



LEMPERTZ

1798

Art of Africa, the Pacific
and the Americas
26 February 2025
Brussels



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Art of Africa, the Pacific
and the Americas

Brussels 26 February 2025
Lempertz Sale 1263



Lot 64

Preview

Brussels

6 rue du Grand Cerf

Vernissage Thursday 20 February, 6 pm

Friday 21 — Saturday 22 Feb, 10 am — 6 pm

Sunday 23 Feb, 11 am — 5 pm

Monday 24 — Tuesday 25 Feb, 10 am — 6 pm

Selected preview in Cologne, Neumarkt 3

Saturday 1 Feb, 10 am — 6 pm

Sunday 2 Feb, 11 am — 4 pm

Monday 3 — Thursday 6 Feb, 10 am — 5:30 pm

Sale

Brussels

Wednesday 26 February 2025

2 pm

The auction will be streamed online. We kindly ask you to place your bids – if possible at least 48 hours prior to the auction – online, by telephone or as an absentee bid. Detailed descriptions, and additional photographs available online.

Grote Hertstraat 6 Rue du Grand Cerf Brussel 1000 Bruxelles Belgium
T +32.2.51 40 58 6 F +32.2.51 14 82 4
brussel@lempertz.com



Lot 37

ART & MAGIC I

Art and magic share an ancient bond, intertwined through their power to transform, evoke, and bridge the tangible with the intangible. This exploration seeks to illuminate the parallels between alchemy and premodern art. Through their shared philosophy of transformation and symbolism, we can see connections to modern and classic art, across borders. Alchemy parallels modern art's conceptual focus, where the process is often as significant as the outcome.

We think of “shaman” artists like Joseph Beuys that are using materials and rituals to communicate transformation. Abstract expressionists, like Jackson Pollock, emphasized the performative aspect of creation, akin to the rituals of activating a fetish. But also someone like Anselm Kiefer, uses raw, symbolic materials to evoke themes of destruction and rebirth.

This catalogue shows work from premodern societies, where the artists were both scientists and mystics, both artists and diviners, their work deeply tied to symbolic representations and esoteric knowledge.



1

AN EXCEPTIONAL CUBISTIC MEREKUN FIGURE, BAMANA

Mali

102 cm

Provenance

Collection Constant Wormser, Paris

By descent Jacques Wormser, Paris

Bernard Dulon, Paris

Literature

Published in "Le Connoisseur", 1996. The original photo of the Wormser apartment was taken in 1965 on the Avenue Foch, Paris

€ 3.500 – 4.500

These large Janus heads are part of the "Sogow" ceremonies. Their fine stylised faces and cubistic features made them an inspiration for western sculptors.



2

AN "ASAFO" FLAG
FROM THE FANTE

Ghana

186 x 110 cm

€ 900 – 1.200



3

AN "ASAFO" FLAG
FROM THE FANTE

Ghana

136 x 108 cm

€ 900 – 1.200



4

AN "ASAFO" FLAG
FROM THE FANTE

Ghana

145 x 93 cm

€ 900 – 1.200





In the stylised form of seacreatures and Buffalo, these headdress masks (Kaissi) are from the Bidjogo people of Bissagos Islands, Guinea Bissau. This impressive mask is an elegantly stylized representation of the head of a sawfish, used in the initiation ceremonie.

In Marie-Louise Bastin (1984: fig. 97) these masks were seen as “the dangerous ones” such as the sawfish, the shark, the hippopotamus and the bull and only worn by strong and mature men. The masks were symbolic of the need to dominate the bestial side living in every non-initiated being.

The extreme stylization of the sawfish's head represented with a simple triangle, the use of colored pigments and low relief sculpture allows us to see the wild animal.



5
A BIDJOGO “KAISSI”
MASK

Bissagos Islands

91 cm

€ 3.000 – 4.000

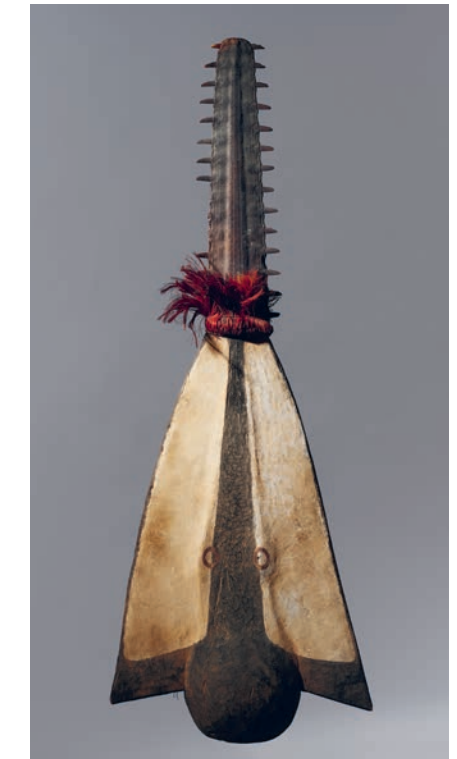


6
A BIDJOGO “KAISSI”
MASK

Bissagos Islands

88 cm

€ 2.500 – 3.500



7
A BIDJOGO “KAISSI”
MASK

Bissagos Islands

142 cm

€ 3.000 – 3.500



8

A FINE DAN MASK

Northern Dan, Montagnes Region, Man-Biankouma

25 cm

Certificate of C14 dating from
The Ministerial Research Institute, Milan

Provenance
Collected by Hans Himmelheber, Cologne
Collection Georg and Lore Kegel, Hamburg
Private collection Austria

€ 7.000 – 10.000

In Dan society, the unknown dangerous spirits coming from the forest are embodied into these masks, thus allowing the spirits to dance through them. In performance, the masks are integrated into the hierarchical system that governs political and religious life.

This mask was collected early twentieth century, probably around 1935, by Dr. Hans Himmelheber, the first and most renowned expert on the Dan and their sculptures.

9

A GREAT NINEAGLE MASK, WE

Liberia

24 cm

Provenance
Collection Prof. Henri Plester (1929–2006),
Nordrhein-Westfalen, Germany
Collection Adrian Schlag, Brussels

Exhibitions
Sotheby's, New York, 22 November 1998. Lot 246

Literature
Schaedler/Schädler (Karl-Ferdinand),
"Afrikanische Kunst in deutschen Privat-Sammlungen/
African Art in Private German Collections
/L'art africain dans les collectionsprivées allemandes",
München: Münchner Buchgewerbehaus, 1973:92, #115

€ 2.500 – 3.500



10

A DAN MASK

Ivory Coast/Liberia

24 cm

Certificate of C14 dating from
The Ministerial Research Institute, Milan

Provenance
Tristan Tzara

Sandro (Alexandro) Volta (1900–1986),
Milan, Italy, seller 1957

Carlo Monzino (1931–1996),
Lugano-Castagnola, Switzerland

By inheritance through the family seller
2016

Literature

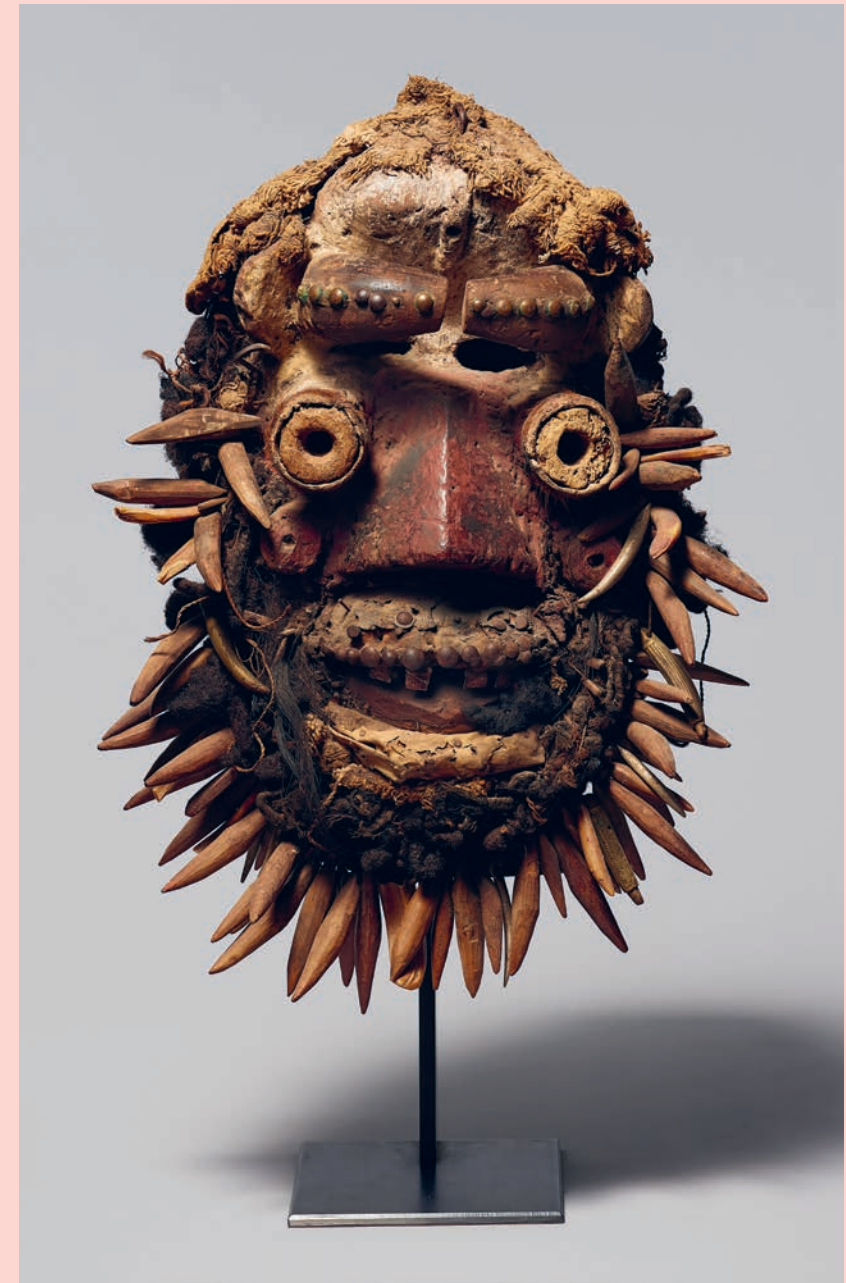
Expo cat.: "L'Art de l'Afrique Noire et
"l'époque nègre" de quelques artistes
contemporains", by Allemand (Maurice),
Musée d'Art et d'Industrie, Saint-Etienne,
1956: #56

Exhibitions

"L'Art de l'Afrique Noire et "l'époque
nègre" de quelques artistes
contemporains", by Allemand (Maurice),
Musée d'Art et d'Industrie, Saint-Etienne,
1956: #56

€ 3.500 – 4.500





11

WÈ-GUÉRÉ(GERE)/KRAN

Ivory Coast

49 cm

Provenance

Collection Dr. Helmut Zake (1918–1995), Heidelberg, Germany

Collection Adrian Schlag, Brussels

Literature

"Masks of the We and neighbours", Brussels: Schlag, A. 2022:70 & 113, #27

€ 2.000 – 2.500

Outside of their ritual use in dance, most Dan masks are difficult to identify. According to the performances of Bete and We masks maybe used for many generations of wearers, increasing the importance and sacred status of these objects over time, any respected Dan mask may eventually be elevated to the category gunagle, the mask that represents a village quarter, or gle wa, a judicial mask.

