association with the voyages and are unidentified today. Because they are so numerous, Tongan clubs are particularly useful for studies of change in the short period between Cook's second and third voyage. At a reception for Cook in Ha'apai, club fighting was apparently used for entertainment." (*Artificial Curiosities*, Bishop Museum Press, Honolulu, 1978, p. 238)

This superbly stone-carved paddle club is completely decorated on both sides with finely-incised decorations; depicted are eleven figures of men holding clubs, or carrying clubs and other items, four circles, four birds and other unusual motifs including one representing a human face; fine rich, dark-brown patina.

\$50,000 - 70,000

€42,000 - 59,000



102



103

CEREMONIAL PADDLE, AUSTRAL ISLANDS

Wood

length 47 1/4in (120cm)

Provenance

Bengt Danielsson Collection, Tahiti

Mark and Carolyn Blackburn Collection, Honolulu

Published

Kaeppler, Adrienne, *Polynesia - The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawaii Press, 2010, p. 317, fig. 388

Carved with fine details, including eight dancing figures around the pommel, the slightly tapered shaft with incised geometric chevrons, crescents and X's; the spade-form paddle with the outer surface decorated with a diamond pattern bordered with a band with crescents, the inner surface with six vertical panels with X patterns; fine dark brown patina.

\$8,000 - 12,000

€6,700 - 10,000

104

SUPERB CEREMONIAL PADDLE, AUSTRAL ISLANDS

Wood

length 38 1/2in (97.8cm)

Provenance

George Bennet, London Missionary Society, 1823

Jonathan Mankowitz Collection, London

Mark and Carolyn Blackburn Collection, Honolulu

Published

Kaeppler, Adrienne, *Polynesia - The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawaii Press, 2010, p. 317, fig. 387

According to Rhys Richards, 'Though widely called "paddles," these objects are not functional paddles. They are 'paddle shaped,' but their sizes are too extreme; their shafts are too weak, and they are thoroughly unsuitable for use as paddles. Consequently it has been assumed that they were emblems of rank or status, for ceremonial rather than functional use.'

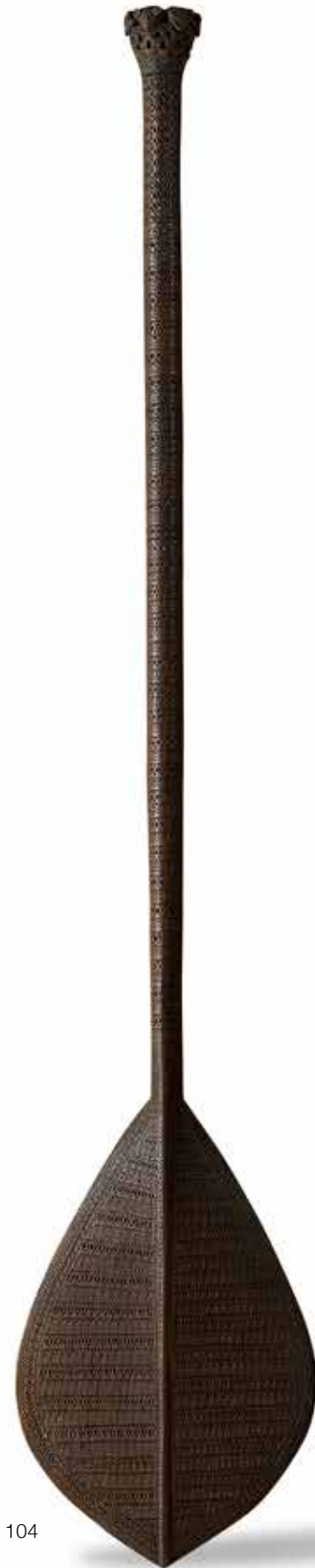
Richards continues (p. 145), 'There are good grounds for asserting however that few if any "paddles" were made and exported after 1842. Firstly, the population decline was extreme, particularly among the adults, and dead men made no paddles. By 1840 the total population on Tubuai had fallen to 250 and on Raivavae to 360. If half were children, and half the adult were female, then the pool of adult men who could have been potential carvers, was about 90 and 60 for the two islands respectively. Actual carvers would have been even fewer, particularly if as previously, carvers had been a select group. However, according to the mission records, by then most of these men would have been Christians, whose devout moral advisers actively discouraged traditional arts.' (*The Austral Islands*, 2012, p. 141-145)

Exquisitely carved with six dancing figures around the pommel, incised geometric decorations throughout the shaft with bands of X's and crescents with two concentric circular designs where it meets the paddle surface; the spade shape paddle surface with horizontal bands of X's and crescents, similar to the shaft; a ridge with chevron design on outer side, the inner side with a vertical row of circular motifs down the center; fine dark brown patina.

\$12,000 - 18,000

€10,000 - 15,000

103



104



105

STILT STEP, MARQUESAS ISLANDS

tapuva'e

Wood

height 14 1/4in (36.2cm)

Provenance

Netherlands Private Collection

Of classic form with the caryatid tiki figure, with proportionally-large eyes, standing with knees bent on a squared base and supporting the curving step above; dark brown semi-glossy patina with wear indicative of significant traditional use.

