

CIVILISATIONS

BRUSSELS ART FAIR

CATALOGUE

WINTER FAIR 2025

THIS ONLINE CATALOGUE IS INTERACTIVE

All items presented are for sale and you can directly contact the concerned dealer for any inquiry by clicking on the e-mail address.

Dear Colleagues and Art Enthusiasts,

We are pleased to present the catalogue for the Winter Edition of the CIVILISATIONS Brussels Art Fair 2025, a unique initiative that brings together galleries and dealers specialising in Asian, Tribal, and Ancient art from around the world.

Organised by the Belgian non-profit association CIVILISATIONS ASBL, this fair features a digital platform that showcases exquisite artworks, along with a biannual art fair held in the vibrant Sablon neighbourhood—known as Brussels' premier art and antiques district.

As you explore our online catalogue, which includes participants of the Winter Edition of the CIVILISATIONS Brussels Art Fair in January 2025, we invite you to connect with us on Instagram (@civilisations.brussels). Following our account will keep you updated on our latest offerings and developments.

The catalogue will be regularly updated with new members and artworks ahead of each fair in January and May. For any inquiries regarding specific pieces, our members are readily available to assist.

Our vetting experts—renowned specialists in their respective fields—meticulously scrutinise each item with the help of an independent committee that examines high-resolution images. We adhere to a strict policy, rejecting artworks that raise even the slightest doubt about authenticity or fail to meet our uncompromising quality standards. Before being displayed at the fair in Brussels, all artworks undergo a thorough physical vetting process by CIVILISATIONS to ensure their authenticity and high quality.

We warmly invite you to immerse yourself in the artworks featured in this catalogue.

Sincerely,

Members of the Board

Arie Vos
Carlo Cristi
Jacques Lebrat
Jo De Buck
Karim Grusenmeyer
Serge Schoffel

EXHIBITORS

Bernard de Grunne	6
Bruce Frank Primitive Art Gallery	12
Carlo Cristi	18
David Serra Fine Art Tribal	24
Diane Hall Artifacts	28
Duende Art Projects – Bruno Claessens	32
Eric Piffret	38
Ethnic Adornment – Leonor Arnó Pons	42
Finch & Co	46
Gallery Deletaille	52
Galerie Drees Archeo	56
Galerie Harmakis – Jacques Billen	62
Galerie Jacques Lebrat	66
Galerie Olivier Castellano	70

EXHIBITORS

Galerie Patrick & Ondine Mestdagh	76
Galerie Renaud Vanuxem	82
Galerie Voyageurs et Curieux	88
Gregg Baker Asian Art Gallery	94
Grusenmeyer-Woliner Gallery	104
Jo De Buck Tribal Arts	110
Kitsune Japanese Art – Arie Vos	116
Louis Nierijnck	120
Muse Gallery hosts the Embassy of Turkmenistan, the Central-Asian European Creative Alliance, and the Art Studio Keshde	124
Olivier Larroque Tribal Art	128
Rob Temple	134
Xquisart Tribal Art – Pascal Vernimmen	138

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CERAMIC VESSEL

Babuma
Democratic Republic of Congo
Height: 42 cm

Provenances:

- Acquired by Belgian administrator René Tonnoir, between 1921-1951.
- Collection Marc Felix, Brussels.

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ANTHROPOMORPHIC CERAMIC VESSEL

Bandundu Province or Likoula Province
Lari/Teke
Congo
Height: 24 cm

Provenances:

- Private collection, acquired in situ, before 1950.
- Michel Mouvet, Liège.
- Galerie Claes, Brussels.



FEMALE FIGURE SONINKE

Mali

Datation: A.D. 1320-1435

Height: 76 cm

Provenance:

- Collection Jacques et Denise Schwob, Brussels, before 1960.

Publication:

- Bernard de Grunne, Soninké, Brussels, 2024, Cat. 40.



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AMULET FIGURE

Murik Lakes region
Papua New Guinea
19th century
Height: 8.9 cm

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WORKBOARD

Bahau, Dayak
Borneo
Indonesia
Early 20th century
Height: 62.2 cm (24 1/2 in.)



KORWAR NECK REST

Geelivink Bay
West Papua
19th century
Length: 21 cm

Provenances:

- Van Lier Collection, Amsterdam.
- Christies Amsterdam, The Van Lier Collection, 1997, lot 180.
- Published: "Indonesian Tribal Art, 2015, page 318.



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TARA

Nepal
10th -11th century
Copper alloy, traces of gilding, semiprecious stones
Height: 31 cm (12 1/4 in.)

Provenances:

- Ex Nasli and Alice Heeramanec Collection, USA.
- Ex Private European Collection.

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TANGKA BUDDHA (DETAIL)

Distemper on cotton
West Tibet
12th - 13th century
Dimensions: 80 x 70 cm

TANGKA YAMA AS DHARMARAJA (DETAIL)

Tibet
Distemper on cotton
17th century
Dimensions: 77 cm x 57 cm



DAVID SERRA - FINE TRIBAL ART

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NKA'A NDÜ ROYAL GOURD

Bamileke, Grasslands
Cameroon
Estimated period: Early 20th century
Gourd, plant fibers and glass beads
Height: 70 cm

Provenances:

- Philippe Guimiot Collection, Belgium.
- Max Rouayroux Collection, Niza-Monaco (acquired in late 1960's).

Publications:

Cat. Expo.: Couleurs d'Afrique. Chantal
Dandrieu-Fabrizio Giovagnoni. PDM 2010.

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WAGAK SHIELD

Mari
Salumei River
Papua New Guinea
Estimated period: early 20th century
Wood
Height: 190 cm

Provenances:

- Eudald Serra Collection, Spain (sculptor, 1911-2002).
- Expedition 1968, Ambunti (with Wayne Heathcote).



HEADREST

Bari
Bahr-al-Jabal, Central
Equatoria State
Sudan
Estimated period: late 19th century - early 20th century
Wood and leather
Dimensions: H. 12.5 cm x L. 19.3 cm

Provenance:

- Udo Horstman Collection, Germany / Switzerland.

DIANE HALL ARTIFACTS

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TAPA CLOTH, MASI BOLABOLA

Cakaudrove
Fiji
Second half of the 19th century
Minor surface soiling
Dimensions: 420 cm x 370 cm

In Fiji large panels of tapa were used as room dividers, hanging folded, with a different design displayed on each side. This is one of the few complete surviving examples, most having been cut up over the years.

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CHOKWE CHIEF'S NECKLACE, CIMBA

Angola or Democratic Republic of Congo
19th century

Made of basketry wrapped around a wooden core, decorated with brass furniture tacks and a central ceramic shell shaped pendant.

The traditional pendant was a cross section of a cone shell, symbolising the moon. Their use was supplanted by ceramic shells made in Europe for the African trade.



BEADED ABACA BACKPACK KABIR

Bagobo people
Mindanao, Davao

circa 1900

Bag H. 46 cm x W. 35 cm

Beaded portion H. 23 cm x W. 28 cm

Minor bead loss to edging, some missing tassels.

DUENDE ART PROJECTS
BRUNO CLAESSENS

EXHIBITION DURING THE FAIR

Gallery Harmakhis
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Themed exhibition:
"Money, Money, Money"

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CURRENCY TOKEN (MANDJONG)

Anonymous Kwele artist
Gabon
Iron
Early 20th century
Height: 48 cm

Provenances:

- Martial Bronsin, Brussels, Belgium, 2000.
- Jan Calmeyn Collection, Sint-Niklaas, Belgium, 2000-2024.

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MAMMY WATA HEADDRESS

Akpan Chukwu of Utu Etim Ekpo, Abak
(Annang peoples) or another member of the Chukwu family
Nigeria
Mid 20th century
Wood, fibers
Height: 82 cm

Provenances:

- Private Collection, Côtes d'Armor, France.
- Karl Benz, Plérin, 7 July 2023, lot 329.
- Duende Art Projects, Antwerp, Belgium, 2023.

DEFORMITY MASK

Anonymous Ibibio artist
Nigeria
Early 20th century
Wood, pigments
Height: 38 cm

Provenances:

- Serge Trullu Collection, Nîmes, France.
- Alfred Weisenegger Collection, Winklarn, Austria.
- Private collection, Austria, 2021.
- Zemanek-Münster, Würzburg, 6 Nov 2021, Lot 225.
- Duende Art Projects, Antwerp, Belgium.

Publication:

Cole (Herbert M.), "Invention and Tradition: The Art of Southeastern Nigeria", 2012, p. 181, pl. 91.



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WORK PLAN

Borneo Indonesia
kenyah-Kayan tribe
19th century
Light red wood with dark patina
Dimensions: H. 70 cm x W. 20.5 cm

Provenances:

- Galerie Porchez Paris.
- Galerie Île du démon Paris.
- Private collection Paris.



STANDING FIGURE

Sépic region
New Guinea
19th century
Wood and shell, traces of polychromy
Height: 193 cm



WOODEN BOX

Taiwan
Paiwan tribe
For divination instruments with a representation of severed heads
on the lid.
19th century
Rest of polychromy
Dimensions: H. 13 cm x l. 17 cm

ETHNIC ADORNMENT LEONOR ARNÓ PONS

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PALESTINIAN HEAD ORNAMENT

Hebron
Beginning of the 20th century or earlier
Coins, coral, glass and phenolic resin
beads, cowrie shell, cotton
Dimensions: 55 cm x 30 cm x 30 cm





SILVER ANKLETS

Gujarat
India
These types of anklets are worn by Maldhari women in this region.
High grade silver, with deep repoussé work.
19th century or early 20th.
Dimensions (each): 13 cm x 11.5 cm



DAYAK KELABIT NECKLACE

Worn by women in Borneo
Indonesia
Glass beads are from the 17th to 20th century.
Carnelian, metal, glass beads and feline or bear teeth.
Total length: 80 cm.

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AN EXTREMELY FINE QUALITY LACQUER BOX AND COVER WITH INTERNAL TRAY

Japan

Meiji Period / Late 19th Century

Lacquer, wood, gold

Dimensions: H. 8 cm x W. 22 cm x D. 18 cm

(3¼ ins high 8½ ins wide, 7 ins deep)

Depicting a mountainous landscape with bridges,
fast flowing rives, wooded landscape with lily-pad
filled lagoons.

Provenance:

- Ex Private UK collection.



