



EVOLUTION OF FORM

AFRICAN & OCEANIC ART AT
THE GENESIS OF MODERNISM

NEW YORK 12 MAY 2016

CHRISTIE'S



Picasso in his studio in the Bateau-Lavoir, Paris. Photographed for Gelett Burgess, 1908.
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THURSDAY 12 MAY 2016

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Georges Braque in his studio, Paris, 1911.

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THURSDAY 12 MAY 2016

AUCTION

Thursday 12 May 2016
at 9.30 am (Lots 601-611)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	30 April	10.00 am - 5.00 pm
Sunday	1 May	1.00 pm - 5.00 pm
Monday	2 May	10.00 am - 5.00 pm
Tuesday	3 May	10.00 am - 5.00 pm
Wednesday	4 May	10.00 am - 5.00 pm
Thursday	5 May	10.00 am - 5.00 pm
Friday	6 May	10.00 am - 5.00 pm
Saturday	7 May	10.00 am - 5.00 pm
Sunday	8 May	12.00 pm - 3.00 pm
Monday	9 May	10.00 am - 5.00 pm
Tuesday	10 May	10.00 am - 5.00 pm
Wednesday	11 May	10.00 am - 12.00 pm

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06/04/2016

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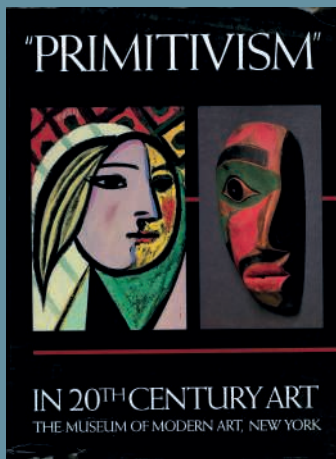
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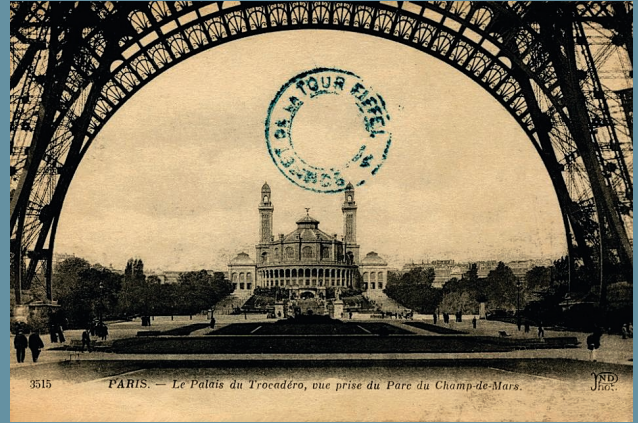
Pablo Picasso, *Les Femmes d'Alger (O Version O)*, 1935 © Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
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PROLOGUE: THE DISCOVERY



William Rubin's 1984 "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern © Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY

Evolution of Form: African, & Oceanic Art at the Genesis of Modernism is a curated sale that profiles eleven works of art whose type were at the heart of the modern art, and as the title indicates, continued to be a vibrant dialogue for artists throughout the 20th century and to the present day. This rich offering will be sold in New York during the major May sale series of Impressionist, Modern, Post-War and Contemporary art, and will be presented alongside paintings from those fields to stimulate an aesthetic dialogue and highlight visual affinities. The thesis of the sale is an ode to the landmark exhibition curated by William Rubin at New York's Museum of Modern Art in 1984 – 'Primitivism' in 20th Century Art. This exhibition inspired a generation of art lovers and collectors who might otherwise never have thought to consider African and Oceanic Art, which is amongst the greatest ever created around the world and throughout the ages.



The Musée du Trocadéro, c. 1910

In 1907, Paul Guillaume, the legendary Parisian dealer and African art maven, called the modern art movement a revolution. Today, Picasso's greatest works from this period, as well as the African and Oceanic art that inspired him, are part of the canon. But imagining ourselves at that time, we have to remember the revelatory and supernatural feelings evinced by these sculptures that powerfully reimagined the human form in ways never seen before.

In Paris at the turn of the last century, African and Oceanic art was housed at the Musée d'Ethnographie du Trocadéro. Picasso later reflected to Françoise Gilot and André Malraux, a sort of living nightmare turned revelation at the Trocadéro – 'Painting isn't an aesthetic operation. It is a way of seizing the power by giving form to our terrors, as well as our desires. When I went to the Trocadéro, something felt stuck in my throat. I wanted to leave, but I stayed. I studied. Men made these masks and other objects for a sacred purpose, a magic purpose, as a kind of mediator in order to overcome their fear and horror by giving it an image. When I came to that realization there, I knew I had found my way. At that moment, I realized what painting was all about.'



When analyzing Picasso's work of the so-called Africanist period, there is an oversimplified explanation that he was drawn to the abstraction of African art, and that his interest was almost purely formalistic. However, we know that there was the supernatural component that drove him, and it is in that spirit that those artists of the last century until today who turned to African and Oceanic art reads like a constellation of modern of art history – e.g. Gauguin, Picasso, Matisse, Vlaminck, Giacometti, Modigliani, Kirchner, Brancusi, Leger, Klee, Ernst, Pollock, Moore, Epstein, Arman, Baselitz, Basquiat.

— Susan Kloman

Paul Guillaume in his apartment with sculptures and paintings by Modigliani, c. 1918



SHOCK OF THE OLD: MODERNIST RESPONSES TO AFRICAN & OCEANIC ART

Around 1900, Baule sculptures like the *Asie usu* statuette by the artist known as the 'Rockefeller Master' and the *Ndoma* mask of the 'Kondorobo Master' had a sudden and completely transformatory effect on modern art in Europe. Although African sculpture had been around in Europe for a very long time, until the late 19th Century, it awakened little interest. The reasons why, after so many years of going by largely unnoticed, African sculpture suddenly became a focal point around which so much that would come to be called 'modern art' was to revolve, are both many and various. But, in the main, they have more to do with the socio-cultural conditions of crisis in turn-of-the-century Europe and its problems of rapid industrialization, mechanization and mass-media-imaging than they do with the innate, timeless and enduring quality of African art itself.

From a Western perspective, the story of African art's dramatic impact on Western culture is, at root, one of an entirely new way of looking at and perceiving the world suddenly opening the eyes of European and American artists to a whole new way of representing the world around them. For

The Rockefeller Baule figure is the total embodiment of Modernism with the breakdown of form into line, volumetric pattern and geometric rhythms never seen before.

an aesthetic culture rooted in the classical Greco-Roman tradition of representation, African art seemed, to Europe's 'modernists', to be founded upon showing not the outward appearance of things - the way they appear to the eye - but instead, what they came to see as a 'conceptualized', 'expressive' and

'abstracted' language of representation. African art was for them, in this respect, an entirely new plastic form of expression that spoke of an inner vision of the world, of a central reality removed from the illusion of what the West has termed 'naturalistic appearance'. And it was this that effectively opened the route to a large number of dramatically new forms and styles that would, in turn, distinguish the many 'isms' of the modernist adventure in art. From an African perspective, the fact that a comparatively small number of the continent's sacred artifacts, made mainly for private,

"African masks opened a new horizon to me. They made it possible for me to make contact with instinctive things, with uninhibited feeling that went against the fake tradition (late Western illusionism) which I hated."

-George Braque

ritualized and spiritual veneration (often in small and remote villages), were able to completely revolutionize the vast, widespread and thousands-of-years-old tradition of seeing and representing the world in the West, spoke volumes about the extraordinary power and intensity of its own little-known art and aesthetic traditions.

Of course, the timing of the European artists' encounter with African art has much to do with the extraordinary nature of its impact. Towards the end of the 19th Century, post-industrial Europe was enduring a period of cultural decadence and ideological crisis; The young art of photography was beginning to threaten painting's authority with regards to so-called 'realism' and, at the same time, European salons were filled to the brim with the frothy sentimentality and over-elaborate operations of painters like Bouguereau and his school. Desperate to engage with something of meaning other than this apparently interminable and decadent floodtide of kitsch, it was not just to the radical and opposite extreme seemingly offered by African art that young avant-garde artists fled in revolt at this time, but to anything 'other' than what the stultifying taste of the European bourgeoisie then advocated. 'We must be brave and turn our backs on almost everything that until now good Europeans like ourselves have thought precious and indispensable' the German artist Franz Marc commanded of his fellow painters. 'Our ideas and ideals must be clad in hairshirts, they must be fed on locusts and wild honey, not on history, if we are ever to escape the exhaustion of our European bad taste.'





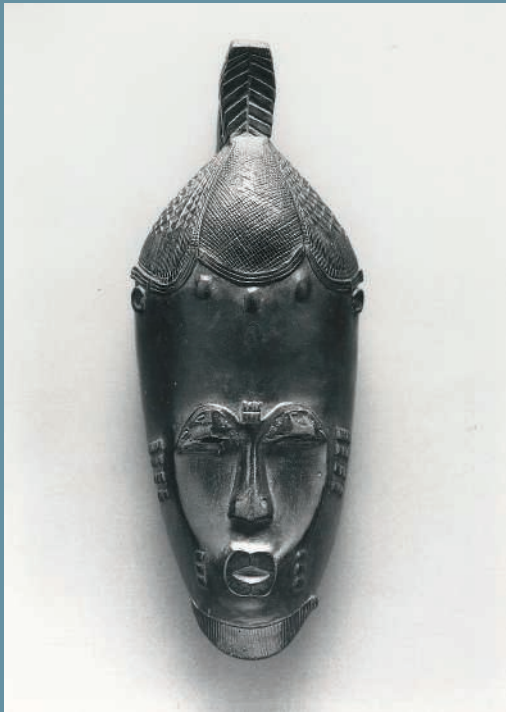
Paul Gauguin, Study for Words of the Devil, 1892 © All rights reserved

Seeking a new simplicity and directness of expression, young European artists embraced the arts of the East; of Japan, China and the South Seas; the Folk art of Russia and Bavarian glass painting; German medieval wood-carving; children's art and the art of the insane, as well as the arts of Africa. 'Much like the invasion of a barbaric race into the organism of a people in decadence', the Futurist painter Boccioni somewhat provocatively wrote in 1913, 'Gauguin's journey to Tahiti, and the appearance of Central African fetishes in the ateliers of our Montmartre friends, are a historical inevitability in the destiny of the European sensibility.'

Of all these 'outsider' arts at this time however, it was the dramatic impact of the art of sub-Saharan Africa - in particular, Fang masks and Baule sculptures - on the 'School of Paris' artists in the first years of the twentieth century, that were to have the most decisive impact on the sudden shift in direction that gave rise to the modernist movement in European art. 'Cubism was born' of these sculptures', the poet Max Jacob would later proudly declare. The initial response to African art of these first modernist pioneers - artists such as Henri Matisse, Maurice Vlaminck, Andre Derain, Pablo Picasso, Amedeo Modigliani and Constantin Brancusi - was entirely stylistic. They knew little to nothing of the meaning



Brancusi in his studio, 1927 Steichen, Edward (1879-1973) © ARS, NY.
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Baule Mask, Lot 606



Amedeo Modigliani, Page from a Sketchbook, 1914-15 © All rights reserved



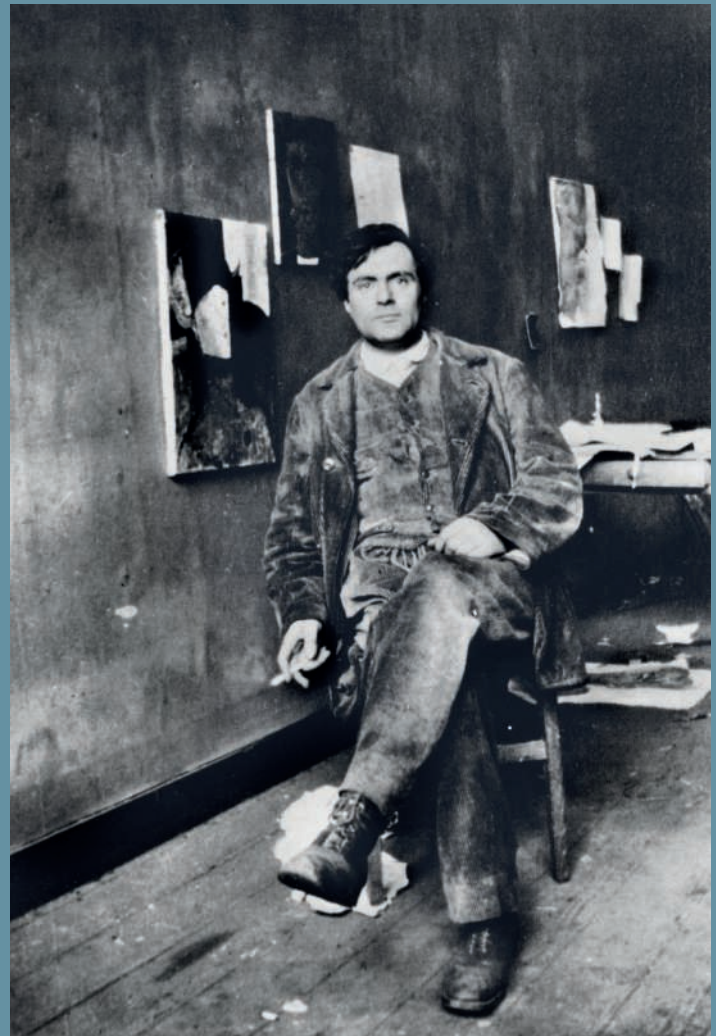
Amedeo Modigliani, *Tête*, 1884-1920 © All rights reserved

and function of the Dan masks, Baule figures and Fang masks that caught their eye at the Trocadero or in the private collections of collectors like Paul Guillaume, nor, really did they care. What impressed them about such works was their highly sophisticated approach to the abstraction of the human figure and the fascinating avenue this seemed to open to a pictorial language beyond the so-called 'naturalism' of appearance that had defined Western art since the Renaissance.

In accordance with this, the paintings of these artists moved immediately towards flattened forms, simplified, angular planes of bold colour, and an elegant integration of abstracted form and representational function similar, for example, to that found in the elegant forms and features of a Fang mask. While Picasso would later claim that the entire idea of an 'art of exorcism' and of his revolutionary painting *Les demoiselles d'Avignon* itself, was born in him the moment he first encountered the African sculptures on view at the Trocadero, it was not until much later, and under the influence of the Surrealists' response to Oceanic art in the late 1920s, that he came to consider the spiritual and ritualistic function of so many of the African sculptures that had first inspired him.

The influence of Baule sculptures like the *Asie usu* statuette or the *Ndoma* mask was perhaps most distinctive in the case Amedeo Modigliani who, in Paris around 1910, made a close study of specifically Baule art, producing several careful sketches of Baule faces and figures at this time. Through these he gradually worked the formal logic of Baule sculpture into the language of his own extraordinary series of large carved stone portrait heads. Subsequently too, after he was obliged to give up sculpture on account of his poor health, the elongated oval faces and pointed chins of Baule masks and figures that had inspired his sculpture, can also often be discerned distinguishing the unique style of painted portraiture that he developed during the war years.

Amedeo Modigliani in his studio at le Bateau Lavoir, Montmartre, Paris, 1915







Alberto Giacometti in the studio at Rue Hippolyte Maindron, 1927



Alberto Giacometti, *Nimba Mask and Women*, c. 1956 © 2016 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York

It was perhaps Modigliani's friend and fellow sculptor Constantin Brancusi whose work came closest in spirit to the examples of African art that inspired him. (So close in fact, that late in life Brancusi would attempt to destroy any of his works which he felt owed too much to African influence) Recognising how, because they were carved directly in wood, in a raw and simple manner, similar to the folk art of his native Romania, Brancusi saw how African artists also 'preserved the life of matter in their sculpture'. They 'worked with the wood' he said. 'They did not wound it, they knew how to eliminate the unnecessary parts of it to make it become a fetish sculpture' so that it becomes 'a living and expressive wood under a form given by a human feeling'. Similarly, Brancusi also recognized that the so-called 'abstraction' or 'abstracting' tendency of African sculpture, so often referred to by early European avant-garde critics, wasn't really abstraction at all. 'They are imbeciles who call my work abstract' Brancusi said. 'That which they call abstract is the most realistic, because what is real is not the exterior but the idea, the essence of things. It is impossible for

anyone to express anything essentially real by imitating its exterior surface.'

This sense of true reality lying not in outward appearance but in the outer manifestation of an inner world reached through feeling and intuition rather than the cold dispassionate eye of reason or the visual measuring of outer semblance marks one of the great legacies of the influence of African art on modernism. And it also led, in Germany, in particular, to a widespread belief in the idea of the so-called 'primitive' charting a path to spiritual salvation. Embracing the simplicity and directness of expression they saw in the great holdings of African and Oceanic art then on show in the major ethnographic museums of Essen and Berlin, German artists of the early 20th Century, who, because they sought this 'inner essence', came to be known as 'Expressionists', turned their back on the modern world in favour of finding a 'new innocence, a new unconsciousness', like that which they believed the African sculptors enjoyed.

Inspired by Gauguin's example and by their own, misinterpretations of African art, the German Expressionists imitated less the stylization of African sculpture than what they believed to be the method of its making. As Herman Hesse was to write around this time, they believed that, 'We must return to the realms of disorder, of the unconscious, of formless existence, of brute life and far beyond the brute life to the beginning of all things...in order to be able to bring about a new creation, valuation and distribution of life.'

Seeking, as Paul Klee noted, to 'be as though new-born, knowing nothing about Europe, nothing, knowing no pictures, entirely, without impulse, almost in an original state,' the artists of *die Brücke* and *Der Blaue Reiter* even sought to establish a kind of tribal identity for their art. The *Brücke* group in Dresden, for example would, live and work closely together, stripping naked at any given opportunity, and sharing models and girlfriends in an affected idea of a communal primitivist idyll. Embracing primal simplicity and childlike directness, they



Exhibition hall in the Folkwang Museum, Hagen, before 1921



Interior of Studio, Berlin-Wilmersdorf. Photograph by Ernst Ludwig Kirchner, 1912.



Max Ernst, 1942

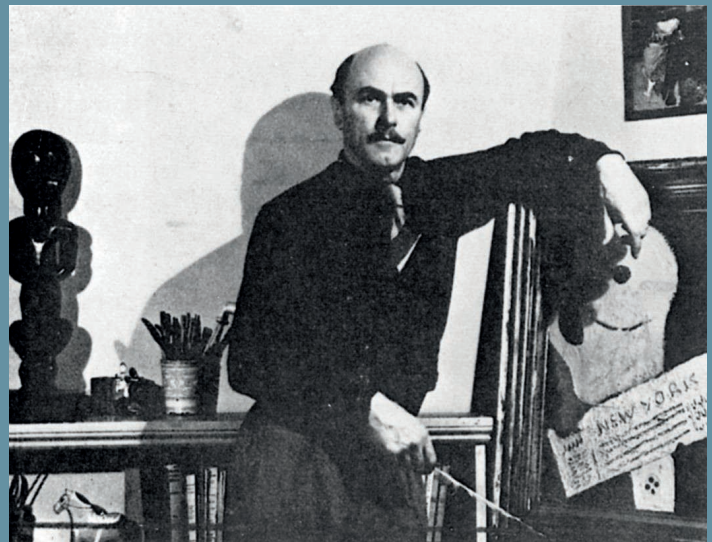
ignored the manifest sophistication of so much African and Oceanic art and decorated their Dresden studios with faux-primitive batik textiles and simple wall-hangings adorned with hand-carved wooden fetishistic sculptures openly imitative of the Dogon, Songye and Baule figures they had seen. Attempting too, to recreate what they believed had been Gauguin's South Sea idyll they also spent their summers attempting to live 'like savages' in nature on the man-made lakes of Moritzburg or islands in the Baltic.

'Like ourselves' Wassily Kandinsky, one of the leading exponents of *Der Blaue Reiter* said of the African masters, 'these pure artists sought to express only inner and essential feelings in their works.' Though a clear misunderstanding, it was this sentiment that prompted him, and indeed his fellow Russian Kasimir Malevich, to pursue a painterly path towards complete abstraction in which wholly non-representational forms were intended to articulate an entirely new, spiritual, language of pure, ecstatic feeling.

This response to the supposed spiritual nature and language of feeling embodied by African and Oceanic art, along with the idea that these arts articulated some kind of inner but all-accessible, unconscious world of the spirit, was also one taken up with great vigour in the 1920s by the Surrealists. 'Surrealism is only trying to rejoin the most durable traditions of mankind,' its leader André Breton wrote in this regard. 'Among the primitive peoples art always goes beyond what is conventionally and arbitrarily called the "real".' In April 1929 Christian Zervos' magazine *Cahiers d'Art* devoted an entire issue to Oceanic Art which was to have an immediate effect on Picasso's paintings of this period and a lasting one on the Surrealists who believed they saw in the sculptures of New Ireland and New Britain, in particular, the unconscious realm of the human mind, as charted by Freud and Jung, brought magically to life. 'The marvelous, with all it implies in terms of surprise, splendour and dazzling outlook', wrote Breton, has never enjoyed, in visual art, the triumphs it scores with some first-rate Oceanic objects.' For him, Oceanic art, far more than the arts of

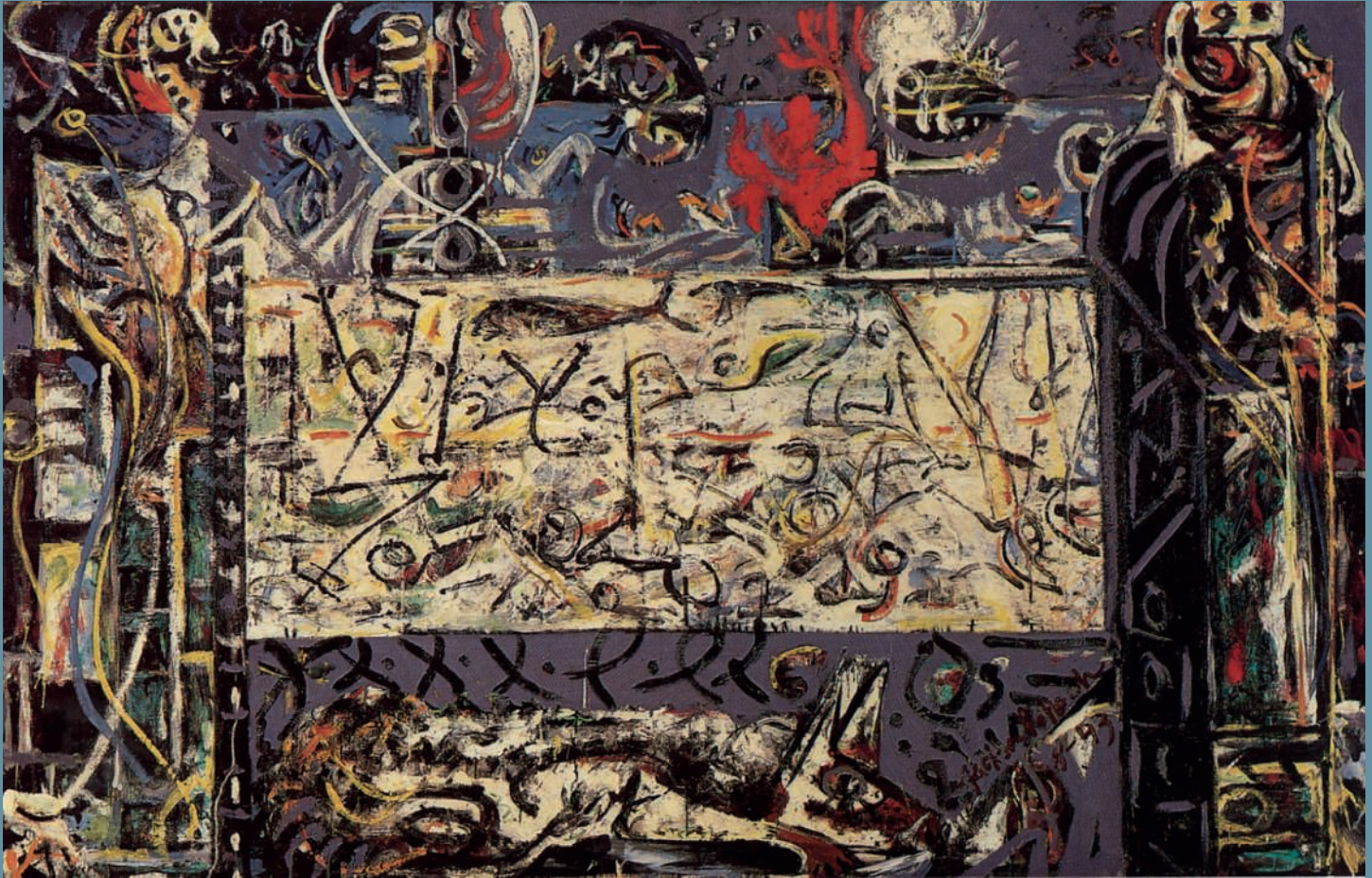
Africa, in fact, expressed what he saw as, 'the greatest effort of all time to expose the interpenetrations of the physical and the mental, to triumph over the dualism of perception and representation, to dig through the outer bark to the sap.'