\$8,000 - 12,000

€6,700 - 10,000

106

STANDING MATERNITY FIGURE, MARQUESAS ISLANDS

tiki

Wood

height 16 5/8in (42.2cm)

Provenance

Philippe Audoin Collection, Paris

Guy Loudmer, Paris, 25 June 1992, Lot 85

Mark and Carolyn Blackburn Collection, Honolulu

Exhibited

Easter Island Foundation, Kamuela, Hawai'i, 2000

Published

Kaeppler, Adrienne, *Polynesia - The Mark and Carolyn Blackburn Collection of Polynesian Art*, University of Hawaii Press, 2010, p. 317, fig. 298

Kaeppler notes (Ibid.), 'This unusual figure may have been carved by the same hand as a similar sculpture formerly in the Madame Rousseau and Jay C. Leff collections. The two carvings are differentiated by the addition of a secondary figure on the back of this example (the hands only remaining). There were stylistic differences in carving sculpture within the island group, with isolated art centers and distinct intra-island variations. The extremely rugged, mountainous terrain isolated even neighboring tribes. There are remains of an old label on the right hand side of the head, reading "idole des marquesas, nou ka hiva."'

\$8,000 - 12,000

€6,700 - 10,000

105





107

CEREMONIAL ADZE, MANGAIA ISLAND, COOK ISLANDS

toki

Wood, stone, fiber

height 35 7/8in (91cm)

Provenance

Alex Phillips Oceanic Art, Collingwood

Netherlands Private Collection

\$4,000 - 6,000

€3,400 - 5,100

107



108

108

HEADREST, ATIU, NGA-PU-TORU ISLAND, COOK ISLANDS

urunga

Wood

width 16 1/4in (41.2cm)

Provenance

Sotheby's London, 17 June 1991, Lot 55

Nelly Van den Abbeele; Brussels/Amsterdam

Christie's, Amsterdam - *Important Oceanic Art from the Collection of Mrs. Nelly Van den Abbeele*, 6 December 1999, lot 536

Unidentified Private Collection

Christie's, Paris, June 2005, Lot 907

Unidentified Private Collection

Christie's, Paris, 4 December 2008, Lot 98

Patrick and Ondine Mestdagh, Brussels

Dr. Martin Hiscock Collection, South Yarra

Jason Earle-Sprague Collection; Melbourne

The *urunga* (headrest) is very often misidentified as a *no'o'anga*, (a seat), in museums, collections and auction catalogues. Although both the *urunga* and the *no'o'anga* followed essentially the same design within the Cook Islands, the elements which define the *urunga* are: smaller; lower profile; less curvature to rectangular platform (all in line with its function as a headrest); legs set farther towards the ends of rectangular platform, necessitated by the platform being both longer and lower, whereas, in *no'o'anga*, the legs are closer to the center, so as to provide centralized support for the greater weight of the body.

\$4,000 - 6,000

€3,400 - 5,100

109

PENDANT, HAWAIIAN ISLANDS

niho palaoa

Walrus bone (*Odobenus rosmarus*)

length 3 7/8in (10cm)

Provenance

California Private Collection

\$3,000 - 4,000

€2,500 - 3,400

110

SUPERB HOOK NECKLACE, HAWAIIAN ISLANDS

lei niho palaoa

length overall 10 1/2in (26.6cm)

length of pendant 4 1/2in (11.4cm)

Provenance

R. Nagatani Collection, Kahala, Hawai'i

Mark and Carol Blackburn Collection, Honolulu, Hawai'i

Private Collection, California

According to Cox & Davenport, "Of all the specialized forms invented by Polynesian sculptors, the curving tongue shape in the 'aumakua images of Hawaii is the most striking and significant abstraction. In its ultimate abstract shape, it is translated into the whaletooth ornament, *lei niho palaoa*. The form occurs in several variations on the head crests of images, drum base designs, helmets and as a two-dimensional pattern on the feather capes and cloaks. A number of meanings might easily be applied to it as a pure symbol. It is well known that the *lei niho palaoa* was a badge of rank, its use strictly limited to the *ali'i*. Malo names the *lei palaoa* as the object of second greatest value in ancient Hawaii, second only to the feather capes and cloaks." (*Hawaiian Sculpture* University of Hawai'i Press, Honolulu, 1951, p. 41)

Composed of multiple finely braided strands of human hair threaded through a walrus (*Odobenus rosmarus*) bone hook of large proportions and pierced for attachment; the pendant with rich, honey-brown patina; the braided hair bundles extremely thick and much fuller than normal.