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A RARE DOUBLE ROLL OF PACIFIC SANTA CRUZ, RED FEATHER CURRENCY 'TEVAU'

Plant fibre, bark strips, red bird feathers, small shells, glass beads

Solomon Islands

19th Century

Dimensions: approx: H. 45 cm x W. 80 cm x D. 6.5 cm

(H. 17¾ ins x W. 31½ ins x D. 2½ ins)

Height with stand approx: 61cm high (24 ins high max)

Provenances:

- Acquired directly in 1983 on Temotu Island from Joseph Olu, a local Elder / Chief, whose family had owned the 'Tevau' for generations.
- Ex Private collection.

These remarkable forms of Pacific Island currency are made of elaborate coils of red feathers taken from the scarlet honey-eater (*Myzomela Cardinalis*) and were the basis for a trading network between the neighbouring islands of the Solomons. In Polynesian societies the colour red was significant, it was the colour of the gods, used for the personal adornment of chiefs who believed they were the embodiment of the gods. The only source of a permanent bright red colour came from the feathers of certain birds and particularly brilliant red feathers are found on the scarlet honeyeater.

Today, with modern life dominated by coins, banknotes, cheques and credit cards, it is difficult to understand how societies could function without conventional money. However, alternative forms of currency were once widespread throughout the world. Routine daily transactions relied on barter; a fisherman would exchange a few fish with a farmer for some of his crop, but bartering systems don't work when you want to buy in quantity or obtain something of exceptional value. Thus, in the Solomon Islands the precious rolls of red feathers acted like a pile of banknotes or a large cheque, enabling pigs to be purchased for a feast day, or for a wife to be bought, with the whole community recognising these exchanges as being of great and permanent value.

As both metal ores and fossil coal deposits are not found in the Pacific a currency based on metal coins did not develop. Alternative currencies based on objects made from scarce natural resources that took a great deal of time and skill to make were developed, of which the Santa Cruz red feathers money is the most intricate and spectacular.





A FINELY CARVED POLYNESIAN MAORI FEATHER 'TREASURE BOX' AND COVER

New Zealand
Early 19th Century
With superb colour and patina
Wood, haliotis (abalone) shell
Dimensions: H. 14cm x W. 51 cm x D. 18.5 cm (H. 5½ ins x W. 20 ins, D. 7¼ ins)

Provenances:

- Alex Manoogian, USA (founder of Masco Corporation).
- Ex Private French collection.
- Ex Alain Schoffel collection, Paris until 1994.
- Ex Private French collection.
- Ex Yann Ferrandin.
- Ex Private UK collection.

This finely carved wood 'treasure box' would have belonged to an important Maori elder or chief to keep safe their precious objects, Hei Tiki's (nephrite pendants) feathers (often from the 'huia' bird and other artefacts which were precious to the chief, ancestors and tribe. Carved from a native hard wood, the box has terminals to each end with 'god-tiki' heads, inlaid with haliotis (abalone) shell.
A masterpiece of Maori carving with a beautiful deep rich patina.



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JALISCO

West Coast Mexico
Stone mask
100 B.C. - 250 A.D.





JIMMY NJIMINJUMA (1947-2004)

Aboriginal Bark Painting
Western Arnhem Land region
Australia
Dimensions: 101 cm x 74 cm



GROUP OF BRACELETS (TÖLA GASA)

Nias
Indonesia
19th century
Clam shell (*Tridacna gigas*)

DREES ARCHEO GALLERY

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ORDOS BRONZE APPLIQUE

Central Asia
6th century B.C.

Provenance:

- This object was acquired on 6th December 2000 from the private collection of Mister I. K., USA.





RARE CORE-FORMED FLASK

6th - 5th century BC
Height: 6 cm

Provenance:
• Dutch private collection.

BEAUTIFUL MARBLE HEAD DEPICTING THE GOD BACCHUS

Period of the Roman Empire around the 2nd century A.D. D.
Height: 10.5 cm

Provenance:

- French private collection, Mr C. with permanent French export licence (French passport).



**GALLERY HARMAKHIS
JACQUES BILLEN**

EXHIBITION DURING THE FAIR

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STATUETTE OF OSIRIS

Egypt
Late Period, 26th-27th Dynasty, 664-404 BC
Greywacke
Height: 23 cm

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Provenance:
• Collection J.M., France, 1950's.





COLUMN CAPITAL

Roman
4th-5th century AD
Marble
Height: 44 cm

Recarved in medieval times with menorot to be used in a building in the Jewish city of Lucena (Andalusia, Spain).
With Spanish Ministry of Culture export permit.



JUVENILE FOSSIL OF ICHTHYOSAUR

(*Stenopterygius* cf. *quadriscissus*)
Posidonia Shale quarries of Holzmaden
Germany
Jurassic, 180.000.000 years old.
Dimensions: 120 cm x 29 cm

Provenance:

- Historical specimen prepared by world-famous Dr. Bernhard Hauff, Holzmaden, 1900 -1930.

JACQUES LEBRAT - GALERIE ET ATELIER PUNCHINELLO

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IATMUL MASK

Middle Sepik area
Papua New Guinea
Woven rattan, bark, natural pigments

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Provenance:

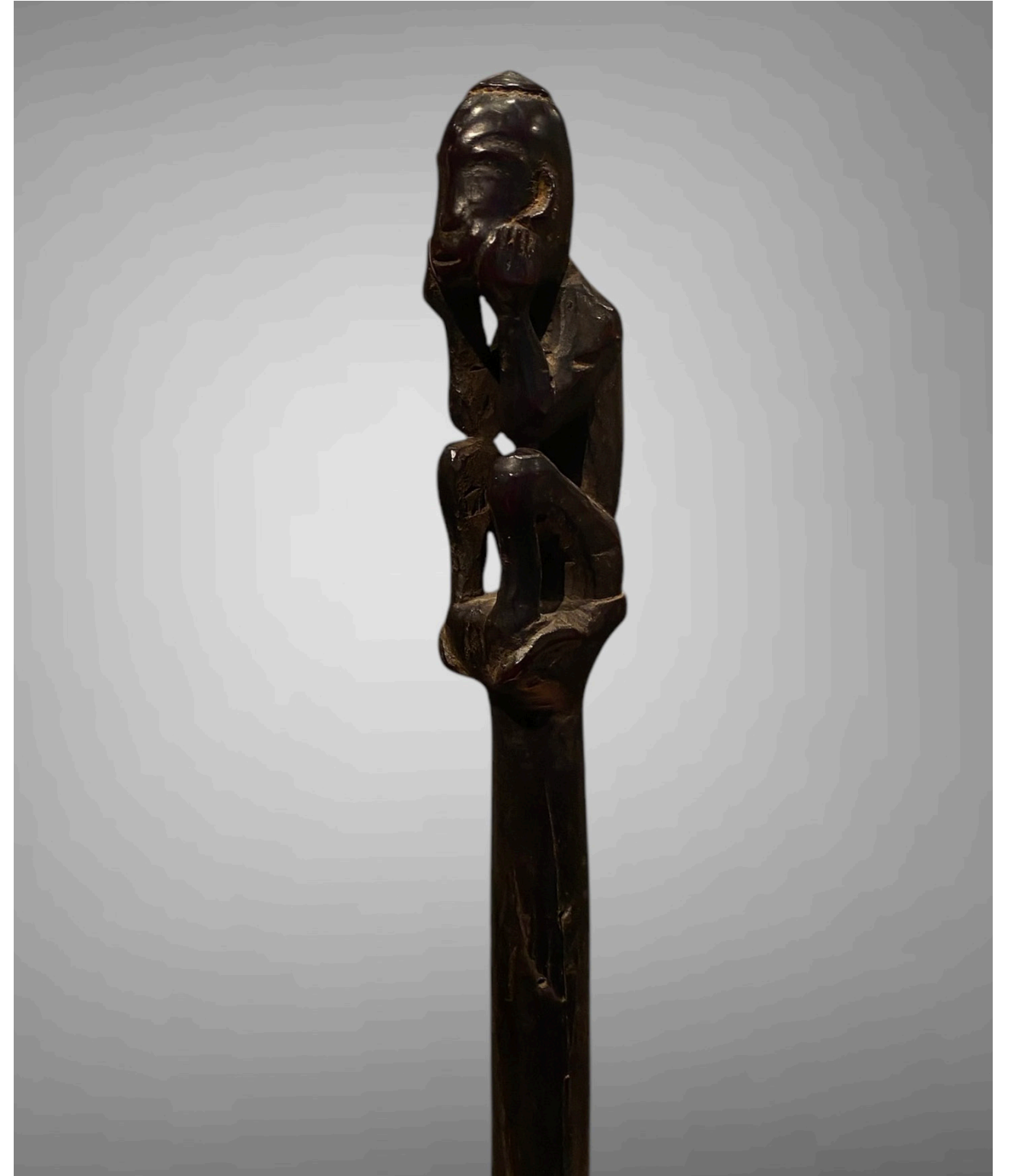
- Stan Moriarty Collection, Sidney, Australia.





NECK REST

Fiji Islands
19th century



IBAN DAYAK "TUNTUN" PIG CHARM

Borneo
Indonesia
19th century

GALERIE OLIVIER CASTELLANO

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FETISH

Milembwe / Ilande cultural area
Songye
Democratic Republic of Congo
Height: 25 cm

Provenance:
• Belgian Collection.

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TUGUBELE DIVINATION STATUE

Senoufo
Ivory Coast
Height: 22 cm

Provenances:

- Merton Simpson (New York).
- European collection.



FLUTE

Mossi
Burkina Faso
Height 30 cm

Provenance:
• American collection.



GALERIE PATRICK & ONDINE MESTDAGH

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A RARE ROUND SHIELD FROM ANNAM

Central region of Vietnam
Made of woven rattan, with a metal plate at
the top and rounded staples around
the edge to secure the plate.
Diameter: 67 cm

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A BEAUTIFUL LUZON WOODEN SPOON

Northern Nueva Vizcaya Province
Philippines

Provenance:

- Floyd and Martha Jean Midkiff Fitzpatrick Collection. Hawaii, 1938.

Publication:

- Arts Primitifs de l'Asie du Sud-Est (Asam, Sumatra, Borneo, Philippines)-Collection
Alain Schoffel - Schoffel, Alain 1981.



A WOODEN CLUB NAMED I ULA BULIBULI

A fairly rare type of throwing club, probably made as a companion piece for the classical Bulibuli

Fiji Islands
18th century
Height: 42 cm

Bibliographical reference:

- "Fijian Weapons & Warfare", by Fergus Clunie with drawings by Kolinio Moce, Bulletin of the Fiji Museum #2, 1977, p. 62, fig. 20 (g.)