This sense that the 'primitive' arts of Africa and Oceania in particular, reached further into the depths of the human psyche than anything in the Western tradition in art informed much of the soul-searching art of the Abstract Expressionists in America in the 1950s as well as the *art informel* of post-war European art during the same period. Seeking to establish an elemental language of human feeling understandable to all, artists like Mark Rothko, Jackson Pollock, Barnett Newman and Adolph Gottlieb responded to the Jungian concept of primitive man's closer connection to mankind's supposed 'collective unconscious' by seeking to make work devoid of what they called the distractive 'illusion' of representational imagery. 'While modern art got its first impetus through discovering the forms of primitive art,' Gottlieb wrote, 'we feel that its true significance lies not merely in formal arrangements, but in the spiritual meaning underlying all archaic works.' 'It is the 'known myths of antiquity [that] are the eternal symbols upon which we must fall back to express [these] basic psychological ideas' Rothko asserted, because these myths still 'explain something real and existing in ourselves'.



John Graham in his studio, 1938. At left, a Fang reliquary figure.

Such earnest stress on the primordial and elemental nature of the human experience -Rothko's 'tragedy, ecstasy, doom' and so forth - inevitably generated a backlash in the 1960s with its 'Pop art' generation appearing to actively revel in the apparent shallowness and profanity of modern, mass-media culture. In parallel to this however, other Western artists, who were to come to the fore around 1968, turned once again to their own idea of the primitive and the primordial, seeking also in the timeless signs and symbols of African, Native American, Oceanic and Neolithic art a primal



Jackson Pollock, Guardians of the Secret, 1943 © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

language rooted in nature and in the land. 'We're living in a schizophrenic period,' the land artist Michael Heizer wrote at this time, 'We're living in a period that's technological and primordial simultaneously. I guess the idea is to make art that reflects this premise.'

A similar sense of schizophrenia infects much of today's almost completely globalized culture. This is a culture in which artists in Africa, Oceania, Europe and America are openly and instantaneously able to interact, inspire and react to one another's work at the very same time that borrowings from and imitations of traditional, so-called 'primitive' African and Oceanic art still remain a matter sensitive to political correctness, and questions about nationhood and identity. Many of the misunderstandings and prejudices about traditional African art that have coloured the history of its influence on modern art and of what precisely it is that constitutes the 'primitive' and the 'primal' remain problematic and still cause debate. One cannot use the term 'primitive art' in a textbook on African or Oceanic sculpture today, it seems, without a lengthy explanation charting the term's troubling connotations. No single artist experienced the ugly

complexity of this situation more profoundly or acutely, perhaps, than Jean-Michel Basquiat. Born to a Haitian father and a Puerto-Rican mother, Basquiat became known as the first 'African-American' artist to attain international stature. Like his painterly heroes Picasso and Dubuffet, he too borrowed repeatedly from traditional African art - as he did from many other disciplines - only to find himself constantly questioned about the practice, and even lambasted for putting himself in the position of being a black artist emulating a white artist imitating an African artist. In Paris in 1988 Basquiat was therefore very happy to meet Outtarwa Watts, an African artist from the Ivory Coast, now living and working in the French capital. Watts' work also borrowed extensively from European modernism and traditional African themes. It must have seemed to these two artists therefore that somehow, between them, they had managed to finally close the circle. Art, after all, unlike so much else in today's world, has no boundaries.

— Roberto Marrone

601

A BIOMA FIGURE, URAMA CULTURE, PROBABLY KINOMERE VILLAGE, PAPUAN GULF REGION

Papua New Guinea

Wood, original pigment

Height: 50 ½ in. (128 cm.)

\$150,000-250,000

PROVENANCE:

Probably collected by Roy James Hedlund in Kinomere, circa 1961
Reportedly P. Morton, Port Moresby
Georges F. Keller (1899-1981), circa 1961
Collection Paolo Morigi, Lugano 1984, number 343, acquired from the above
Sotheby's Paris, November 30, 2010, lot 60
Private collection

EXHIBITED:

Padua, Palazzo della Ragione, *Un'arte per la bellezza: cosmesi e salute nei secoli*, 2 March – 17 June 1984

LITERATURE:

Rossi-Osmida, G., *Un'arte per la bellezza: cosmesi e salute nei secoli*, Padua, 1984, p.49, n.51
Hedlund, R., Visual Resource Archive, The Metropolitan Museum of Art, New York (PSC 1961.1.242)

MARKINGS & LABELS

On the reverse, "KINOMERE" in black letters.
Small white label on the reverse, "Morigi, Lugano no.343"
Handwritten label dated Nov. 2, 1961



detail of Papuan Gulf region



map of New Guinea



NOTES ON AN IMPORTANT BIOMA FIGURE

By Virginia-Lee Webb

The sculptural traditions that have developed in the nation of Papua New Guinea are some of the most innovative and compelling works of art ever created. The majority of these forms are three-dimensional figures or objects worn in conjunction with ritual and performance then embellished with ephemeral materials. A few art forms there have been made in two-dimensions, namely decorated architectural panels, painted designs on barkcloths and fleeting drawings in the earth. However, in one region, flat wooden sculptures that are carved and painted on one side were a prolific form of expression.



Photograph by Hedlund © Visual Resource Archive, The Metropolitan Museum of Art, New York (PSC 1961.1.142)

The Papuan Gulf region, or Gulf District, is located in the southeast portion of the island of New Guinea. A few European visitors sighted the island, but it remained remote to the Western world until the nineteenth-century. Its coastal villages and tributaries that reach far into the island were radically changed with the incursion of missionaries and traders during that time. Extremely rapid change took place as ethnologists and commercial industries began to penetrate the region. During the dramatic and often traumatic encounters for all, the extraordinary cultural life and accompanying

traditional arts were noticed and collected by outsiders. This was especially the case during the second decade of the twentieth century as various local beliefs and cultural forms were suppressed or changed. After mid century and the ravages of world wars, some of the sculptural forms were newly revived and older objects were hidden and survived. Thus visitors in the 1960s found sculptures that remained.

This figure, of a type locally called *bioma* is a style unique to the area. Its genesis is related to another equally unique form of art, called spirit boards or *gope*. Both are carved from flat or slightly curved pieces of wood, the latter wood sometimes originating from the sides of discarded canoes. *Bioma* are usually symmetrical, both in decoration and gesture. The gender

of figures is sometimes indicated as in this example, as is its powerful and confident stance. Curvilinear forms and circular motifs dominate this example and are the basis for its broad smiling face, the Adam's apple and navel, all shown with white pigment indicating the areas carved in low relief. Negative round spaces indicate the eyes and area between the arms and torso. The nose projects from the flat face with a circular opening representing the pierced septum. The ears are merely round voids on either side of the face. Decorations of wood, grass or fiber now vanished, would probably have been inserted in the septum and earlobes of the figure.

Bioma were found in the central and western part of the Papuan Gulf on Urama Island and in the Era river areas. Traditionally, gender segregated longhouses- called so by visitors because of their immense length in certain areas- were the locus of male activity. The *gope* and *bioma* were displayed side by side in family, clan or an individual's designated shrine within longhouses. *Bioma* like the *gope*, were reminders to their owners of obligations to ancestors and spirits. These were traditionally an adult male's responsibility. *Bioma* were placed near or on top of pig and crocodile skulls that were offered as sacrifices to clan spirits, and like the spirit boards, served as the embodiment of ancestral spirits and as reminders of their presence among the living. (Welsch 2006: 35, Webb 2016) *Bioma* such as this strong, classic sculpture exemplify the mastery and inventiveness of this figurative genre.

As this region was a former British colony, some of the earliest examples collected are now in England, such as the British Museum that owns the example collected by Charles Gabriel Seligman during the Cook Daniels Expedition in 1903-1904. (Oc1906,1013.11) In 1925 and 1930 ethnologists Paul B.de Rautenfeld and Paul Wirz photographed these interior shrines. (Webb 2016:176, 234, 286) American photographer and author John W. Vandercook collected *bioma* in 1933 that are now in the Brooklyn Museum (51.118.9) (Webb 2016:232). Also in the Brooklyn Museum is a *bioma* collected in 1966 by Thomas Schultze-Westrum (83.246.3) (Webb 2016:178). This *bioma* was photographed and probably collected by Roy James Hedlund in October 1961. Hedlund visited the area several times in the early 1960s and collected several important objects.

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- Robert Welsch, Virginia-Lee Webb and Sebastian Haraha. *Coaxing the Spirits to Dance: Art and Society in the Papuan Gulf of New Guinea*. Hanover, NH: Hood Museum of Art, Dartmouth College, 2006.
- Webb, Virginia-Lee. *Embodied Spirits: Gope Boards from the Papuan Gulf*. Milan: Five Continents Editions 2016.







Jean Dubuffet, *Costume for Cuckoo Bazaar*, 1972 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY





602

A SENUFO BIRD FIGURE

Ivory Coast

wood

Height: 48 in. (122 cm.)

\$400,000-600,000

PROVENANCE:

Acquired by Father Michel Convers, probably in Tawara, Ivory Coast, circa 1950

Dr. Vacher, Ivory Coast and France, acquired from the above in Ivory Coast

with Johann Levy, Paris, acquired from the above

Private Collection, acquired from the above

EXHIBITED:

Cleveland, The Cleveland Museum of Art, *Senufo: Art and Identity in West Africa*, 22 February – 31 May 2015

Additional venues:

St. Louis, Saint Louis Art Museum, 28 June – 27

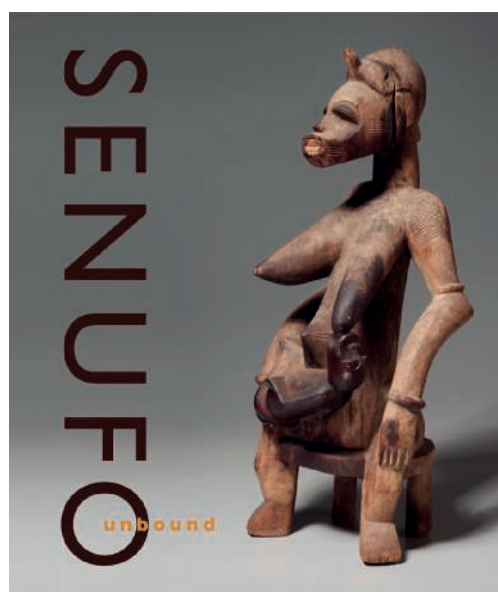
September 2015

Montpellier, Musée Fabre, 28 November – 6 March

2016

LITERATURE:

Gagliardi, S.E. (ed.), *Senufo Unbound*, Cleveland, The Cleveland Museum of Art, 2014, p. 123, fig. 72







THE CONVERS SENUFO BIRD FIGURE, PORPIANONG

Very rare, the Senufo bird figures are created by only a few select Senufo groups living in specific villages. But their spectacular and elegant presence have propelled these works into the canon of African sculptural forms, and they hold key places in some of the most important collections in the world including The Metropolitan Museum of Art (1979.206.176); the Barbier-Mueller Collection, Geneva (1006-68); and the former Erle Loran Collection, Fine Arts Museums of San Francisco, de Young Museum, 2008.38.86. The offered Convers bird was selected for the important recent exhibition, *Senufo*, organized by Susan Elizabeth Gagliardi and Constantine Petridis.

Their iconic status was achieved through the immediate appreciation of European collectors upon first seeing these majestic works, and their perpetual appreciation by connoisseurs for this remarkable form. The figures clearly captivated Robert Goldwater, who, in 1963, organized the first major exhibition of Senufo sculpture at the Museum of Primitive Art in New York. Three bird figures were at the entrance and heralded the exhibition.

The Poro societies have been long-discussed by art historians as a socio-religious core of Senufo communities. The Poro has been defined as an association whose overarching principles govern the people and variously described: the Poro association is responsible for the initiation and training of the young boys, whose aim is to shape an accomplished, social man that will integrate into the collective. The Senufo believe in a god, Koulotiolo, creator of the world, a distant and inaccessible deity. On the other hand, the mother of the village, Katieleo, regenerates the world and redeems humankind through the initiation rites of the Poro. A male villager who has not been initiated will be excluded from the village and will lose his rights as a citizen. In former times, some of the men's secret Poro societies in the Senufo region owned a large standing sculpture of a bird. This statue, kept in the sacred forest, was used in the rites for the admission of initiates to the final phase of training¹ (Garrard in Phillips 1996: 457; Kerchache 1988: 512).



Senufo Sculpture from West Africa exhibition at the Museum of Primitive Art, New York, 1963

As Gilbert Bochet notes in his discussion of the bird figure in the collection of Barbier-Mueller², the bird is one of five primordial animals of the Senufo cosmology. 'Bird' – *sejen* – is a generalized term, and the often quoted reference to these sculptures as the hornbill bird, is incorrect. Nevertheless, the bird has highly symbolic importance of the perpetuation of their culture and its beliefs. This is clearly indicated by the swollen abdomen of the bird, representing pregnancy or fecundity and the pairing of the phallic beak. In the Convers bird, the beak penetrates the belly in an obvious visual metaphor of self-impregnation, and the continuous cycles of life. Birds displaying this specific idea of a primordial

couple are also referred to as *porpianong*, literally mother of the poro child. In the select groups who revere the bird figure, it is central, in particular, to initiation ceremonies, where they populate the sacred grove and serve as significant symbolic markers of the beginning and ending of ceremonies.

The Convers *porpianong* is a recent important discovery. For decades, it was quietly in a French collection belonging to Dr. Vacher, who worked in Ivory Coast during the 1950's until the 1970's. The doctor acquired the work from Father Convers during that time (Johann Levy, personal communication, March 2016). During the iconoclastic time of the Massa movement occurring in Ivory Coast and the nearby countries in the 1950's the bird figures, as well as many other sculptures, were abandoned and destroyed. It is during this period that the present figure was collected by Father Michel Convers³. Several major Senufo masterpieces are associated with Father Convers and his associate, Father Gabriel Clamens, including the male rhythm pounder in the collection of the Metropolitan Museum of Art, given in 1965 by Nelson Rockefeller (1978.412.315).

¹More recently, Susan Elizabeth Gagliardi has clarified that while the poro has an undeniably central role in Senufo and related communities, its name and function has heretofore been defined homogenously. There are generally governing associations, particularly related to the initiation and social maturity of men amongst the Senufo, but the associations, nor the art created within them, do not function precisely the same way (*Senufo Unbound*, 2015: 188-89; see also Glaze, 1981; Förster, 1988).

²Barbier Mueller Museum, *Cote d'Ivoire*, Volume II, 1993, p. 31

³For more detailed information about Convers and the Massa movement see: In the Wake of the Massa Movement among the Senufo, by Fr. Michel Convers, in *Tribal Arts Magazine*, Spring 1997, volume III, no. 4, pp. 52-66.



Father Michel Convers (right), photographed in Ivory Coast



Pablo Picasso, *Nude Standing by the Sea*, 1929
© Estate of Pablo Picasso / Artists Rights Society
(ARS), New York

Picasso 29







JOAN MIRÓ
LLUNA, SOL, I UNA ESTRELLA
REGALAT A LA CIUTAT D'ALICANT PER LA CIUTAT DE BARCELONA

603

THE HELENA RUBINSTEIN DAN MASK

Probably Danane region, Ivory Coast

wood and bovine hair

Height: 8 in. (20.5 cm.)

\$1,000,000-1,500,000

PROVENANCE:

Helena Rubinstein, New York and Paris

Sotheby's Parke Bernet, *The Helena Rubinstein Collection of African and Oceanic Art, Parts One and Two*, New York, 21 April 1966, lot 10

Morris J. Pinto, Geneva and New York, acquired at the

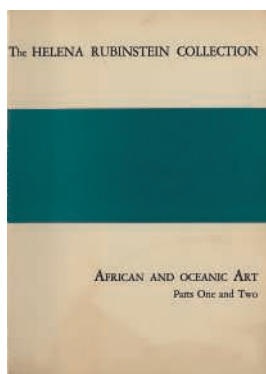
above auction with the assistance of Jean Roudillon

Acquired as a gift by a member of the Pinto Family, 1969

Private Collection

LITERATURE:

Slesin, S., *Over the Top*, New York, 2003, p. 112







Francis Bacon, *Portrait of Isabel Rawsthorne*, 1966 © The Estate of Francis Bacon. All rights reserved. / DACS, London / ARS, NY 2016





Helena Rubinstein's apartment on boulevard Raspail, c. 1930. At right, the Rubinstein Dan mask. Photograph by Dora Maar.

A SINGULAR MASTERPIECE BY A DAN ARTIST

The astonishing Rubinstein Dan mask is a consummate marriage of the most awe-inspiring qualities of African art – raw beauty and exceptional originality. While the upper half of this mask is a clear reference to the idealized Dan feminine beauty, the lower half is highly unusual. Both sides of the face are connected with a central median line running down the forehead into the nose. Typically, to attach a mask to the face of the dancer a fiber netting was attached to holes at the rim of the mask. In an amazing paradigm shift, here in the lower half of this mask, the sculptor has moved these holes to the inside of the face, at either side of the long ridged nose. Furthermore, this line of holes was doubled and even tripled to create a special effect that mirrors the delicate knotted fiber netting. At the same time, there was an explicit and expected aspiration towards beauty in this mask. The more esthetically pleasing a mask would be, the more pleased and benign the ancestors would be towards the living. This resulted in a high overall artistic quality of Dan masks, which resulted in Dan works of art being popular among collectors upon first glimpse. It is thus no surprise that Helena Rubinstein, a great collector of African art and beauty magnate, once owned this Dan mask.

Early field research among the Dan has shown that sculptors knew and analyzed each other's creations. People were known to travel from afar

to commission a new mask from a famous carver, so it was crucial to maintain one's reputation. This resulted in a constant competition among mask carvers to come up with new, creative inventions that would stun the public. Innovation was thus highly stimulated.

Charles Ratton's famous Dan mask (cf. Dagen, P., et al., *Charles Ratton: l'invention des arts primitifs*, Paris, 2013, p. 161, fig. 131), with an arm emerging from the forehead, is another fantastic one-of-a-kind example that shows the creative genius of some sculptors. Talented carvers came up with new elements and new interpretations of the anthropomorphic face mask. The unique Rubinstein mask can be interpreted as such an entirely new take on the classic model.

Rubinstein was known to keep precise records when information was available on an object's origin. The mention of the precise origin of this mask in the 1966 sale catalogue, 'District of Danané', indicates that at the date of acquisition the mask was accompanied with this information. Danané, is situated 25 kilometers east of the border with Liberia and 30 kilometers south of the border with Guinea, still is an important trade hub in the region. It is not unlikely the mask originally came from a smaller village in the area, central in the Dan territory.

Masks fulfill a predominant role with Dan society. As not a single facet of Dan life remained untouched by the interference of masks, it is safe to speak of a mask culture. The Dan used them to secure the consent and support of the supernatural world through their ancestors. The latter were the direct representatives and mediators of the living in the supernatural world, primarily for their own relatives. With mask performances, the living strove to please their ancestors to make them positively sympathetic towards their acts. Other masks regulated village life or performed during circumcision. Some masks were never danced but served as a locus to receive private sacrifices offered at rites during which the repeated recitation of improvised formulas explained and clarified the desired end. The fine patina of the Rubinstein mask shows it was 'fed', rubbed with palm oil, for a long time. The long hair tassel hanging from the chin would have been an important addition to please the mask, as are the twisted strands of hair forming the coiffure.

Since each mask could play different roles within society, it is impossible to identify the function of a mask purely on the basis of its shape. It is only possible to make statements on their function when information regarding the masks' actual usage is available. The character, status, and function of these masks could also change during the life of their owner. Just as a person might climb the social ladder, so too could a mask ascend in rank. For example, in the course of its career a mask associated with entertainment could transform into a mask used for judgment purposes. Though the appearance of a mask often did not change substantially throughout the years, its reputation often evolved through age, as they served a purpose during several generations.

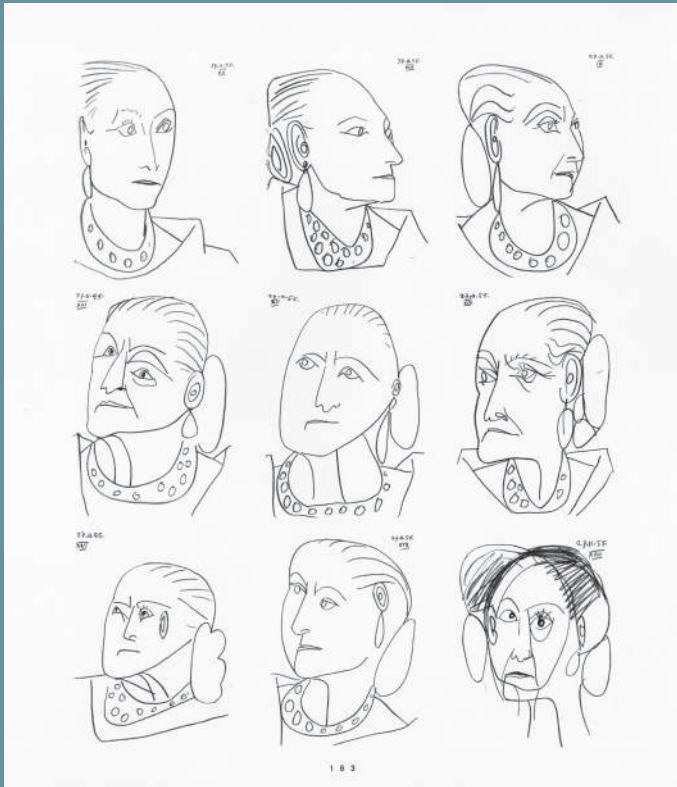
This exceptional mask's quality even more comes to the forefront when observed from the side: the semispherical forehead flows into a slightly concave elongated nose that sits above a small square mouth. Decades before Modigliani would sculpt his iconic stone heads, we here find the shapes that would come to define Modernism.





Helena Rubinstein at her Cuttoli apartment

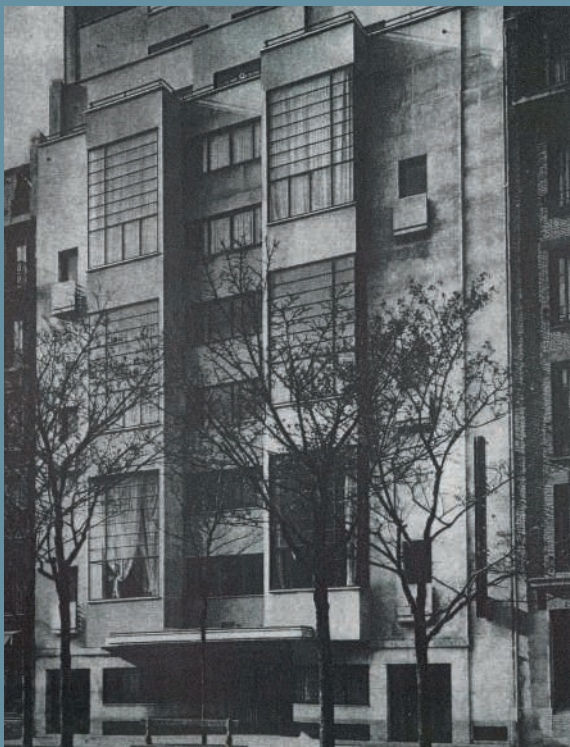
HELENA RUBINSTEIN'S "INNER EYE"



1955 sketches of Rubinstein by Picasso © Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Helena Rubinstein, her sister, Stella, and Pablo Picasso at the artist's home in 1955



Rubinstein's apartment on boulevard Raspail, c. 1932

The very name Helena Rubinstein conjures up an empire of elegance, a realm of good taste: the 20th century's grand dame of cosmetics was an insatiable collector and an inveterate aesthete. Rubinstein approached art with the same valence of rigor (she kept her jewels in alphabetical order) and discernment (her style, as she wrote in her autobiography, was guided by her "inner eye") that made her a formidable entrepreneur. She began acquiring African art in the 1930s with the help three luminaries: Jacob Epstein, a New York-born sculptor and Rubinstein's onetime neighbor; Charles Ratton, the era's art dealer extraordinaire; and F.H. Lem, an itinerant Frenchman who in 1935, just home from a journey through Africa, sold Rubinstein 40 or so pieces of Sudanese art, which had been intended for a museum in Dakar that never materialized. (Rubinstein, never one to pass up a good deal, liked to buy in bulk.) Though her African holdings were vast—Fang figures, Kota reliquaries and Bamana headdresses by the dozen—she was, above all, drawn to works with striking faces, a fitting fixation for a cosmetics magnate who made her fortune in magic potions.