\$40,000 - 60,000

€34,000 - 51,000



109



110



111

111

**SUPERB MAORI ANTHROPOMORPHIC PENDANT,
NEW ZEALAND, CA. 1600-1850**

hei-tiki

height 3 1/4in (9.5cm)

Provenance

Admiral Edward Stanley, Captain of HMS *Calliope* during the New Zealand Wars from 1845 to 1846

Thence by descent

The HMS *Calliope* left England in August 1845 and arrived at Hobart in early December to relieve HMS *North Star*. HMS *Calliope* was stationed in New Zealand for two and a half years and saw action in the Northern War and the Wellington War. It returned for England in August 1848. A memorial in Bolton Street Memorial Park in central Wellington contains a memorial to six marines and sailors of the HMS *Calliope* who died int 1846-47.

A compact and powerfully stone-carved example in green *pounamu*, most likely of the *inanga* variety from Westland, carved overall with much dimension and muscularity, the head turned to the left with large eyes, clearly defined nose and open mouth, the arms with broad shoulders bent at the elbows and resting on the thighs with large, defined fingers; the top suspension hole worn through indicative of much use and age. This wonderful *hei tiki* has remained in the family for close to one hundred seventy-five years and through four generations.

\$20,000 - 30,000

€17,000 - 25,000

112

DOGON BOMBOU-TORO FIGURE, MALI

Wood, ritual patination

height 15in (38cm)

Provenance

California Private Collection

French Private Collection

Despite missing the lower half, this figure is a wonderful conception of the dynamism and spirituality discovered in Dogon sculpture. Finely carved from hard wood, the figure gazes slightly to the right wearing a bun coiffure above button eyes, an arrow-shaped nose and pursed lips; a narrow goatee appearing to be bound projects downward from the chin; the arms hang separated from the body with the proportionally large right hand out front; rich, varied light and dark brown patina with encrustations.

\$8,000 - 12,000

€6,700 - 10,000



112



113

113

DOGON MASK, MALI

kanaga

Wood

height 16 1/2in (42cm)

Provenance

John Giltsoff, London/New York/Brussels/Girona

Don Nelson Collection, Greenwich

Drs. Nicole and John Dintenfass Collection, New York

Sotheby's, New York, 19 May 2000, Lot 177

Jan Krugier Collection, Monaco

German Private Collection

Published

Barbier, Jean-Paul, *Confidentiellement vôtre*, Arts and Cultures, No. 2, 2001, p. 196, fig. 5;

Diederer, Roger and Christian Lange, *Das Ewige Auge - From Rembrandt to Picasso: Masterworks from the Collection of Jan Krugier and Marie-Anne Krugier-Poniatowski*, Munich, 2007, pp 490-91, cat. 237

Ekelhart, Christine and Klaus Albrecht Schröder, *Goya bis Picasso: Meisterwerke der Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, Vienna, 2005, p. 310. ill. 1

Stocchi, F, 2017, *Pascali Sciamano*, Milan: Foundation Carrier, Vol. 1, pp 72, 77

Exhibited

Vienna, *From Goya to Picasso: Masterpieces from the Collection of Jan Krugier and Marie-Anne Krugier-Poniatowski*, Albertina Museum, Vienna, 8 April - 28 August 2005

Munich, *Das Ewige Auge - From Rembrandt to Picasso: Masterworks from the Collection of Jan Krugier and Marie-Anne Krugier-Poniatowski*, Kunsthalle der Hypo-Kulturstiftung, 20 September - 7 October 2007

Milan, *Pascali Sciamano*, Fondazione Carriero, 23 March - 24 June 2017

The most obvious and striking feature of this superb *kanaga* mask is the dominating nasal plane which extends out underneath the domed head, creating a masterful work of abstraction, morphing when viewed from various directions; fine light brown weathered patina indicative of significant age.

\$20,000 - 30,000

€17,000 - 25,000

114

BAULE STANDING FEMALE FIGURE, CÔTE D'IVOIRE

blolo bla

Wood, pigment

height 19in (48cm)

Provenance

French Private Collection

Standing on feet with clearly delineated finger-like toes, the proportionally small legs are elegantly carved in the round with muscular calves, slightly bent at the knees adding to the grace and balance of the overall presentation; the elongated torso with diminutive breasts is decorated with raised cicatrice in squared patterns above each breast and concentric lines below; the hands with clearly defined long fingers rest peacefully on the abdomen, framing the protruding navel; the powerful, cylindrical neck with bands of vertical cicatrice decor support her spherical head with classic Baule facial features, including arched brows over coffee-bean eyes with heavy lids, linear nose, slightly protruding lips and cicatrice elements as accents; and, of course, no exquisite Baule sculptural figure would be complete without an elaborate, finely incised coiffure; smooth, blackened and reflective patina with wear and encrustations indicative of much traditional care and use.

\$7,000 - 9,000

€5,900 - 7,600



114



115

BAULE STANDING FEMALE FIGURE, CÔTE D'IVOIRE

blolo bla

Wood, fiber, beads

height 11 1/2in (29.3cm)

Provenance

Tao Kereffoff, Paris

French Private Collection

The artist of this diminutive sculpture has captured the sensual elements of classic Baule figurative sculpture, including a spherical head with finely incised coiffure, delicate facial features with heavy lidded eyes below arching brows, a linear nose and slightly protruding lips; the rounded, sloping shoulders above conical breasts and arms resting on the abdomen with clearly defined long fingers; the figure stands firmly planted on a round base with her feet clearly defined; rich, dark brown reflective patina showing much care and use.