GALERIE RENAUD VANUXEM

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MASK « SURUKU »

Bambara
Mali
Height: 42 cm

Provenance:
• Old french colonial collection.

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AUTHORITY SCEPTER

Tsogho
Gabon
Height: 124 cm

Provenance:
• Collection Pierre & Claude V\'erit\'e.



CEREMONIAL HEADDRESS

Ekoi
Nigeria
Height: 23.5 cm

Provenance:
• Edouard Klejmann, 1968.



GALERIE VOYAGEURS & CURIEUX

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STILT STEP TAPUVAE

Marquesas Islands
Polynesia
Toa wood (*Casuarina equisetifolia*)
Height: 36.2 cm

Provenance:
• Private collection, Raleigh, North Carolina, U.S.A.

Photo © Hughes Dubois

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CEREMONIAL FOOD BOWL

Admiralty Islands
Bismarck Archipelago
Melanesia
Wood
Dimensions: H. 12 cm x L. 35.3 cm

Provenance:
Collected in 1898 -1899 by Manfred Nahm (1867-1933) doctor of the German Imperial
Navy on board the merchant raider S.M.S. Möwe.

Photo © Hughes Dubois



LIME SPATULA TOP

latmul people
Middle Sepik,
Papua New Guinea
Melanesia
Wood and pigments
Height: 29 cm

Provenances:

- The Jolika collection of Marcia and John Friede, Rye, New York, U.S.A.
- Elizabeth Pryce collection, Sydney, Australia.

Photo © Hughes Dubois



GREGG BAKER ASIAN ART

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A SIX-FOLD SCREEN

Depicting a large sakura (cherry) tree in full bloom hanging over a riverbank, with applied shikishi (poem cards).

The shikishi were executed by kugyō (court nobles) in 1691 and rest against a painting of a weeping cherry tree, spring flowers and dandelions. Various birds are flying or perched on the tree branches; a stylised gold river bank runs diagonally across the screen beside a river in silver leaf.

Ink, colour, gold, silver and gold leaf on paper

Japan late 17th century Edo period, 1691*

Dimensions: H. 106 cm x W. 282 cm (41¾" x 111")

Shikishi are square sheets of paper used for calligraphic poems or paintings. During the mid-Heian and Kamakura periods, such papers, termed shikishigata, were inscribed with poetic calligraphy and attached to screens or sliding door panels. Later, shikishi came to be used independently for calligraphy and paintings. Often these squares are highly decorated with mica, gold or silver cut into small pieces or sprinkled like mist or finely painted with various motifs, as exemplified by the current example.

On this screen, each shikishi is accompanied by a slip inscribed with the name and title of the nobleman who executed the corresponding calligraphy. *According to the inscriptions of the names and titles of the court nobles beside each shikishi paper, 1691 is the only year when the titles of all the noblemen correspond and therefore it is most likely that the calligraphy of each shikishi was executed in 1691.

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Calligraphers of shikishi on the screen are as follows (from right to left).

Panel 1

- Konoe Motohiro (1648-1722), Kanpaku (Chief adviser to the Emperor)
- Takatsukasa Kanehiro (1660-1725), Sadaijin (Minister of the Left)
- Ōinomikado Tsunemitsu (1638-1704), Udaijin (Minister of the Right)

Panel 2

- Nakamikado Sukehiro (1636-1707), Dainagon (Major Counsellor)
- Sono Motoyoshi (1622-1699), Gidōsanshi (the government position equivalent to the Chief Minister, the Minister of the Left and the Minister of the Right)
- Kanroji Katanaga (1649-1694), Dainagon (Major Counsellor)

Panel 3

- Daigo Fuyumoto (1648-1697), Dainagon (Major Counsellor)
- Koga Michitomo (1660-1719), Dainagon (Major Counsellor)
- Chikusa Arikore (1638-1693), Dainagon (Major Counsellor)

Panel 4

- Nanba Munekage (date unknown), Chūnagon (Middle Counsellor)
- Higashibōjō Tsunenaga (1622-1700), Dainagon (Major Counsellor)
- Aburanokōji Takasada (1622-1699), Chūnagon (Middle Counsellor)

Panel 5

- Nakayama Atsuchika (1656-1716), Chūnagon (Middle Counsellor)
- Uramatsu Okimitsu (1652-1707), Saishō (Associate Counsellor)
- Seikanji Hirosada (1662-1707), Chūnagon (Middle Counsellor)

Panel 6

- Nakanoin Michimi (1668-1739), Saishō (Associate Counsellor)
- Kaze haya Sanetane (1632-1710), Zen-saishō (Former Associate Counsellor)
- Hamuro Yorishige (1669-1705), Saishō (Associate Counsellor)



Poems on this screen were taken from the classical masterpieces of the Heian period (794-1192), such as Kokin-wakashū (Collection of Japanese Poems Ancient and Modern, compiled in the early 10th century), Gosen-wakashū (Later Collection of Japanese Poems, compiled in late 10th century) and Shūi-wakashū (Collection of Gleanings, compiled in circa 1005), which includes the following poems.

- Poem by Ki no Tsurayuki (872-945), written by Takatsukasa Kanehiro

Sakura chiru
ko no shita kaze wa
samukarade
sora ni shirarenu
yuki zo furikeru

Beneath cherry trees
where blossoms scatter
no chill in the wild
yet snow falls
unknown to the sky

- Poem by Ariwara no Narihira (825-880), written by Koga Michitomo

Yo no naka ni
taete sakura no
nakariseba
haru no kokoro wa
nodoke karamashi

If this world had never known
the ephemeral beauty
of cherry trees,
people's hearts in spring
would have been calm and tranquil

- Poem by Sosei (844-910), written by Chikusa Arikore

Miwataseba
yanagi sakura o
kokimazete
miyako zo haru no
nishiki narikeru

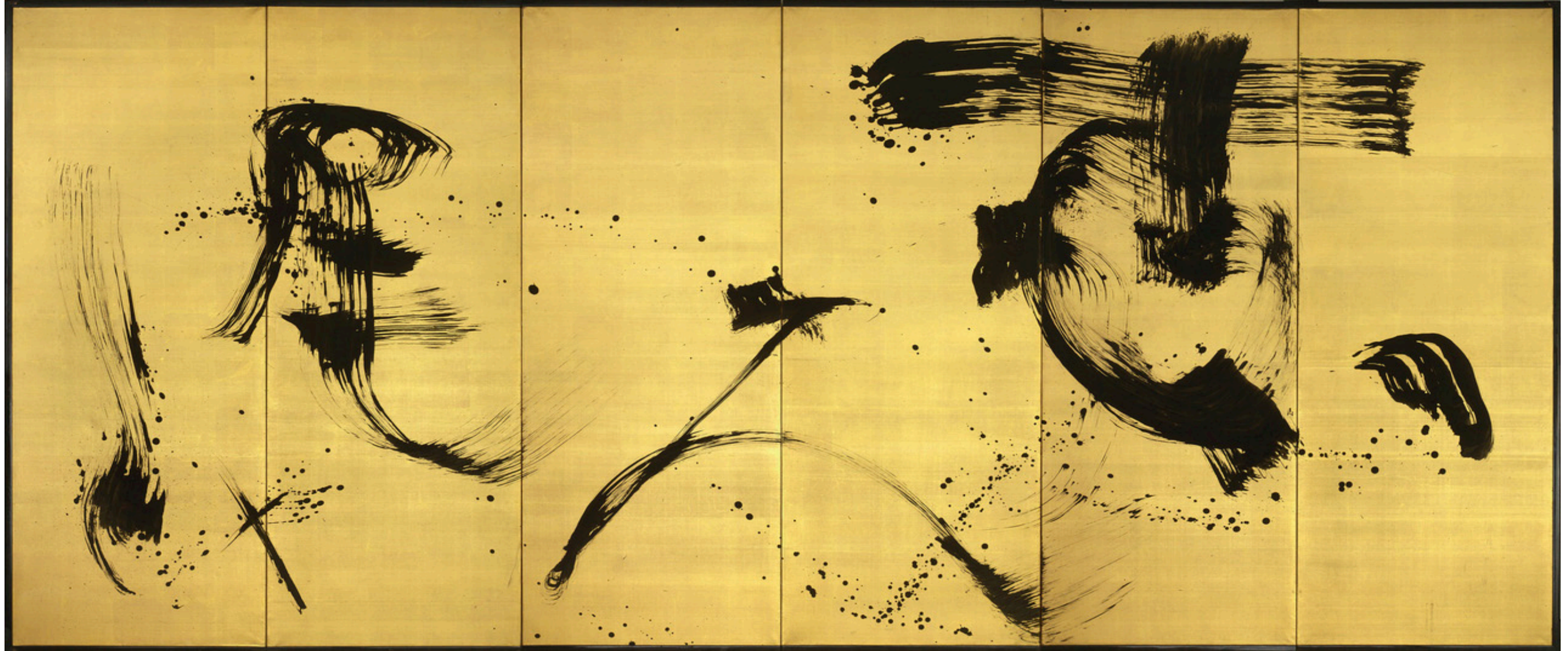
Seen from the distance
willow green and cherry pink
woven together,
forming a delicate brocade
of the springtime capital

- Poem by Minamoto no Kintada (889-948), written by Hamuro Yorishige

Yukiyarade
yamaji kurashitsu
hototogisu
ima hitokoe no
kikamahoshisa ni

During the journey
on the mountain path
I couldn't help staying overnight
as I just wished to hear
one more song of the little cuckoo

n.b. There are numerous old repairs, scratches and marks throughout both screens commensurate with age.



The calligraphy writing of "autumn leaves" captures the characteristic rhythm that the artist is known to use while creating in his studio in Tokoname. In order to cope with his extremely busy schedule and continue to produce work, Koie has said that he drinks, creates and sleeps cyclically at irregular intervals. "I don't work without drinking. So I do my job while drinking, and when I get tired from drinking too much, I go to bed. Then, when I wake up, I start drinking and working. I keep on repeating that." Interview by Yokoya Hideko 2002

Ryoji Koie was born in Tokoname City, Aichi Prefecture in 1938 and is considered one of Japan's most innovative and avant-garde ceramicists. He has exhibited and participated in numerous workshops around the world with a flexible attitude and a power transcending international borders.

Apart from his well-known clay ceramics rendered in the classical Oribe-style with its green copper glaze, Koie is famous for adopting a variety of styles and art disciplines, from happenings with raw earth to significant works of social commentary which raise the eyebrows of the traditional ceramic establishment. He enjoys innovation whether through his paintings or via the surface of his pots. It is in this flexible approach between materials and styles that he shows his rebellious character. While his work reflects all the pleasure and value associated with the Japanese sense of beauty, there is in them a break with tradition.