604

A BAULE MONKEY FIGURE BY THE MASTER OF THE DOUBLE-C AURICLE

Ivory Coast

wood

Height: 18 ½ in. (47 cm.)

\$200,000-300,000

PROVENANCE:

Ferrari de la Salle, Abidjan, Ivory Coast

Bernard Dulon, Paris

Private Collection

EXHIBITED:

New York, Barry Friedman & Robert Vallois Gallery,
African Art, 2004

Paris, Grand Palais, *XXIIIe Biennale des Antiquaires*,
15-24 September 2006

Shanghai, Bernard Dulon, *Shanghai Fine Jewelry and
Art Fair*, 2007

LITERATURE:

Dulon, B. et al., *West Dreams*, Paris, Galerie Dulon,
2003, no. 2

Tribal Art Magazine, no. 31, 2003, advertisement,
pp. 8-9

Dulon, B. (ed.), *African Art*, New York, Barry Friedman
& Robert Vallois Gallery, 2004, pp. 31-33

Dulon, B., *Galerie Bernard Dulon*, Paris, catalogue for
23e Biennale des Antiquaires, 2006

Dulon, B., *Bernard Dulon*, Paris, catalogue printed for
Sanghai Fine Jewelry and Art Fair (SFJAF), 2007,
pp. 14-15

Claessens, B. and Danis, J-L., *Baule Monkey Figures*,
Brussels: Fonds Mercator, 2016 (forthcoming)



POWER EMBODIED: A BAULE MONKEY FIGURE FROM THE MASTER OF THE DOUBLE-C AURICLE

by Bruno Claessens

This monkey figure is the work of a virtuoso Baule artist who worked in a clearly recognizable style. This carver excelled in introducing unique elements that show his genius, even though he sculpted within a strict set of guidelines to which bowl-bearing figures had to correspond. One outstanding element that clearly manifested this artist's individuality are the ears – shaped in a double C. This Master Carver has been so-named because of his handling of this particular morphological aspect. A second unique trait of his style is the presence of cylindrical projections on each buttock – most probably representing the baboon's ischial callosities, or sitting pads. Other elements further define this artist's hand: the rare presence of small nostrils, the prominent low-set cheek pouches, the hatched eyebrows protruding, the protuberant oval eyes and eyelids set deep in the eye sockets, the conspicuous teeth, a visible tongue, a curved lower jaw, thumbs curled to touch the index fingers, carved nails, a double row of rectangular keloids for a spine and a small penis. All of these features are present in another remarkable monkey figure in the collection of the Metropolitan Museum of Art (inv. no. 1978.412.468) (fig. 1), whose original polychromy on the eyes and mouth is still in a pristine condition. The same rounded, hanging shoulders below a neckless head can be found on a third well-known monkey figure in a Belgian private collection¹. Covered with a thick sacrificial crust, it can also be attributed to the same carver.

The Baule world was populated by numerous supernatural powers that could positively or negatively influence human life. Many of these forces required the creation of tangible objects so that they could be located and used in a cult to improve the living conditions of an individual or the whole community. *Amuin*, such an invisible force, could be materialized in a wooden simian-like figure. Such a monkey figure put the devotee in direct visual contact with something that would otherwise remain intangible. The explicit choice for a zoomorphic iconography placed this statue in the realm of the bush (*blo*), which the Baule associated with chaos, danger and the supernatural. A bowl-bearing figure like this would have led a hidden life within Baule society; few people were allowed in their sacred grove ('*bois sacré*') in the bush, and women and children were forbidden to see them.

These monkey figures were not realistic depictions of the powers they would come to host. Essential were the raised forearms, and the hands clasping a bowl or cupped to receive offerings – a functional reference to the frequent sacrifices needed to maintain the spirit's benevolence and cooperation. Important also was the vivid zoomorphism of the figure's head – in most cases referencing the baboon, a befitting association in the Baule mind as the animal was widely feared.

Essential to a Baule monkey is its container for offerings, generally a bowl clasped in the hands – in this example formed by its cupped hands. Yet, offerings were not limited to the bowl – the whole body is often covered with remnants of sacrifices. The *amuin* within the statue would protect its devotees from harm (failed harvests, fires, floods and epidemics), and grant their petitions, most frequently for good health and fertility (of both soil and women) only if it was provided with frequent sacrifices. The relationship between *amuin* and its adherents was reciprocal; the spirit's benevolence depended on the worship and the offerings received from



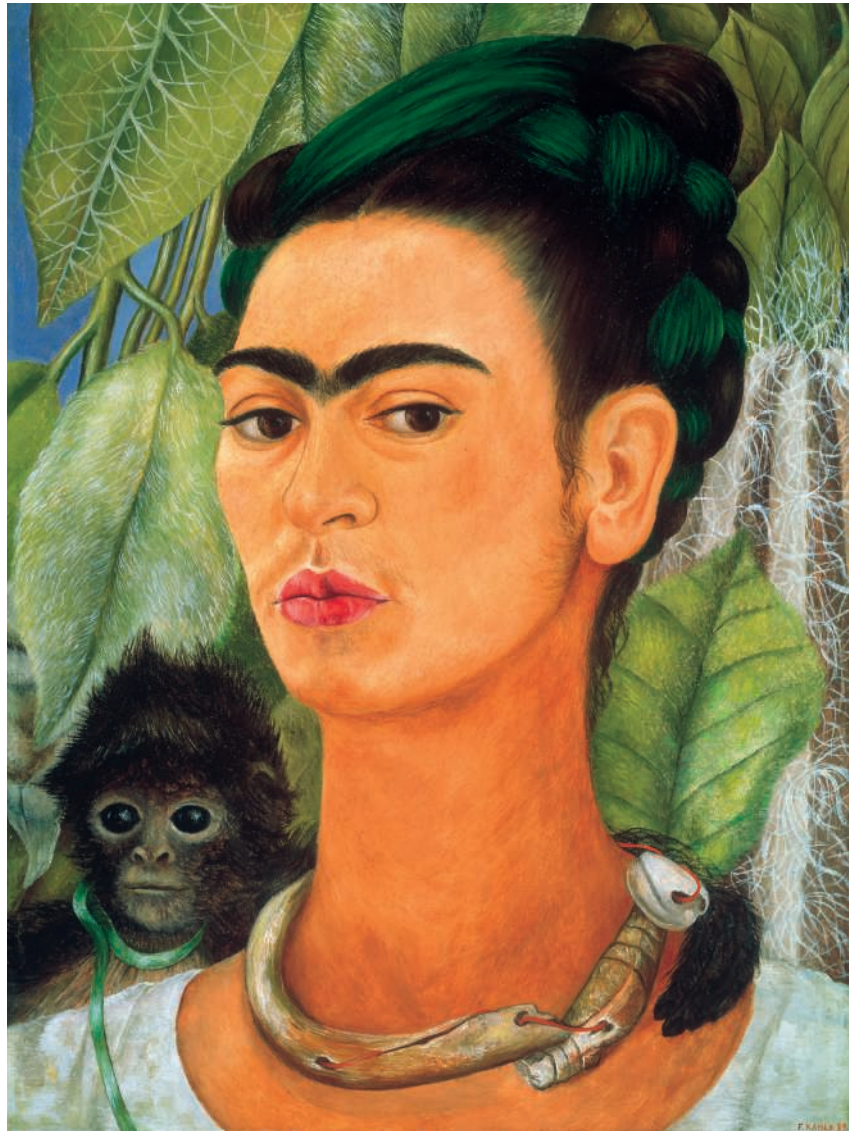
Simian figure with cupped hands (Amuin, possibly for mbra).
Image copyright © The Metropolitan Museum of Art



Pablo Picasso, Baboon and Young, 1951 © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY







Frida Kahlo, *Self-Portrait with Monkey*, 1938 © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

its followers. Although the primary role of an *amuin* was protective – at both the individual and the collective levels – frequent and appropriate veneration was essential for the force not to turn against its beneficiaries. A diviner mediated between people and *amuin*. He communicated to the petitioner the instructions and solutions dictated by the statue. A sacrifice accompanied such requests. One defining characteristic of an *amuin* was its need for blood offerings. Both during collective ceremonies and in imploring personal favors, domestic animals (such as chickens, sheep and cattle) were sacrificed and their blood was sprinkled abundantly on the statue to increase its potency. The nature of the sacrifice depended on the importance of the petition. Additionally, eggs were regularly deposited in the bowl clenched in the hands of the statue to please the *amuin*.

The zoomorphic head gives the statues a powerful and fearsome appearance. In contrast to the refinement and harmony of the anthropomorphic Baule figures, the counter-aesthetic elements – such as their ‘dirty’ surface, covered with a layer of sacrificial residue – were deliberate. The emphasis on the awe-inspiring was essential for the figure to convey the fear and respect necessary to perform the regulating functions of village life that were expected from the statue. Although foreign to this formal language and ritual context, the Western eye is still able to experience the intimidation conveyed by this iconography.

’de Grunne, B., “Masterhands-Afrikaanse beeldhouwers in de kijker/Mains des Maîtres-A la découverte des sculptures d’Afrique”, Brussels: Espace, 2001: p. 61 & Gottschalk (B.), “L’art du Continent Noir. Du Guimballa aux rives du Congo”, Düsseldorf: Verlag U. Gottschalk, 2005: p. 227 & Boyer (A.-M.), “Baule”, Milan: 5 Continents, 2008: p. 152 & pl.35.



Sir Jacob Epstein, *Torso in Metal from 'The Rock Drill'*, 1913-4 © Tate, London 2016







605

A BAULE FEMALE FIGURE ATTRIBUTED TO THE ROCKEFELLER MASTER

Ivory Coast

wood

Height: 19 ¾ in. (50 cm.)

\$2,000,000-3,000,000

PROVENANCE:

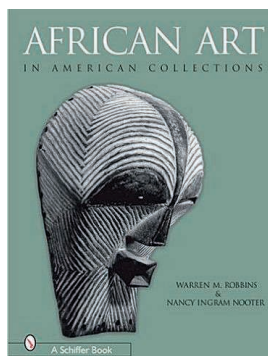
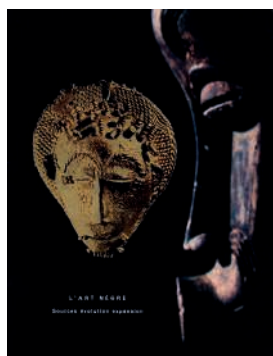
Galerie Lecorneur-Roudillon, Paris
Morris Pinto, Geneva and New York
With Alain de Monbrison, Paris
With Michael Oliver, New York
Brian and Diane Leyden Collection, acquired from the above
Private Collection

EXHIBITED:

Dakar, *L'art nègre: Sources, évolution, expansion*,
Festival Mondial des Arts Nègres, Musée Dynamique,
1-24 April 1966
Paris, *L'art nègre: Sources, évolution, expansion*,
Festival Mondial des Arts Nègres/Grand Palais, 1 June
- 20 August 1966
New York, *The Art of Collecting African Art*, The Center
for African Art, 13 May - 9 October 1988

LITERATURE:

Delange, J., *L'Art Nègre: Sources, évolution, expansion*,
Paris, 1966, p. 65, no. 138
Meauzé, P., *L'Art Nègre*, Paris, 1967, p. 168, no. 1
Exhibition catalogue, The Center for African Art, *The
Art of Collecting African Art*, New York, 1988
Robbins, W., and Nooter, N., *African Art in American
Collections, Survey 1989, Washington, 1989, no. 365*
Fogel, J., "The Côte d'Ivoire Collection of Brian et
Diane Leyden," *Tribal Arts Magazine*, XVI-4, no. 65,
2012, p. 114, fig. 3 & 117, fig. 11





A NATURE SPIRIT, *ASIE USU*, STATUETTE BY THE ROCKEFELLER MASTER

by Alain-Michel Boyer

At first glance, this remarkable statuette – a tour de force of Baule sculpture – offers two surprises. First, there's its striking originality: the sculpture breaks with the stylistic norms of the Baule people. Second, and even more enticing, it presents obvious similarities with a related masterpiece: the famous "Seated Male Figure" in the Metropolitan Museum of Art. The resemblance – despite the female characteristics and upright position of this figure – is astonishing: the same artistic representation of the legs, which form a rectangle when viewed from the front; the matching shoulders that pitch forward and press inward; the same long and slender neck, an indication of beauty among the Baule people, hence the common expression "*i komi ti kè waka sona*" ("Your neck is as beautiful as that [the neck] of a statuette"); and, above all, the same face framed within a recessed oval, lips pursed, an aquiline nose carved into a triangle, and small, protruding almond-shaped eyes. Both works also feature an identical flaring from the forearms to the elbows and from the calves to the back of the knees, giving the illusion that the various segments interlock, like a telescope. This is emphasized in this standing female by the stretched out arms, pressed against the naked torso that is decorated simply with two juxtaposed scarifications. The hands, on either side of the navel set off in a lozenge shape, highlight the idea of lineage and procreation in this female statue ("*kotoa bla yolè ngwan nyama*," the Baule say: "It is via the navel that the woman holds the cord of life"). Not only that, but the two statues have identical breasts, barely suggested and amazingly small, which, by accentuating the androgyny of these Baule figures, reinforces the resemblance between these two figures. Yet this depiction of an androgynous figure, one of the most unique Baule

compositions, offers an astonishing cultural synthesis with the idea of a lost original unity which can only be preserved through artistic creativity¹.

All these stylistic clues indicate that the two pieces are clearly by the same hand, a single sculptor, identified by several modern-day Baule as having belonged to a Baule sub-group, the Elomwé (or Elomoué): "*Elomwé isa usu yaoye*" ("That is definitely the style of the Elomwé"). This artist apparently worked in the main community in Tiassalé, on the banks of the River Bandama, where it is joined by the River Nzi from the east. This confluence has always been an important creative center and commercial crossroads². Since the 17th century three Akan peoples – the Baule, the Abbey, and a number of Akye – have lived there together. And the Abbey and Akye diviners also possessed statuettes of spirits before a sharp decline, partly due to the spread of iconoclastic, syncretistic sects to southern Côte d'Ivoire. It is no surprise to find the harmonious combination of several influences in this piece from the edge of Baule territory. While the statuette is certainly the work of a Baule sculptor, it also reveals stylistic inspirations from the Abbey, the Akye, and, from further east, the Anyi (also Akan, with whom the three peoples were in contact). Several artistic components reflect these diverse influences: a pared-back sculptural approach, relying on the allusive and elementary; the extreme slenderness of the figure surmounted by a recessed ovoid head; the open structure of the legs; a body which appears to have been assembled from cylinders, with long and slender telescoping limbs, featuring what appear to be creases.



Figure, Seated Male. Côte d'Ivoire; Baule, Akan. The Metropolitan Museum of Art, New York. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY



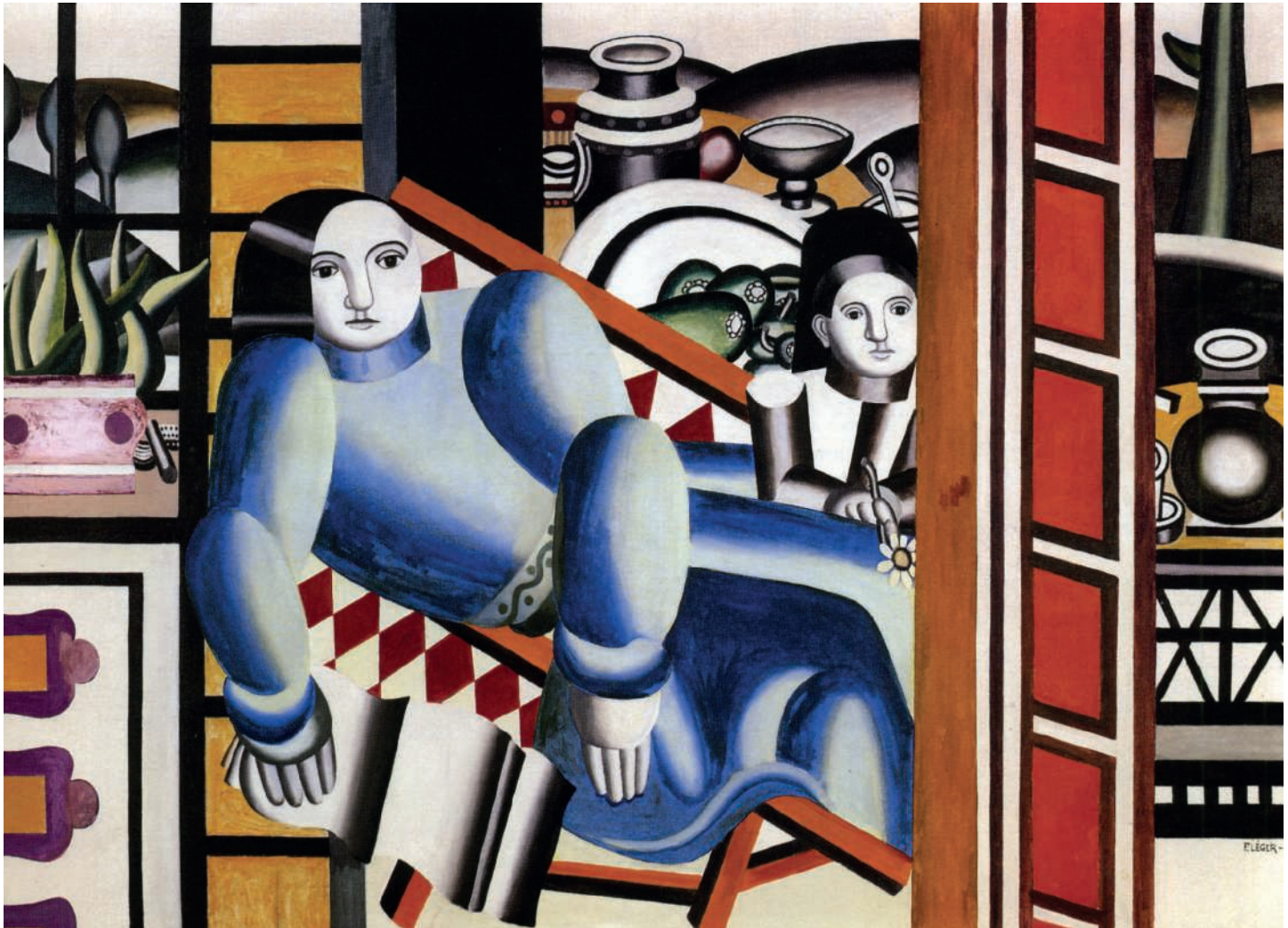


Were these two statuettes in use at the same time, in the hands of a single officiant? There is no way of telling for certain. But their similar size could support this suggestion (if the Met's figure were standing, its height would correspond to this type of representation). A diviner often needs two statuettes, one male, the other female, in reference to the two sexual aspects of a spirit. To be clear, they do not evoke two spirits, but just one in a dualist representation of the universe. This is true of the "Pair of Diviner's Figures" – which is also famous but in a very different style, from another sub-group based 200 kilometers further north – and which was also donated in the same year, 1969, by Nelson A. Rockefeller (1978.412.390-.391).

The spirit's position of meditative anticipation is designed to show its role as an advocate, through the intensity of its presence. For although it is theoretically indomitable, invisible for the majority of humans, it nevertheless agrees to establish an alliance (*tukpè*) with a person whom it selects, by possessing him, to become a diviner-healer (*komyenfwé*). After a pact (*anuanzè*), it grants him the power of clairvoyance, undertaking to inform him about certain existential decisions, the curing of disease and eradication of evil spells. The spirit agrees to transfer itself into a civilised being ("*usu aka ti sran*": "The spirit takes on the appearance of a human being") on the condition it is honoured by a statuette which becomes, not its representation, but the "house" (*tranwlè*) in which it resides (*usu i tran olè*)³.

By magnifying a moment of balance, a delicacy combined with a dynamic internal vitality and harmonious lines, it aims to express a repressed energy: "*Kakatiwa i ti ke blo ninga mo besuti sa*" ("The spirit, become statuette, is a tamed wild animal"). Therefore the appeal of the figure – exposed to everyone's gaze, not only that of the patient, who has come for a consultation – gives it inestimable prestige, which is in turn conferred upon the diviner.

See page 116 for French translation



Fernand Léger, *La femme et l'enfant (La mère et l'enfant)*, 1922 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris.

¹Regarding androgyny in African art, see Alain-Michel Boyer, *Les Arts d'Afrique*, Paris, Hazan, 2007, p. 191-201.

²Tiassalé also became the main centre for collecting Baule works, brought to Grand-Bassam, the capital at that time. Although much trading between people once took place there (despite it now being paradoxically some way from the main trade routes), Tiassalé was very soon in contact with the early explorers who followed the Bandama from the port of Grand-Lahou and set up a trading post there. In 1893, Captain Marchand founded a colonial administration there and several civil servants lived there at the end of the 19th century (including Georges Thomann, one of the first collectors of masks and statuettes, in 1894 and again in 1902).

³See Alain-Michel BOYER, *Baule*, Milano, 5 Continents Editions, "Visions of Africa". Translation: Julian Convoy. 2008, p. 34-35.



Constantin Brancusi, *Little French Girl*, ca. 1914-18
© 2016 Artists Rights Society (ARS), New York
/ ADAGP, Paris. The Solomon R. Guggenheim
Foundation / Art Resource, NY



BAULE ART FROM THE MENDÈS-FRANCE COLLECTION

by Pierre Amrouche



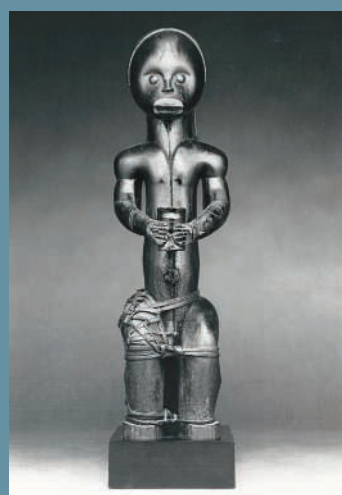
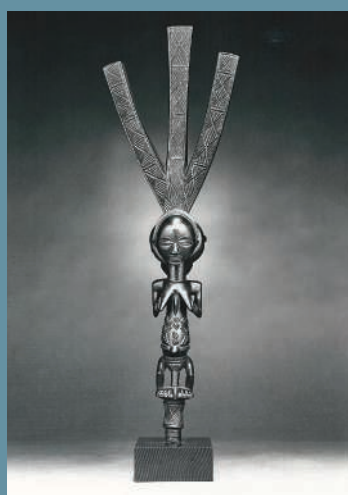
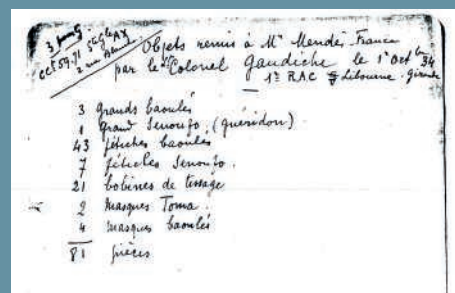
René Mendès-France (1883-1985) © All rights reserved

The two objects from the Leyden collection, a unique Baule figure and Baule mask, have in common their rarity and exceptional qualities, as well as sharing a kinship with men of taste who made a significant impact on the art market in the early part of the last century. It was therefore no coincidence that this Baule mask and statue came into the same hands, since major works are often linked by a shared destiny.

There are numerous artists from the early 20th century whose creative expression was directly influenced by African art. Some based the faces of their nudes on masks, others borrowed the bodies from African statues to instill a new rhythm into academic forms, particularly in France and Germany.

Others were so captivated by this art that they abandoned their paintbrushes, no doubt aware of the weakness of their own creativity faced with the torrent of African art, to become African and Oceanic art dealers, in many cases successfully, including Brummer, Walter Bondy, Pierre Vérité, Ernest Ascher and Bela Hein, to name a few. This very European group had members from France, Germany and Hungary. Without these artists-turned-dealers the so-called 'arts primitifs' may not have achieved such success.