\$7,000 - 9,000

€5,900 - 7,600

116

BETE MASK, CÔTE D'IVOIRE

Wood, pigment, metal, tacks, plant fiber

height 13 1/2in (34.2cm)

Provenance

Sylvie LeCamp Collection, 1960s, Paris

Thence by descent

Acquired from the above by the present owner

"This type of anthropomorphic mask is used by the Nyabwa Gla association, and its principal task is to detect sorcerers who bring harm on the community. In keeping with this purpose the masquerader's appearance is intended to be frightening, an effect already achieved in the composition of the carved face mask itself... The large full-lipped mouth may have been intended to recall the muzzle of a leopard, or *gi*, which is often associated with this style of mask." (*African Masks - The Barbier-Muller Collection*, Iris Hahner, et. al (eds), Prestel, 2007, p. 255, cat. 98)

This mask is a remarkable construction of powerful volumes, embellished with metal tacks inserted in rows onto the raised elements that create a visual juxtaposition of forms and negative space; the nose turned slightly upwards with circular raised designs accenting the cheeks below the eyes; a fiber beard attached with metal tacks and a U-shaped metal inserted into top of head to unleash the intended spiritual function; small holes on upper right-hand forehead, above the left eye, on the left side near chin and on the right side of the nose going all the way through to the back side; dark brown patina with old encrustations indicative of significant age and traditional use.

\$18,000 - 25,000

€15,000 - 21,000

115



116



117

117

DAN KRAN MASK, LIBERIA/CÔTE D'IVOIRE

kagle

Wood, fiber, metal

height 8 1/2in (21.5cm)

Provenance

Bismuth Collection, Paris

Alain de Monbrison/Galerie Monbrison, Paris

French Private Collection

Composed of two part construction, hinged with fiber cordage at the back for a moveable jaw, pierced around the edges for attachments and a metal nail inserted into the forehead to enact the functional spirit and energy; exceptional rich, dark brown partially reflective patina with encrustations and wear indicative of traditional use and significant age.

\$10,000 - 15,000

€8,400 - 13,000

118

DAN STANDING FEMALE FIGURE, CÔTE D'IVOIRE

lū me

Wood, metal

height 11 in (28 cm)

Provenance

Georges F. Keller Collection, New York/Davos/Paris (Inventory no. 1927 written in white ink on base)

Paolo Morigi Collection, Lugano

Native, Brussels, 11 June 2011, Lot 19

Lucas Ratton, Paris

New York Private Collection

Diminutive in scale but with much presence, the artist has finely sculpted the female standing on broad feet with delineated toes, columnar legs slightly bent at the knees and supporting her rounded torso with raised chevron design to the abdomen and raised umbilicus; the sloping shoulders lead to arms carved away from the body adding to the balance of positive and negative space, the arms are bent at the elbow, providing movement, and rest on the hips; the powerful, cylindrical neck decorated with incised band of triangles supports her spherical head with incised coiffure in bands running front to back, framing the face with a raised ridge dividing the forehead vertically, coffee-bean eyes, diminutive nose and full lips; two metal charges inserted into back of head; rich, varied dark and brown reflective patina with wear indicative of traditional use.

\$6,000 - 8,000

€5,000 - 6,700



118



119

AKYE/EBRIE/ANYI STANDING FEMALE FIGURE, LAGOON'S REGION, CÔTE D'IVOIRE

Wood, glass beads, ritual patination, traces of kaolin
height 13 1/4in (33.5cm)

Provenance

California Private Collection

Handsomely carved in classic form with each hand bent inward with tips touching the abdomen; the spherical head with a bundled coiffure lightly incised with a feather-like design; light crosses incised on cheeks below swollen eyes; the head supported by a ringed neck; the torso with conical breasts and raised scarification on the front and back; wearing beaded strings around the legs; fine, semi-glossy blackened patina.

\$3,000 - 5,000

€2,500 - 4,200

119



120

120

BAULE HELMET MASK, CÔTE D'IVOIRE

goli glen

Wood, pigments, metal

length 13in (33cm)

Provenance

French Private Collection

Cf. The Metropolitan Museum of Art, Inventory no. 1979.535.2 for similar mask of approximately the same size.

\$6,000 - 8,000

€5,000 - 6,700

Composed of a head of a buffalo fused with the horns of a gazelle, the open mouth with finely incised upper and lower teeth and a tongue curving upwards; a set of horns with incised ribbing forming a diamond at the top, almost joining; a ridge running from top of the head to the front of the snout with raised triangle patter; the broad facial planes with tapered conical eyes; a U-shaped metal insert at the nape of the neck; exquisite rich and semi-glossy dark brown patina, accented with dark red pigmentation on the circular eye plane and sides of the open mouth.