Koie started producing his own pottery in 1957 soon after graduating high school and before entering the Tokoname Ceramic Art Institute.

During his busy career he has won numerous awards:
 3rd Prize in the Contemporary Japanese Ceramics Exhibition (1962)
 Point and Line accepted, Asahi Ceramic Art Exhibition (1963-69)
 Japanese Contemporary Craft Art Exhibition (1963-64)
 Grand Prix, 3rd Biannual International Ceramics Exhibition, Vallauris, France (1971) 3rd Oribe Award (2001)
 Chunichi Cultural Award (2005)
 Gold Prize, the Japan Ceramic Society Award (2008)

Koie has travelled extensively and has produced works in America, Britain, Italy, Mexico and South Korea. A member of the International Academy of Ceramics (IAC) since 1980, his work has been exhibited in the Smithsonian Museum in Washington, D.C., the Victoria & Albert Museum in London, the Centre National de Georges Pompidou in Paris, the Metropolitan Museum of Art in New York and the Seoul Metropolitan Museum of Art. In 2002 he completed building a twenty-meter anagama (single-chamber kiln) in his hometown Okujo in Tokoname, which was specifically made to fire uneven ceramics.

Works by the artist can be found in the collections of: Victoria and Albert Museum, London; New South Wales Art Gallery, Australia; Hiroshima City Museum of Contemporary Art; Idemitsu Museum; Kyung Sung University Museum, Pusan; Metropolitan Museum of Art, Seoul; Musée Ariana, Geneva; Museo internazionale delle Ceramiche, Faenza, Italy; Museum of Fine Arts, Gifu; Museum of Modern Art, Buenos Aires; The National Museum of Modern Art, Tokyo; The National Museum of Modern Art, Kyoto; National Gallery of Victoria, Australia; River Retreat Garaku, Toyama; Seoul Museum of Art; Tokoname City Hall, Aichi; Yamaguchi Prefectural Museum of Art.

KOKUTA SUDA (1906-1990)

A kakemono (hanging scroll) with calligraphy Hito (Being)
Ink and mixed media on paper, original mount
Dated and signed 1989 Koku

Dimensions:

Scroll: H. 36 3/4" x W. 29 1/4" (93cm x 74cm)

Calligraphy: H. 23 3/4" x W. 26 1/2" (60cm x 67cm)

Provenance: Private collection, Osaka, Japan

Suda Kokuta (1906-1990) was one of the major abstract artists in post-war Japan, who produced various experimental works deeply rooted in Zen philosophy. He is also known for his distinctive figurative painting from the early period as well as calligraphy characterised by vigorous, dynamic brushwork.

Born in Saitama prefecture Japan, Suda started his career as a figurative painter in an individualistic drawing style with a particular emphasis on the line, the most fundamental visual element in all art. While exhibiting at major group exhibitions from 1933 and enjoying success as an artist, he is also known to have studied Zen philosophy intensely. Buddhism is to continuously inspire the artist throughout his life. In 1941, he moved to the ancient capital of Nara and lived in the quarters of Shinyakushi-ji and Todai-ji temples where he spent six years painting the Buddhist sculptures treasured there.

In 1949, he met Hasegawa Saburo (1906-1957), one of the pioneers of Japanese abstract painting, who had a profound knowledge of traditional Eastern philosophy. Meeting with Hasegawa, Suda realised the essence of Zen is abstract and shifted his artistic style from representational to abstract. For the next 20 years, he continued to experiment with various mediums and styles, producing abstract painting with a tactile quality and complex texture, to express the profound universe of its philosophy.

In 1955, Suda was invited by Yoshihara Jiro (1905-1972) to join the new avant-garde group Gutai but he chose not to, preferring to stay independent in his own creative process. Yet he actively engaged with other avant-garde artists based in the Kansai region including Yoshihara and Morita Shiryu (1912-1998). In addition to regular solo and group exhibitions in Japan, from the late 1950s he started to exhibit overseas including: the 4th Sao Paulo Biennale in 1957, the 11th Plemio Resonne International Art Exhibition of Italy and Houston USA in 1959, and then the 1961 Carnegie International Exhibition, Pittsburgh USA.

In the 1970s, Suda returned to figurative representation but this time a trace of abstraction remained on his canvas. He enjoyed to mix both styles, finding that abstract and representational paintings were not something contradictory. By this time, he was also practicing calligraphy and expressed philosophical words in ink with dynamic lines full of vitality. His obsession for the quality of the line, his talent as a painter and his strong spirituality soon brought him recognition as an outstanding calligrapher. The eminent avant-garde calligrapher Inoue Yuichi (1916-1985) likened Suda to the old masters Hakuin (1685-1768) and Tessai (1836-1924), both renowned as calligraphers as well as painters.

Throughout his life, he pursued his own art, continuously achieving breakthroughs in his creations. His studio was a spiritual battle field for Suda as his painting process was intensely demanding both mentally and physically – since encountering with Zen Buddhism, he sought to embody its deep, universal philosophy and spiritual freedom onto the canvas. As such, his work seems to have enduring, magnetic power which transcends time and space and continues to resonate with us today.

For more about the artist visit our website <http://japanesescreens.com>



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DHODRO BANAM

Santal group of Munda people
Bihar or Orissa states
Eastern India
Mid 19th century
Wood, goat skin ?
Dimensions: H. 80.5 cm & H. 79 cm

Provenance:

- Private French collection.

The lower part of the male instrument, on the right hand side in the picture, can represent a male genitalia. The oval part, covered with goatskin, is the stomach; the open part is the chest; the handle is the neck; and finally, the head with the pegs represents the ears. On the upper part, two men ride elephants (with their heads missing), accompanied by their wives in the background.

The lower part of the female instrument, on the left, clearly represents legs. The oval part is the stomach; the intermediate part is closed, more for technical than stylistic reasons, to suggest the breasts. The handle is the neck, and the head has a peg. Finally, on the upper part, four women are mounted on an elephant.

VETTED BY

CIVILISATIONS

Photo credit : Studio Asselberghs – Frédéric Dehaen



'SANGU' RELIQUARY FIGURE

Central Gabon
Ogooué-Lolo Province
Late 19th century
Wood, copper, brass, ivory
Height: 39.5 cm

Photo credit : Studio Asselberghs – Frédéric Dehaen



TORSO OF A DEITY

Cambodia, Khmer culture
Baphuon style (1010 - 1080)
11th century
Sandstone
Height: 67 cm

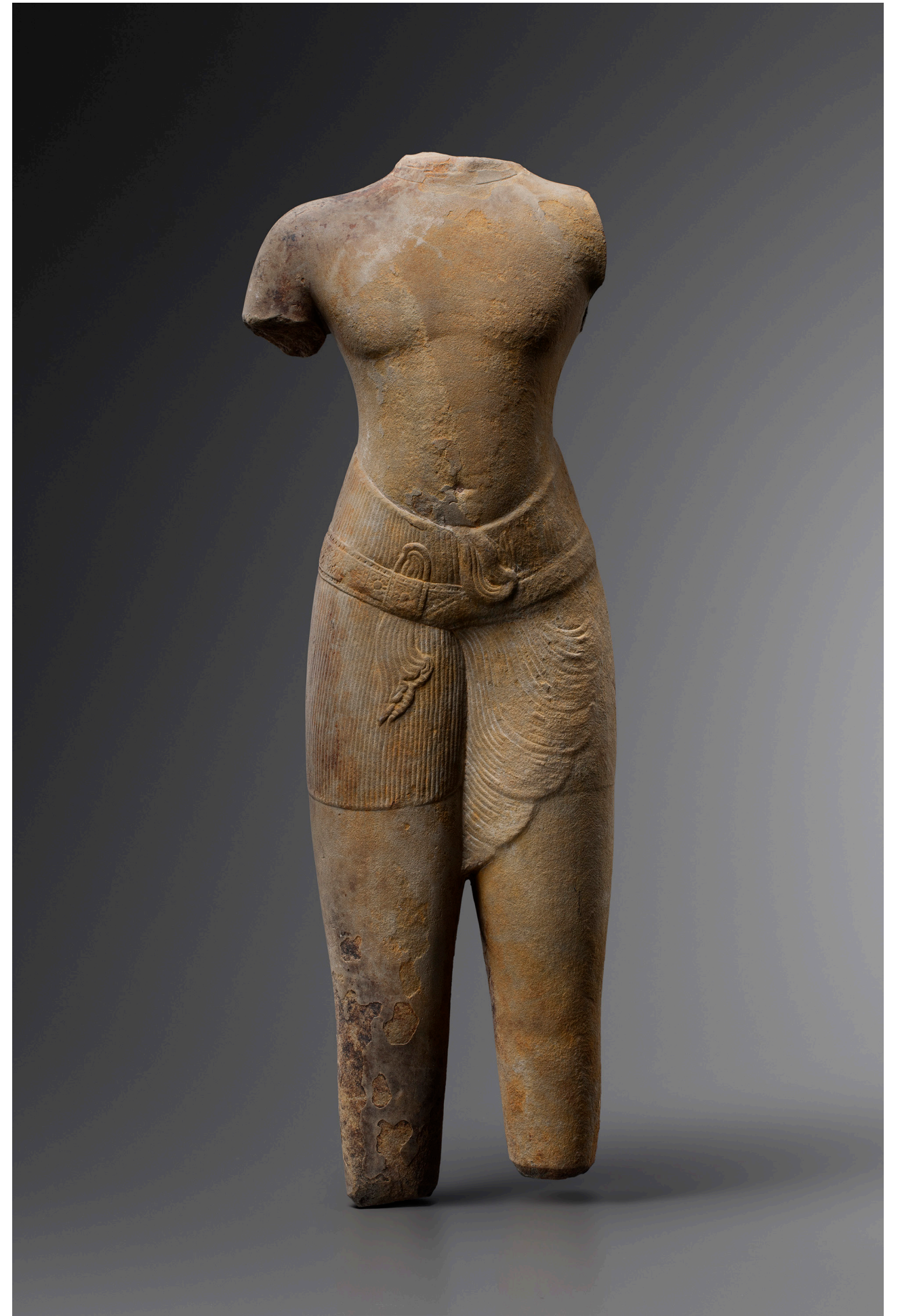
Provenance:

- Private Belgian collection, Brussels, 2003.

Publication:

- GRUSENMEYER Karim & Isabelle Grusenmeyer, WOLINER Damien, "A World of Sculptures", Brussels, 2016, n°40, p.137.