12

AN EARLY ASHANTI SEAT WITH KARYATID FIGURE

Ghana

29 cm high, 42 cm long

Provenance

Josef Muller, founder of
the Museum Barbier-Muller

Christine Valluet, Paris

€ 1.800 – 2.500

The Asante people see these not as mere stools. Their origin goes back to the unification of the Asante state in the late 17th century when the priest Okomfo Anokye summoned a Golden Stool from the sky.

This stool settled on the lap of Osei Tutu, making him the first king of the Asante people. This chair would have been made for a person of nobility and make a political stance on their position in the court.





13

AN EXCEPTIONAL DOGON PANEL OF A SACRED ARK “ADUNOKORO”

Mali

130 cm l, 41 cm h

Provenance

Boris Konietzko (1935–2020), Hamburg

Pierre Darteville (1940–2022), Brussels

Philip Ratton, Paris

Exhibitions

Exhibited and published in the catalog
“Dogon”, Paris: Galerie Ratton-Hourdé,
2005:72–73

Literature

Bedaux (Jan Baptist), “Art of the Dogon.
A private collection of Dogon Material
culture”, Brussels: Bedaux Art Editions,
2012: #74

€ 12.000 – 15.000

This ancient ritual Dogon panel, with a deep dark patina and significant deposits, comes from the central North of Mali. The large panel was most likely a part of a container called an Aduno Koro (ark of the world).

A central lizard or crocodile figure is flanked on both sides by „Nommo“ figures, representations of the earliest Dogon people. The human figures are androgynous, in accordance with the Dogon myth that ancestors are immortal given their ability to self-reproduce.





14

A "WIRIGO" DOGON MASK

134 cm

Provenance
Belgian private collection

€ 2.500 – 3.000

There is only one place where these masks could be found, the village of Dogo on the border of Mali. Like other Dogon masks, these masks are worn at rituals called dama, whose goal is to transport the souls of deceased family members away from the village and to enhance the prestige of the deceased and his descendants.

15

A DOGON FIGURE

Mali

38 cm

Provenance
Pierre Langlois, Paris circa 1960
Collection Baudouin de Grunne,
Wezembeek-Oppem

€ 8.000 – 10.000



Lot 15



Lot 16

16

A BAULE MASK

Ivory Coast

27 cm

Provenance

Private collection, France

Christophe Rolley, Bagneux

Private collection, Paris

€ 9.000 – 12.000



17

A BASSA MASK

Ivory coast

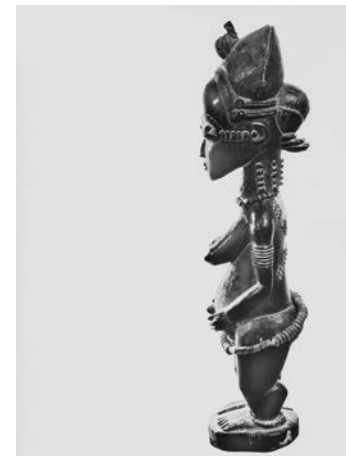
21 cm

Provenance

Dorothy Brill Robbins coll., New York

Charles-Wesley Hourdé, Paris

€ 7.000 – 9.000



18

AN EXCEPTIONAL BAULE FIGURE

Ivory Coast

47 cm

Provenance

Private collection, Germany

Collection Bernd Muhlack, Kiel

Literature

Schaedler/Schädler (Karl-Ferdinand),
"Afrikanische Kunst in deutschen
Privat-Sammlungen/African Art in
Private German Collections/L'art africain
dans les collections privées allemandes",
München: Münchner Buchgewerbehaus,
1973:106, #138

€ 28.000 – 35.000



A SEATED BAULE DIVINIATION FIGURE

Ivory Coast

56 cm

Provenance

Collection privée, J. de N., Paris

Collection privée, Brussels

Guy Loudmer, Arts primitifs, 27 juin 1991, lot 139

Literature

Cover piece of the catalogue Cornette de Saint Cyr, Paris,
26 October 1998

€ 15.000 – 20.000

These are special figures, commissioned by the diviner with specific and detailed instructions like the figure's required physical appearance, posture, scarification marks, jewelry and hairstyle, transferred to him by the „asye usu“ spirit itself during a dream.

According to Dr. Alisa LaGamma, Metropolitan Museum of Art the level of artistry directly affects the owner's ability to prophesize by seducing nature spirits and inducing them to divulge insights into the human condition.

The largest, oldest and most elaborate Baule figure sculptures are made as the focal points for spiritula beings that possess their human partners and send messages through them in a trance state.



20

A DAN MASK

Ivory Coast

20 cm

Provenance
Collected in situ by Madame
Poinsignon, circa 1950

€ 8.000 – 10.000





Galerie Carrefour, Paris in 1944 with the original invoice



21

A YAURE MASK

Ivory Coast

39 cm

Provenance
Galerie Pierre Verité

Private collection Bordeaux

Bought at Galerie Carrefour from
Suzanne Verité on 22 March 1944
for FF 2890 at Galerie Carrefour,
Paris in 1944 with the original invoice

€ 12.000 – 15.000



22

A GURO MASK

Ivory Coast

31 cm

Provenance
Adrian Schlag, Brussels
Private collection Paris

€ 8.000 – 10.000

23

A PAIR OF TWIN FIGURES “IBEJI”

Egba

Yoruba, Nigeria

25 cm

Provenance
Gorringe, United Kingdom
French private collection

€ 2.000 – 2.500



24

A PAIR OF TWIN FIGURES “IBEJI” IGBOMINA

Yoruba, Nigeria

Probably by Shokon, son of Akiyode

24 and 26 cm

Provenance
French private collection

Drewal (1980, fig. 108) attributes a similar ibeji pair to the Agbegi compound in Ijomu and suggests that it might be the work of Ogunremi (d. 1933)

€ 3.800 – 4.500

25

A PAIR OF TWIN FIGURES “IBEJI”

Omu Aran

Yoruba, Nigeria

26 cm

Provenance
French private collection

€ 2.000 – 2.500



26

A PAIR OF TWIN FIGURES “IBEJI” AGBEGI

Yoruba, Nigeria

27 and 28 cm

A very fine pair with shared beaded hood

Provenance
French private collection

€ 2.000 – 2.500



27

A PAIR OF TWIN FIGURES "IBEJI" ILOGBO

Yoruba, Nigeria

31 cm

Provenance

Sotheby Paris "Living Contemporary" 2022

French private collection

€ 1.800 – 2.500



28

A PAIR OF TWIN FIGURES "IBEJI"

Ila Ofa

Yoruba, Nigeria

29 cm

Provenance

French private collection

€ 6.000 – 8.000

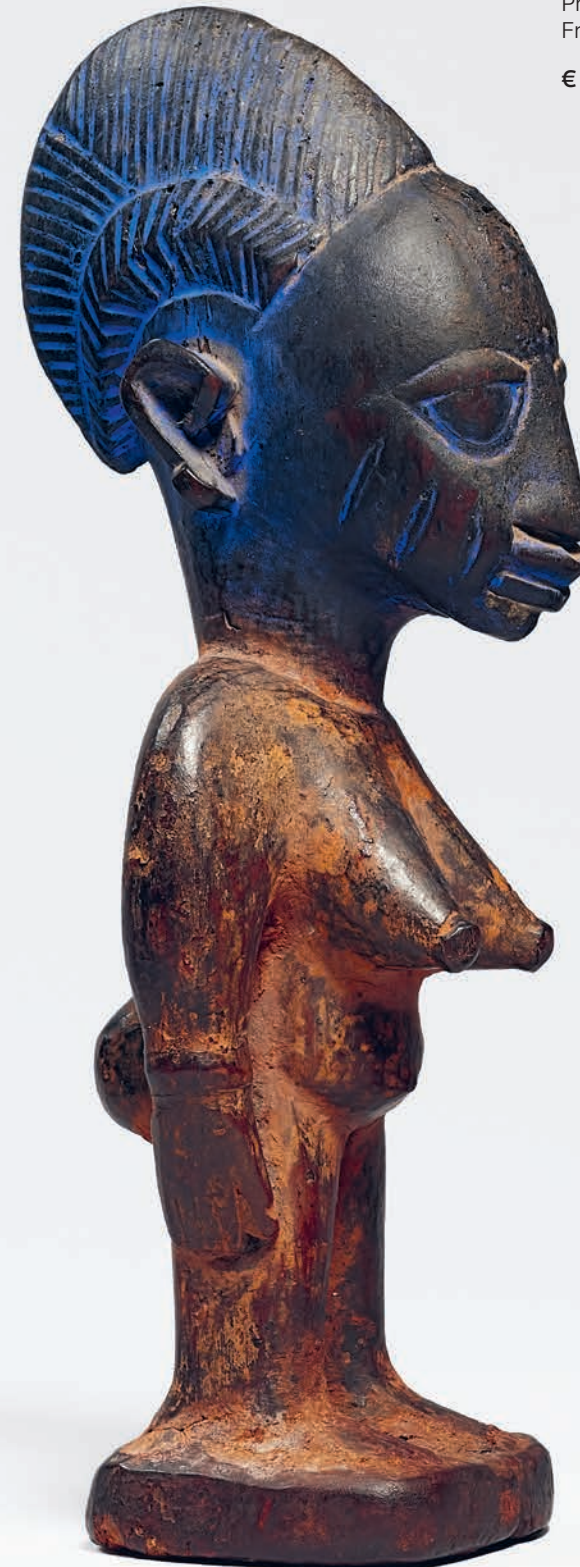




29
 AN OLD TWIN FIGURE "IBEJI"
Egbe
 Yoruba, Nigeria
 28 cm
 Provenance
 French private collection
 € 1.400 – 1.800



30
 A YORUBA TWIN FIGURE, IBEJI
 Yoruba, Nigeria
 30 cm
 Probably carved by Bogungsoko
 Provenance
 French private collection
 € 2.500 – 3.000