121

121

BETE MASK, CÔTE D'IVOIRE

n'gré

Wood, pigment, metal

height 11 1/2in (29cm)

Provenance

Maitre Oiseau, Paris

Acquired from the above by the present owner

Skillfully carved with an intended garish glare, the dimensional aspects of the composition is complex, with a deeply carved rounded "shelf" forehead above deeply pierced eye holes for the mask wearer above projecting slit eyes; the nose is a vertical plane which branches outwards, upwards and curving back towards the facial plane; the mouth, carved in the same manner as the eyes, helps ground the overall composition; fine, semi-glossy blackened patina with kaolin accents in the linear incisions.

\$7,000 - 9,000

€5,900 - 7,600



122

122

SENUFO MASK, CÔTE D'IVOIRE

kpelle

Wood, pigment

height 13 3/4in (35cm)

Provenance

Galerie Sao/Michel Rivière, Paris

Canadian Private Collection

Intricately carved, depicting an idealized female face with horizontal scarifications on the cheeks and two protuberances extending downward; a vertical shape rising from the top of the head between two wing forms with incised decoration; fine blackened patina throughout.

\$3,000 - 5,000

€2,500 - 4,200



123

123

GROUP OF FIVE PASSPORT MASKS, LIBERIA AND CÔTE D'IVOIRE

Wood, stone, pigments, metal
heights 3 ½ - 7 1/2in (9 – 19cm)

Including a rare Dan stone mask, two Dan masks, a Bete/Wobe mask, and a Baule *goli* mask.

Provenance

Charles D. Miller, III, St. James, New York, collected in Liberia in the 1970s

\$3,000 - 5,000

€2,500 - 4,200



124

124
BAULE STANDING MALE FIGURE, CÔTE D'IVOIRE

blolo bian
Wood
height 13 3/4in (35cm)

Provenance
Galerie SAO/Michel Rivière, Paris
Canadian Private Collection

The head slightly downcast with elaborate coiffure and raised scarification designs to the neck and arms; varied light and dark brown reflective patina.

\$3,000 - 5,000
€2,500 - 4,200



125

125
GURO HEDDLE PULLEY, CÔTE D'IVOIRE

Wood, pigment
height 8in (20cm)

Provenance
Jean-Paul Delcourt, Abidjan
Charles D. Miller, III, St. James, New York

Handsomely carved with the long, cylindrical neck supporting the spherical head with open, crescent-form coiffure on the left; finely incised geometric designs on front and back with kaolin highlights; light brown semi-glossy patina.

\$2,500 - 3,500
€2,100 - 2,900



126

126

IBO MASK, NIGERIA

okoroshi

Wood, pigment

height 9 1/4in (23.5cm)

Provenance

Maurice W. Shapiro Collection, New York

Bruce Frank Primitive Art, New York

California Private Collection

Finely carved with a coiffure in three bundles above a rounded forehead and naturalistic nose with strong central ridge; the mouth open and grinning with the upper lip flaring outwards; raised curvilinear scarifications accent each cheek; encrusted blackened patina with kaolin highlighting the lower half showing significant age and traditional use.

\$3,000 - 5,000

€2,500 - 4,200

127

IDOMA OR BOKI MASK, MIDDLE CROSS RIVER, IKOM REGION, NIGERIA

okua

Wood, fabric, pigments, metal, cow hide, plant fiber

height 11in (28cm)

Provenance

European Private Collection

Galerie Abla and Alain Lecomte, Paris

California Private Collection

Published

Neyt, Francois, *Les Arts de la Benue - aux Racines des Traditions*, Tielt, 1985, p. 137. fig. III.61

African Heritage Archives no. 0143791

This highly expressive, possible funeral mask instantly captures the viewer's attention with its large, mesmerizing eyes pierced through with large holes, highlighted around the borders with kaolin and dotted designs on the upper portion of the lid; the gaping mouth protruding forward and revealing the upper teeth; blackened reflective patina to the front with kaolin highlights throughout and wear indicative of significant use.

\$8,000 - 12,000

€6,700 - 10,000



127



128

128

YORUBA FIGURE, DAHOMEY REGION, REPUBLIC OF BENIN

ere ibeji

Wood, glass beads

height 10 1/2in (26.7cm)

Provenance

Anne and Jacques Kerchache, Paris

Galerie Flak, Paris

French Private Collection

This beautiful carving of an *ere ibeji* from the Dahomey Region is a splendid example of the naturalistic style of carving from this region. An incised coiffure elegantly crowns the spherical head with rounded facial features comprising coffee-bean eyes with heavy lids, naturalistic nose and full lips. The face is further beautified with incised scarification on the forehead and cheeks. Her shoulders are squared, bordering full, conical breasts indicating confidence; the arms at her sides, away from her torso, with her hands tucked under and resting on her hips; each rounded leg with proportionally large feet (the right now missing) with toes defined, firmly on a round base; rich, dark brown reflective patina showing much use.