Photo credit : Studio Asselberghs – Frédéric Dehaen



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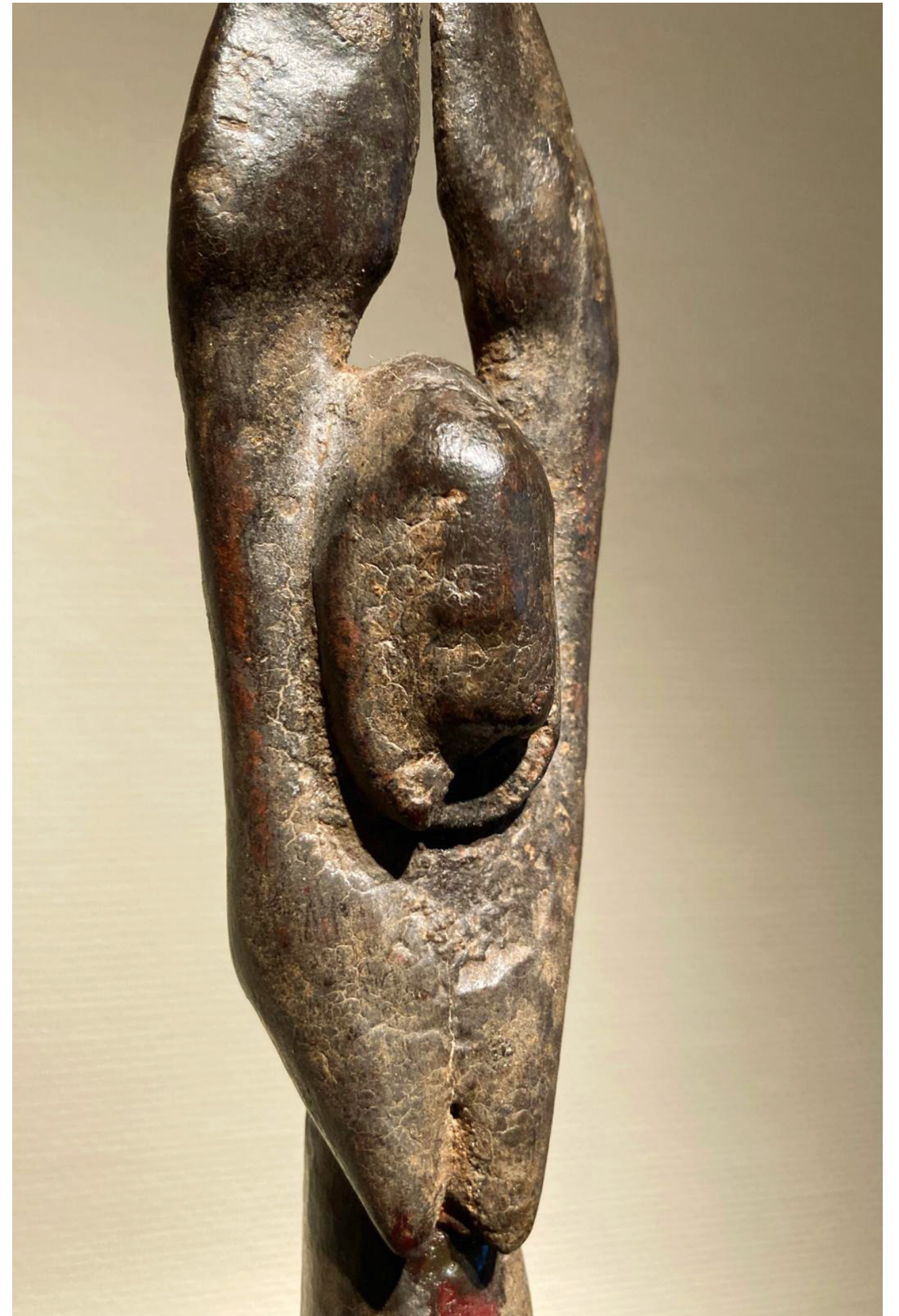
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LATE TELLEM PRAYING FIGURE WITH OFFERING PATINA

Mali
Early 16th century
Wood
Height: 32.5 cm

Provenances:

- Ex galerie Alain Bovis.
- Ex galerie Renaud Van Uxem.



MULWALWA MASK

Kuba-Kete
Republic Democratic of Congo
Early 20th century
Wood, raffia and Natural pigments
Height: 59 cm high without the raffia beard

Provenances:

- Belgian private collection.
- Ex Collection Damien Reeners, Charleroi, Belgium.



SONGYE MASK

For the Kifwebe secret society
Republic Democratic of Congo
Early 20th century
Wood and natural pigments, animal hair
Dimensions: H. 46 cm x W. 20.5 cm

Provenances:

- Belgian private collection before 1972.
- Zemanek Munster, auction 96.



KITSUNE JAPANESE ART

EXHIBITION DURING THE FAIR

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Themed exhibition "Kakemono"

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JAPANESE ZENGA PAINTING REPRESENTING HOTEI (GOD OF HAPPINESS)

"Bring me the moon and I will give it to you", signed and sealed by Sengai Gibon (1750-1837), abbot of Shofukuji temple in Hakata and great zenga master from the Rinzai school of Zen Buddhism.
Dimensions: 87 cm x 26 cm

Provenances:

- Private Collection Dr Macken (Belgium).
- Collection Janette Ostier (France).
- Present from the Japanese Emperor Hirohito to the French Minister of Cultural Affairs André Malraux (1901-1976).

Exhibition:

Langen Foundation Germany by Axel Vervoordt;
City Museum Diest, "Aspecten van de Japanse kunst"
by the Flemish Ministry of Cultural Affairs
(published in the catalogue).

Publication:

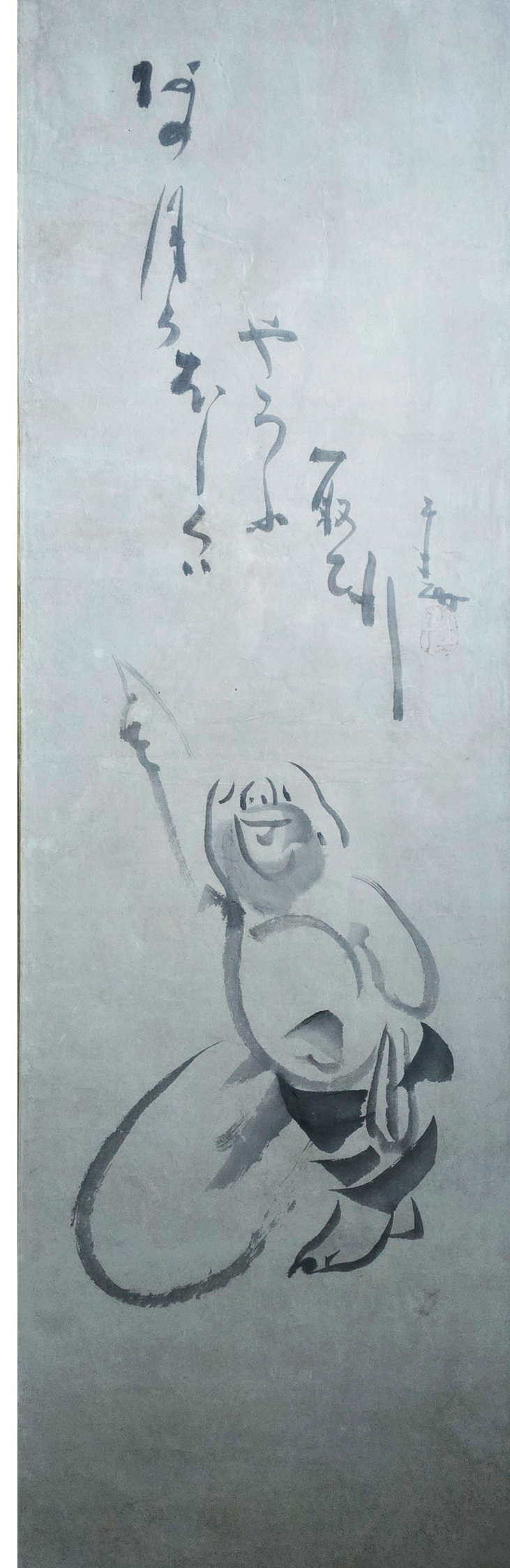
Published in "Het Teken Mens", by Mark Verstockt.

Certificate of authenticity:

Prof. Dr. Matthi Forrer, Museum Volkenkunde Leiden.

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KEKEMONO

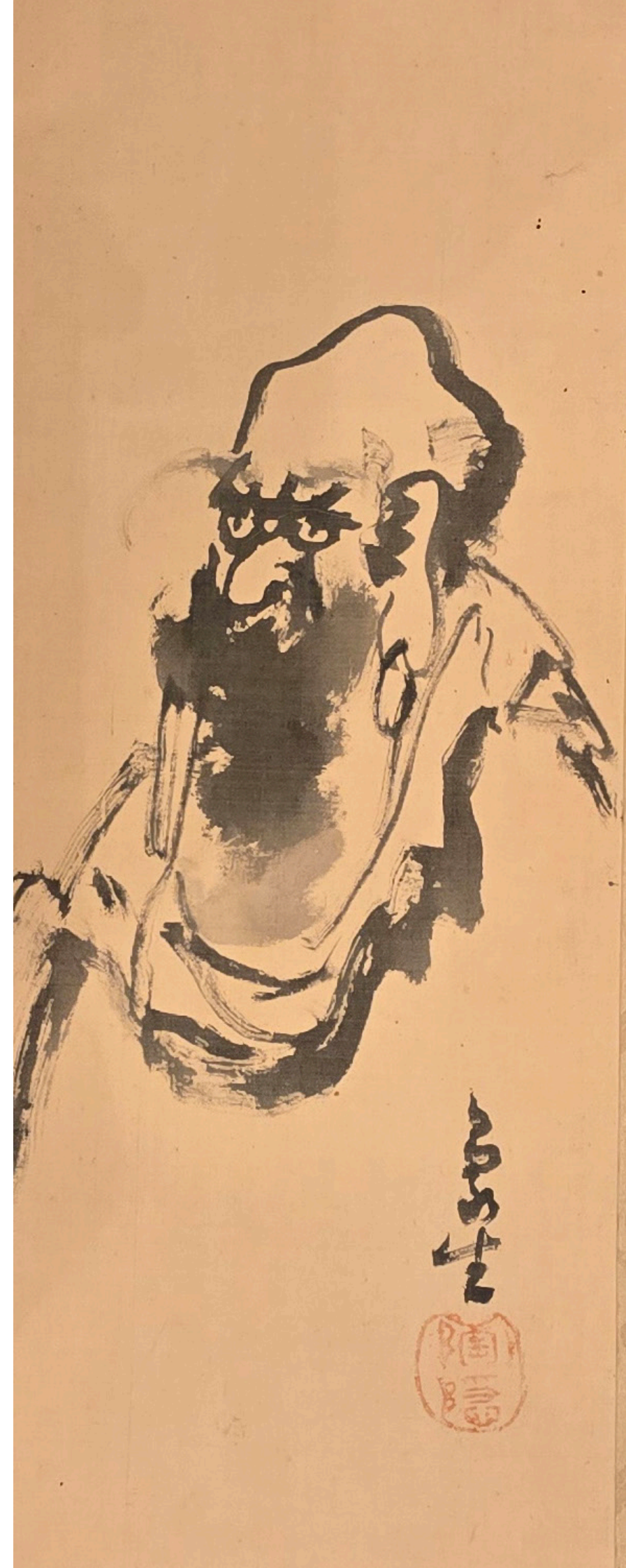
A Japanese sumi-e kakemono by Shoeki representing the top of mount Kongo (the diamond) in Korea.
19th century
Painted on silk
Dimensions: 127 x 27 cm