31
 A PAIR OF TWIN FIGURES "IBEJI"
Ijebu
 Yoruba, Nigeria
 26 cm
 Provenance
 French private collection
 € 1.800 – 2.200





AN IMPORTANT SHRINE FIGURE OR NGWOMO NIGERIA

Nigeria

62 cm

Provenance

Lucien van de Velde, Antwerp

Karl Ferdinand Schaeddler, Munich

Didier Claes, Brussels

Literatur

Soldan (Hans-Joerg), "Zur Frage des Kulturgutes der Eket", Baessler-Archiv, Neue Folge, Band XXXIV (1986), fig.10

Catalog.: "Dance and play in tribal art", Universitair Centrum (UCLOS), Heverlee, 1983:21, #27

Bastin (Marie-Louise), "Introduction aux Arts de l'Afrique Noire", Arnouville: Arts d'Afrique Noire, 1984:210, #200

Expo cat.: "Arts-Kunst: Primitifs, Primitive, Primitieve IV", Brussels, 1994:65 (L. Van de Velde)

Schaedler (Karl-Ferdinand), "Lexikon Afrikanische Kunst und Kultur", Munich: Klinkhardt und Biermann, 1994: #144

Claes (Patric Didier) with Neyt (François), "Nigerian Primitivism", Brussels, 2007:11, #1

Exhibition

Heverlee, Belgium: "Dans en Spel in de Primitive Kunst", (UCLOS), 1983

Brussels, Belgium: "Arts-Kunst: Primitifs, Primitive, Primitieve IV", 22–26 June 1994

Paris, France: "KAOS-Parcours des Mondes", 12–16 September 2007

€ 14.000 – 18.000

This impressive figure was created by Eket masters, an Ibibio sub-group centered around the town of Eket in the delta region of the Kwa river. It represents a mythological earth mother called Ala. At least three individual Eket artists or workshops are mostly known from the Ogbom performance calling attention to Ala and her role in human and agricultural fertility.





ART & MAGIC II

An African nail fetishes embodies the concept of transformation: The creation of an Nkisi Nkondi is in principle an Alchemical procedure: Simple materials are transformed, the sculpture is imbued with spiritual power through ritual acts. Nails, blades, and other materials are driven into the figure to activate its energy, symbolizing healing, justice, and protection.



33

A PUNU "OKUYI" MASK

Gabon

24 cm

Provenance

Private collection, France

Gallery Guilhem Montagut, Barcelona,
Spain (2022)

Private collection, Paris, France

Galerie Éric Hertault, Paris, France

Literature

"Parcours des Mondes 2023", Paris
Hertault, 2023:33

€ 9.000 – 12.000





34

AN EXCEPTIONAL BAKOTA MASK

Gabon

64 cm

An early Bakota helmet mask

Provenance
Willy Mestach

€ 15.000 – 20.000

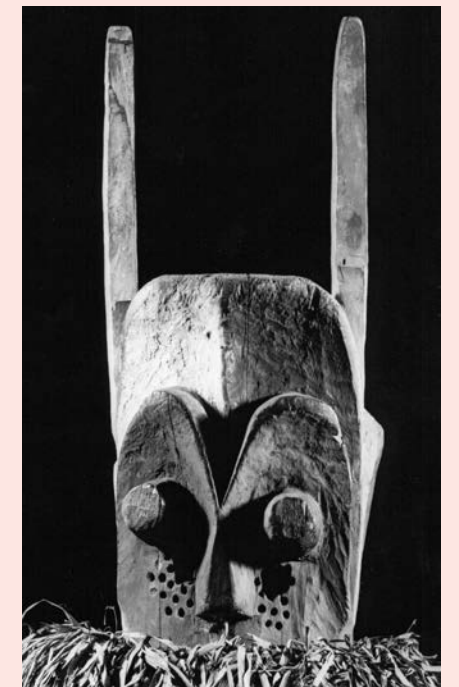
This “cubist” helmet mask is from the Willy Mestach collection. An artist himself, his collection was focused based on personal aesthetic choices, not on a geographic or intellectual level but by a strong emotional and intuitive response to African art. Each object in his collection related intrinsically to all others, creating an ensemble widely considered as one of the best collections of African art.

What we must consider for these large helmet masks is their visual functioning. The white of the Kaolin with little specs of reflective mica would have been spectacular in the reflection of large fires during the night rituals. All these masks are made with the graphic qualities that would be emphasized by strong contrasts, creating a vibrant moving spectacle of reflection and shadows. Both masks are said to perform during night festivals, and they all share the same features; clear white lime applied that refers to the afterlife contact with the ancestors, while the “Empoli”

masks show the red ochre that symbolizes warmth and strength. This is a quality that Willy Mestach surely had seen when he added this mask to his collection.

We know only of a few early “Empoli”; An Empoli in the De Menil collection in Houston, a white Fang helmet mask from George Bracques and the Empoli from Paul Guillaume. All of these mask’s share similar features; kaolin-lightened faces – with narrow noses, defined nose lines and eyebrows, and diminutive, pursed mouths – all characteristic of its genre in the Northwest of Gabon, independent of the people who made them and their function. These masks can be found amongst a few tribal regions in this region of Gabon; the Kota, The Fang, the Mahongwe and the BaKwele but even though they look like a quintessential African mask, very little is known about them.

The angular „Empoli“ masks seem to relate more to male figures with its



Bastin, 1984

crest on the head, probably a male forest spirit, whilst the round-faced “moon” masks are more feminine, sometimes called “Ngontang” or young girl. We know most about the female helmet masks and less about the male “Empoli” but that they were both of great importance in performances, dances that contributed to the prestige of his patrons.

Published in Bastin (Marie-Louise), “Introduction aux Arts de l’Afrique Noire”, Arnouville: Arts d’Afrique Noire, 1984:259, #269



35

A RARE SONGE/TETELA MASK

Congo/Zambia border

Wood, brass, and raffia fibers

33 cm

A rare Songe/Tetela mask, Former Belgian Congo

Provenance

Likely collected by Frans Olbrechts

Formerly in the collection of the Passionist Fathers of Wezembeek-Oppem

Literature

African Arts, Vol. 41, No. 2 (Summer 2008), pp. 38–49

African Heritage Documentation Center ref.

Object ao-0181121

cf. Petridis, Constantin "Beyond Kifwebe: Masks Attributed to the Songye-Tempe and Tetela-Sungu Musee" Barbier-Muller Arts & Cultures 2021-#22

€ 7.000 – 9.000



36

A VERY FINE IVORY LEGA "PALA" MASK

Democratic Republic of Congo

6.4 cm

Certificate

CITES 2023/BE00573/CE

Provenance

Collected in situ by Jose Nieuwborgh in Kivu (1958–1959)

Compagnie Cotonniere Congolais

Joelle Nieuwborgh, Belgium

Galerie Didier Claes, Brussels

Literature

Comes with certificat from Claes gallery, Brussels

€ 1.800 – 2.500

AN EXCEPTIONAL KONGO “NKISI” FETISH

Democratic Republic of the Congo

45 cm

This Nkisi is described in detail by Jean Chalon, the famous botanist, in his “Fétiches, idoles et amulettes”, 1920

Provenance
Belgian botanist and folklorist
Jean Chalon (1846–1921)

By descent from the family

Literature
Jean Chalon (1846–1921)
was a botanist, folklorist,
educator, amateur
photographer, man of
science and a Belgian
secular activist

€ 70.000 – 80.000



AN EXCEPTIONAL KONGO POWER FIGURE (NKISI NKONDI)

Jan-Lodewijk Grootaers

Few African sculptures are as iconic as human figures covered in hardware. Such figures, variably called “nail fetish”, “power figure”, or “nkisi nkondi”, were long considered by European observers as quintessential expressions of witchcraft and superstition. They are, in fact, sophisticated medical and legal remedies of the Kongo peoples, a cluster of ethnic groups that live at the mouth of the Congo River in Central Africa. The Kongo made such figures to house spiritual beings that could be activated in order to intervene in human affairs. They were adjured to heal illnesses, settle disputes, take oaths, punish wrongdoers, and protect the community.

In its original setting, this sculpture functioned as the vessel for a spirit. It is called nkisi, a term that designates both the ancestor or nature spirit that inhabited it, and the container itself. Nkisi can also be translated as “sacred remedy”. A nkisi-receptacle can take a variety of forms, like a basket, a shell, or a glass bottle. A container in the shape of a human figure with pieces of iron is called a nkisi nkondi, “a hunter spirit-vessel”. Such a power figure used to hunt thieves, bewitchers, and people who had broken taboos or who did not keep their word. Each nail, screw, and blade driven into the wood corresponds with a specific request for action addressed to the nkisi-spirit, whose supernatural powers were invoked and stirred up. The figure now constitutes a notarial record, so to speak, documenting in iron all the pleas, agreements, oaths, curses and demands for vengeance that it was presented with and of which it took care.

Works like this resulted from the collective vision of several people rather than a single artist, and changed dramatically in appearance over time. A sculptor carved an empty figure in wood, which a ritual expert subsequently loaded with sacred medicines.

These magical substances were located in the square box on the belly and in the charge on top of the head, both sealed in place with resin. Spirit-embedding medicines were necessary to attract and fix a nkisi in the vessel, and often included earth from a grave site. Once “contained”, spirit-admonishing medicines were used to entreat the spirit in a controlled manner so that it could act for the benefit of an individual or a community. Over the course of decades, priests, healers, and users added substances to the figure, to trigger its powers, to seal agreements, or to remind the nkisi what to do and where to go. Today, the figure is covered with shreds of cloth tied to nails or bundled into small packages, and with pierced shells, fruits, seedpods and tops of gourds attached to metal rings or hanging from pieces of rope. The attachments also include different kinds of glass beads, as well as small carved wood pieces, one of which may show a stylized face. The additions are so dense that the figure’s left arm, with the hand resting in the hip, is no longer visible.