\$4,000 - 6,000

€3,400 - 5,000

129

YORUBA FIGURE, NORTHERN IGBOMINA REGION, NIGERIA

ere ibeji

Wood, pigments, metal, camwood encrustation

height 12in (30.3cm)

Provenance

Finch & Company, London

French Private Collection

Of classic Igbomina style with raised, crown-like coiffure highlighted with blue pigment; the wear to the facial features showing considerable care by its traditional owner; the arms forming a bow and coming together at the navel, wearing metal bracelets and hands forming a diamond; ochre camwood encrustations in the crevices of the rich, dark brown reflective patina.

\$3,000 - 5,000

€2,500 - 4,200

130

YORUBA FIGURE, KETU REGION, REPUBLIC OF BENIN

ere ibeji

Wood, glass beads

height 9 1/2in (24cm)

Provenance

Bernd Muhlack Collection, Kiel

French Private Collection

This elegant figure is finely carved with broad, rounded shoulders supporting a spherical head with a striated, mohawk style coiffure; feet on a rounded base with toes defined; wearing a double beaded waist band; rich, semi-glossy dark brown patina with wear indicative of much use; a large area to the back of the head and shoulders with natural erosion to the surface.

\$3,000 - 5,000

€2,500 - 4,200



129



130

131

**SUPERB AND RARE KONGO CHIEF'S BELL, DEMOCRATIC
REPUBLIC OF THE CONGO**

ndibu

Wood, mirror, ritual patination, plant fiber
height 7 1/2in (19.1cm)

Provenance

John J. Klejman Gallery, New York
Sotheby's, New York, 8 May 1996, Lot 123
Roberta and Lance Entwistle Gallery, Paris/London
Private Collection

Published

LaGamma, Alisa (ed), *Kongo - Power and Majesty*, The Metropolitan
Museum of Art, New York, 2015, p. 93, fig. 54
African Heritage Archives no. 0021816

Exhibited

New York, *Power and Majesty - The Art of the Kongo Masters*, The
Metropolitan Museum of Art, 16 September 2015 - 31 January 2016

John Thornton notes, "Before conversion, Kongo's religious structure was surely like that of its neighbors in Loango, to the north, and Ndongo, in the south: the people believed in the existence of the creator, Nzambi a Mpungu, and a large group of territorially specific lesser deities (*nkita* or *simbi*), who were generally consulted in shrines. Lesser entities might also be enticed to inhabit and empower smaller, often personal objects called *kiteke*. Ancestors acquired supernatural power in the afterlife and joined these spiritual entities. Most often

consulted at their graves, ancestors were primarily concerned with their descendants, though ancestors of the elites might have powers resembling those of the lesser deities. Communication between humans and the spiritual world was facilitated by a *nganga* (priest) (pl. *banganga*), whose divination techniques included using ritual or ceremonial bells, as well as becoming possessed by the spirits to learn their wishes." (Alissa LaGamma (ed), *Kongo - Power and Majesty*, The Metropolitan Museum of Art, 2015, pp. 93-94)

The artist of this elegant and refined masterpiece was exquisitely attentive to the carving of the facial elements, including the details of the eyebrows over the upper lids; the naturalistic nose; and the detailed outlines of the lips around the open mouth revealing the upper row of teeth. The eyes, inlaid with mirrors, aid in communication with the spirits. The smooth, heart-shaped face itself is perfectly balanced within, and contrasts with, a majestic field of incised diamond patterns. Three carved sticks with semi-circular knob ends project out from within the composition, producing the bell's sound when shaken. A fiber cordage, tied at opposite sides, presumably serves to hold the sound sticks in place. The silky, smooth, leather-like patina of the suspension hole, with animal on top, testifies to the age and significant amount of traditional use. Overall, the artist's attention to detail must have been a necessity to the efficacy of the bell's intended function of facilitating communication with the spiritual world.

\$50,000 - 70,000
€42,000 - 59,000

131





132

**SONGYE COMMUNITY MALE POWER FIGURE,
DEMOCRATIC REPUBLIC OF THE CONGO**

nkisi

Wood, goat horn (*Capra hircus*), coins, ritual patination,
metal, bells, plant fiber

height 41in (104cm)

Provenance

Herbert and Nancy Baker, Los Angeles/Chicago

Edward "Bud" Jacobson, acquired from the above in 1977
Jacobson was a major benefactor of the Heard Museum in
Phoenix and a collector of Native American art. His collection
is currently displayed in the Edward "Bud" Jacobson wing of
the Heard Museum

Heard Museum, donated in December 1982 by Jacobson
(Heard Museum catalog number AF-CG-Sg-F-4 inscribed on
one side of the head)

Deaccessioned by the Heard Museum in 1991

California Private Collection

John Mack notes, "Communal *mankisi* (plural for *nkisi*) are
used to achieve benign ends. The need of their magical
intervention in human affairs may be signalled by such
phenomena as persistent dreams of imminent danger among
those charged with their care: premonitions expressed in
visions of lightning and fire, or deep ravines. [. . .] Although
dedicated to ensuring the health and welfare of the
community, these figures are not exponents of the bedside
manner but confrontational objects, objects with attitude."
(Phillips, Tom ed., *Africa - The Art of a Continent*, Royal
Academy of Arts, London, 1995, p. 283-284)

An extremely rare type of *nkisi* with naturalistic facial features,
including eyes which immediately capture the viewer's
attention. Metal inserts power the head around the crown,
Belgian coins from 1909-1921 embedded into shoulders and
thighs, bells strung around the shoulder and torso adding life
to the body when carried; a charge hole to the central chest
now lacking the power ingredients; varied light and dark
brown patina with oily ritual patination around the face area.