Inventory note of Lt. Col. Gaudiche, commander of the 1st colonial artillery regiment based in Libourne area of France of works given to RMF on 1 October 1934 with no less than 81 pieces, all Baule or Senufo, coming from Ivory Coast. Among the "4 Baule masks," was likely the present mask. Though it remains unclear if this group was destined for the Galerie Percier as a whole or partly for René Mendès-France. (From the archives of Jean-Louis Paudrat)



To this last category can be added artists who simply became collectors, with equal success, including the painter René Mendès France, who made his living as the salesman and director for the Galerie Percier in the 1930s. This important gallery represented major artists and was opened in 1922 by André Level, a collector of African and Oceanic painting and art, a friend of Picasso and author of books on African and Oceanic art. The great collector André Lefèvre was one of his financiers as well as a very good customer of the gallery.

As the salesman at the Galerie Percier, Mendès-France was well placed to buy African objects which went on sale there – often the best.

Part of the Mendès-France collection, including several undeniable masterpieces, were later exhibited by the expert Jean Roudillon in his gallery at 206 Boulevard Saint Germain in Paris in 1975 under the title “Seven Masterpieces of Negro Art”.

These included the Baule mask from the Leyden collection presented here, whose journey we can track through a succession of prestigious collectors and major dealers lucky enough to have possessed it. From the same exhibition, we also recall the magnificent Luba quiver sold recently in London by Christie’s and a superb Fang byéri (reliquary figure). All seven objects were acquired by Morris Pinto at the 1975 exhibition. Pinto remains a well-known figure among collectors and dealers and his faultless taste remains unequalled to this day.

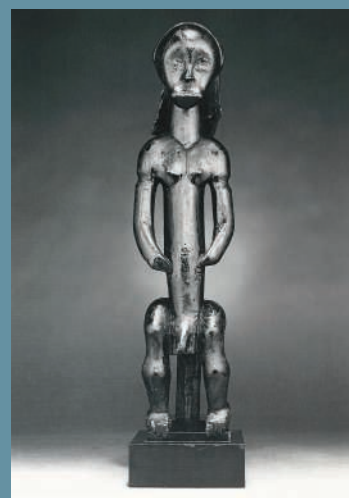
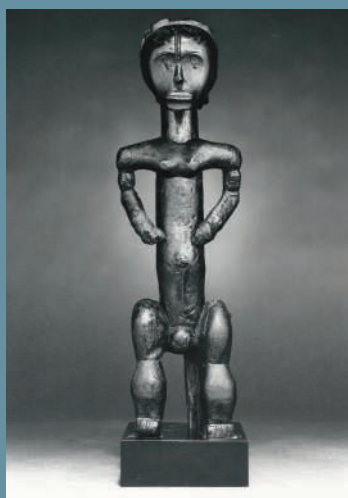
As well as the Mendès-France Baule mask, we also have here the exceptional Baule statue acquired by Morris Pinto, also from Jean Roudillon in the 1960s.

As a painter, Mendès-France produced a picture containing some of his favorite objects, a mask and a Baoulé statuette and a Fang statue. The painting remains in the Jean Roudillon collection.



André Lefèvre (1883-1963) © All rights reserved

Mendès-France was a man of multiple talents, a painter and a poet, and despite his passions he was not part of the so-called ‘Primitivist’ movement, any more than Vlaminck, whose large collection of African and Oceanic art never appeared in his work. It is therefore possible to admire African art without falling under its influence, or directing artistic creativity to the point of abandoning artistic practice.



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THE MENDÈS-FRANCE BAULE MASK

Ivory Coast

base by Kichizô Inagaki (1876-1951)

wood and metal

Height: 12 ¼ in. (31 cm.)

\$500,000-800,000

PROVENANCE:

Probably collected by Lt. Col. Gaudiche

*Based upon an inventory note of Lt. Col. Gaudiche, commander of the 1st colonial artillery regiment based in Libourne area of France of works given to RMF on 1 October 1934 with no less than 81 pieces, all Baule or Senufo, coming from Ivory Coast. Among the "4 Baule masks," was likely the present mask. Though it remains unclear if this group was destined for the Galerie Percier as a whole or partly for René Mendès-France. (From the archives of Jean-Louis Paudrat)
René Mendès-France, Paris
Morris Pinto, Geneva and New York
With Alain de Monbrison, Paris
Brian and Diane Leyden, acquired from the above
Private Collection

EXHIBITED:

Paris, Musée de l'homme, *Arts Primitifs dans les ateliers d'artistes*, 1967

Paris, Galerie Roudillon, *7 chefs-d'oeuvre de l'art nègre*, 1975

Princeton, Princeton University Art Museum, main gallery, *Three Modigliani Works of Art from the Permanent Collection*, long-term loan, 2011-2014

LITERATURE:

Arts Primitifs dans les ateliers d'artistes, Paris, Musée de l'homme, 1967, no. 88

7 chefs-d'oeuvre de l'art nègre, Paris, Galerie Roudillon, 1975, no. 5

"In 1923, at Galerie Percier, with whom I used to collaborate — I was close to many artists, art lovers and dealers; some of them were interested and already collected fetishes and tribal art objects : Picasso, Lhote, Miré, Tzara, Breton, André Level, Henri Clouzot, André Lefèvre, Alfred Richet, Dr. Girardin, Paul Guillaume, Hessel, etc.

At the time, we mainly saw African objects: Belgian Congo, Middle Congo, Ivory Coast, etc. These were my first encounters with 'primitive' art. Gabon, Oceanic and American arts came later for us, during the time of the huge Surrealist wave and vogue.

I admire every beautiful production of 'primitive' arts, but I prefer African art above all.

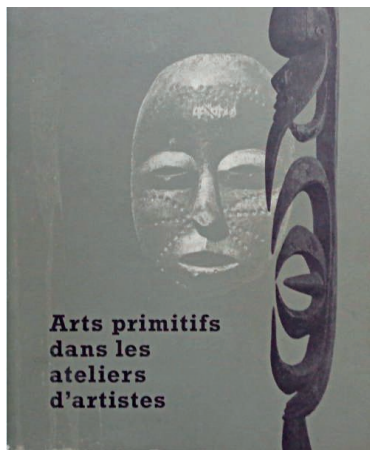
Why? Maybe because I feel it is closer to my conception of plasticity; it is often animistic, but never completely decorative nor teratological. Also, maybe because their aesthetic styles, which are continued through a ritual tradition, unyielding in each African region, make me think about sculptors of the 12th, 13th and 14th centuries for whom religious emotion made their practices something like the occult, with a kind of magical power: In these two seemingly polar opposites – medieval art of Europe and ceremonial art of Africa – we find emotion, humility and mysticism as a result of the white sculptor's and the black sculptor's 'State of Grace'.

I'm touched by the objects' form and signification. For me, sculpturally and aesthetically, form and signification are inseparable. A form which is merely descriptive without symbolism is poor; it is a nebulous form, basically meaningless (a priori, abstract painting and sculpture). Conventional writing in cuneiform, Chinese, Hebraic, and so forth, are only tools exclusively understood through our perfunctory channels of communication.

The language of form, is quite exemplary through our use of sight to communicate, starting from natural realm of living beings and other things. Artists today deeply transgress this reality, bypassing tribal traditional rituals and the potential sovereignty of the fetish itself, or of this ancestor portrait or of that ritual mask.

Since 1923, and my first impression of African art, no commentary or essay about 'primitive' arts, their aesthetic, their magic or their meaning has changed my point of view on this subject. "

-René Mendès-France, 1967







PORTRAIT, NDOMA, MASK BY THE "KONDOROBO MASTER"

by Alain-Michel Boyer

Contrary to the image of Baule art as homogenous and consistent, this magnificent and unique mask reflects the porousness of "ethnic" boundaries, through which diverse artistic influences pass freely.

The typical Baule composition is adopted here; the arrangement of the face gives a sense of peaceful internal concentration: it is clearly structured around the straight line of the bridge of the nose, while the dual arches of the brows, each of which begins at the top of the nose and continues down the sides of the face until they merge into the edge of the almost flat cheeks, with those soft curves outlining a subtle heart shape. Meanwhile, the headdress (of a type called *tré ba*), arranged in three arches reflecting those of the eyes, is the ultimate in refinement. Its series of interwoven braids, plaited across the head, are carved in such a way as to suggest filigree spaces with an astonishing variety of juxtaposed and interlaced ridges; incisions, triangles and lozenges transform the hair into a wreath, surmounted by two crowning plaits (*ko glo*). Clearly identifying this mask as the work of a brilliant Baule sculptor, the scarifications (or *baule ngole*, "Baule trademarks")¹ increase its ceremonial eminence and are marks of social distinction. These perfect signatures are distributed in a simple symmetrical arrangement, two series on each temple and at the corners of the lips, two horizontal lines forming a square above the bridge of the nose, and three protruding ridges at the top of the forehead alongside two rectangles.

Conversely, some stylistic elements are characteristic of influences from the other side of the River Bandama. Consider the relatively narrow chin and smooth face – elongated at the bottom, narrower at the jaws. Likewise, the fluidity of formation and the tension of form – both of which come to bear as the pronounced elongation of the oblong head gives way to a reflective high forehead – are features specific to the masks of the nearby northern Guro, on the right bank of the river, in Guériafla and Maminigui. These artistic characteristics², which give this Baule mask exceptional breadth and indicate that it is the work of an artist from the Baule sub-group of the Warébo, who live in Baule territory to the west of Sakassou and Tiébissou, mainly in the village of Kondorobo. Before the lake was flooded by the creation of the Kossou dam, this village was not far from the Guériafla Guro. Indeed, one morphological element – the sculpting of the mouth – is typical of Kondorobo artists, but unlike the Guro style. Delicately chiselled, slightly parted although closed³, it points forward, presenting full and sensuous lips, though carved into the surface before being slowly sanded with leaves from a plant in the ficus genus⁴. A fairly similar approach to the mouth can be seen among sculptors from a sub-group based nearby, the Ayahu⁵.

A rare feature that appears here, which the artist has borrowed from the Yaure (who also live on the right bank of the Bandama but further south), are the affixed brass strips. This addition, by reinforcing the impression of a being focused inward, becomes a symbol of prestige, an emblem of opulence that intensifies the feeling of secrecy and confers additional grandeur – the Baule, after all, treated brass as a substitute for gold. When polished with a leaf containing acidic sap, brass even had a reputation for shining more in the sun, glowing against the patina of the wood and its dark coating, obtained from a tree root (*dyamela*)⁶ which produces a dark colour when crushed. Two narrow incisions have been made in

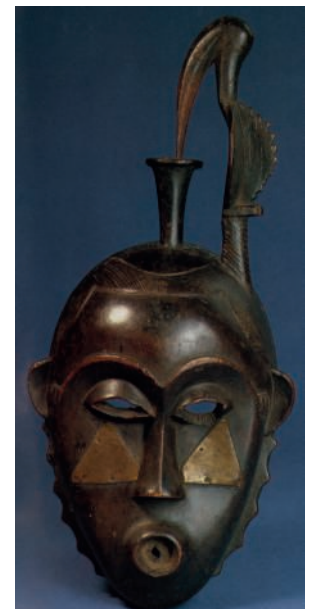


fig.1

the metal and in the wood, allowing the wearer to see, and he is guided by his *akotos*, his assistants, around him. But instead of nailing the brass plaques to the cheeks (in the shape of triangles, as in the famous Yaure mask in the former Paul Guillaume collection from 1919 to 1935⁷ (Musée du quai Branly, Paris, France Inventory: 73.1965.9.2) (fig.1), the artist has ingeniously fixed them using copper wire, in a double crescent on the lowered lids, as if to protect them. This exceptional technique replaces the technique sometimes seen of colouring the eyelids in a lighter color.

This appropriation is in no way surprising. Having lived without masks in their original region (with the Ashanti in Ghana, for whom the use of masks was completely unknown), on arrival on the left bank of the Bandama in successive migrations from the 17th century, the Baule (as they readily admit) appropriated the use of masks from the indigenous populations who had long lived in the center of Côte d'Ivoire, the Wan, Mona, Koyaga, Yaure⁸ and Guro peoples. Although they borrowed the idea of human face masks from those peoples, the Baule abandoned their sacred value, their intrinsic symbolic and mythical purpose, giving them a new diametrically opposed role of masks for simple entertainment, the appropriation having led to a reversal in usage. And they replaced the lost religious meaning with inordinate ornamental value, amplifying the ostentatious characteristics of human beauty and allowing aestheticism alone to confer prestige on the effigies. The mask suddenly took on primordial importance for them. According to their novel view of society, it became a "portrait-mask" (*ndoma*, meaning "replica", "likeness", "duplicate"), evoking a village figure celebrated for their beauty or social role. They are still in use today, following other masks, in daytime secular celebrations held in public. It is part of a series of six or seven masks given various names, according to sub-groups: *gbagba*, *mblo* in the area around Yamoussoukro, *ngblo* near Tiébissou, *ajusu* or *ajemele* in the Béoumi region, etc. In contrast to the sacred helmets worn by men (or *bonu amuin*), this portrait-mask, while not attempting to be a copy, emphasises the vigour of a character conforming to a typology, in order to provide an idealised representation, in order to symbolise an individual's reputation.

Above all, it offers striking proof that Baule artists did not tirelessly carve deities, spirits and mythical beings, and that masterpieces of portraiture are not the sole preserve of the West.

¹For more information on these scarifications, see Alain-Michel Boyer, *Le Corps Africain*, Paris, Editions Hazan, 2007, p. 17-19.

²These are the artistic characteristics of Guro masks, and Baule masks influenced by the Guros, which so impressed and fascinated Modigliani as a painter, but above all as a sculptor – more than the Baule masks, which are mentioned too often in relation to the Italian artist from Montparnasse.

³Indicating that this mask cannot be a *goli kpwan*, since if it were the eyes would not be pierced and instead the dancer, wearing the mask higher on the forehead, would look through the mouth opening.

⁴Scientific name: *Ficus exasperata*, also called "Sandpaper leaf tree"

⁵For more information on an Ayahu mask, see an example recently sold by Sotheby's. Catalogue: "Baule double-mask, Côte-d'Ivoire", Sotheby's, *Arts d'Afrique et d'Océanie*, Paris, 24 June 2015, p. 50-59.

⁶Scientific name unknown.

⁷Now in the Musée du Quai Branly, Paris. See the reproduction in KERCHACHE (Jacques) *et al.*, *L'Art Africain*, Paris, Citadelles-Mazenod, 1988, p. 131, pl. 67.

⁸For more information on these influences, see Alain-Michel Boyer, *The Sacred, the Secret, On the Wan, the Mona and the Koyaka of Côte d'Ivoire*, English Translator: Jane Todd. Geneva, Cultural Foundation Musée Barbier-Mueller-Vacheron-Constantin, 2011.

See page 116 for French translation





Portrait of Queen Hatshepsut, 18th dynasty (fourteenth century B.C.E.), photo by Andreas Feininger







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A DOGON, NIONGOM, MALE FIGURE

Southern Cliff region, Mali, 15th-17th century

wood

Height: 57 ¾ in. (147 cm.)

\$100,000-150,000

PROVENANCE:

Collected by Jean Herment, Metz, France, circa 1960s

Private collection

EXHIBITED:

Nantes, Musée des Beaux-arts, *Dege: l'héritage*

Dogon, 21 June – 18 September 1995

Paris, Galerie Bernard Dulon, *West Dreams*, 2003

Barcelona, Fondation la Caixa, *Africa: La figura*

imaginada, Fondation la Caixa, 2004–2005

LITERATURE:

Musée des Beaux-arts, Nantes, in association with

Hélène Leloup, *Dege: l'héritage Dogon*, 1995, p. 14,

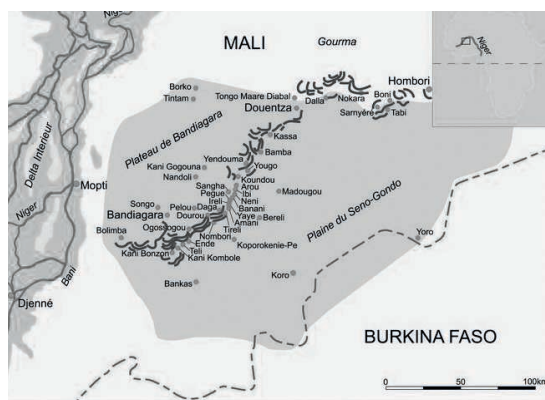
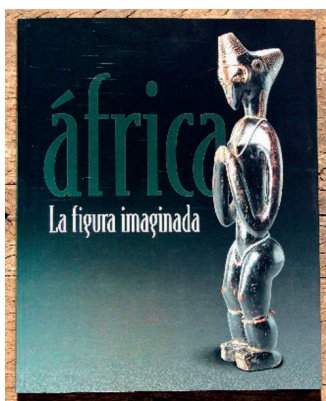
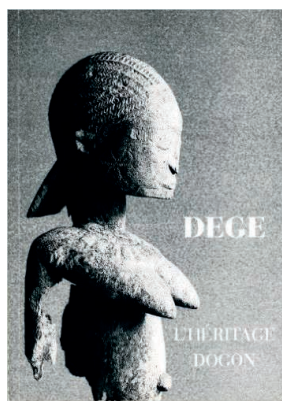
n. 11

Dulon, B., *West Dreams*, Paris, Galerie Bernard Dulon,

2003, n. 27

Fondation la Caixa, *Africa: La figura imaginada*,

Barcelona, 2004



map detail of Dogon Country in Mali





This rare and archaic Dogon figure is from the Niongom region of the southern cliffs of the Bandiagara plain in Mali. The minimalism of this style, using the natural form of the tree branch, rare in African art, gives a glimpse to how sculpture was born in ancient times, with a chance sighting of a natural object, which has a recognizable shape or knots in a pattern representing a face, perhaps, that was then collected on its own or honed a bit further to bring out these existing features.

Hélène Leloup was the first to name this style following her extensive fieldwork in Mali from the 1950s until the 1990s (See Leloup, *Dogon*, 1994). The icon of this small corpus is the figure collected by Denise Paulme and Deborah Lifchitz in 1935 now in the collection of the Quai Branly Museum, Paris (inv. No, 71.1935.105.106) (fig.1); *op. cit.*, catalogue number 30. They described the figure in a letter dated July 2, 1935 to Georges-Henri Riviere: '...a statue measuring 1 meter 30, of an hitherto unknown style probably prior to the arrival of the Dogon: the body quite elongated and curved, the arms glued to the body, hermaphrodite; the head conveys a deep emotion which makes this object a masterpiece in the true sense of the word. ...' (ibid.). See *op. cit.* catalogue number 33 for another tall Niongom, former Collection Arman.

Indeed, as Leloup later described after further investigation and the appearance of a few more works in this style from this region and as Paulme and Lifchitz rightly hypothesized, these works do pre-date the Dogon and are a prelude to their hallmark stylistic characteristics, in particular: sagittate, or arrow-shaped, noses; lozenge-shaped eyes. Those in Yaye village, where the Paulme/Lifchitz figure was found, later informed Leloup, unanimously, that the Niongom were there before them and were the first inhabitants of the area. They apparently remained animist for a long time and wished to stay independent and keep these practices; so they moved to the Yatenga region, in Khoury, Ouahigouya, Bandiagara triangle and maintained close ties with the descendants of the Tellem. In the local dialect, 'the Niongom figures were called *yabene*, which proves that we are dealing with very old pieces since the word '*Yabene*' designates the first immortal men, owners of the land'.

The present figure dates to the 15th-17th century with C-14 testing, placing it squarely in the corpus of the classical Niongom culture and style.



fig.1



Louise Bourgeois, *Pregnant Woman I*, 1947-49
© The Easton Foundation/Licensed by VAGA,
New York, NY



Alberto Giacometti, *Femme de Venise IV*, Conceived in 1959-1960 and cast in 1961 © 2016 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York



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A PORTRAIT OF A BAMILÉKÉ KING

Grasslands, Cameroon

Wood, natural pigment

Height: 57 in. (145 cm.)

\$400,000-600,000

PROVENANCE:

Museum für Völkerkunde, Berlin

Arthur Speyer, Berlin

Charles Ratton, Paris, acquired by 1929

Michael Werner, Cologne

Sotheby's, Paris, 5 December 2007, lot 55

Private Collection

EXHIBITED:

Bordeaux, Musée d'Aquitaine, *Arts d'Afrique Voir*

l'invisible, 21 March – 21 August 2011

Paris, Musée du Quai Branly, *Charles Ratton:*

L'invention des Arts 'Primitifs', 25 June – 22 September

2013

LITERATURE:

Harter, P., *Arts anciens du Cameroun*, Arnouville, 1986,
p. 34, and front and back covers

Matharan, P. (ed.), *Arts d'Afrique Voir l'invisible*,

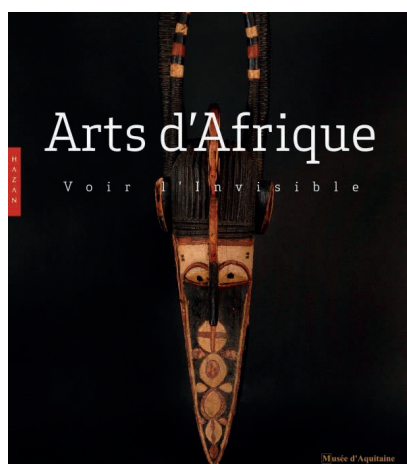
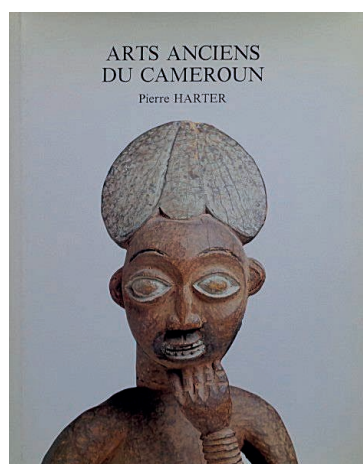
Bordeaux, Musée d'Aquitaine, 2011, p.

Musée du Quai Branly, *Charles Ratton: L'invention des*

Arts 'Primitifs', Paris, 2013, p. 108, fig. 77



Charles Ratton, Arthur Speyer, Ernest
Ascher (1931) © All rights reserved







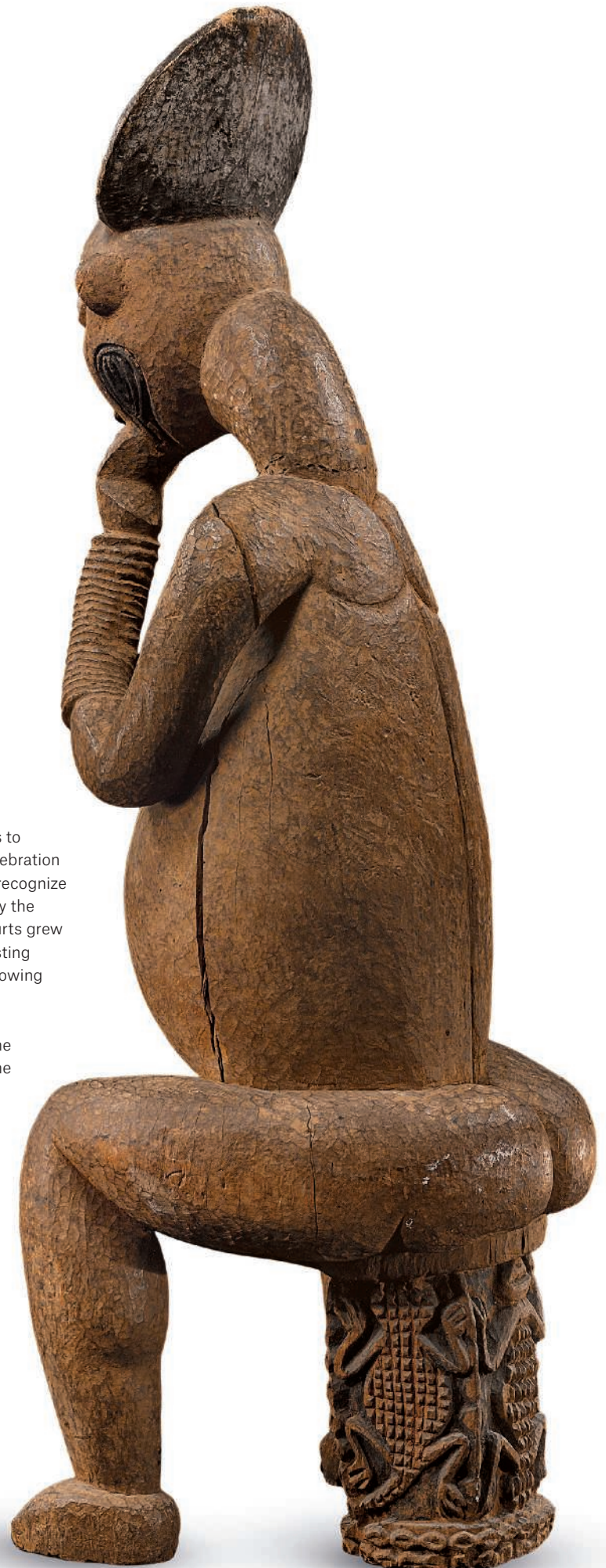
Enthronement of Jinabo II, the late King of Kom, Northwest Province of Cameroon. Photo by Hans-Joachim Koloss.