All the body poses and attachments of a nkisi nkondi have specific meanings. The raised right arm, which once held a knife, is at once defensive and offensive. The four fingers of the right hand, forming a circle, with the long thumb pointing upwards, refer to the earth and heaven, thus symbolizing the unbreakable bond created by the spirit when activated. The combination of one hand upraised and the other in the hip is common among persons of authority. It signifies the ability to review a situation and act accordingly. The figure’s open mouth indicates, among other things, the need to feed the spirit in order to encourage it to perform a particular action, as well as its eloquence in administering justice. The mirror that covers

the abdominal box and the glass eyes, made from imported materials, were meant to enhance the nkisi’s clairvoyance, necessary to perceive the human and the spirit worlds. Many attributes of a power figure make sense because of sound associations and word puns in the Kongo language. For instance, one of the shells attached on the front, which appears also on other nkisi nkondi, has a spiral form. Such a form is called nzinga, a word that evokes luzinga, “long life”. The various seedpods attached to the figure have not yet been identified and we do not know their indigenous names. Yet we can assume that these names, too, reveal some desired outcome.

This nineteenth-century nkisi nkondi, with its exceptionally dense and well-preserved attachments, belonged to the Belgian botanist and folklorist Jean Chalon (1846–1921). He mentioned it in a publication from 1920. The power figure has not been altered since it left Africa. The countless additions testify to its long-lasting success as a protective guardian and punitive hunter write.

Publication

CHALON, Jean. 1920. Fétiches, idoles et amulettes. S. Servais: Jean Chalon. Volume 1, p. 12 (no image)

Literature

LEHUARD, Raoul. 1980. Fétiches à clous du Bas-Zaïre. Arnouville: Arts d’Afrique noire.

MACGAFFEY, Wyatt. 1993. “The Eyes of Understanding: Kongo Minkisi”, pp. 18-103 in Astonishment and Power, W. MacGaffey and M. Harris. Washington and London: Smithsonian Institution Press.

THOMPSON, Robert Farris. 2002. “La gestuelle kongo”, pp. 23-129 in Le geste kongo, ed. C. Falgayrettes-Leveau. Paris: Éditions Dapper.





38

AN IMPORTANT KONGO YOMBE NKISI FIGURE IN BUNZUMA POSTURE

Congo

38 cm

Certificate of C14 dating from The Ministerial Research
Institute, Milan

Provenance

Museu Nacional de Antropologia, Luanda, Angola (officially
deaccessioned in 1997) private collection Austria

Literature

Raoul Lehuard, Art d'Afrique Noire „Art Bakongo II,
1989 Page 488

A4 Magazin, 2006, page 61 and 2009, page 88

€ 100.000 – 120.000

A large seated ancestor figure with
crossed legs and head resting on the
right hand.

This “bunzama” posture is associated
in Kongo sculpture with prudence.
It shows the person thinking before
speaking. In doing so, he represents
the ideal chief: one who considers the
issue at hand, assesses the elements,
and refrains from commenting before
deciding. Only then does he speak.

These idealized representations are
part of a complex of art forms giving
access to the pantheon of influential
ancestors, appreciated for their power
as well as their aesthetic excellence.
Museum caption: In Kongo culture,
figurative sculptures emphasize the
threshold between the worlds of the
living and the dead. Displayed in
shrines, a series of wood sculptures
depicting a male figure flanked by a
courtly entourage of wives, attendants,
and retainers served to honor and
commemorate the memory of import-
ant individuals.

This particular chiefly figure also has
an abdominal cavity for magic
charge, function as an important
Nkisi or power figure.



39

A MANGBETU TERRA COTTA FIGURE

Democratic Republic of Congo

46 cm

Provenance

In 1925 collected in situ

Private collection, Belgium

Philippe and Lisa Laeremans,
Brussels-Belgium, 2008

Marcel Nies, Antwerp, Belgium 2008

John Giltsoff, (1947–2014),

London/New York/Girona, June 2009

Literature

Catalogue "Galerie Giltsoff, 2009",
Girona

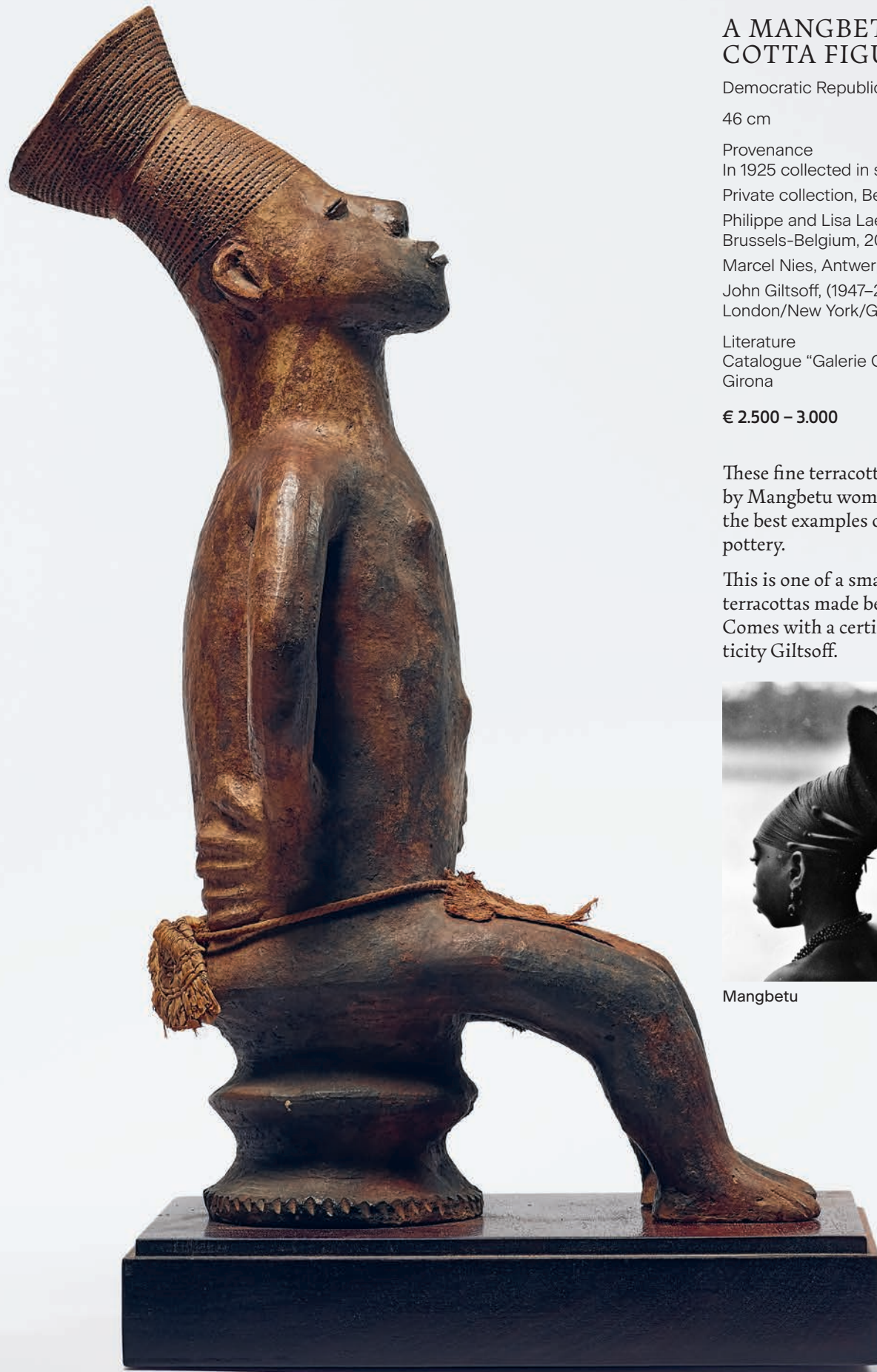
€ 2.500 – 3.000

These fine terracotta vessels, made by Mangbetu women, are some of the best examples of Sub Saharan pottery.

This is one of a small group of known terracottas made between 1880–1910. Comes with a certificate of authenticity Giltsoff.



Mangbetu



40

A WONDERFUL KUYU JANUS HEAD

Republic of Congo

Wood, polychrome

61 cm

Provenance

Alain Guisson, Brussels

Exhibitions

Parcours des mondes 2010, Paris

Literature

Depicted in the catalogue:
"Parcours des mondes 2010", Paris

€ 7.000 – 8.000

These sculptures were carved on a protrusion that was held in the hand, covered with cloth. This one depicts the mythological couple ("djokou", the father and "ebotita", the mother) in a single head.

The performance is part of a complex of rituals, also ending the young men's initiation.



41

AN IMPORTANT SONGO
THRONE “MBENZA YA
NGANA”

Angola

34 cm h

Provenance

German private collection

Redlich collection, Dusseldorf

€ 8.000 – 10.000





42

A BAKWESE MASK

Democratic Republic of the Congo

27 cm

Provenance
Collected by the Compagnie du Kasai, 1901–1955

€ 1.800 – 2.400

“COMPAGNIE DE KASSAI”

After the Hungarian anthropologist Emil Torday (as an officer of the Compagnie du Kasai), collected close to 3500 pieces and in 1910, the British Museum devoted an exhibition to objects collected on Torday’s expeditions, revealing the art of the Kuba kingdom to be a “discovery” as significant as that of the Benin bronzes. Most objects were collected later by the compagnie, and many of these masks and figures were donated to Museums, especially in the Africa Museum, Tervuren.



43

A BAKWESE MASK

Democratic Republic of the Congo

26 cm

Provenance
Collected by the Compagnie du Kasai, 1901–1955

€ 1.800 – 2.200

The white kaolin on the face of this mask identifies it as a representative of ancestral and spiritual realms. In Kwese society, these sacred masks perform at initiation ceremonies and on other social and ritual occasions to promote social structure, communal health, and abundance.