JAPANESE ZENGA OKIMONO REPRESENTING DARUMA

Signed : "? Sei" or "Shima O"
(unidentified artist)
Edo-period
Sealed "Tôin"

This wonderful rendering of Daruma is one of the best we have seen over the years on the art market – a real masterpiece!
Dimensions: 129 cm x 34.5 cm



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A HAUNTING AND EXPRESSIVE RITUAL MASK

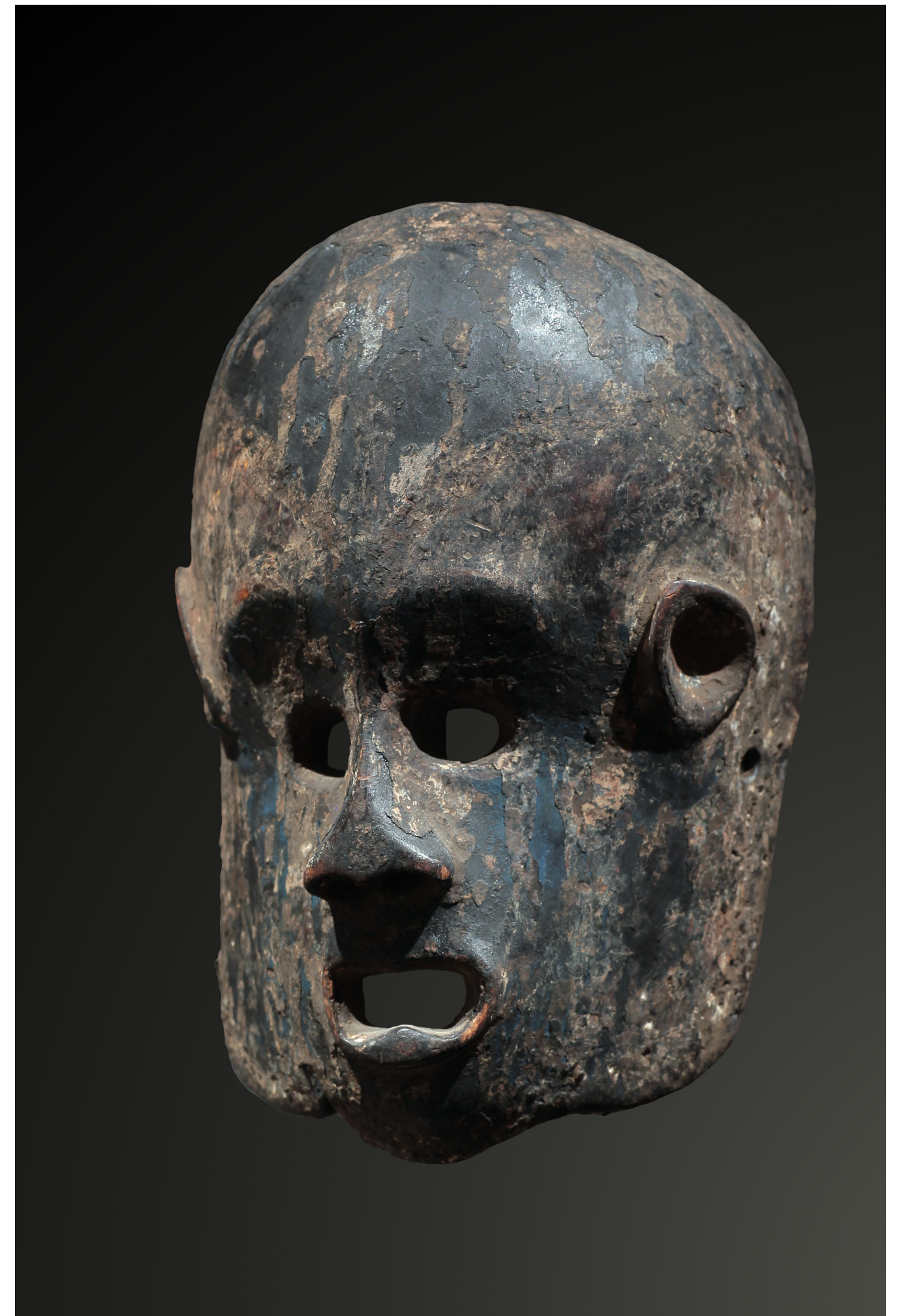
From Belu region in Timor
19th - 20th century

Provenances:

- Ex. private collection Japan.
- Ex. Martin Doustar.
- Ex. Michael Woerner.
- Ex. Berry de Bruin.
- Ex. private collection Louis Nierijnck.

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CIVILISATIONS





A LARGE IMPORTANT VOTIVE SCULPTURE OF A CROUCHING FIGURE

These figures were donated to the local shrine to the memory of an ancestor.

West Nepal
19th century
H. 103 cm

Provenance:

- Private collection.



A LARGE AND RARE TYPE OF INITIATION MASK

From the Ngbaka people

Ubangi River area

Republic Democratic of Congo

This mask was made in the Kungu locality of the Gemini zone.

Wood with pigment

Early 20th century

Provenance:

- Private collection.
- Former Joshua Dimondstein, L.A.
- Hermann Sommerhage, Duisburg.
- Collection Xander Spronken, Maastricht.

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CHILD'S DRESS

Turkmenistan
Early 20th century
With embroidery parts and silver coins





TORBA

Turkmenistan
Wool wall bag
1890-1910
Density 205000 knits per square meter
Dimensions: 73 cm x 30 cm

Provenance:
• Private collection, Turkmenistan.



GUPBA

Turkmenistan
Maiden head adornment
1940
Silver, gilding, cornelian, glass, engraving, stamp
Diameter 23 centimeters

Provenance:
• Private collection-the photos are of the same piece from above and from the front side.

OLIVIER LARROQUE

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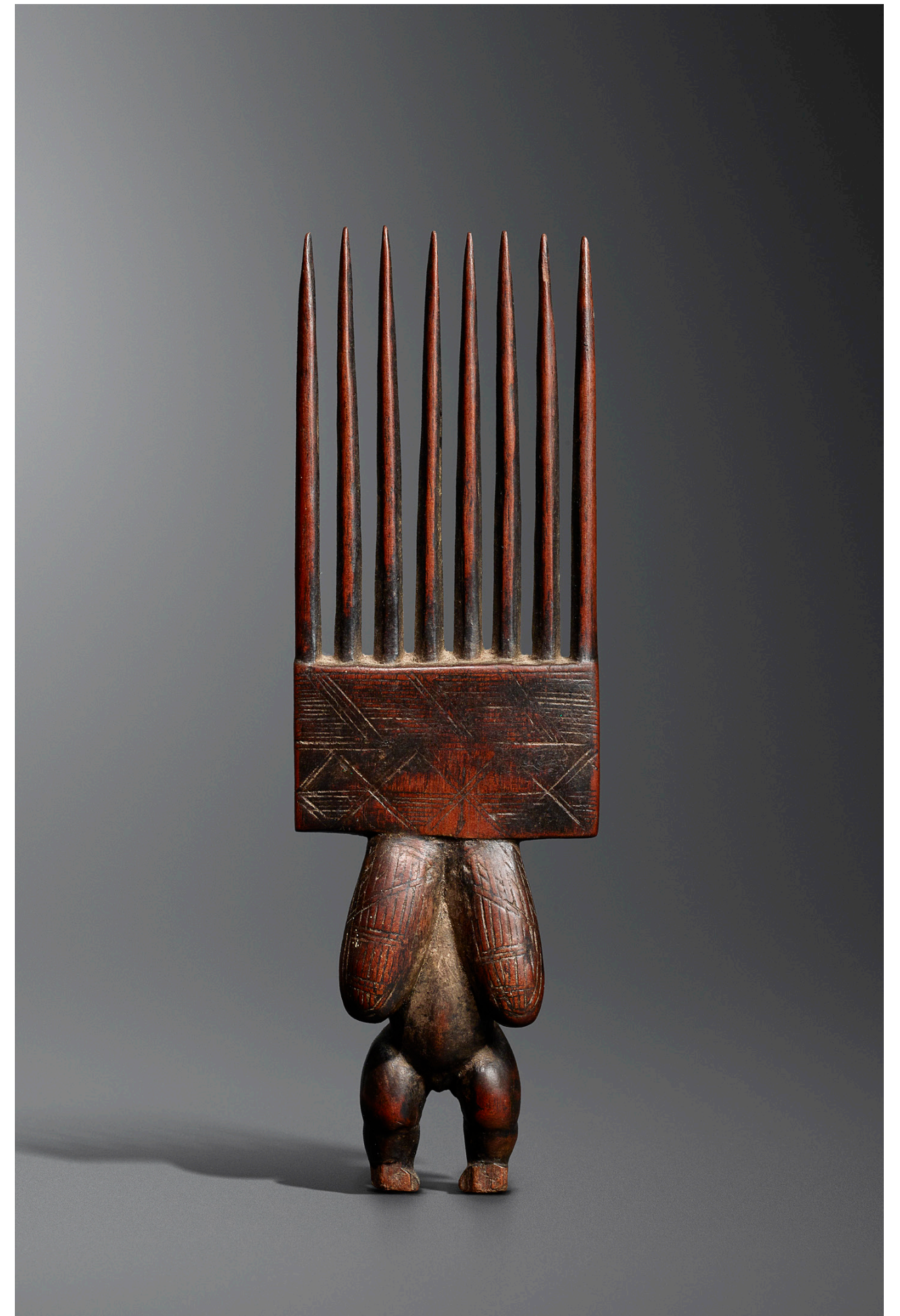
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DAN COMB

Ivory Coast
Presumed period: early 20th century
Wood
Height: 19.5 cm

Provenance:
• André Lauro Collection, France.