Royal kingdoms of Cameroon have produced some of the most compelling and iconic works of African art. From the celebrated, architectonics of the Bangwa Queen formerly in the collection of Helena Rubinstein (Dapper Museum inv. no. 3343) to the present voluptuous sculpture from the Bamileke, also of the Grassfields chiefdoms. Noteworthy is that each share a prestigious history of once living in the Berlin Museum, then with Arthur Speyer in Germany and then, by 1929, to Charles Ratton in Paris.

The commemorative portraits of Kings and Queens played a key role in each royal court within the Grassfields region. They signaled the transfer of power from one King, or Fon, to his successor. As Alisa LaGamma notes in the catalogue to her exhibition at the Metropolitan Museum of Art, *Heroic Africans*: 'Because the sculptures were accorded such an important role and informed the identity of a given court, artists channeled their greatest talent into their creation. Their successful execution of especially striking and innovative works earned them great esteem as well as parallel commissions from the leaders of neighboring principalities' (2011, p. 123).



Karl Schmidt-Rottluff, *Three Nudes (Dunes at Nidden)*, 1913 Art Resource, NY



Historically, and in the context of this presentation, the formal connections to Cameroonian art to Cubism and German Expressionism are evident. A celebration of volume, gesture and painterly surfaces. In Cameroonian art history, we recognize the artists as highly skilled with the best of class sought after vigorously by the various chiefdoms. They were also nimble. As the power of the various courts grew in the 19th century, the Kings relied upon these artists to reinforce the existing traditions of sculpting to visually define and solidify their ambitions and growing strength reaching an apogee of royal art in this epoch.

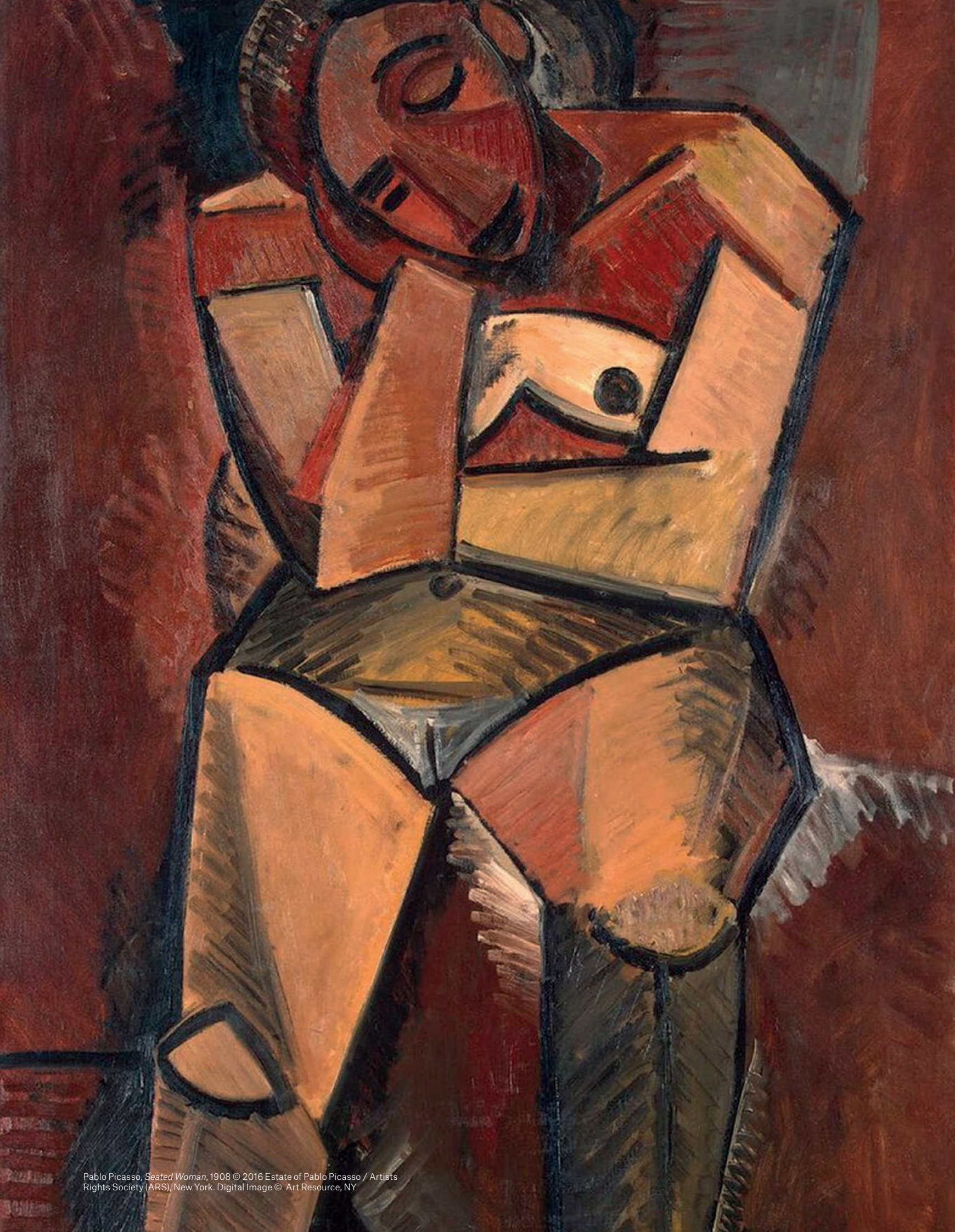
In this portrait of this leader, all of the qualities of nobility are displayed. The most notable is the left hand raised to the chin, a motif seen throughout the royal art of the Grasslands, including one of the most famous figures of a Bangwa king, *lefem* (Private Collection, see Harter, *op. cit.*, number 349). At the same time, this gesture can be recognized for the universality of its symbolism, demonstrating thoughtfulness, reflection and prudence. His large eyes suggest alertness and intelligence. Qualities embodied by a leader. He sits on a stool with a reptilian creature carved in deep relief, probably a lizard, alluding to fecundity and propagation. His body is a red-ochre symbolizing the camwood powder with which he was anointed upon succeeding to the throne (Harter, *ibid.*; Geary in Cameroon, The Rietberg Museum, 2008, pp 32-33).

This rare figure synthesizes an ideal concept of the great portrait art of the Cameroon Grasslands Kingdoms as well as the celebrated expressionistic qualities of early Modernism, it is not surprise that the celebrated art historian of Cameroon art, Pierre Harter, chose to place it on the cover of his seminal book.









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A FANG MALE, NTUMU, RELIQUARY GUARDIAN FIGURE

Gabon

base by Kichizô Inagaki (1876-1951)

wood

Height: 20 in. (51 cm.)

\$600,000-900,000

PROVENANCE:

Paul Guillaume, Paris, inv. number 588

Possibly Patrick-Henry Bruce, New York (1881-1936)

with Valentine Gallery, New York, 1940

Mrs George W. Crawford (Annie Laurie Crawford

Aitken) (1900-1984), acquired from the above

Russell B. Aitken, acquired by descent

Christie's New York, *The Russell B. Aitken Collection*

of *African, Oceanic and American Indian Art*, 3 April

2003, lot 68

Private Collection

NOTES ON THE GUILLAUME-AITKEN FANG, NTUMU, FIGURE

by Louis Perrois

This male ancestor statue with a stately bearing, standing at 51 cm tall, is a magnificent example of the impressive ritual statuary of the Fang people of Equatorial Africa. Collected in the early 20th century, it dates from the century before, judging from the very classical quality of the sculpture and its finishes, as well as the sumptuous and thick black patina, which is satiny and lustrous in places. Here is a religious object which has seen long use. It represents a naked ancestor who must have presided, seated in majesty, on the reliquary chest containing the relics passed down through the generations. As is often the case, this statue has been separated from its skulls and other bones, almost certainly when it was collected.

From a stylistic perspective, its elongated structure and drawn-out shape are characteristic of the craftsmanship of the Ntumu of northern Gabon. Both from the front and in profile, the cylindrical torso, which is an extension of the neck and has the same diameter, gives the effigy an aloof appearance, conveying dignity. Proportionally, the head and trunk account for more than half the height of the sculpture. However this deliberate elongation (an *eyema byeri* ancestral image being a generic symbolic representation rather than a portrait of a specific person) features skilful working of anatomical details – shoulders, pectoral muscles, arms, etc. – and great care over the perfectly polished surfaces. The artist, in full control of the material, has succeeded in softening the usual, sometimes harsh, treatment of the distortions in style, particularly avoiding any rigidity in the figure's posture.



Paul Guillaume in his apartment with sculptures and paintings by Modigliani, c. 1918



Valentine Dudensing (1880-1964)
© All rights reserved



Annie Laurie Crawford Aitken



Russell B. Aitken







Amedeo Modigliani, *Novo Pilota (Paul Guillaume)*, 1915



The arms, beneath the broad, round shoulders, are fixed at right-angles on each side of the torso with the rough outline of hands, supporting a sort of chalice, held against his sternum. In line with usual Fang craftsmanship, the biceps are well defined, with recesses indicating bracelets accentuating the relief.

The stomach is slightly flared, creating a "barrel-shaped" bi-truncated cone, with a discreetly marked circular edge by the navel, which stands out in cylindrical relief. The gender is indicated by an erect phallus, as is fitting for an ancestor, one of whose main functions is to encourage female fecundity and therefore the survival of the lineage. The thighs, in a seated position, form a right-angle with the calves, both with a fleshy, rounded shape.

Viewed from the back, we see that the artist has not neglected this part of the work, even though it is less directly visible. The back is decorated with a long flattened area, cutting lengthways down the cylinder of the torso in an extension of the dual curves of the shoulder blades; this flattened area vertically intersects the point where the belt changes direction. Beneath the buttocks is a fairly wide appendage for fixing the statue to the edge of an ossuary box (*nsekh byeri* – see Perrois, *Arts du Gabon*, 1979, p. 40, "*Le Culte des Ancêtres Chez les Fang, le Byeri*").

We note that the sculptor has created two rectangular orifices under the figures arms, perhaps designed for inserting sticks for suspending or carrying it during ancestor "resurrection" rituals, during *melan* ceremonies and the initiation of boys (see Tessmann "*Die Pangwe*", 1913, vol. II, Tafel XXIV and Abb. 47 p. 123, "*Danse des Figures d'Ancêtres Pour le Culte des Morts, Ebaangon, clan Esseng, Ntumu*").

The head is of a remarkable sculptural quality, very "classical" but highly skilled in the harmonious articulation of the shapes (curved forehead, hollow cheeks, hairstyle with a central ridge falling down over the neck) and the finish of the surfaces. Beneath the rounded forehead, in a perfect quarter circle, the eyebrow arches determine the concavity of the cheeks either side of an exceptionally narrow and relatively long nose. The large "coffee bean" eyes are carved in relief, with curved closed eyelids, evocative of a death mask. Beneath the nose, whose tip and sides are discreetly suggested, the lips of the wide mouth are puckered outwards forming the "Fang pout" so characteristic of works from northern Gabon.

In profile, we note the subtle composition of the shapes: the rounded forehead, inverse curve of the cheeks, the mouth protruding the same distance as the nose, the curve of the jawbone, with a slight under-bite, supported at an oblique angle by the cylinder of the neck, pushing the face forward and giving breadth to the *nlo-ô-ngô* ridged hairstyle falling in a ponytail down the neck. Also note the small oval ears placed very high up.

In terms of works for comparison and reference, we can mention a whole series, all from northern Gabon and neighbouring regions, including, for example, the 53cm Ntumu statue from the former Folch collection, Barcelona (fig. 2) (in Perrois and Sierra Delage, 1991, *L'Art Fang de Guinée Equatoriale*, cover and no. 2, p. 106 and p. 111 [Fundacion Folch, Ediciones Poligrafa and Aurore Editions d'Art]) from the north-east of the Rio Muni, with its face with large "coffee bean" eyes, the working of the pectoral muscles and particularly the scarified patterns in long triangles around the lower stomach indicating Mvāi craftsmanship. We could also mention a 52cm Ntumu statue studied in Perrois "*La Statuaire Faï*", Orstom 1979, p.222, from the former Pierre Vérité collection (fig. 1) since the 1930s, notable for its face with "coffee bean" eyes, the scarifications in long triangles on the lower stomach, typical of Mvāi and the sculpted pectoral muscles; as well as another, a little smaller at 35.5cm, from the former Pierre Peissi collection (fig. 4) (circa 1950), exhibited in 2004 in New York by the Galerie Bernard Dulon, also with "coffee bean" eyes although slightly flatter and comparable working of the shoulders and pectoral muscles. Finally, we should also mention the 50cm male Fang

Ntumu statue, from the former collections of Charles Ratton, Valentine Dudensing (Valentine Gallery New York), Frank Crowninshield and Miguel Covarrubias, Mexico (fig. 3) (see sale catalogue from Sotheby's New York "The Kuhn Collection of African Art", 20 November 1991, lot 79. Note the elongated structure of the figure, the face with "coffee bean" eyes and the working of the pectoral muscles.

From a stylistic perspective, the remarkable 51 cm statue from the former "Russell B. Aitken Collection", from the Paul Guillaume collection (Valentine Gallery, New York, 1940) is, like the other works mentioned above, an example of an "intermediate" style between the *Ntumu* and *Mvāi* creations, the two communities being represented by very talented master sculptors. This *eyema byeri* effigy is typically Ntumu in structure, in other words very elongated in terms of the torso and the neck, but of a craftsmanship and decoration reminiscent of the *Mvāi* style.

In reality, these two Fang groups, although demographically dissimilar – the *Mvāi* being much smaller in number than the *Ntumu* – were in contact in the 20th century in what is now northern Gabon, in the Ntem region (see Tesmann, 1913). The *Mvāi* can be easily identified from their sculptural approach to the thighs and calves, which are generously shaped, with feet stylised in angular lines, as well as from the presence of "chequerboard" scarifications on the upper abdomen and in a long triangle just beneath, as well as a strip of semi-circle patterns to the back and, finally, by muscular arms accentuated by the use of relief and pectoral muscles well defined with some relief, combined with round shoulders. The "heart-shaped" face also features the "half coffee bean" eyes typical of *Mvāi* work.

This work, of an exceptional sculptural quality, is a good illustration of the "permeability" between various Fang styles, without this habit of incorporating a few unusual details from a particular group into a work (probably to mark the alliance of different family lines via inter-community marriages) harming the final aesthetic result. On the contrary – the styles are from *open* societies in constant transformation, reflecting their vitality over time. Epitomized by this masterpiece.



map of Fang cultures in Gabon

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See page 118 for French translation

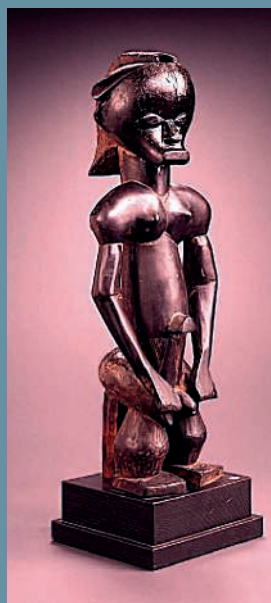


fig. 1

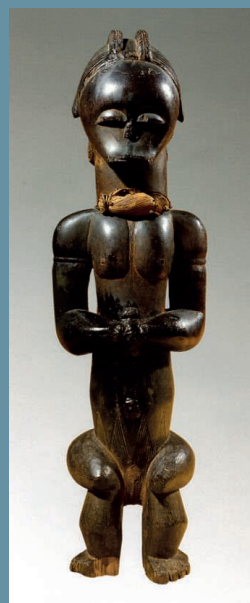


fig. 2

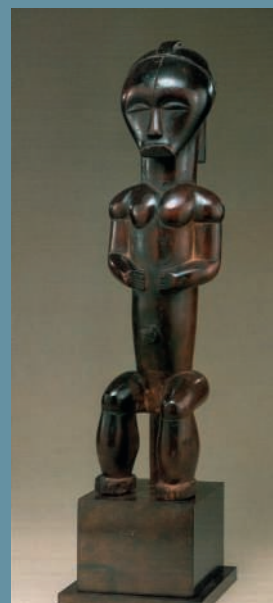


fig. 3



fig. 4



Jackson Pollock, *Number 11 ("Blue Poles")*, 1952 © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York



KICHIZÔ INAGAKI: IN THE HEART OF THE AVANT-GARDE EFFERVESCENCE

By Charles-Wesley Hourdé

About a Fang reliquary figure

The superb Fang reliquary figure presented here is mounted on a stand crafted by the Japanese cabinetmaker Kichizô Inagaki. Far from being a mundane detail, this stand allows us to place this artwork squarely in the Paris art market of the early 20th century; a market typified by the advent of African art to modern European consciousness and the emergence of avant-garde trends in art.

This Fang sculpture makes its first appearance in Paul Guillaume's *Album* of 1930. Having adopted Fang statuary as his specialty (see Christie's, December 3, 2015), this Paris art dealer worked regularly with the Japanese cabinetmaker, as is clear from the many objects owned by him that are presented on a stand crafted by Kichizô Inagaki.

The letters *PH* are clearly inscribed in green paint on the reverse of the stand. Although Patrick-Henry Bruce, an American artist living Paris, was in the habit of marking his art objects with his own initials (*PH.B*), we do not currently have sufficient knowledge to confirm that this work once belonged to him. On the other hand, the Kichizô Inagaki stand, here with atypical treatment and off-center stamp, does provide the opportunity to remind ourselves of his relationship with the artistic ferment at the beginning of the new century.

Rodin and Japonism

In terms both of their figurative effects and materials used, the works of Rodin are clearly inspired by Japanese art. As Garnier (2007) reminds us: "Japan burst loudly and spectacularly into the artist's lives, simultaneously new and ancient, and all the more mysterious since it was completely absent from the art landscape of his youth, dominated as it was by Greek and Roman art." He was regularly seen in company with the elite of Japonism in Paris and visited Asian art collectors, including Goncourt and Cernuschi. Publicized and popularized by a number of international exhibitions, Japonism emerged in Paris at the end of the 1860s. A circle of connoisseurs formed: dealers, collectors and artists, including Cézanne and Monet, both great admirers of Japanese prints, and especially those of Hokusai and Hiroshigé, which they eulogized at the 1893 exhibition. The dispersal of major collections of Japanese art after the death of Edmond de Goncourt and other contemporary collectors marked the end of Japonism (Garner 2007). Having fed his imagination on the print collections of his friends, Rodin himself became a collector. Art objects alone were not enough for him, and he immersed himself in the Japanese community of Paris, inviting artists and intellectuals to his studio on a regular basis. His Far-Eastern collections and the Father Michel Convers, photographed in Massa Ivory Coast actions he had with his guests fueled his imagination.

It was at this time that Rodin, a loyal customer for, and insatiable collector of, Mediterranean antiquities, discovered the work of Inagaki in Brummer's shop during 1912. Rodin asked one of his acquaintances, Iokichi Naito, to introduce him to the Japanese craftsman working for Brummer. Rodin had for some time been looking for a craftsman with the skill to restore his damaged works and create frames and stands for the many objects in his collection. He particularly admired the sophistication of Inagaki's wooden pieces, which were radically different from



Kichizô Inagaki (right) and his friend Osoumi, both jury members for the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris. Vintage photograph. Private collection.

the standard items of the time: heavy quadrangular or flared pedestal bases in marbled colored stone. Imbued with the Oriental style, they resonated perfectly with his all-consuming passion for Japan. Rodin commissioned him to mount his collection of antiquities on such stands. The result was a very close and mutually respectful working relationship. It wasn't long before Inagaki received a monthly salary and became one of the sculptor's closest friends right through to his death in November 1917.



Antiquities from the collection of Auguste Rodin mounted by Kichizô Inagaki Photographie: Christian Baraja. Provenance: Musée Rodin, Paris. © Musée Rodin

In 1914, they planned a joint exhibition of their respective work under the sober title of *Stone and Wood*. But the outbreak of war put an end to that. A low screen created for the exhibition is still in the ownership of the Inagaki family. Later, he would ask Rodin to help him mount an exhibition in Tokyo's Imperial Palace. Despite his connections and Rodin's persistence, he was eventually forced to bow to the fact that no Japanese artist could be presented at the Palace.

From African art to modern art

Inagaki had already worked for the Paris art market before his collaboration with Rodin. Having created small pieces in wood prior to 1910 for sale from a pavement stall, Inagaki was noticed by the famous 'Negro' art dealer Joseph Brummer referred to earlier. It was he who encouraged Inagaki to create bases for works shown in his gallery. Gradually, the work of the Japanese craftsman became noticed and orders flooded in. Amongst others, Inagaki worked for Béla Hein, Paul Guillaume, Louis Carré, Ernest Le Vél, and Maurice and Charles Ratton. An article by the latter published in the catalog for the sale of the Josef Mueller collection is one of the few documents to praise his work: "He brought with him not only his charm and sophisticated taste, but also a large number of tools

made by himself. The majority were small in size, but all were terribly effective. (...) His reputation was very quickly established thanks to his sense of volume and love of wood. (...) It was in the company of Georges de Miré, one of the greatest collectors of our generation after Albert Barnes and Franck Haviland, that I visited him for the first time. I then returned on very many occasions, because it was hugely pleasurable to watch him at work surrounded by his customers and friends, keen to engage in Father Michel Convers, photographed in Massa Ivory Coast ation, even though his entire attention was focused on creating bases or restoring objects. His workshop became a well-known meeting place. I sometimes drove Josef Müller there by car with his latest acquisition. I can also remember meeting André Breton there on one occasion."

This period coincides with the golden age of so-called 'primitive art', when its defenders strove to strip 'Negro' objects of their ethnographic character in the hope of introducing them straight into the Universal History of Art. With their understated elegance, the creations of Kichizô Inagaki presented the object precisely in line with this desire to showcase the African object in a very straightforward way.

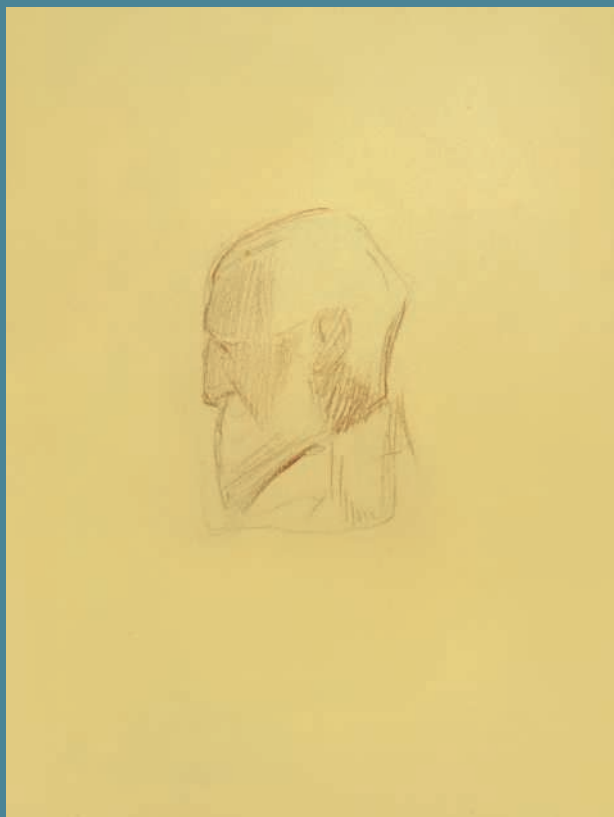
With its tendency towards simplicity of form and line, this esthetic was totally consistent with the aspirations of the time, allowing Inagaki to make his contribution to the resurgence of decorative art. His compatriot Sugawara introduced him to the furniture designer Eileen Gray sometime around December 1918. Inagaki was to work with her for several years on crafting furniture components and complete pieces, as is clear from invoices and letters dated between 1919 and 1922. The Japanese craftsman inspired her and she drew on his experience to learn new wood finishing techniques and the art of decorative carving. It is likely that it was through Miss Gray that Jacques Doucet came into contact with the talent of Inagaki, since he placed an order with him for a series of small furniture items and boxes for his *Les Parfums de Rosine* brand (fig. 1).