Lot 44

44

A MONUMENTAL PENDE MASK

Democratic Republic of the Congo

37 cm

Provenance

Collected by the Compagnie du Kasai, 1901-1955

Literature

For a similar mask see Zs Strother,
"Pende: Visions of Africa" 2008 Cinque
Continents

€ 1.600 – 2.000



45

A SONGYE KIFWEBE MASK

Democratic Republic of the Congo

45 cm

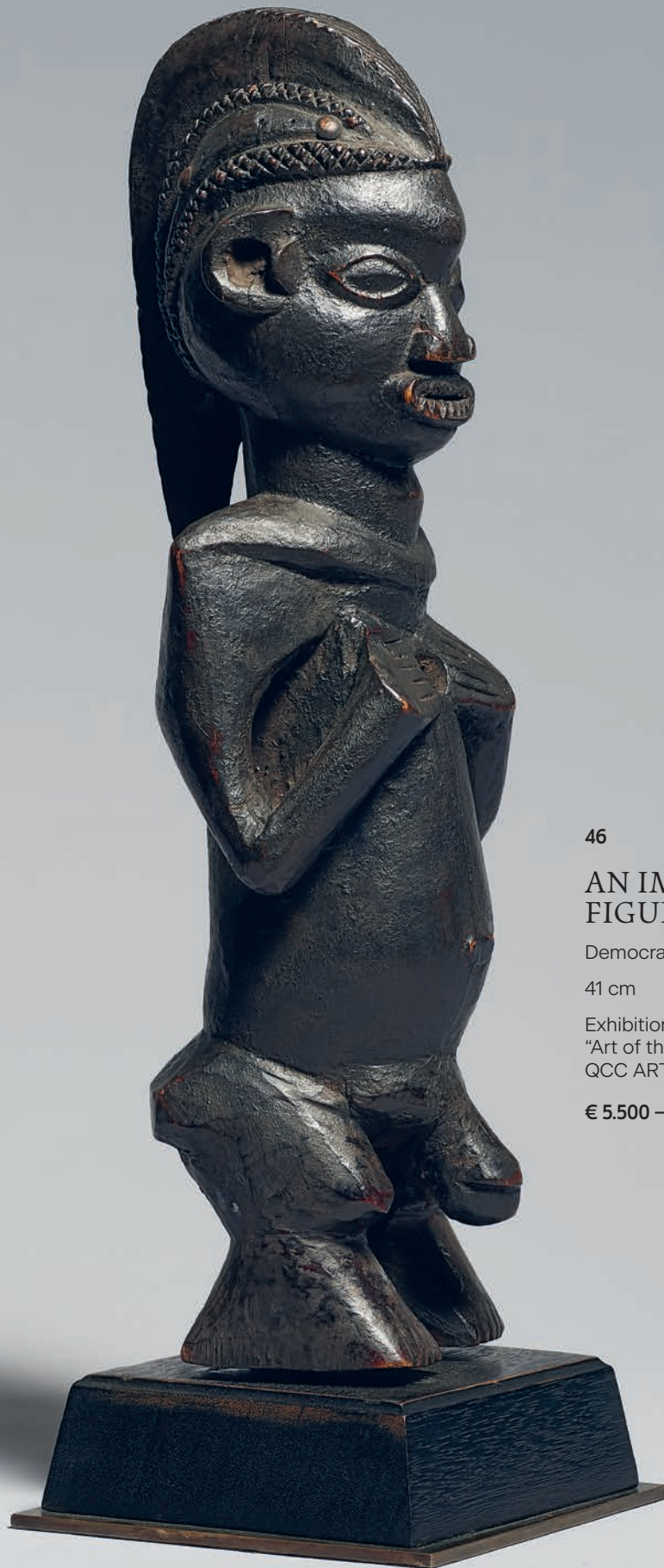
Provenance

Collected by the Compagnie du Kasai, 1901-1955

Collection Jean-Marc Desaive, Brussels

€ 2.400 – 2.800

According to Strother, these "Panya Ngombe" masks symbolise the right to host initiations to the men's fraternity and receive tribute. Following the rite of circumcision, Panya Ngombe circulated, collecting gifts from subordinate chiefs and the fathers of initiates. Since the colonial state required circumcision at birth, the mask itself has become rare, more often pictured on the door lintel of the chief's house than performed.



46

AN IMPORTANT SUKU
FIGURE

Democratic Republic of the Congo

41 cm

Exhibitions
"Art of the Yaka and Suku",
QCC ART center New York

€ 5.500 – 8.000



47

A PENDE FIGURE WITH
TURNED HEAD

Democratic Republic of the Congo

38 cm

€ 1.600 – 2.200

48

A LARGE YAKA FIGURE OR "KHOSI"

Democratic Republic of Congo

57 cm h

Provenance

Josef Mueller, Solothurn, Switzerland

Musée Barbier-Mueller, Geneva

Exhibitions

Artcurial, Paris, "Art Tribal",
6 December 2016. Lot 34

€ 6.000 – 8.000



49

A TCHOKWE MASK

Democratic Republic of the Congo

20 cm

Provenance

Belgian private collection

Gallery Didier Claes, Brussels

€ 3.000 – 4.000





50

AN EARLY COLLECTED NKISI MIRROR FETISH

Democratic Republic of Congo

Wood, magic charge, textile, mirror

35 cm

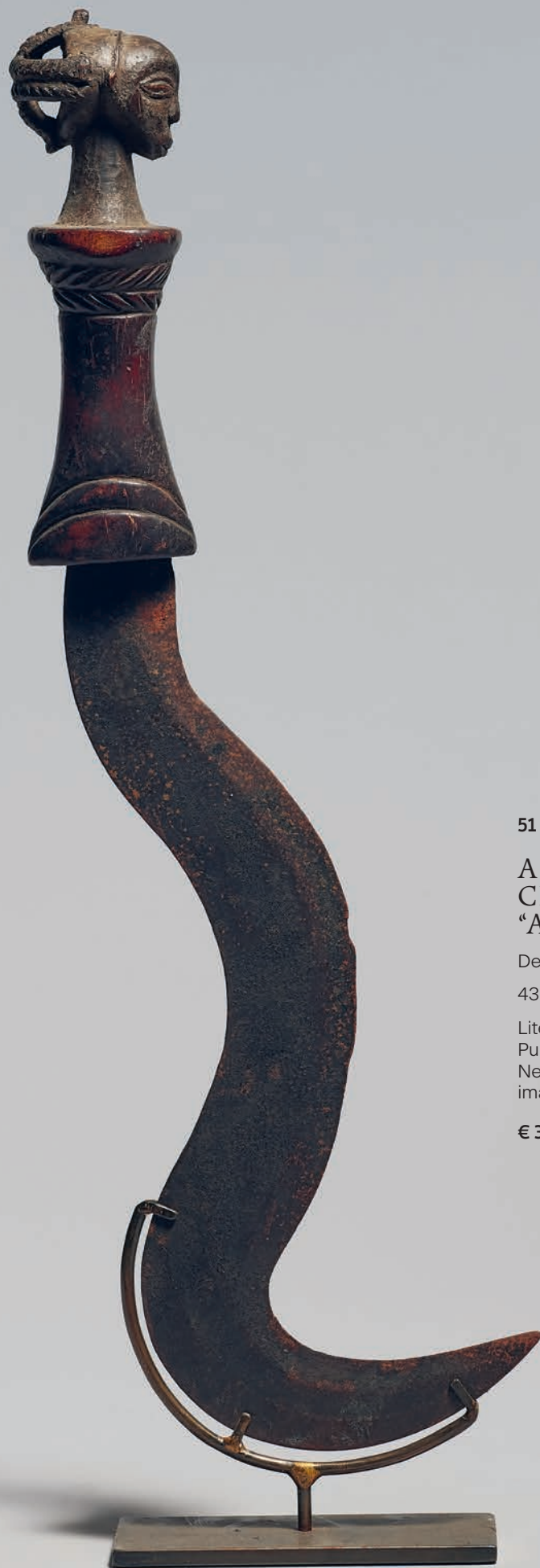
A 19th century Nkisi mirror fetish
collected by the Scheut Mission
around 1900

€ 6.000 – 8.000

A 19th century Nkisi mirror fetish
collected by the Scheut missionaries.
This object has been received by the
present owner from the grandparents
after they themselves received it in
1903.

The Scheut mission was stationed
in the Bayombe region since 1885
and became famous for the work of
father Bittremieux where he carried
out anthropological and sociological
research and studies the languages of
the peoples of the Mayombé country.





51

A VERY FINE HEMBA
CEREMONIAL KNIFE
"AELO"

Democratic Republic of Congo

43 cm

Literature

Published in F. Rolin "Luba Hemba",
New York, April 20 – May 16, 1979,
image 24

€ 3.000 – 4.000

52

A RARE MAKONDE
MASK WITH HORNS

Lindi or Rovuma Districts, Tanzania

41 cm

Provenance

Lucien Van de Velde, Antwerp, Belgium

Private collection, Belgium

€ 1.800 – 2.500





ART & MAGIC III

The intersection of art and magic lies in their shared capacity to bridge realms: The objects from Africa and the Pacific exemplify the transformative power of human creativity, blending the material and immaterial into objects of profound meaning. As dialogues between art and magic continue to evolve, they remind us that the boundaries between these realms are porous, allowing ancient and modern practices to resonate across time and still relevant in our modern age.



Lot 53

53

A SEPIK MASK, NGGALA PEOPLE

Upper Sepik region, Papua New Guinea

61 cm

Provenance

Collected by Douglas Newton at
Swagup village in 1964

Marcia and John A. Friede –
Jolika Collection, Rye/San Francisco/
New York

Exhibitions

Dec 12, 2012, Sotheby's –
Arts d'Afrique et d'Océanie Lot 16,

Literature

Published in Douglas Newton,
"Crocodile and Cassowary:
Religious Art of the Upper Sepik
River, New Guinea" 1971