\$20,000 - 30,000

€17,000 - 25,000



132

133

**SONGYE MALE MASK, KALEBWE PEOPLE, DEMOCRATIC
REPUBLIC OF THE CONGO**

kifwebe

Wood, pigments

height 14in (36cm)

Provenance

Paul Timmermans Collection (- 1976), Tervuren

Hélène and Philippe Leloup, Paris

Rudolf and Leonore Blum Collection, acquired in 1993

Christie's, Paris, 19 June 2014, Lot 59

European Private Collection

Francois Neyt notes, 'The *bifwebe* masks of the Kalebwe people represent the heart and the magic and sorcery of the Songye, whose formidable nature progressively spread into the Katanga and Maniema provinces. Yann Le Pichon wrote: "The art of Songye statuary is fearsome and fabulous on two accounts. First, on account of its original, ancestral vocation and its functional and tribal purpose; second, because it largely contributed to disrupting the direction and expression of the Western arts during the first decades of the twentieth century--even to the extent of turning it inside out." In his remarkable book on primitivism, William Rubin also drew attention to the importance of Songye *bifwebe* masks in the renaissance of the arts of the twentieth century." (*Kifwebe - A Century of Songye and Luba Masks*, 5 Continents, Milan, 2019, p. 53)

The artist of this majestic mask has successfully captured the spirituality and dynamism of classic *kifwebe* masks. The polychrome sagittal crest flows down into the triangular nasal plane. The striations above the protruding eyes, with red upper eyelids, are curved; below, where they rise from the chin to the mouth, they are oblique, becoming horizontal from the mouth to the eyes. The lips are open in the form of a four-pointed star. Constructed from light wood with red, white and black polychrome pigments with wear indicative of significant traditional use within the culture.

\$15,000 - 20,000

€13,000 - 17,000



133



134

134

PAIR OF NGBAKA TORQUES, DEMOCRATIC REPUBLIC OF THE CONGO

Copper alloy

diameters 10 and 11 1/2in (25.4 and 29.2cm)

Provenance

Hubert Goldet Collection, Paris

Ricqlès, *Collection Hubert Goldet*, Paris, 30 June 2001, Lot 440

California Private Collection

\$2,000 - 3,000

€1,700 - 2,500

135



135

LEGA STANDING FIGURE, DEMOCRATIC REPUBLIC OF THE CONGO

katanda

Wood, pigments

height 9 3/4in (25cm)

Provenance

Michel Boulanger Collection, Liege/Brussels

French Private Collection

David Binkley notes, 'This sculpture represents the character *katanda* (literally, mat). This denomination refers in this context to "the mat of red ants" (*katanda ke ibazi*), a formula that bears on the destructive effects of a dispersal of red ants (in opposition to *mutandi we ibazi*, an orderly column of migrating red ants.) Metaphorically, the name points to an evil character, one too intent on the seduction of women

(particularly initiated women). By means of a system of opposites, the initiates illustrate through this character that a great *kindi* [member of the highest grade] should not be a seducer whose attitude creates tension in the group.' (Gustaaf Verswijver, et. al. (ed), *Masterpieces from Central Africa*, Royal Museum for Central Africa, Tervuren, 1996, p. 188, cat. 108)

Of highly stylized form, this blackened figure is carved with a board-like body, riddled with circular perforations, raised arms and outward bending legs, the spherical head with the heart-like face whitened with pigment.

\$6,000 - 8,000

€5,100 - 6,700

136

No lot



137

137

TWA HEADREST, RWANDA/BURUNDI

Wood

length 9 1/4in (23.5cm)

Composed of two human torsos back to back, faces leaning forward, arms folded along the torso, the slightly concave pillow connecting the back of the two heads and decorated with small diamond patterns in relief.

The Twa are a group of pygmies who live among the Kuba populations. The designation "Twa" means people of short stature in the Bantu language. The Twa are the only known pygmies to have created wood sculptures. The influence of Luba art is visible with the typical Kuba geometric designs on the pillow. We know of five other examples of this rare type of neck support: one at the RMCA, Tervuren; a second from the Jerome Joss Collection at the Fowler Museum in Los Angeles; one formerly in the William Brill Collection, New York, now in the Graham Beck Collection, South Africa; another in the Theodore Celenko collection; and finally, one currently in a Detroit private collection.

Provenance

Marc Leo Felix, Brussels (inventory no. FC990)

Dr. Evan Maurer, Minneapolis

Bonhams, New York, 14 November 2013, Lot 80

Martin Daustar, Galerie Variations, Brussels

Belgium Private Collection

\$3,000 - 5,000

€2,500 - 4,200



138

138

ZULU BEER POT WITH FIBER LID, SOUTH AFRICA

ukhamba

Ceramic, plant fiber

diameter 12 1/2in (31.8cm)

Provenance

Willy Wales, South Africa

Acquired from the above by the present owner

Of classic globular form, the sides decorated with two sets of incised wave designs; the lid composed of finely woven plant fiber.