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KONGO STATUE - VILI

Congo
Presumed period: Late 19th / early 20th century
Wood, resin, glass
Height: 25 cm

Provenances:

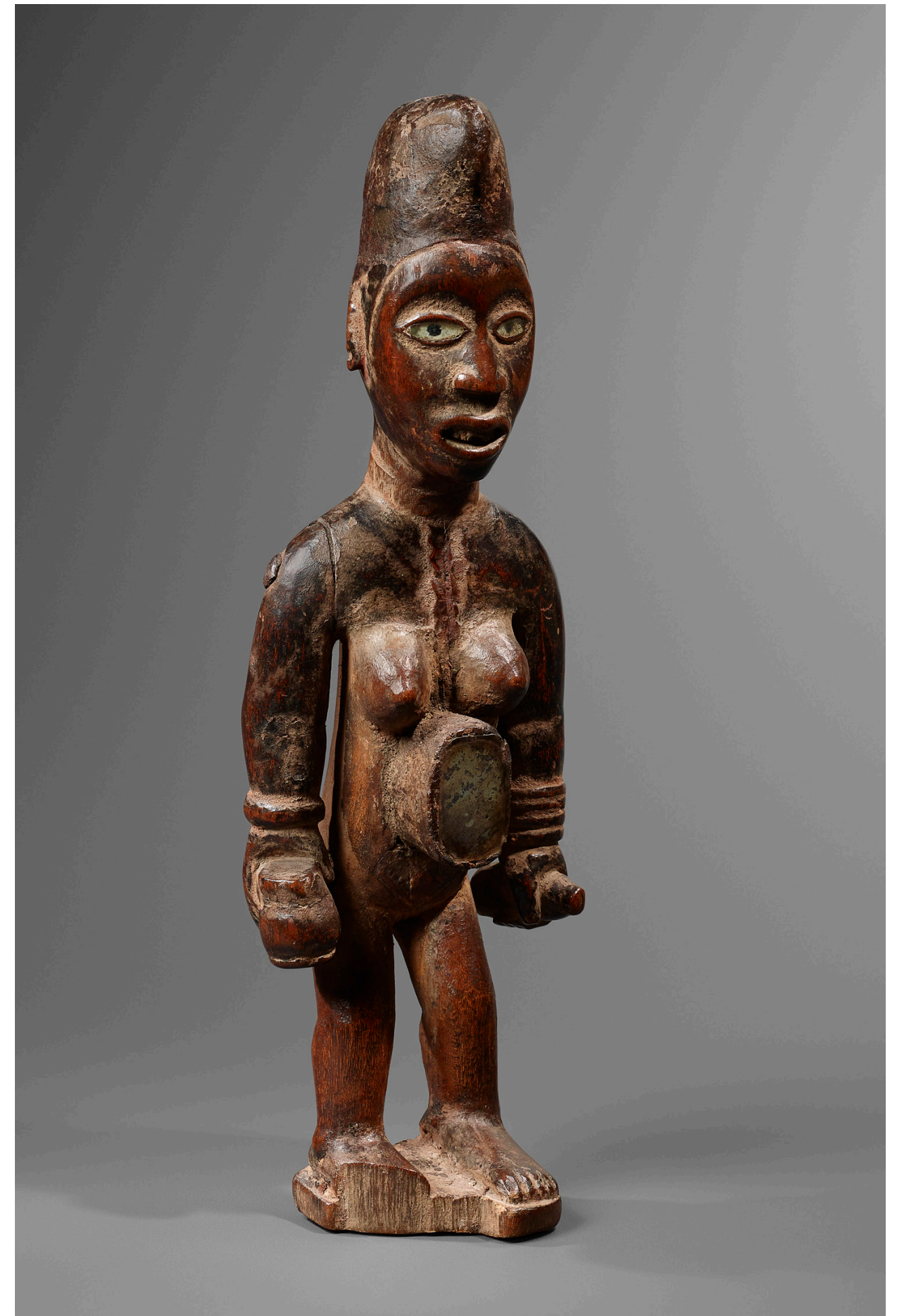
- René Buthaud Collection (1886-1986), Bordeaux, France, 1920 - 1950.
- Galerie Olivier Le Corneur (1906-1991) and Jean Roudillon (1923-2020), Paris, France, 1968.
- Galerie Sao/Marceau Rivière, Paris, France, 1984.
- Michel Gaud Collection, Saint-Tropez, France.
- Private collection, France.

Publications:

- "Collection d'un Amateur, Art Nègre 1920 - 1950", Paris, Galerie le Corneur-Roudillon, 1968.
- "African Arts", 1984, Vol.VII, no.4.
- Lehuard (Raoul), "Art Bakongo, Les Centres de Style", Vol.II, Arnouville, 1989.

Exhibition:

- "Collection d'un amateur d'Art nègre. 1920-1950", Galerie Le Corneur / Roudillon, 17 May - 8 June 1968, Paris, France.



MOBA STATUE

Togo
Presumed period: Late 19th / early 20th century
Wood
Height: 82 cm

Provenance:

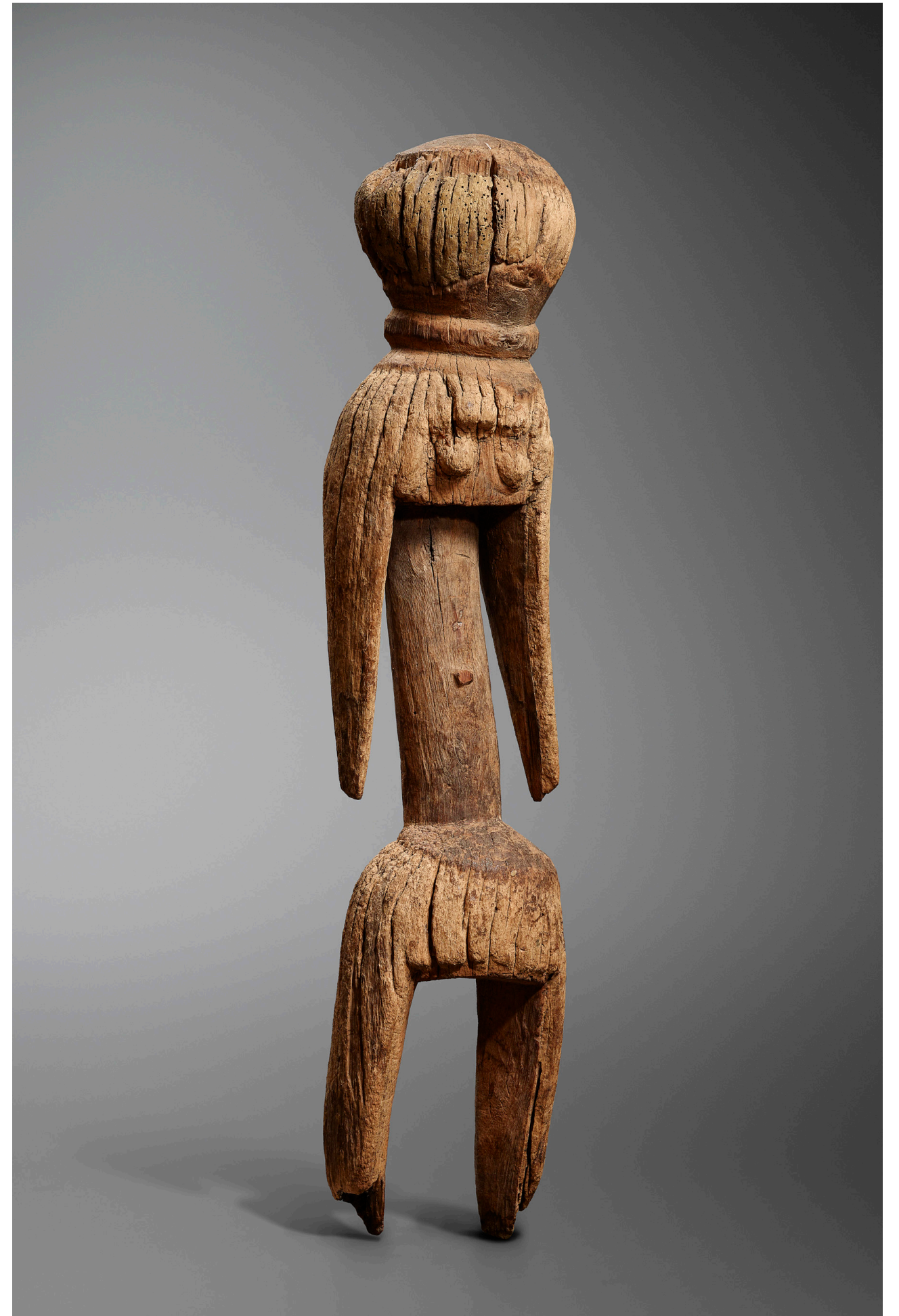
- Galerie Pierre Robin, Paris.
- Marceau Rivière Collection, Paris.
- Sotheby's, Collection Marceau Rivière, June 2019, Paris.
- Private collection, France.

Exhibitions:

- Tours, Château de Tours, "Image de la Femme dans l'Art Africain", 21 October - 3 December 2000.
- Nogent-le-Rotrou, Musée municipal du Château Saint-Jean, 9 December 2000 - 29 January 2001.

Publications:

- Hélène Joubert, Marc-Léo Félix and Marceau Rivière, "Image de la Femme dans l'Art Africain", 2000.
- Pierre Amrouche, "Mémoire Moba", 5 Continents, 2024.



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LOMWE FEMALE FIGURE

Mozambique
19th / Early 20th century
Wood, metal tacks.
Height: 35 cm

Cf. Ostafrikanische Plastik, Kurt Krieger,
pl. 460 for a very similar example of this
rare type of figure.
One of only two I have been able to find.