€ 15.000 – 18.000

54

AN EXTREMELY RARE IATMUL FIGURATIVE SCEPTRE

Papua New Guinea

A very dense wood

121 cm

Provenance

German private collection

Wayne Heatcote, London

Dutch private collection

€ 6.000 – 8.000





55

A LOWER SEPIK FIGURE

Papua New Guinea

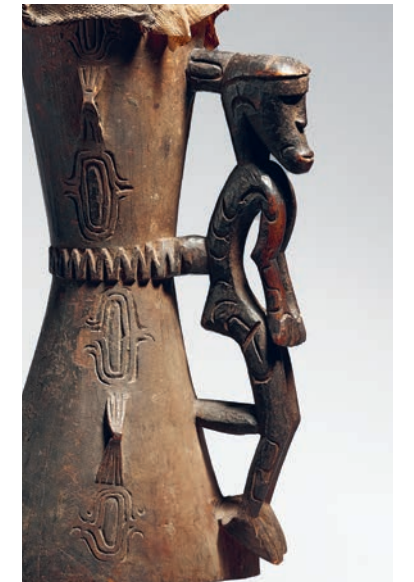
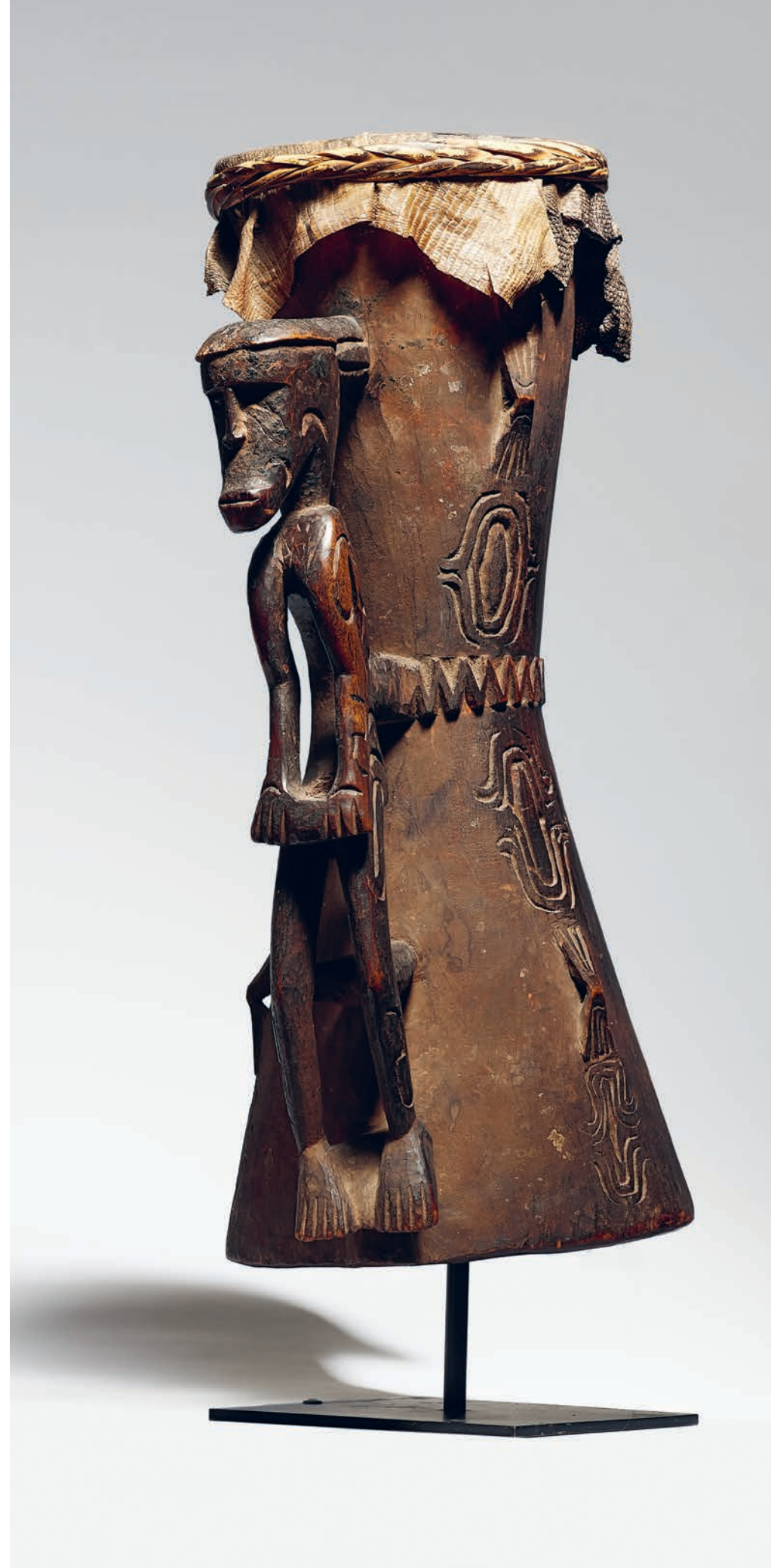
22 cm

Collection number in white ink.

Provenance

Former collection John Friede

€ 2.000 – 2.400



56

AN EXCEPTIONAL AND ANCIENT ASMAT DRUM WITH HUMAN FIGURE

West Papua

61 cm

Provenance

French private collection

Dutch private collection

€ 6.000 – 8.000



57

AN EARLY DAYAK WARRIORS SHIELD

Kalimantan, Indonesia

61 cm

Provenance
Private collection Paris

€ 2.800 – 3.500



58

PAPUAN JEWELRY

Papua New Guinea

A small collection of Papua New Guinea jewelry and a comb. Fibers, teeth with museum labels from the Cologne University Museum of Dentistry

4 pieces

Provenance
Collection of Dr. med Karl Zilkens,
Director of the Cologne University
Institute of Dental research

€ 1.200 – 1.600



Lot 58



Lot 59

59

A GREAT BATAK "PAGAR" FIGURE

Cenderawashi or Geelvinckbay

45 cm

Provenance

Dr. P. Voorhoeve (1927), Leiden

Drs.B. Bisseling (1958), The Hague

€ 8.000 – 12.000

Batak carvers created a variety of figures (pagar) intended to ward off evil. Pagar can be thought of as a sentinel, forces to detect and fend off intruders or neutralize black magic. The outreaching oversized hands, vigilant all-seeing eyes also remind us of the Segale gale figures, commemoration sculptures.



60

AN EARLY KORWAR AMULET

Cenderawashi or Geelvinckbay

19 cm

Provenance

Collected in situ in 1920

Collection Jacques Hoogerbrugge, Leiden

Dutch private collection

Literature

Hoogerbrugge, J,"The art of wood- or Volkenkunde Leiden 1977

€ 1.800 – 2.400



61

ANCESTOR FIGURE
FOR ATONEMENT (ADU
HORO), CENTRAL NIAS

Indonesia

58 cm

€ 12.000 – 14.000

The most distinctive of the Nias statues are called adu horo. They are often hermaphrodite with have a forked head-dress, no arms and an erect penis. Often called "atonemen" figures, they were also consulted in matters of war and death.





Lot 62

62

A TORADJA DOOR WITH EQUESTRIAN FIGURE

Sulawesi, Indonesia

43 cm

Provenance
Renowned Italian Collection

€ 8.000 – 9.000



63

A RARE TANIMBAR FIGURE

Indonesia

25 cm

Provenance
From the collection of Irwin Hershey,
New York

€ 5.000 – 6.000



Uli figure displayed on the ship "Sumatra", Klein Collection



Karl Nauer (1874–1962)

This exceptional Uli figure was collected in 1911 by Captain Karl Nauer (1874–1962), a Northern German Lloyd Captain and an ethnographic collector who was stationed in German New Guinea from 1903 to 1913. It was subsequently sent by Nauer to the Museum für Völkerkunde in Leipzig in 1913.

Nauer was born in 1874 in Bavaria, Germany and died in 1962 in Eldorado, Argentina.

Karl Nauer Since 1903 he has stayed in the South Pacific (at the German colony New Guinea) . In 1906, he started in Melanesia his first com-

mand on the steamer «Sumatra», especially for the transport of Copra between Bismarck Archipelago islands and Solomon Islands. Karl Nauer was the Captain of Sumatra until 1912/13.

Uli figures were central to complex funerary cycles in New Ireland. The majority of these examples were collected during the period that it was under German control. They were only collected during a brief period because the making of these statues were replaced in the early 20th century by new rites, discontinuing the use of these Ulis.

Unlike the single use of works of art made for Malanggan ceremonies, Uli figures were carefully preserved and reused many times. They served to honor and commemorate important society members that show the qualities of strength and power considered to be male, and at the same time the nourishment considered to be maternal.

This Uli figure has been included in the book on the corpus of Uli figures known by Jean-Philippe Beaulieu, "ULI: Powerful Ancestors from the Pacific", catalog number U5–38

64

A 19TH C. ULI ANCESTRAL FIGURE, MANDAK PEOPLE

New Ireland, former Bismarck Archipelago

Wood, pigments, Turban snail (Turbo petholatus) opercula, fiber

122 cm. h

Provenance

Collected in situ by Karl Nauer as captain of the "Sumatra" in 1911

Grassi Museum Leipzig Museum in 1913

Everett Rassiga, New York & Budapest

Sotheby's London Juni 1981 Lot 78

Galerie Margot Ostheimer, Frankfurt

Private collection Dr. W. Wiegand, Berlin

Literature

Beaulieu, Jean Phillipe ULI: Powerful

Ancestors from the Pacific, Figure

U5–38 2021 Primedia Belgium

€ 120.000 – 150.000





Lot 64



Lot 64



65

A MALANGAN LINTEL

New Ireland

273 cm

Provenance

Pierre Langlois, Paris

Dr. H. Bienyamé, Lyon

€ 15.000 – 18.000



These lintels are central to the malagan ceremony, symbolizing the transfer of ritual leadership to a next chief and the legal transfer of property.



66

ROM MASK AMBRYM ISLAND

New Hebrides

Banana fibre, cycas leaves,
cock feathers, liana wood, pigments

83 cm

Provenance
Italian Collection
Swiss collection

Literature
Cf. The other chiefs mask from
the same hand is in the Gandur
collection, Geneve collection
nr FGA-ETH-OC-0078

€ 3.000 – 3.500

These impressive masks are worn by high initiates on the island of Ambrym. The right to wear this sacred mask carried high costs in Ambrym male secret society. Rom masks invoke the spirit of ancestors and are agents of social control. The masks and costumes must be destroyed or disposed of after a dance to ensure the spirit does not haunt the owner so few of these early masks have survived.





67

AN IMPORTANT “MATUA” MASK

New Ireland

123 cm

Provenance
New York Estate

€ 10.000 –15.000



ART & MAGIC IV

For centuries, aesthetics was seen as a branch of western philosophy. The questions asked were philosophical ones that could be answered by reason and did not call for empirical evidence. In China we can find scholar pieces where a chosen natural root or stone is appreciated for its organic form.

In African and Oceanic art, most objects are manipulated but sometimes the natural shape and form of the tree is left or emphasized, creating dramatic forms and shapes.

68

A TIMBUWARRA
FIGURE,
HIGHLANDS PAPUA
NEW GUINEA

95 cm

Provenance
Australian private collection
Collection Jan Visser,
Amsterdam
Swiss private collection

€ 800 – 1.200



This is the only known figure with an incorporate couscous skull. Little is known about these figures from the Wiru people in the Highlands. Timbuwarra figures are woven with rattan and may serve several functions, although they are generally held to be associated with fertility rites and with the spirit world. Few early ones are known to exist.