In 1925, Inagaki and his fellow countryman Osoumi were selected as judges for the wood and leather section of the celebrated *Exposition internationale des arts décoratifs et industriels modernes* held in Paris. Although the appointment was particularly gratifying, it seemed that Inagaki was destined never to receive public recognition. But his undeniable talent did not escape a few influential art world celebrities. The fact is that it remains hard to believe that Inagaki's clients, who included some of the greatest protagonists and trailblazers of the art scene of the day, came to him by chance. His industrious and unobtrusive character certainly played to his disadvantage in this sense.



fig. 1

So working in the shadows, this Japanese craftsman has made a measurable contribution to the greatest art movements of the 20th century: from the Japonism of Rodin, the advent of African art, to Art Deco and the fashion industry. An Inagaki stand is a cradle of dreams and a work of art in its own right; together with the object it supports it forms an integral part of the great history of African and Oceanian Art.



A portrait of Auguste Rodin by Kichizô Inagaki

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See page 118 for French translation



Inagaki's Stamp

610

A SONGYE, KALEBWE, POWER FIGURE

Master Sculptor, Democratic Republic of Congo

wood, mirror, feathers, metal and fiber

Height: 30 1/8 in. (100 cm.)

\$250,000-350,000

PROVENANCE:

Collected *in situ* by Dr. Lucien Van Hoorde between 1934 and 1935

Godart Collection, Brussels

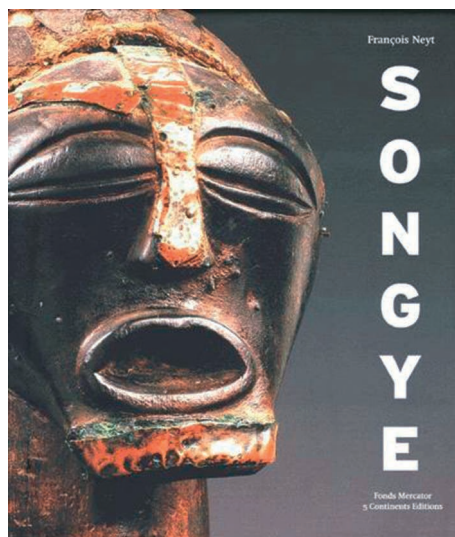
Sotheby's, London, 24 June 1992, lot 210

Private Collection

LITERATURE:

Herzak, D., *Songye masks and figure sculpture*, London, 1986, p. 149, fig. 100

Neyt, F., *La redoutable statuaire Songye d'Afrique central*, Anvers, 2004, p. 232, n. 197

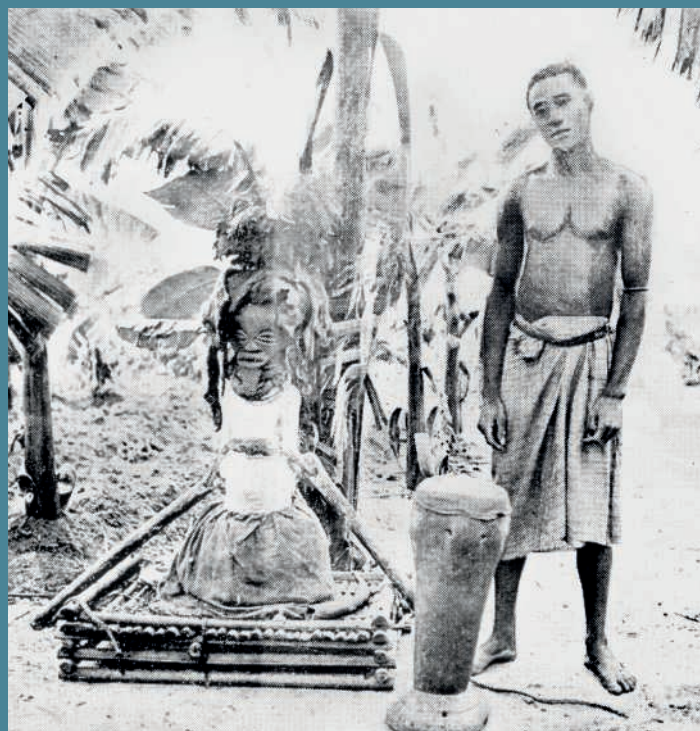




A MASTER SCULPTOR OF POWER, NKISHI, FIGURES AMONGST THE SONGYE KALEBWE

More than a century after its creation, this magnificent statue still continues to radiate power. It is part of a small group of important community power figures collected by Dr. Lucien Van Hoorde in 1934-1935. Although the top of the tin can covering the umbilical cavity states 'imported from Italy', this statue comes from the Kalebwe (a Songye group), situated between Tshofa and Kabinda. We know this because the statue was accompanied with precise information about its origin. The unpublished notes by its collector furthermore state it formed part of the cache of the secret society called *ya Ntambwe* or *ya Nkimo*. Van Hoorde collected 6 important Kalebwe figures in total (one sold by Sotheby's, Paris, 23 June 2006, lot 131) and recorded the following individual names: *ya Wukumkishi*, *ya Kasongo*, *ya Thsykudi*, *ya Muluba*, *ya Ntambwe*, and *ya Ukimo* – unfortunately, it is no longer clear which figure carried each name (Hersak citation).

The skill and local fame of this Master Carver is exemplified by the fact that two other statues from his hand have survived. A first was published by François Neyt in 2004 (fig. 1) (p. 232, #198), it is exactly the same height and still displays remnants of its original headgear. These kind of attachments were the most perishable aspects of a figure. When they arrived in Europe, works were also often stripped of their headgear. A second statue by this hand is in the Collection of the Institut des Musees Nationaux du Zaïre, Kinshasa (fig. 2) (#73-153-2) (published in Neyt, 2004: p. 244, #206). The morphological features of these three statues are nearly identical. Perhaps the most memorable features are the wide open mouth



A Songye power figure and its guardian, 1913-16. Note the wooden poles attached to the arms. (From: Du Plessis (J.), *Thrice Through the Dark Continent: A Record of Journeying across Africa during the Years 1913-1916*, London, 1917: 280)



fig.1



fig. 2

with protruding lips (the upper lip indented) and the prominent rounded nostrils – framed by sheaths of copper both features are even more heavily accentuated. The big, open semi-circular ears have a clear triangular tragus. Our figure is the only one of the three with the most finely carved beard and distinctive jaw line making the work resonate as best work of this sculptor.

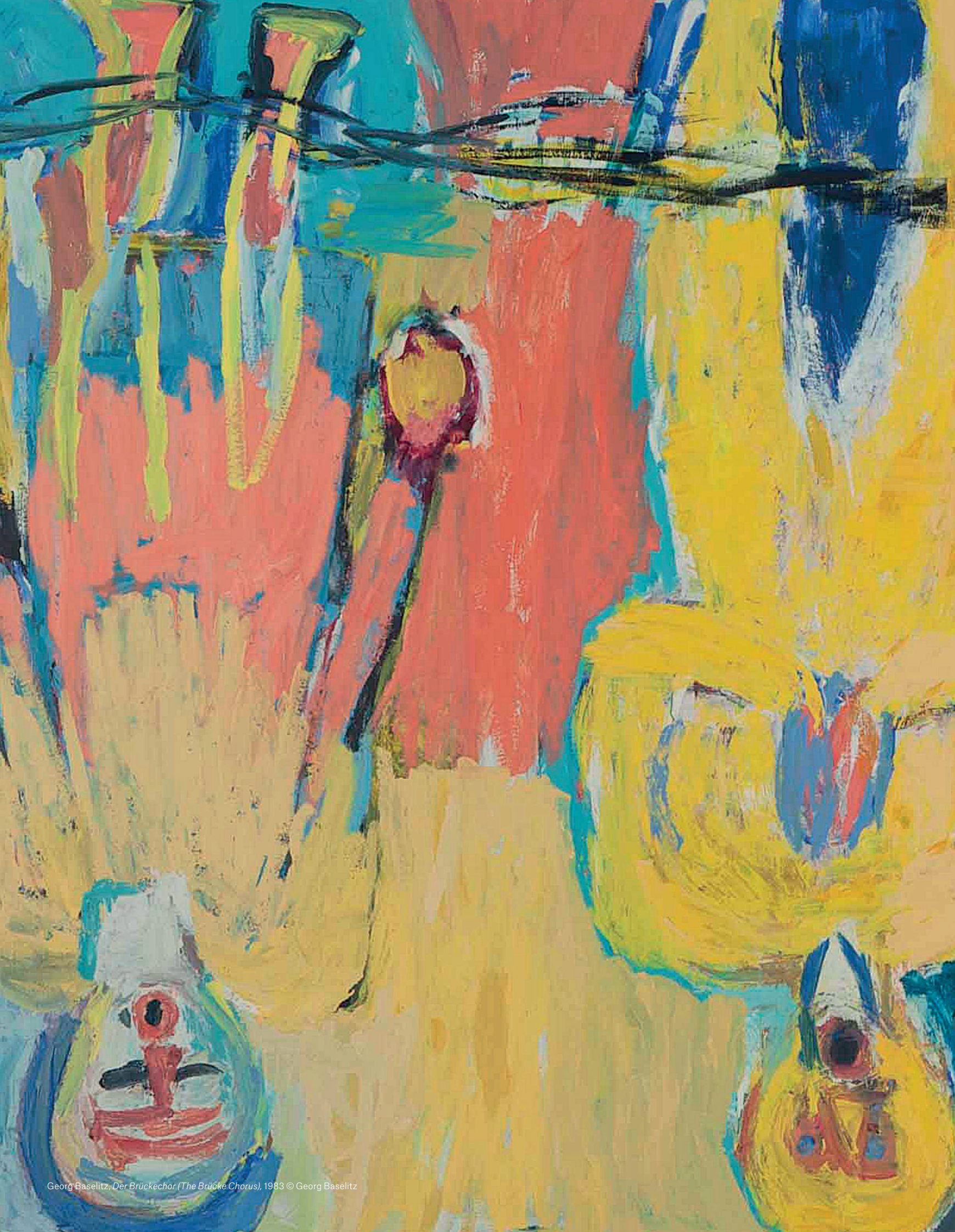
The work of this particular artist has special gravitas owing to the tall and overall large proportions of the sculpture. The most obvious characteristic of Songye figures as a corpus is their rigid frontality, a pose of dignity and strength. The head is particularly emphasized, it is the focal point of the sculpture. Strips of copper appliqué and studs are attached to the face to augment the power of the *nkishi*. Two features on the head of this figure, the large mouth and bulbous crania, require additional consideration since their forms are also important functionally. Some *mankishi* were fed through the mouth, or magical substances were inserted there-in, hence the exaggeration in the size of this feature. As for the bulbous head, it was originally covered by a headdress of feathers. Stripped of this gear its pronounced roundedness is revealed. The principal feature affecting the form of the upper body is the articulation of the belly. The protruding abdomen is a sign of fertility, which relates simultaneously to the ancestors and the new-born, hence to the continuation of the lineage. In addition to the development of the abdomen, the position of the arms adds weight and volume to the central part of the body. Their rigidly angular position emphasizes the thick body form. Holes have been pierced at the armpits to accommodate carrying poles. The figure is standing on a large plinth, which is split in two in the middle, so that it seems to emerge from the original block of wood. The legs and feet are covered with a chiefly raffia skirt.

Spirits of the dead (*mikishi*) were of great importance in Songye ritual practices. These ancestral spirits were invoked by the living through the material being of a wooden male power figure called *nkishi* (plur. *mankishi*). This is not to say that they inhabited the figure, rather they were believed to communicate and project their power through the medium. Only recognized specialists, known as *banganga* (sing. *nganga*), possessed the knowledge to deal with these spirits. They were responsible for the activation of the *mankishi* and served as an intermediary between spirits and men. There are two types of *mankishi*; generally the large figures served the needs of a community, usually one village, whereas the small ones were more personal. Most community *mankishi* served a wide range of social needs such as procreation, protection against illness, sorcery, witchcraft, and war.

CT-scans of similar community power figures have revealed a network of connected channels within the body: a vertical channel extends from the top of the head down to the stomach cavity, with horizontal openings that connect at ears, mouth and stomach. The essence of the mystical force of an *nkishi* derived from combinations of material substances inserted into these cavities. These ingredients, called *bishimba*, were assembled and inserted by the *nganga*. Attached to the raffia loincloth of our figure, we find a wooden double-ended pestle which would be used to crush the different substances. Without the *bishimba*, a figure had no purpose and it was regarded simply as 'a piece of wood'.

The power figures were kept in a small shelter located in the center of the village. Public appearances of the *nkishi* occurred during important public rituals such as the new moon rites. The *nkishi* was then taken outdoors and wooden poles (*bikumba*) were attached with raffia string under its arms. The statues were deemed to be sacred to be touched by hand. Two villagers would carry the figure by its poles through the village confronting malign spirits. The extensive wear under the statue's armpits indicate it made numerous such walks during its long ritual lifetime.











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A KONGO-VILI POWER FIGURE

Democratic Republic of Congo

Height: 25 ¾ in. (65 cm.)

\$600,000-900,000

PROVENANCE:

Sotheby's, London, 2 July 1990, lot 134

Arman (1928-2005), acquired before 1997

with Merton D. Simpson Gallery, New York

Private collection, acquired from the above, 1999

EXHIBITED:

Marseille, Musée de Marseille, *Arman & l'Art Africain*,
23 June – 30 October 1996

Additional venues:

Paris, Musée national des arts d'Afrique et d'Océanie,
3 December – 17 February 1997

Cologne, Museum für Völkerkunde, March – June 1997

New York, The Museum for African Art, 9 October

1997 – 19 April 1998

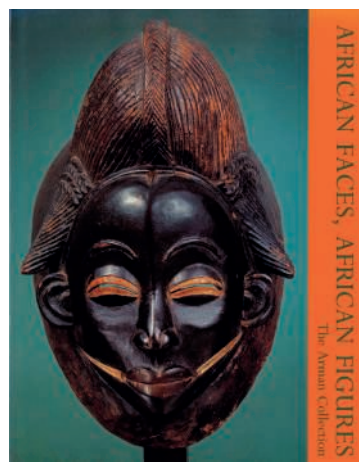
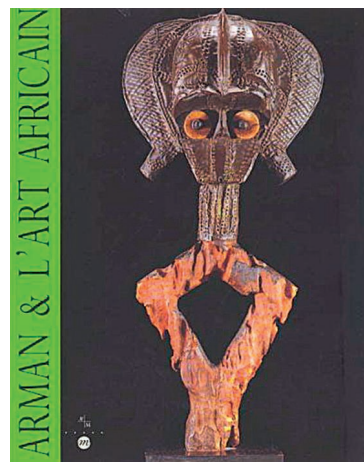
LITERATURE:

Lehuard, R., "Art bakongo: Les centres de style,"

Arnouville, *Arts d'Afrique noire*, n. 2, 1989, p. 258- 259
(D-8-1-10)

Nocolas, A., et al., *Arman & l'Art Africain*, Marseille,
Musée de Marseille, 1996, p. 103, fig. 53

Kerchache, J., et al., *African Faces, African Figures: The
Arman Collection*, New York, The Museum for African
Art, 1997, n. 146





A KONGO-VILI NKISI NKONDI FIGURE FROM THE ARMAN COLLECTION

Accumulations. The accumulative works. Embedded with nails, wrapped with twine and cloth, affixed with a large abdominal mirror this Kongo-Vili figure is a perfect intersection of Arman's passion and deep knowledge of African art informing his work and his work thereby informing his taste.

These spectacular works of art were recently reconsidered in a major way in the *Kongo: Power and Majesty* exhibition at The Metropolitan Museum of Art; and described by Holland Cotter as 'sculptural responses to a slow-motion emergency, one that shaped the history of the African continent and continues to resonate there today'.

Exhibited in *Arman and African Art* (Marseille, Paris, Cologne and New York, 1996-1998), this epitome of a so-called nail fetish, *fétiche à clous*, was also published in Raoul Lehuard's landmark publication on the subject *Art Bakongo. Les centres de style* (1989) as substyle D8, bearing resemblance with two Vili figures collected by Robert Visser on the Loango coast between 1898 and 1904 and now in Berlin's Ethnologisches Museum.



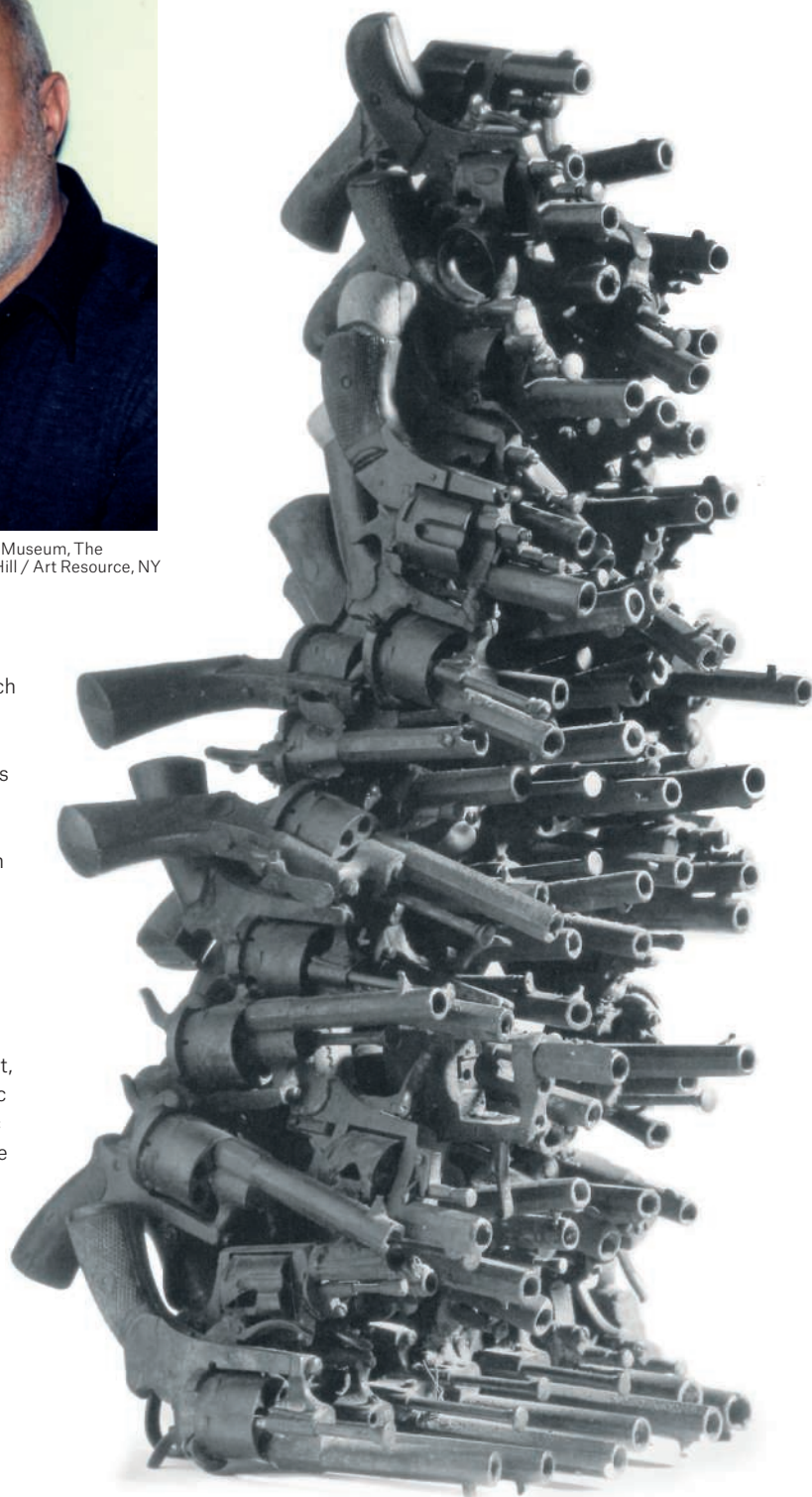
Andy Warhol, Arman, 1986 Ackland Art Museum, The University of North Carolina at Chapel Hill / Art Resource, NY

Typical for this style is the flattened oval top of the head, conceived in such a way to facilitate the attachment of a power charge. The craftsmanship of the carver can be best observed in the magnificent rendering of the facial features. The ovoid volume of the head bends at the cheeks towards the prognated chin. The high-placed round cheekbones sit closely below big inlaid semi-circular glass eyes. A small, well defined nose is placed between the staring glass eyes and connected with the large open mouth through the presence of a philtrum. The fleshy lips are well articulated,

the teeth separated; the upper incisors are removed as was the custom locally. The small ears, placed at the back of the head, are realistically rendered. Layers of white and red pigment, applied on the face in geometric motifs, certainly had a symbolic meaning. As the figure would be positioned on the ground, the head is tilted upwards. In such a way it would directly face its petitioner.



Merton Simpson (1928-2013), c. 1965



Arman, *Fétiche à clous*, 1963 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris





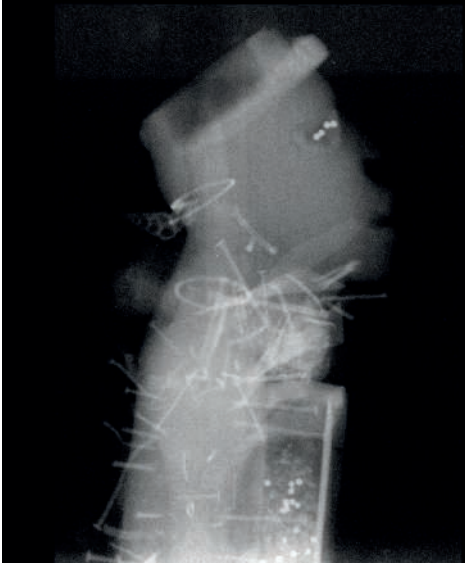
In the Kongo language one calls this an *nkisi nkondi* (in the West it is since long vernacularly known as a 'nail fetish'). The term *nkisi* has no equivalent in any Western language and can best be translated as 'container'. The term *nkisi* was not only given to the object as such, it also referred to the spirit force it embodied. Rather than representing the spiritual entity, the anthropomorphic figure provided a vehicle or home from it. *Nkondi* means hunter, from *konda*, 'to hunt' – referring to its main task. An *nkisi nkondi* was always the work of the two specialists: the sculptor who carved the wooden statue and the diviner (*nganga*) who would activate the figure by adding magical ingredients (*bilongo*) to it. The latter's participation was much more highly valued than the carver's work', as without his involvement the statue would remain 'dead'.

During its consecration and empowerment, the *nganga* assigned the *nkisi* figure with a special name, a particular function, and a ritual to activate it. The *nganga* began by packing various substances onto the figure's head. The figure's belly was another spiritual focal point: it was packed with 'medicines' and then sealed with resin and an imported piece of mirror. This sealing off, as well as the tightly wrapping in knots of other substances gave visual expression to the idea of contained forces. The diverse ingredients of the medicines included special earths and stones, leaves and seeds, parts of animals, bird beaks and feathers, all with very specific symbolic connotations and specifically combined to attract and direct forces to the desired goal. Consequently, each *nkisi* was a unique creation, which could only be controlled by the *nganga* that conceived it.

As spiritual experts, *nganga* were approached by clients to address any of a multitude of crises that could emerge in the community, including illness, infertility, political instability, and social strife. For the *nganga*, the statue created a focal point from which to draw upon the spirit realm and its powers. Large statues such as this one had a communal function: on special occasions the *nkisi nkondi* was brought outside in a public setting where judicial procedures took place. The parties involved came before the figure with the *nganga*, and together they investigated the problem at hand. When an agreement was to be made, representatives from both parties took an oath in front of the *nkisi nkondi*. The oath was then sealed by driving a nail or other sharp metal object into the figure to activate its power. According to some sources the representatives of each party first licked the nail, to render the agreement binding, and by this means informing the *nkondi* of the identities of those for whom it was supposed to act. The *nkisi* would observe the engagement and punish anyone who broke their oath. In such a way it served as the guardian of public morality and social order.