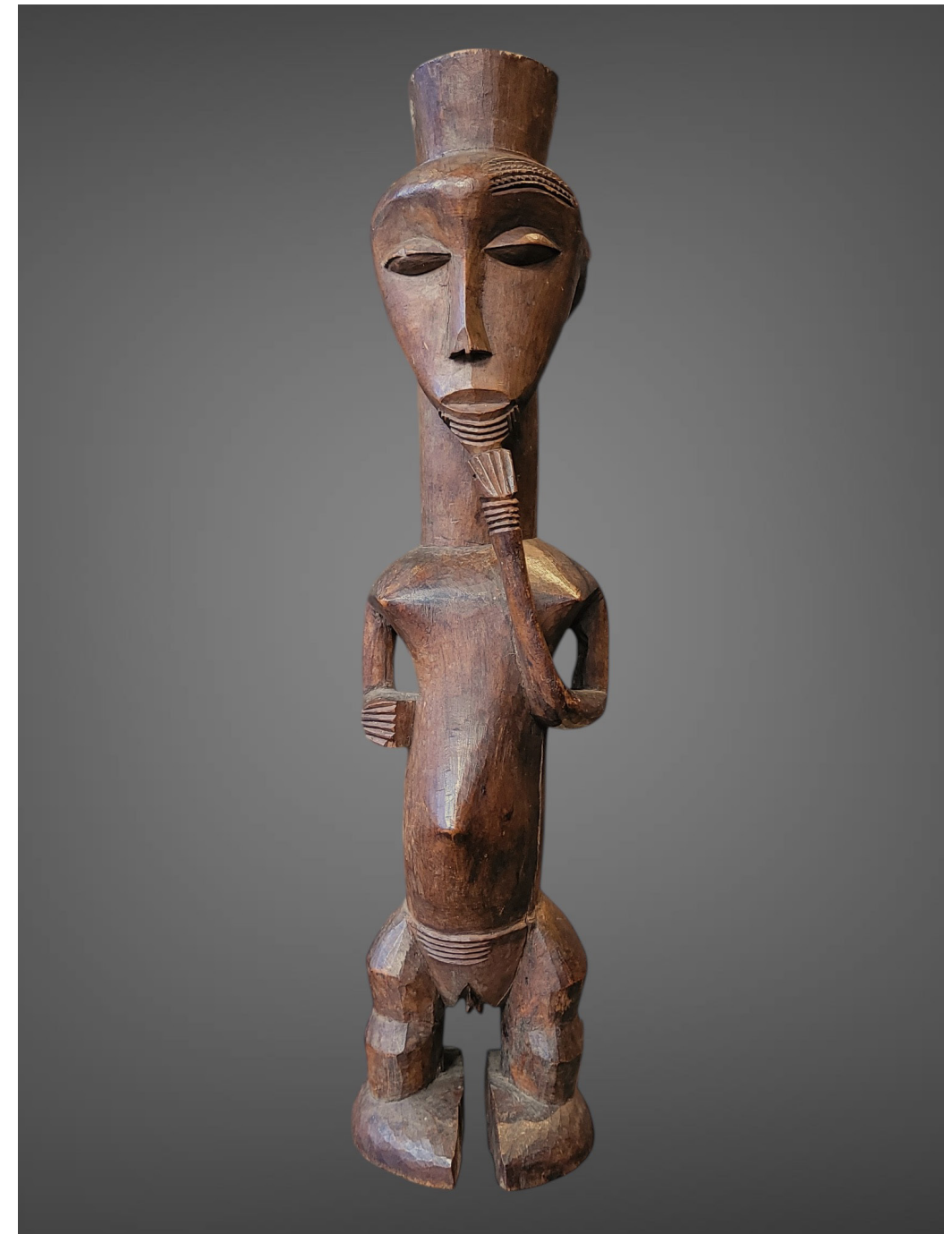
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ABRON FIGURE

Lagoons region
Ivory Coast
Early 20th century
Wood, pigments, glass & metal beads.
Height: 48 cm



LUBA FEMALE FIGURE

Democratic Republic of Congo
Early 20th century
Wood
H. 41.5 cms
AHDRC archive no.: ao-0208051-001

Provenances:

- Berndt Helleberg (1920-2007) Collection, Sweden.
- Magnus & Tina Svensson Collection, Sweden - 2023.
- Private collection, The Netherlands - 2024.

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PENDE 'MBUYE' MASK

First half 20th century
Wood, pigments, plant fibers; raffia

Provenance:

- Ex private French collection.
- Ex private Belgian collection.





ASHANTI AUTHORITY STOOL 'ADAMU DWA'

Ghana
Early 20th C
Length: 64 cm
Wood, silver, adorned with silver repoussé

Provenance:

- Ex Dutch collection.
- Ex private Belgian collection.



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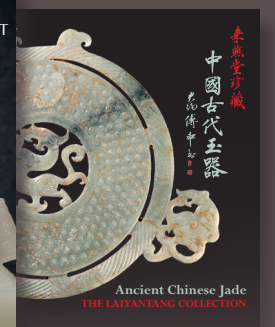
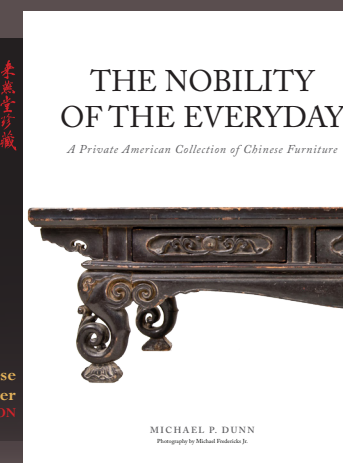
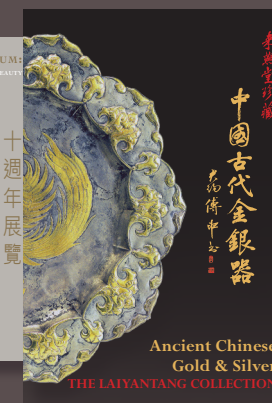
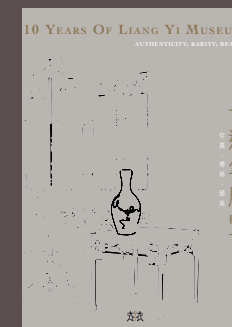
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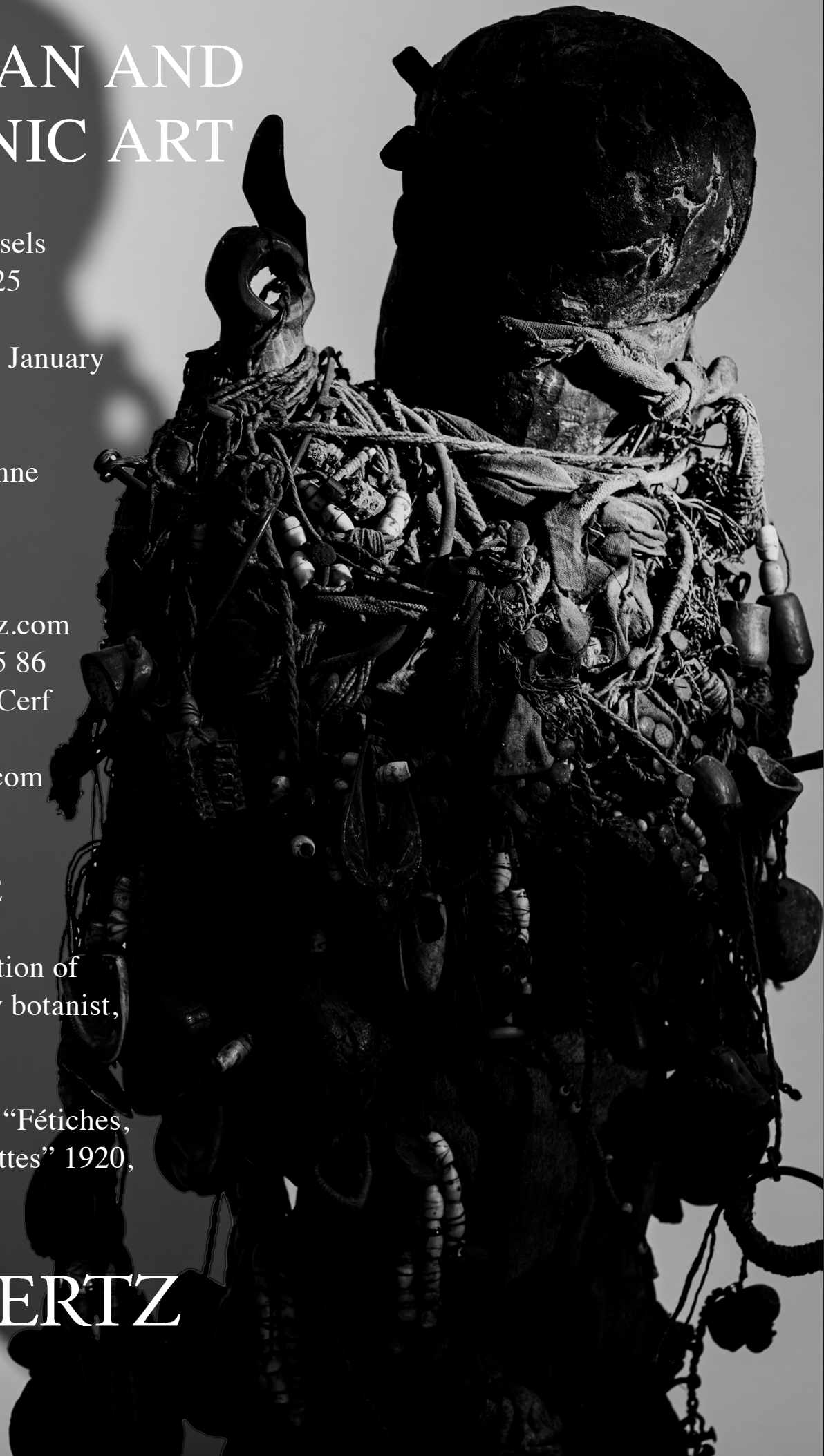
NKISI FIGURE

49 cm

From the collection of
the 19th century botanist,
Jean Chalon.

In Jean Chalon. “Fétiches,
Idoles et Amulettes” 1920,
Namur.

LEMPERTZ





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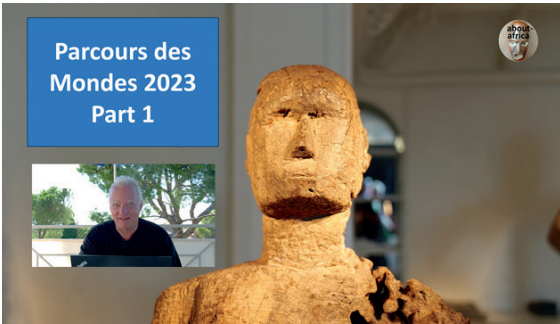
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