69

A RARE HAMPATONG
FIGURE WITH SNAKE
MOTIVE

Borneo, Indonesia

135 cm

Provenance
Collected by E.F. Ten Houten in
Indonesia in the late fifties
Exhibited by van Baaren, director
of the Ethnographic Museum
Gerardus van Leeuw in Groningen

€ 4.500 – 6.000



Each hampatong is carved for a specific purpose and personifies a particular ancestral spirit or deity. This figure's elaborate headdress and the depiction of the sacred snake or "Naga" indicates that a spirit of high rank is represented. The spirit of the deceased had to temporarily inhabit the hampatong before it could begin its long and dangerous journey to the next world.



70

A MOBA FIGUR “BAWOONG TCHITCHERI”

Togo

84 cm

Provenance

Collected in the seventies

Belgian private collection

€ 2.200 – 2.800

There are three different types of Moba figures; small, medium, and large. The small figures called Yundu tchitcheri, are used in personal Yundu shrines and are believed to enhance the shrine.

The middle-sized figures like this one are called bawoong tchitcheri (H: 25–90 cm). These figures are used in household shrines, which is distinct from a figure used specifically for individuals or the community, and are erected outside a home. This figure is used to ensure good health, the prosperity of domestic animals, and a successful harvest for the household.

The third type of figure is the largest sized called tchitcheri sakab and represent import ancient clan members.



71

A LARGE MOBA FIGURE, “TCHITCHERI”

Togo

113 cm

€ 1.800 – 2.500



72

A LARGE JORAI FIGURE "KUT"

Highlands Vietnam

224 cm

€ 12.000 – 15.000



73

A BATAK SINGA ARCHITECTURAL ELEMENT

Indonesia

Wood, 63 cm

€ 800 – 1.200

These large stylised Lion heads would adorn the houses of distinguished Batak houses, showing the lineage to the mythological ancestor of the Batak, the Si Singa Manga Raja



74

A MOBA FIGURE
"TCHITCHERI"

Togo

125 cm

€ 2.800 – 3.5000



75

A MONUMENTAL
BAHAU FIGURE,
MAHAKAM RIVER

Kalimantan, Indonesia

86 cm

Provenance
Collected in situ ca. 1980
by Jean-Michel Huguenin,
Olivier Klejman et Pierre Langlois
Collection Monsieur et
Madame Philippe Solvit, Paris
Collection Alexandra Pascassio
et Davide Manfredi, Paris
Private collection, Paris

€ 40.000 – 50.000

Among the Bahau, these
ancient guardian figures
have protected the village f
rom evil forces for centuries.
They were placed around
the village or in ceremonial
sacred spaces.



76

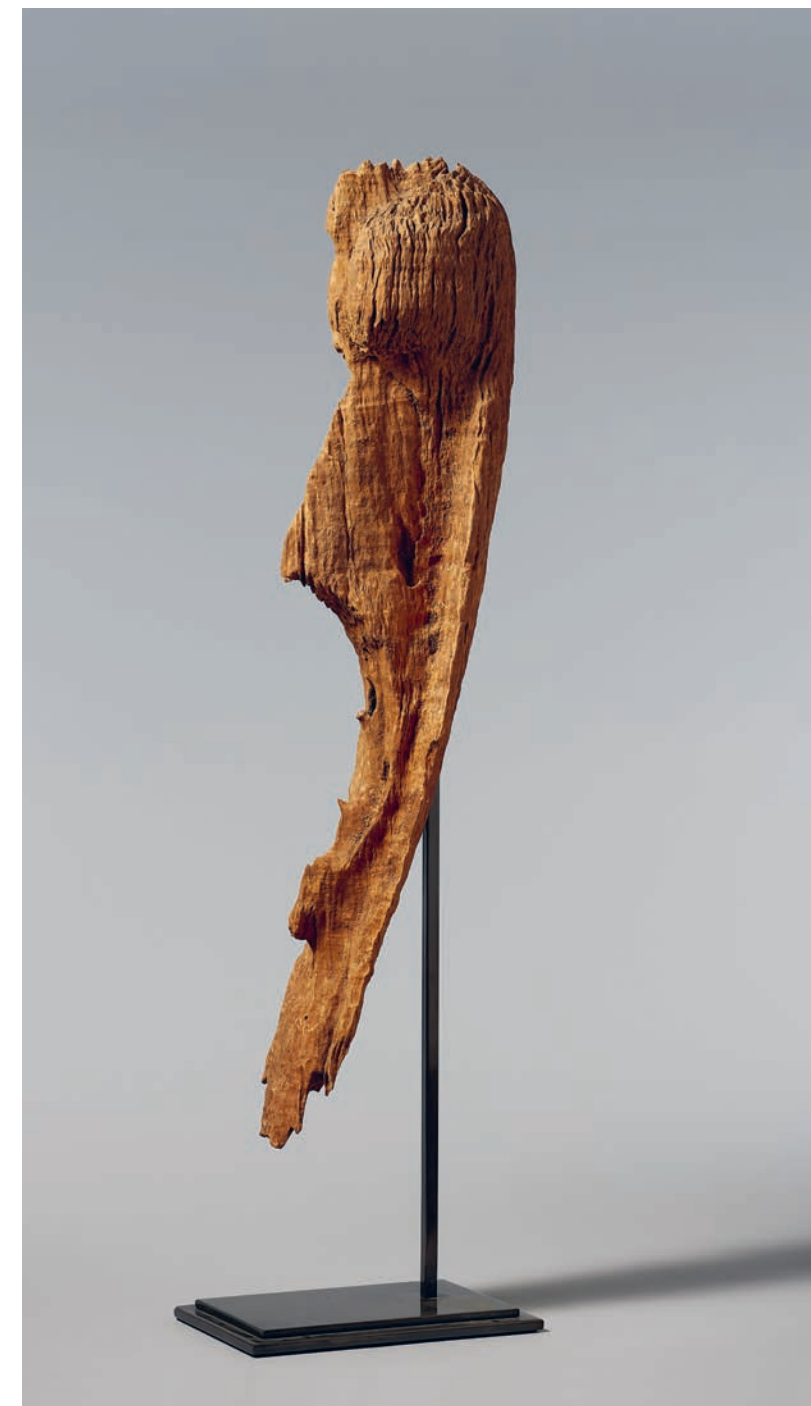
A LARGE CULT HEAD, KOREWORI

Papua New Guinea

81 cm

€ 6.000 – 8.000

One of the most striking figures from Melanesia, the weather sculptures represent the guardian of the sun, containing the spirits of warfare and hunting. Large Yipwon sculptures and important cultobjects, such as this one, were owned by clans, hidden in secret caves.





77

AN IMPORTANT BAHINEMO HOOK MASK

Papua New Guinea

79 cm

Provenance
German private collection
Loed van Bussel, Amsterdam
Reinier Lucassen, Amsterdam

Exhibitions
'GrossBild. Overeenkomsten en
verschillen in hedendaagse westerse
en niet-westerse kunst',
18 Jan. – 18 April 1993, Oss

Literature
Published in the catalogue "GrossBild.
Overeenkomsten en verschillen in
hedendaagse westerse en niet-west-
erse kunst" in Oss, (illustrated in the
exhibition catalogue on p. 67).

€ 6.000 – 8.000





77 A

A FINE BIWAT SHIELD

Papua New Guinea

160 cm

Provenance

André Schoeller before 1966, Paris, France

Literature

Published "Armes offensives et défensives d'Afrique Noire, d'Océanie et d'Amérique du Nord", Musée d'Art et d'Industrie, Saint-Etienne, 1966

€ 3.000 – 4.000

77 B

A MIMIKA SACRED BOARD YAMATE

West Papua New Guinea

173 cm

Provenance

Sammlung Fritz Trupp, Wien

Philipp Konzett, Wien

Literature

Published and illustrated in "Ursprung und Moderne", 1990

€ 4.000 – 5.000

The ceremonial shield or "yamate" were used on festive occasions as ornaments on the prows of canoes. They were also placed during the "emakame", a complex ritual honoring the dead and the renewal of life. The pivotal event in this "emakame" was the revealing of a group of yamate, each of which represented a specific member of society.