Photo of a Congo healer, *nganga*



x-ray view of the present lot

Numerous nails and metal wedges are driven into this figure to invoke the power it once contained. The torso is the usual place for nails because problems are felt in the chest. The head, hands and feet are usually kept relatively free of nails. The large quantity of nails driven into the figure shows that this was an important and successful *nkisi nkondi* that had a long ritual life. Among the nails we find numerous little bundles, strings and other 'tokens' (*mfunya*) of the matter at issue, so that the *nkisi* would know against who he had to act. The raised arm of this figure is a sign of challenge and authority. Such a threatening pose signaled a readiness to act and had to terrify onlookers. As most *nkisi* figures this statue is carved without sexual organs, but its vigorous pose does give it a male feeling. At one point the upraised arm probably held a blade, or *baaka*, an ancient kind of knife used for extracting the milk of the palm wine tree. This blade was believed to have the power to kill by supernatural means, and analogously, the word *baaka* as a verb, meant not only to extract wine, but to demolish or destroy. Surely, anybody who would be confronted with this statue would realize the consequences of any kind of misbehavior.

¹The analogy exists in late medieval European woodcarving. The carver was paid much less than the craftsman who painted the sculpture. Both were considered artists in the medieval sense, but the work of the first one did not result in a final product.

²*New York Times*, 'Review', September 15, 2015







Pablo Picasso, *Portrait of Daniel-Henry Kahnweiler*, 1910 © Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





Jean-Michel Basquiat, *Untitled*, 1991
© The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2016

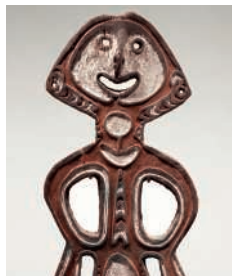
SUMMARY OF LOTS

601

A BIOMA FIGURE, URAMA CULTURE,
PROBABLY KINOMERE VILLAGE,
PAPUAN GULF REGION
Papua New Guinea

Height: 50 ½ in. (128 cm.)

\$150,000-250,000

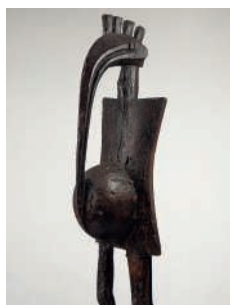


602

A SENUFO BIRD FIGURE
Ivory Coast

Height: 48 in. (122 cm.)

\$400,000-600,000



603

THE HELENA RUBINSTEIN DAN MASK
Probably Danane region, Ivory Coast

Height: 8 in. (20.5 cm.)

\$1,000,000-1,500,000



604

A BAULE MONKEY FIGURE
BY THE MASTER OF THE DOUBLE-C AURICLE
Ivory Coast

Height: 18 ½ in. (47 cm.)

\$200,000-300,000

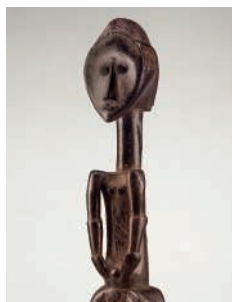


605

A BAULE FEMALE FIGURE ATTRIBUTED TO
THE ROCKEFELLER MASTER
Ivory Coast

Height: 19 ¾ in. (50 cm.)

\$2,000,000-3,000,000





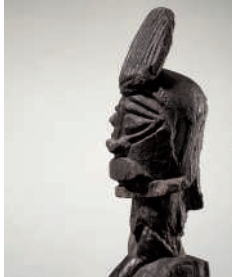
606

THE MENDÈS-FRANCE BAULE MASK
Ivory Coast

base by Kichizō Inagaki (1876-1951)

Height: 12 ¼ in. (31 cm.)

\$500,000-800,000

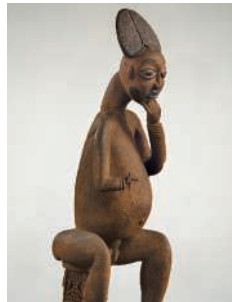


607

A DOGON, NIONGOM, MALE FIGURE
Southern Cliff region, Mali, 15th-17th century

Height: 57 ¾ in. (147 cm.)

\$100,000-150,000

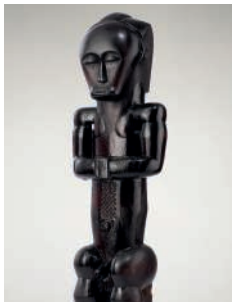


608

A PORTRAIT OF A BAMILÉKÉ KING
Grasslands, Cameroon

Height: 57 in. (145 cm.)

\$400,000-600,000



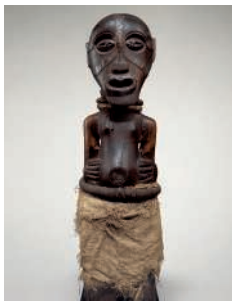
609

A FANG MALE, NTUMU, RELIQUARY GUARDIAN FIGURE
Gabon

base by Kichizō Inagaki (1876-1951)

Height: 20 in. (51 cm.)

\$600,000-900,000



610

A SONGYE, KALEBWE, POWER FIGURE
Master Sculptor, Democratic Republic of Congo

Height: 30 ½ in. (100 cm.)

\$250,000-350,000



611

A KONGO-VILI POWER FIGURE
Democratic Republic of Congo

Height: 25 ¾ in. (65 cm.)

\$600,000-900,000

Lot 605

STATUETTE D'ASIE USU (GÉNIE DE LA NATURE) DU « ROCKEFELLER MASTER »

par Alain-Michel BOYER

Dès le premier regard, cette superbe statuette offre deux surprises. D'abord, par sa saisissante originalité, elle rompt avec les canons stylistiques en vigueur chez les Baule. Elle montre d'autre part d'évidentes similitudes avec un chef-d'œuvre, la célèbre « Seated Male Figure » du MET. En dépit de la position debout du personnage et de son sexe féminin, la ressemblance est stupéfiante : même option plastique des jambes qui présentent une forme rectangulaire sur le plan frontal, alors que, curieusement, le plan des épaules se tend vers l'avant en se resserrant; même long cou étiré, critère de beauté pour les Baule, puisque l'expression « tu as le cou aussi beau que celui d'une statuette » (« *i komi ti kè waka sona* ») est employé dans la vie quotidienne. Et surtout, même visage inscrit dans un ovale taillé en méplat, avec une bouche similaire, un nez aquilin découpé en triangle, de petits yeux protubérants en forme d'amande. Les deux œuvres comportent également un identique épaississement des avant-bras aux coudes et des mollets à l'articulation des genoux, qui donne la fausse illusion d'une sorte d'emboîtement de différents segments --- ce qui est souligné, dans l'exemplaire de la collection Brian et Diane Leyden, par les bras tendus, accolés au tronc dépouillé, simplement orné de deux scarifications juxtaposées. Les mains, de chaque côté de l'ombilic en pastille, mettent en valeur, sur cette statue féminine, l'idée de lignage et de procréation (« *kotoa bla yolè ngwan nyama* », disent les Baule : « C'est par le nombril que la femme tient la corde de la vie »). Bien plus : les deux œuvres comportent de semblables seins, juste suggérés, étonnamment minuscules, qui, en accentuant l'androgynie de tant de statues baule, renforcent la confusion qui pourrait s'opérer entre ces deux figures, masculine et féminine --- mais l'image de l'androgynie, une des compositions les plus troublantes des Baule, constitue une étonnante synthèse sculpturale --- avec l'idée d'une unité originelle perdue, et que l'on ne peut préserver que par la création artistique¹.

Autant d'indices stylistiques qui attestent que les deux pièces sont clairement de la même main, d'un unique sculpteur, et identifiées par plusieurs Baule d'aujourd'hui comme ayant été sculptées par un artiste appartenant à un sous-groupe des Baule, les Elomwé (ou Elomoué): « *Elomwé isa usu yaoye* » (« Indéniablement, c'est le style des Elomwé »). Cet artiste travaillait vraisemblablement dans la bourgade principale, à Tiassalé, sur les rives du fleuve Bandama, là où se jette, venue de l'est, la rivière Nzi. Ce lieu a toujours été un centre important de création et un carrefour commercial² puisque, depuis le XVII^e siècle, trois peuples Akan, majoritairement des Baule et des Abbey, mais aussi un certain nombre d'Akye, y cohabitent --- et les devins abbey et akye possédaient aussi des statuettes de génies avant un net déclin, en partie dû à la propagation des cultes synchrétistes iconoclastes au sud de la Côte d'Ivoire. Nul étonnement de retrouver dans cette pièce provenant des lisières du pays baule la combinaison harmonieuse de plusieurs influences. Si la statuette est avec certitude l'œuvre d'un sculpteur baule, elle témoigne d'autres apports stylistiques, ceux des Abbey et des Akye mais aussi des Anyi, installés plus à l'est (des Akan également, et avec lesquels ces trois peuples ont été en contact). Plusieurs composantes plastiques reflètent ces diverses

1 Sur l'androgynie dans l'art africain, voir : Alain-Michel Boyer, *Les Arts d'Afrique*, Paris, Hazan, 2007, p. 191-201.

2 Tiassalé devint aussi le premier centre de collecte d'œuvres baule, acheminées jusqu'à la capitale de l'époque, Grand-Bassam. Si beaucoup d'échanges entre ethnies se sont jadis effectués en ce lieu (qui est aujourd'hui paradoxalement quelque peu éloigné des routes commerciales), Tiassalé, en effet, a été également très tôt en contact avec les premiers explorateurs qui, remontant le Bandama depuis le port de Grand-Lahou, y installèrent un comptoir. Puis, dès 1893, le capitaine Marchand y fonda une administration coloniale et plusieurs fonctionnaires y séjournèrent à la fin du XIX^e siècle (dont Georges Thomann, en 1894, puis en 1902, l'un des premiers à collecter masques et statuettes).

influences : un travail de sculpteur réduit à l'essentiel, au service de l'allusif, de l'élémentaire ; l'extrême sveltesse de la figure surmontée d'une tête ovoïde en méplat; la structure ouverte des jambes ; un corps qui semble résulter de l'assemblage de cylindres, avec des membres graciles, traités de façon longiligne, et comportant des sortes de pliures.

Ces deux statuettes étaient-elles en usage en même temps, et aux mains d'un même officiant ? Absolument rien ne permet de l'affirmer avec certitude. Mais leur taille proche témoignerait peut-être en faveur de cette suggestion (si la figure du MET était debout, sa hauteur correspondrait à la hiérarchie de ce type de représentation). Un devin a souvent recours à deux statuettes, l'une masculine, l'autre féminine, qui renvoient aux deux composantes sexuelles d'un même génie. Insistons : elles n'évoquent pas deux esprits, mais un seul, dans une représentation dualiste de l'univers. Ce qui est le cas avec le couple « Pair of Diviner's Figures » --- célèbre lui aussi, mais d'un tout autre style, d'un autre sous-groupe installé à 200 km au nord ---, et qui fut également offert au MET la même année 1969 par Nelson A. Rockefeller.

Si le génie est évoqué dans cette position d'attente recueillie, c'est pour manifester, par l'intensité de sa présence, son rôle d'intercesseur. Car, s'il est *a priori* indomptable, invisible pour la majorité des humains, il accepte cependant d'établir une alliance (*tukpè*) avec une personne qu'il élit en la possédant, pour faire d'elle un devin-guérisseur (*komyenfwé*). Après un pacte (*anuanzè*), il s'engage, en lui octroyant le don de clairvoyance, à l'informer sur certaines décisions de l'existence, la guérison des maladies, l'éradication des maléfices. L'esprit accepte de se transmuier en un être civilisé (« *usu aka ti sran* » : « Le génie prend l'apparence d'un être humain »), à la condition d'être honoré par une statuette qui deviendra, non son portrait, mais la « maison » (*tranwlè*) dans laquelle il « résidera » (*usu i tran olè*)³. En magnifiant un moment d'équilibre, une délicatesse associée à une dynamique vitalité intérieure, l'harmonie des lignes vise à exprimer une énergie jugulée : « *Kakatiwa i ti ke blo ninga mo besuti sa* » (« L'esprit, devenu statuette, est un animal sauvage domestiqué »). Ainsi, l'attrait de la figure, exposée aux regards de tous --- pas seulement à ceux du patient venu consulter --- lui confère un prestige inestimable dont bénéficie le devin.

Lot 606

DE RENÉ MENDÈS FRANCE À BRIAN LEYDEN DANS L'ESPRIT DU SIÈCLE

par Pierre Amrouche

Les artistes de la première partie du XX^e siècle influencés directement dans leur mode d'expression par les arts nègres sont légions. Certains ont fait de masques les visages de leurs nus, d'autres ont empruntés les corps des statues africaines pour donner un nouveau rythme aux formes académiques, en France et en Allemagne tout particulièrement.

D'autres encore ont été, quant à eux, tellement subjugués par les arts sauvages qu'ils en sont venus à abandonner leurs palettes, sans doute conscients de la faiblesse de leur créativité face au torrent de la plastique nègre. Devenant marchands d'art africain et océanien, et souvent avec succès, comme Brummer, Walter Bondy, Pierre Vèrité ou Ernest Ascher et Bela Hein, pour ne citer qu'eux. Un groupe très européens puisque s'y retrouvaient Français, Allemands, et Hongrois. Sans ces artistes reconvertis en marchands les arts primitifs n'auraient peut-être pas eu autant de succès.

A cette dernière catégorie s'ajoute celle des artistes devenus seulement

3 See : Alain-Michel BOYER, *Baule*, Milano, 5 Continents Editions, « Visions of Africa ». Translation : Julian Convoiy. 2008, p. 34-35.

collectionneurs, avec tout autant de réussite comme le peintre René Mendès France, qui fut, pour gagner sa vie, le vendeur ou le directeur de la galerie Percier dans les années 30. Cette galerie importante représentait des artistes majeurs. Ouverte en 1922 par André Level collectionneur de peinture et d'art africain et océanien, ami de Picasso, auteur d'ouvrages sur les arts primitifs. Le grand collectionneur André Lefèvre fut un de ses financiers en même temps qu'un très bon client de la galerie.

Vendeur à la galerie Percier, Mendès France était en première ligne pour acheter les objets africains qui y étaient proposés, et souvent les meilleurs.

Une partie de la collection Mendès France, comportant plusieurs authentiques chefs-d'œuvre, sera exposée par l'expert Jean Roudillon dans sa galerie du 206 boulevard Saint Germain à Paris en 1975, sous le titre « Sept chef-d'œuvre de l'art nègre ».

Parmi eux le masque Baoulé de la collection Leyden ici présent dont nous pouvons suivre l'itinéraire à travers la succession de collectionneurs prestigieux et de grands marchands qui eurent le bonheur de le posséder. De la même exposition on se souvient aussi du magnifique porte flèche Luba vendu récemment à Londres par Christie's et des superbes byéri Fang. L'ensemble des sept objets fut acquis par Morris Pinto à l'exposition de 75. Pinto demeure fameux dans la famille des collectionneurs et des antiquaires, son goût sans faille reste inégalé à ce jour.

Outre le masque Baoulé Mendès France figure aussi ici l'exceptionnelle statue Baoulé acquise par Morris Pinto, et provenant toujours de Jean Roudillon dans les années 60.

Peintre, Mendès France a exécuté un tableau où figurent certains de ses objets favoris, un masque et une statuette baoulé et une statue fang. Ce tableau est aujourd'hui encore dans la collection de Jean Roudillon.

Homme aux multiples talents, peintre et poète, Mendès France malgré sa passion primitive n'a cependant pas fait partie du courant primitiviste, pas plus d'ailleurs que ne le fut Vlaminck dont l'importante collection d'art africain et océanien n'entra jamais dans la composition des œuvres. On pouvait donc admirer l'art nègre sans être sous son influence, et sans être non plus affecté dans sa créativité au point de renoncer à être un artiste.

Les deux objets de la collection Leyden ont en commun leur rareté et leurs qualités exceptionnelles, ils partagent aussi dans leur généalogie une parenté avec des hommes de goût qui ont marqué le marché des arts premiers du siècle dernier de manière significative. Que ce masque baoulé et cette statue soient ainsi passé entre les mêmes mains n'est peut-être pas un hasard, un destin commun lie souvent les objets majeurs.

MASQUE NDOMA DU « MAÎTRE DE KONDOROBO »

par Alain-Michel BOYER

Contrairement à l'image d'un art baule qui serait unifié et uniforme, ce masque magnifique et singulier, témoignant de la porosité des pseudo-frontières dites « ethniques », montre combien il est infiniment diversifié et susceptible de ressources plastiques.

Typiquement baule, la composition adoptée, qui vise à imposer au visage une paisible concentration intérieure, est nettement structurée autour du trait rectiligne de l'arête nasale, alors que les doubles courbes des arcades sourcilières, réunies à la racine du nez, se poursuivent sur les côtés où elles s'estompent pour se confondre avec le bord des joues presque en méplat, ces douces incurvations esquissant une discrète image de cœur. Quant à la coiffure (du type appelé *tré ba*), agencée en trois arcs répondant à ceux des yeux, elle atteint le comble du raffinement. Son réseau de mèches tressées, plaquées sur la tête, suggère, dans son découpage, des espaces filigranés, avec une étonnante variété de stries juxtaposées,

entrecroisées ; des incisions, des triangles et losanges font de la chevelure un véritable diadème, surmonté de deux tresses sommitales (les *ko glo*). Identifiant clairement ce masque comme provenant d'une main baule, les scarifications (ou *baule ngole*, littéralement « indices [de reconnaissance] baule »⁴), au service de l'apparat, étaient aussi des marques de distinction sociale. Sobrement répartis de façon symétrique, deux séries sur chaque tempe et aux commissures des lèvres, deux lignes superposées de traits disposés en carré au-dessus de l'arête nasale, trois points saillants en haut du front avec, à leur côté, deux rectangles, s'imposent comme de parfaites signatures.

A l'inverse, quelques éléments stylistiques sont caractéristiques d'influences venues de l'autre rive du Bandama : le menton relativement étroit et le visage lisse, étiré en longueur vers le bas, resserré au niveau des mâchoires ; la fluidité des modelés et la tension des formes qui mettent en valeur l'allongement prononcé de la tête oblongue dégageant un haut front qui accueille la lumière, sont des traits spécifiques des masques des Guro septentrionaux tout proches, installés sur la rive droite du fleuve, à Guériafla et Maninigi. Ces caractéristiques plastiques⁵, qui donnent à ce masque baule une exceptionnelle portée, permettent d'établir qu'il est représentatif du travail d'un artiste du sous-groupe baule des Warébo --- qui vivent, aux confins du pays baule, à l'ouest de Sakassou et Tiébiessou, principalement dans le village de Kondorobo --- avant la montée des eaux du lac de barrage de Kossou, il se trouvait non loin des Guro de Guériafla. Car un indice morphologique est typique des artistes de Kondorobo : la facture de la bouche s'éloigne, elle, des canons guro. Délicatement ciselée, un peu entrouverte, quoique obturée⁶, elle présente, tendue vers l'avant, une surface des lèvres charnues et pulpeuses, mais taillée en méplat, puis lentement poncée avec des feuilles d'une plante de la catégorie des ficus⁷. Un traitement relativement voisin de la bouche peut être observé chez les sculpteurs d'un sous-groupe installé à proximité, les Ayahu⁸.

Rare caractéristique : l'artiste a pris aux Yaure (établis également sur l'autre rive du Bandama, plus au sud) l'idée d'apposer des lamelles de laiton. Mais au lieu de les clouer sur les joues (en forme de triangles, comme sur une œuvre célèbre de l'ancienne collection Paul Guillaume de 1919 à 1935⁹), il les a ingénieusement fixées en un double croissant à l'aide de fils de cuivre, sur les paupières baissées, comme pour les protéger. Technique exceptionnelle, qui se substitue à celle, parfois employée, de teinter les paupières d'un coloris plus clair. L'ajout de ce signe de prestige et de cet emblème d'opulence, en amplifiant le sentiment d'intériorité d'un être fermé sur son mystère, intensifie la conscience du secret et confère un surcroît de faste --- ce métal étant, aux yeux des Baule, un succédané de l'or. Frotté avec une feuille contenant une sève acide, le laiton avait même la réputation de briller davantage au soleil, resplendissant sur la patine du bois et son enduit sombre --- obtenu à partir de la racine d'un arbre (le *dyamela*¹⁰) qui, écrasée, donne un coloris foncé. Dans le métal et dans le bois, deux fines incisions oculaires ont été pratiquées ; la lumière qui filtre permet au porteur de voir --- difficilement, mais il est guidé par ses *akotos*, ses « assistants », près de lui.

4 Sur les scarifications, voir : Alain-Michel BOYER, *Le Corps africain*, Paris, Editions Hazan, 2007, p. 17-19.

5 Ce sont ces caractéristiques plastiques des masques guro, et des masques baule influencés par les Guro, qui ont tant frappé et séduit Modigliani le peintre, mais surtout le sculpteur --- plus que les masques baule traditionnels, dont on parle trop souvent à propos de l'artiste italien de Montparnasse.

6 Ce qui atteste que ce masque ne peut pas être un *kpwán* du *goli*, puisque, dans ce cas, les yeux ne seraient pas percés, et que le danseur, portant le masque plus haut sur le front, regarderait par l'orifice buccal.

7 Scientific name : *Ficus exasperata*, also called « Sandpaper leaf tree »

8 Pour un masque des Ayahu, voir un exemplaire récemment vendu par Sotheby's. Catalogue : « Baule double-mask, Côte-d'Ivoire », Sotheby's, *Arts d'Afrique et d'Océanie*, Paris, 24 juin 2015, p. 50-59.

9 Aujourd'hui au musée du Quai Branly, Paris. Voir la reproduction dans : KERCHACHE (Jacques) et al., *L'Art africain*, Paris, Citadelles-Mazenod, 1988, p. 131, pl. 67.

10 Nom scientifique inconnu.

Ces emprunts ne sont nullement surprenants : dépourvus de masques dans leur région d'origine (auprès des Ashanti du Ghana, qui en ignorent totalement l'usage), les Baule (ils l'affirment eux-mêmes librement), à leur arrivée sur la rive gauche du Bandama, par migrations successives, à partir du XVIII^e siècle, empruntèrent l'usage même des masques aux populations autochtones, qui vivaient depuis longtemps dans le centre de la Côte d'Ivoire : Wan, Mona, Koyaga, Yaure¹¹, Guro. Mais, en reprenant comme modèle les masques à visage humain de ces peuples, les Baule abandonnèrent leur valeur sacrée, l'appareil symbolique et mythique qui leur était propre, pour leur conférer un nouveau rôle, diamétralement opposé : celui de masques de divertissement, l'emprunt ayant conduit à un retournement des usages. Et ils substituèrent, au contenu religieux évincé, une surenchère ornementale, par l'amplification des composantes ostentatoires de la beauté humaine, l'esthétique conférant à elle seule un prestige aux effigies. Du coup, ce masque prit pour eux une importance primordiale. Selon leur vision très originale de la société, il devint un « masque-portrait » (*ndoma*¹², c'est-à-dire « réplique », « équivalence », « double »), évoquant une personne du village --- ainsi célébrée pour sa beauté ou son rôle social. Il intervient, aujourd'hui encore¹³, après d'autres masques¹⁴, au cours de célébrations diurnes, profanes, ouvertes à tous. Il fait partie d'un ensemble qui, selon les sous-groupes, a pris différents noms : *gbagba*, *mblo* dans les environs de Yamoussoukro, *ngblo* près de Tiébissou, *ajusu* ou *ajemele* dans la région de Béoumi, etc. S'opposant aux heaumes sacrés détenus par les hommes (ou *bonu amuin*) ce masque-portrait, sans viser une ressemblance mimétique, met en valeur la vigueur d'un caractère conforme à une typologie, dans un dessein de représentation idéalisée, afin d'émblématiser la réputation d'un individu. Il est surtout une éclatante preuve que l'art du portrait n'est pas une prérogative de l'Occident, et que les créateurs baule ne sculptent pas inlassablement des dieux, des génies, des esprits.

Lot 609

FIGURE DE RELIQUAIRE FANG

par Louis Perrois

Cette statue masculine d'ancêtre d'un port altier, 51 cm, est un magnifique exemple de la grande statuaire rituelle des Fang de l'Afrique équatoriale. Collectée au tout début du XX^e siècle, elle date du siècle précédent, si l'on en juge par la qualité très classique de sa sculpture et de ses finitions ainsi que par sa somptueuse et épaisse patine noire, satinée et suintante par endroits. Voilà un objet de culte qui a longuement servi. Il représente un ancêtre nu, qui devait trôner, assis en majesté, sur le coffre-reliquaire contenant des reliques lignagères. Comme souvent, la statue a été dissociée de ses crânes et autres ossements, très certainement au moment de la collecte.