\$1,500 - 2,500

€1,300 - 2,100

END OF SALE

Bonhams

AUCTIONEERS SINCE 1793



Kusama:

The collection of the Late Dr Teruo Hirose

New York | May 12, 2021



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INQUIRIES

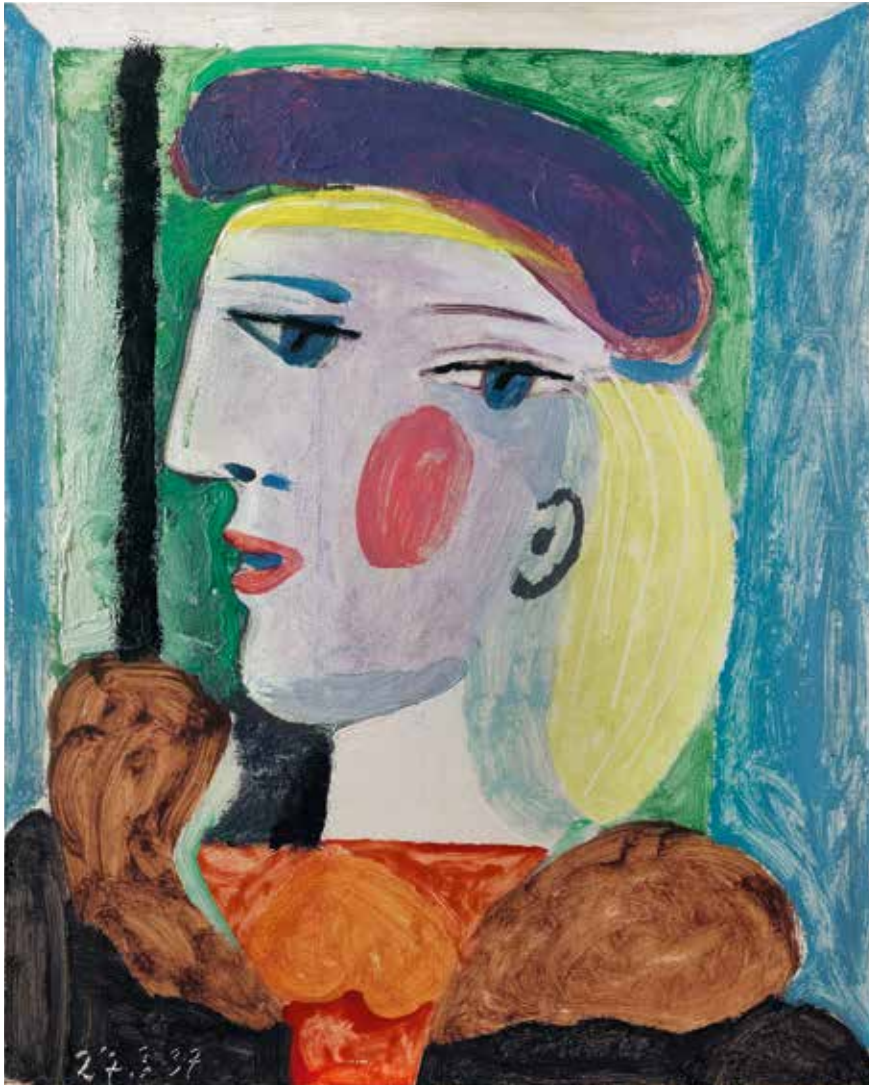
+1 872 400 6314
amy.thompson@bonhams.com
sell.bonhams.com

YAYOI KUSAMA (B. 1929)

Mississippi River, 1960
oil on canvas
23 3/4 x 28 1/4 in. (60.3 x 71.7 cm.)
US\$3,000,000-5,000,000

Bonhams

AUCTIONEERS SINCE 1793



Impressionist & Modern Art

New York | May 13, 2021



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INQUIRIES

+1 917 206 1636
molly.ott@bonhams.com

PABLO PICASSO (1881-1973)

Femme au béret mauve
oil on canvas
16 1/8 x 13 in (41 x 33 cm)
Painted on March 27, 1937
\$10,000,000 - 15,000,000

Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$12,500 OF THE BID PRICE, PLUS 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$12,500 UP TO AND INCLUDING \$600,000, PLUS 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$600,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE BID PRICE ABOVE \$6,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally

liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

Conditions of sale - Continued

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows:
 - (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor;
 - (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day;
 - (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - Continued

the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at **www.bonhams.com/us**.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

Buyer’s guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

Auction House's Interest in Property Offered at Auction
On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: African, Oceanic & Pre-Colombian Art	Sale date: May 11, 2021
Sale no. 26876	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____	
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: _____	Date: _____
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AUCTIONEERS SINCE 1793