D'un point de vue stylistique, sa structure longiforme et ses volumes étirés sont très caractéristiques de la facture des *Ntumu du Gabon septentrional*. De face comme de profil, le tronc cylindrique que prolonge le cou de même diamètre procure à l'effigie une attitude hiératique tout empreinte de dignité. Ce volume axial, en proportion, constitue plus de la moitié de la hauteur de la sculpture. Mais cet allongement voulu (car une image d'ancêtre *eyema byeri* est une représentation symbolique générique et non le portrait d'une personne connue) est assorti d'un modelé talentueux

des détails anatomiques : épaules, pectoraux, bras, etc. et d'un grand soin des surfaces, parfaitement polies. L'artiste, en pleine maîtrise de la matière, a réussi à adoucir les canons habituels et parfois rigoureux des distorsions du style en évitant notamment toute raideur dans la posture du personnage.

Les bras, sous des épaules larges et rondes, sont collés à angle droit de part et d'autre du tronc avec des mains à peine ébauchées, soutenant une sorte de gobelet à offrande, ramenées au niveau du plexus. Selon la facture fang habituelle, le volume des biceps sont bien indiqués, avec les marques en creux de bracelets qui en accentuent le relief.

La partie ventrale est un peu évasée, en forme de « tonneau » de volume bitronconique, avec une arête circulaire discrètement marquée, juste au niveau du nombril, celui-ci étant en relief cylindrique. Le sexe est marqué avec un phallus tendu, comme il se doit pour un ancêtre dont une des fonctions principales est de favoriser la fécondité des femmes et donc la survie du lignage. Les cuisses, en position assise, forment un angle droit avec les mollets, les unes et les autres étant de volume charnu et arrondi.

En vue postérieure, on constate que l'artiste n'a pas négligé cette partie pourtant moins directement visible de l'œuvre. Le dos est décoré d'un long aplat qui coupe longitudinalement l'arrondi du cylindre du tronc, dans le prolongement de la double courbe des omoplates ; cet aplat tombe verticalement sur la rupture de plan de la ceinture. Sous le fessier, un rostre de fixation, assez large, permettait de fixer la statue sur le rebord d'une boîte à ossement (*nsekh byeri* – cf. Perrois, « *Arts du Gabon* », 1979, p. 40, « *Le culte des ancêtres chez les Fang, le byeri* »).

On remarque que le sculpteur a aménagé deux orifices quadrangulaires au niveau des aisselles du personnage, peut-être destinés à introduire des bâtons de suspension ou de portage à utiliser lors des rituels de « réanimation » des ancêtres, à l'occasion des cérémonies du *melan* et de l'initiation des jeunes garçons (cf. Tessmann « *Die Pangwe* », 1913, vol. II, Tafel XXIV et Abb. 47 p. 123, « *Danse des figures d'ancêtres pour le culte des morts, Ebaangon, clan Esseng, Ntumu* »).

La tête est d'une remarquable qualité de sculpture, très « classique » mais parfaitement

aboutie dans l'articulation harmonieuse des volumes (front bombé, joues en creux, coiffure à crête centrale retombant sur la nuque) et la finition des surfaces. Sous le front arrondi en quart de sphère parfait, les arcades sourcilières déterminent la concavité des joues de part et d'autre d'un nez exceptionnellement fin et relativement allongé. Les yeux, de grande taille, sont en relief en « grain de café », avec des paupières bombées et closes, évoquant quelque peu un masque mortuaire. Sous le nez dont la pointe et les ailes sont discrètement suggérées, la large bouche est étirée vers l'avant avec des lèvres esquissant la « moue fang » si caractéristique des œuvres du Nord Gabon.

De profil, on remarque la composition subtile des volumes : front arrondi, contre-courbe des joues, étirement de la bouche jusqu'à l'aplomb du nez, courbe du maxillaire, un peu prognathe, qui s'appuie sur le cylindre du cou en oblique., ce qui projette le visage en avant et donne de l'ampleur à la coiffe à crête *nlo-ô-ngô* retombant en catogan sur la nuque. A noter les petites oreilles en ovale, placées très haut.

Au plan des œuvres de comparaison et de référence, on peut en citer toute une série, toutes issues du Nord Gabon et des régions voisines, dont par exemple, la statue Ntumu de l'ancienne collection Folch, 53 cm, Barcelone (in Perrois et Sierra Delage, 1991, *L'art Fang de Guinée équatoriale*, couv. et n° 2, p. 106 et p. 111 [Fundacion Folch, Ediciones Poligrafa et Aurore Editions d'Art]) du nord-est du Rio Muni, avec un visage à gros yeux

11 About these influences, see : Alain-Michel Boyer, *The Sacred, the Secret, On the Wan, the Mona and the Koyaka of Côte d'Ivoire*, English Translator : Jane Todd. Geneva, Cultural Foundation Musée Barbier-Mueller-Vacheron-Constantin, 2011.

12 About the ndoma, see : Alain-Michel Boyer, *Baule*, Milan, 5 Continents Editions, « *Visions of Africa* ». Translation : Julian Convoy. 2008, p. 69-70.

13 Depuis quarante ans environ, ces masques sont tous recouverts de peinture industrielle.

14 About these other masks, see : *Six Masterpieces of African Art from the Kahane Collection*, Christie's, December 1st 2010, p. 18-21.

en « grain de café », le modelé des pectoraux et surtout les motifs scarifiés en longs triangles tout autour du bas-ventre, de facture « mvaï ». On peut mentionner également une statue Ntumu, 52 cm, étudiée dans Perrois « *La Statuaire Fañ* », Orstom 1979, p.222, de l'ancienne collection Pierre Vérité depuis les années 30, dont on remarquera le visage aux yeux en « grain de café », les scarifications en longs triangles sur le bas-ventre, de type « mvaï » et les pectoraux modelés ; ainsi qu'une autre, un peu plus petite, 35.5 cm, de l'ancienne collection Pierre Peissi (vers 1950), exposée en 2004 à New York par la Galerie Bernard Dulon, avec des yeux également en « grain de café » mais un peu aplatis et un modelé comparable des épaules et des pectoraux. Enfin, il faut évoquer la statue masculine des Fang Ntumu, 50 cm, des anciennes collections de Charles. Ratton, Valentine Dudensing (Valentine Gallery New York), Frank Crowninshield et Miguel Covarrubias, Mexico (cf. catalogue de la vente Sotheby's New York, « *The Kuhn Collection of African Art* », 20 Novembre 1991, lot 79. A remarquer le schéma structurel longiforme du personnage, le visage aux yeux en « grain de café » et le modelé des pectoraux.

Au plan stylistique, la remarquable statue de l'ancienne « The Russell B. Aitken Collection », 51 cm, provenant du fonds Paul Guillaume (Valentine Gallery, New York, 1940) est, comme les œuvres mentionnées ci-dessus, un exemple de style "intermédiaire" entre les créations des *Ntumu* et celles des *Mvaï*, ces deux communautés s'étant illustrées par de très talentueux maîtres sculpteurs. En effet, cette effigie *eyema byeri* est à la fois de structure typiquement Ntumu, c'est-à-dire très allongée au niveau du torse et du cou, mais de facture et de décor rappelant le style des Mvaï.

En réalité, ces deux groupes des Fang, bien que démographiquement peu comparables – les Mvaï étant bien moins nombreux que les Ntumu – étaient en contact au XIX^e siècle dans la région nord du Gabon actuel, dans la région du Ntem (cf. Tesmann, 1913). La manière mvaï se repère facilement dans la façon de sculpter les cuisses et les mollets, de forts volumes, avec des pieds stylisés de lignes anguleuses. Egalement, par la présence de scarifications à motif « en damier » sur le haut de l'abdomen et en long triangle juste en dessous, et d'un motif en frise d'arcs de cercle sur la partie dorsale. Enfin, par des bras de reliefs musculaires accentués, des pectoraux bien marqués d'un léger relief, reliés aux épaules rondes. Le visage à la « face en cœur » comporte en outre des yeux en demi grain-de-café typiques des Mvaï.

Cette œuvre, d'une exceptionnelle qualité sculpturale, illustre bien la « perméabilité » des styles Fang les uns par rapport aux autres, sans que cette façon d'intégrer quelques détails inhabituels d'un groupe donné dans une œuvre (probablement pour des raisons d'alliance de lignages à l'occasion de mariages intercommunautaires), n'ait pu nuire – bien au contraire – au résultat esthétique final : les styles sont des univers *ouverts* et en constante transformation, gage de leur vitalité dans le temps. Ce chef-d'œuvre en est une preuve.

KICHIZÔ INAGAKI : AU CŒUR DE L'EFFERVESCENCE AVANT-GARDISTE

par Charles-Wesley Hourdé

A propos d'une figure de reliquaire Fang

La superbe figure de reliquaire fang présentée ici est montée sur un socle réalisé par l'ébéniste japonais Kichizô Inagaki. Loin d'être un détail anodin, ce support permet de replacer cette œuvre au cœur du marché de l'art parisien du début du XX^e siècle, marché marqué par l'avènement des arts primitifs et par l'émergence de courant artistiques avant-gardistes.

Cette sculpture fang apparaît pour la première fois dans « l'Album » de Paul Guillaume, réalisé vers 1930. Ce marchand d'art parisien ayant fait sa

spécialité de la statuaire Fang (voir Christie's, 3 décembre 2015) travaillait de façon régulière avec le japonais comme en témoignent les nombreux objets lui ayant appartenus présentant un socle réalisé par le japonais.

Les lettres *PH* inscrites à la peinture verte apparaissent au revers du support. Bien que Patrick-Henry Bruce, artiste américain vivant à Paris, avait l'habitude de marquer ses objets de ses initiales (*PH.B*), il est, dans l'état actuel des connaissances, impossible d'affirmer que cette œuvre lui ait appartenu. En revanche, le socle de Kichizô Inagaki, présentant d'ailleurs un traitement inhabituel et une estampille décentrée, est l'opportunité d'évoquer ses rapports avec l'effervescence artistique de ce début de siècle.

Rodin et le japonisme

Tant pour leurs effets plastiques que par les matériaux utilisés, les œuvres de Rodin se sont inspirés de l'art japonais. Comme le rappelle Garnier (2007), « le Japon apparaît dans la vie de l'artiste avec fracas, nouvel antique, d'autant plus mystérieux qu'il ne figure pas dans le paysage artistique de sa jeunesse, dominé par les arts grecs et romains ». Il fréquente le *gotha* du japonisme à Paris et rend visite aux collectionneurs d'art asiatique, notamment les Goncourt et Cernuschi. Le Japonisme, alimenté par les diverses Expositions Internationales, naît à Paris à la fin des années 1860. Un cercle d'amateurs se forme : marchands, collectionneurs, et artistes, tels que Cézanne et Monet, tout deux grands admirateurs d'estampes, notamment celles d'Hokusai et Hiroshigé dont l'exposition de 1893 les enthousiasme. La dispersion des grandes collections d'art japonais suite à la mort d'Edmond de Goncourt et d'autres collectionneurs contemporains met fin au japonisme (*in* Garnier, 2007). Après s'être nourri des collections d'estampes de ses amis, Rodin se tourne lui-même vers la collection. Les objets d'art ne lui suffisant pas, il s'entoure des Japonais de Paris : artistes et intellectuels sont régulièrement conviés dans son atelier. Ses collections extrême-orientales autant que les conversations qu'il entretient avec ses invités nourrissent son imaginaire.

C'est à cette époque que Rodin, client fidèle et collectionneur boulimique d'antiquités méditerranéennes, découvre le travail d'Inagaki dans la boutique de Brummer, en 1912. Rodin charge l'une de ses connaissances, Iokichi Naito, de lui présenter le Japonais travaillant pour Brummer. En effet, Rodin cherche depuis un certain temps un artisan capable de restaurer ses œuvres abîmées et de réaliser des cadres et des supports pour les nombreux objets de sa collection. Il apprécie tout particulièrement le raffinement des pièces de bois d'Inagaki, radicalement différentes de la production de l'époque, consistant en de lourds socles quadrangulaires ou en forme de piédouche, taillés dans des pierres veinées et colorées. Leur style empreint d'Orient entre en résonance avec sa passion dévorante pour le Japon. Rodin le charge du montage sur socle de sa collection d'antiquités. Une grande complicité naît entre les deux hommes. Inagaki reçoit rapidement un salaire mensuel et devient l'un des intimes du sculpteur jusqu'à la disparition de ce dernier en novembre 1917.

En 1914, sous le sobre intitulé *Pierre et Bois*, ils projetaient, avec son ami Rodin, d'organiser une exposition présentant conjointement leurs travaux respectifs. Mais la guerre mit fin à cet élan. Un paravent bas, réalisé pour l'occasion, est toujours conservé par la famille d'Inagaki. Plus tard, il demanda à Rodin de l'aider à exposer au palais impérial de Tokyo. Malgré ses relations et la persévérance de Rodin, il dut s'incliner devant le fait qu'aucun artiste japonais ne pouvait être présenté au palais.

Des arts premiers à l'art moderne

Précédant sa collaboration avec Rodin, Inagaki travaille déjà pour le marché de l'art parisien. Vivant avant 1910 de petites réalisations en bois qu'il vend sur le trottoir, Inagaki est repéré par le célèbre marchand d'art « nègre » et d'antiquités Joseph Brummer dont il a été question précédemment. Celui-ci l'encourage à réaliser des socles pour les oeuvres de sa galerie. Petit à petit, le travail du japonais se fait remarquer et les commandes affluent. Inagaki travaille, entre autres, pour Béla Hein, Paul Guillaume, Louis Carré, Ernest Stanislas Le Vée, Maurice et Charles Ratton, etc. Un article de ce dernier, publié dans le catalogue de vente de la collection Josef Mueller, est d'ailleurs l'un des rares documents lui rendant hommage : « Il avait amené avec lui, non seulement son charme et son goût raffiné, mais aussi un grand nombre d'outils faits de ses mains. La plupart étaient de petite taille, mais tous étaient terriblement efficaces. (...) Sa réputation s'établit rapidement grâce à son sens du volume et son amour du bois. (...) C'est en compagnie de Georges de Miré, l'un des plus grands collectionneurs de notre génération après Albert Barnes et Franck Haviland, que je lui rendis visite la première fois. Je revins par la suite de très nombreuses fois, car c'était un grand plaisir de le regarder travailler, entouré de ses clients et amis, prompt à participer aux conversations, même si toute son attention était dévolue à la réalisation de socles ou à la restauration d'objets. Son atelier devient un lieu de rendez-vous bien connu. Parfois, j'y conduisais Josef Müller en voiture avec sa dernière acquisition. Je me souviens d'y avoir rencontré une fois André Breton ».

Cette période correspond à l'âge d'or de l'art dit « primitif », au cours duquel ses défenseurs s'efforcent de dépouiller les objets « nègres » de leur caractère ethnographique afin de les faire entrer de plein pied dans l'Histoire Universelle de l'Art. Or, les créations de Kichizô Inagaki, à l'esthétique sobre, élégante, et mettant en avant l'objet, s'inscrivent parfaitement dans cette volonté de mise en lumière sans artifices de l'objet africain.

Grâce à cette esthétique tendant à la simplification des formes, à l'épure, et correspondant aux aspirations de l'époque, Inagaki a également apporté sa contribution au renouveau des arts décoratifs. Son compatriote Sugawara lui présenta la créatrice de meuble Eileen Gray aux environs de décembre 1918. Inagaki collaborera plusieurs années avec elle, comme en témoignent des factures et des lettres de 1919 à 1922, en réalisant des éléments de mobilier et des meubles. Le Japonais l'inspira et lui apporta son expérience du traitement en surface du bois et de la sculpture d'éléments décoratifs. C'est probablement par l'intermédiaire de Miss Gray que Jacques Doucet prit connaissance du talent d'Inagaki puisqu'il lui passa commande d'une série de petits meubles et coffrets pour sa marque *Les Parfums de Rosine*.

En 1925, il est choisi, avec son ami et compatriote Osoumi, pour faire partie du jury de la section bois et cuirs lors de la célèbre *Exposition internationale des arts décoratifs et industriels modernes* qui se tient à Paris. Bien que cette nomination soit particulièrement gratifiante, il semblerait qu'Inagaki n'ait jamais été reconnu du grand public. Son indéniable talent n'échappa cependant pas à quelques influentes personnalités du monde de l'art. En effet, il est difficile de croire que la clientèle d'Inagaki, comptant parmi les plus grands acteurs et précurseurs de la scène artistique de l'époque, soit le fruit du hasard. Son caractère laborieux et sa grande discrétion ont certainement joué en sa défaveur.

Ainsi, oeuvrant dans l'ombre, le japonais a contribué dans une certaine mesure aux plus grands mouvements artistiques du XX^{ème} siècle : du japonisme de Rodin, à l'avènement des arts premiers, en passant par l'Art Déco, et l'industrie de la mode. Véritable support de rêves, un socle « Inagaki » est une oeuvre à part entière, participant, en compagnie de l'objet lui étant associé, à la Grande Histoire des Arts d'Afrique et d'Océanie.





Installation view of *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, curated by William Rubin at the Museum of Modern Art, NY 1984
Digital Image: © The Museum of Modern Art / Art Resource, NY



Paul Guillaume's apartment, Paris, circa 1930's

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE 1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If

you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that

the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs

E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the

date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

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

regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph

headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

UPPER CASE type: means having all capital letters.

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

E2(k) 07/08/15
G1(b) 02/12/15

SYMBOLS USED IN THIS CATALOGUE

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

◦	Christie's has a direct financial interest in the lot . See Important Notices and Explanation of Cataloguing Practice.	◆	Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.	~	Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
△	Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.	•	Lot offered without reserve which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.	■	See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

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

◦ Minimum Price Guarantees:

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

*"Studio of ..."/ "Workshop of ..."

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

**"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

"Signed ..."/ "Dated ..."/

"Inscribed ..."

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

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

11/10/15

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot , due on Day 36)	\$150.00
Storage (per lot /day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.

Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

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ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

07/03/16



ART D'AFRIQUE ET D'OcéANIE

Paris, 23 June 2016

VIEWING

9, Avenue Matignon
75008 Paris

CONTACT

Bruno Claessens
bclaessens@christies.com
+33 (0)1 40 76 84 48

Collected in situ by Nicolas Cito, before 1910.
Ex Bernard de Grunne, Brussels, Belgium
Private Collection, Belgium
A Luba-Shankadi figure
Democratic Republic of Congo
Height: 37.5 cm (14.75 in.)
€400,000-600,000

CHRISTIE'S



**COLLECTION JACQUELINE LOUDMER
SUCCESSION JACQUELINE MILLODOT**

Paris, 23 June 2016

VIEWING

18-23 June 2016
9, Avenue Matignon
75008 Paris

CONTACT

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The Gallibert Bamana figure
Mali
Height : 23 ½ in.

FERNAND LÉGER (1881-1955)
Danseuse en jaune et bleu
signed and dated 'F. LEGER. 43' (lower right)
oil on canvas
61 x 50 cm.
Painted in 1943



AUCTIONART
rémy le fur & associés

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

EVOLUTION OF FORM:

AFRICAN & OCEANIC ART AT THE GENESIS OF MODERNISM

12 MAY 2016
AT 9.30 AM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: GENESIS
SALE NUMBER: 13391

(Dealers billing name and address must agree
with tax exemption certificate. Invoices cannot
be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps
(bid increments) of up to 10 per cent. The auctioneer will decide where
the bidding should start and the bid increments. Written bids that do
not conform to the increments set below may be lowered to the next
bidding-interval.

US\$50 to US\$1,000	by US\$50s
US\$1,000 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the
auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the
maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable
will be the sum of the **hammer price** and the **buyer's
premium** (together with any applicable state or local sales
or use taxes chargeable on the **hammer price** and **buyer's
premium**) in accordance with the Conditions of Sale—
Buyer's Agreement). The **buyer's premium** rate shall be
an amount equal to 25% of the **hammer price** of each **lot**
up to and including US\$100,000, 20% on any amount over
US\$100,000 up to and including US\$2,000,000 and 12% of
the amount above US\$2,000,000.
3. I agree to be bound by the Conditions of Sale printed in
the catalogue.
4. I understand that if Christie's receive written bids on a **lot**
for identical amounts and at the auction these are the highest
bids on the **lot**, Christie's will sell the **lot** to the bidder whose
written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the
absence of a higher bid, be executed at approximately 50% of
the **low estimate** or at the amount of the bid if it is less than
50% of the **low estimate**.

I understand that Christie's written bid service is a free service
provided for clients and that, while Christie's will be as careful as
it reasonably can be, Christie's will not be liable for any problems
with this service or loss or damage arising from circumstances
beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins.

Christie's will confirm all bids received by fax by return fax. If you have not
received confirmation within one business day, please contact the Bid Department.
Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line www.christies.com

13391

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

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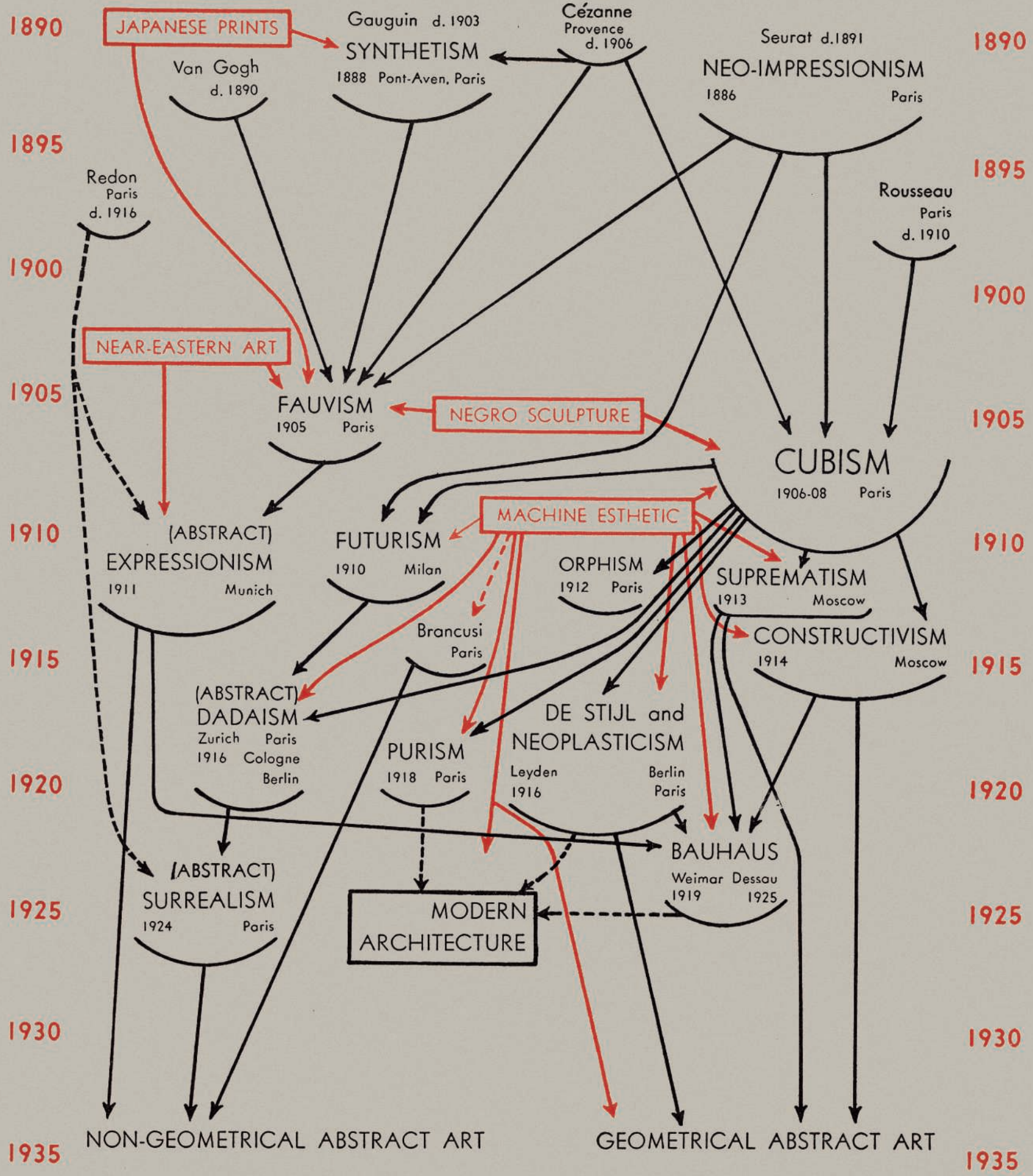
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CUBISM AND ABSTRACT ART



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BY J. BARTHOLOMEW, P.R.S.

English Miles

0 50 100 150 200 250 300

Kilometres

0 50 100 150 200 250 300



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