78

AN IMPORTANT “NGYA” COMMEMORATIVE POST, BONGO

South Sudan

115 cm

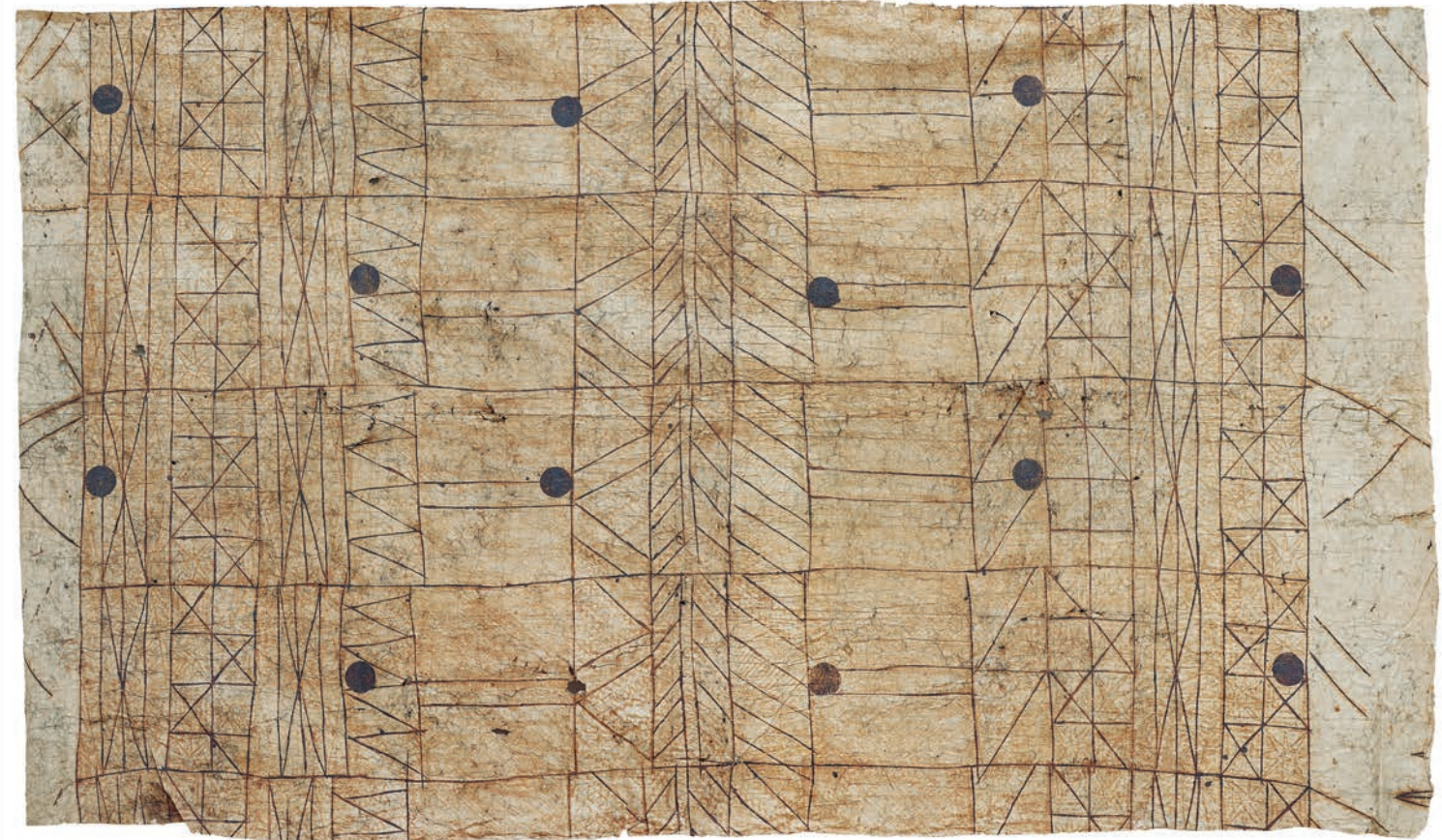
Provenance
Belgian private collection

Literature
As Sir Edward Evans-Pritchard noted in his journey in the Tonj region in the late 1920s, each community has its own master sculptures that create the effigies (1929, 1061)

€ 6.000 – 8.000

The Bongo people, a population of hunters and farmers, were decimated in the second half of the 19th century, particularly due to the expansion of the Zandé kingdoms. Today the Bongo live in communities scattered throughout south-western Sudan.

Traditionally, a Bongo man acquired status during his lifetime through recognition of his talents as a hunter and warrior. These anthropomorphic posts feature personal adornments such as bracelets and scarification patterns that can be seen as clear markers of identity. The geometric abstract stacked elements as the “Neck”, which indicate the number of successful hunts achieved.



79

A FINE TAPA CLOTH

Samoa

323 by 194 cm

Provenance
Collection Hans Kleyer, Munich

€ 1.500 – 2.500



80

AN EXCEPTIONAL PORTRAIT OF A HIGH RANKING MAORI NOBLEMAN

New zealand

49 cm

€ 3.500 – 5.000

This is a rare lifesize bust, carved kauri-gum,
of a high-ranking Ngati Porou Maori chief,
Perhaps Tamati Tamaiwhakanehua.





81

A HEI TIKI

New Zealand

11.5 cm

Provenance

Donated to Dr. Aaron Bernstein in
Morrinsville, New Zealand, circa 1919

By inheritance to his grand daughter
Mrs Helen Muir, United Kingdom

€ 18.000 – 25.000

The most valuable hei-tiki are carved from pounam, a green jadelike nephrite or bowenite. Pounamu is prized Māori for its beauty, toughness and great hardness; it is used not only for ornaments such as hei-tiki and ear pendants, but also for carving tools, adzes and weapons.

Although hei-tiki are perhaps one of the most recognizable forms of Māori body adornment, their meaning is not entirely known. Scholars have offered a number of theories, including that hei-tiki depict Hineteiwaiwa, an ancestress associated with fertility, or they represent Tiki, the first

human. Another suggestion is that they portray unborn embryos or stillborn infants.

What makes this particular Hei-Tiki so unusual is the well defined face that is formed by the hollow spaces under the arms as eyes and the legs as a mouth, creating a second mask.

82

AN EXCEPTIONALLY RARE MAORI PRESTIGE OBJECT

New Zealand

32 cm

Used to emphasize the high ranking
chiefs

Provenance

Collection Bruce Frank, New York

€ 4.500 – 5.000





83

A MADAGASCAR PANEL

19th Century

181 cm

Literature

cf. Sarah Fee "African Art in the Barnes Foundation: The Triumph of L'Art nègre and the Harlem Renaissance", New York 2015, 274–75

€ 4.500 – 5.000

“The Merina bedstead consisted of lateral planks fastened to legs. As an elevated furnishing that indicated authority, the bed was historically restricted to elders, nobles, rulers, and royals. A bed's height was commensurate with the owner's status, the sovereign's being placed some 20 feet high.

The Merina bed was further placed in the sacred northeast corner of a person's house, together with ritual items. Rather, the practice appears to have flowered in conjunction with the intensive international trade and diplomacy undertaken by Merina King Radama I (r. 1810–1828), particularly trade with Europe, and its associated radical changes in dress, architecture, and home furnishings.“cf.



84

A ZULU BEER POT “UKHWAMBA”

South Africa

43 cm diam.

€ 2.000 – 3.000

This beer pot was made of sorghum beer called utshwala from South Africa. For the Zulu, pottery is a woman's artform passed down from mother to daughter. Archaeological evidence shows that the ancestors of the Zulu are started making pottery around 1000 years ago.

Conditions of sale

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The United Nations Convention on Contracts for the International Sale of Goods is not applicable.

II. The Auction process & the process of bidding

II.1. Submission of bids

1. Bids in attendance – The floor bidder receives a bidding number on presentation of his identity card. Lempertz reserves the right to grant entry to the auction. Lempertz reserves the right to deny access to her premises or participation in the auction.

2. Bidding in one’s own name and on one’s own account – Every bidder is considered to act in his own name and on his own account and is personally liable for making the payment.

3. Bids in absentia – Bids can also be submitted either in writing, telephonically or via the internet. The placing of bids in absentia must reach Lempertz at least twenty four (24) hours before the beginning of the auction to ensure the proper processing thereof.

The lot must be mentioned in the bid placed by the bidder, together with ticket number and lot description. In the event of ambiguities, the listed ticket number becomes applicable. The instruction to bid must be signed by the bidder. The buyer does not have a right of withdrawal (art. VII 53,11° and VII 73,11° Belgian economic law code).

Telephonic bids – Lempertz cannot vouch for the establishment and maintenance of a connection. In submitting a bid placement, the bidder declares that he agrees to the recording of the telephone conversation.

Bids via the internet – Lempertz only considers bids via the internet if the bidder has registered himself on the internet website beforehand. Lempertz treats these bids in the same way as placed bids in writing. Lempertz cannot vouch for the establishment and maintenance of a connection.

4. Bank guarantee and other guarantees – Lempertz has the right to require a bank guarantee or any other guarantee from the bidder to prove his creditworthiness.

5. Obligation to provide information (anti-money laundering legislation) – The bidder provides a copy of the identity documents of the bidder and, as the case may be, of the actual buyer on whose account the bidder occurs.

II.2. Carrying out the auction

6. Allocation – The hammer will come down when no higher bids are submitted after three calls for a bid. In extenuating circumstances, Lempertz is entitled to refuse the acceptance of a bid or to reserve the allocation.

The bidder, who places the highest bid (the buyer), himself or through a third person, buys the lot at the hammer price. The sales contract is concluded between Lempertz and the buyer.

7. Bids for an absentee bidder – Bids for absentee bidders are only played to an absolute maximum by Lempertz if this is deemed necessary to out-bid another bid.

8. Reserve – Lempertz can bid on behalf of the submitter up to the agreed limit without revealing this and irrespective of whether other bids are submitted.

9. No liability of Lempertz – Even if bids have been placed, Lempertz is not liable if the hammer has not come down, except in the case of wilful intent.

10. Dispute or error with respect to the allocation – Lempertz decides to whom the lot is allocated in case of error or dispute with respect to the allocation. If several individuals make the same bid at the same time, and after the third call, no higher bid ensues, then the case is decided by lot/fate.

If a higher bid that was submitted on time, was erroneously overlooked and immediately queried by the affected bidder, or if any doubts arise regarding its allocation, Lempertz can cancel the sale and reoffer and resell the lot in dispute.

11. The refusing of bids – Lempertz reserves the right to refuse certain bids.

12. Lempertz’s discretion – Lempertz has the right at its absolute and sole discretion to withdraw any catalogue lots from the sale, to offer any lot in an order different from that given in the catalogue, to transfer the catalogue lots to a later auction, and to divide or combine any catalogue lots.

13. Once a lot has been knocked down, the successful bidder is obliged to buy it – The bidder to whom the lot was allocated, is obliged to buy the lot at the purchase price. If a bid is accepted conditionally, the bidder is bound by his bid until four (4) weeks after the auction unless he withdraws from the conditionally accepted bid at the latest one day after the auction.

14. Transfer of ownership and risk – The risk relating the allocated lot is directly transferred to the buyer upon the fall of the hammer. The transfer of ownership to the buyer takes place after the reception of the full purchase price by Lempertz.

III. The Completion of the auction transaction after the allocation of the lots

15. Calculation of the purchase price – The purchase price consists of the hammer price, plus the premium, the VAT and the resale right.

16. Buyers’ premium – The Buyer pays a premium of 26 % calculated on the hammer price up to a hammer price of € 700.000 and 22 % on any amount surpassing.

17. VAT – The Buyer pays 21 % VAT on the premium (margin scheme – article 58 §4 W.BTW). The Buyer pays a VAT of 21% on the net invoice price (hammer price + premium) for the lots which are characterized in the Catalogue by an asterisk (*) (normal VAT regime).

The exports to third countries (i.e. non-EU) are exempted from VAT, and so will be exports made by companies from other EU member states if they state their VAT identification number.

If an auction participant personally exports a lot to a third country (i.e. non-EU), Lempertz refunds the VAT as soon as Lempertz has received the proof of export and import, and provided that it was included in the purchase price.

18. Reservation for invoices – An invoice issued during the auction or immediately after the auction requires verification. Lempertz cannot be held liable for errors in these invoices.

19. Payment – Successful bidders attending the auction in person pay the purchase price to Lempertz immediately after the auction. The purchase price is immediately due and payable, also for buyers who did not attend the auction in person.

Bank transfers are to be made exclusively in Euros. Cheques cannot be accepted. When the purchase price amounts to €3.000,00 or more, the buyer cannot pay in cash (anti-money laundering legislation). This also applies when the purchase price of different lots together amounts to €3.000,00 or more.

The payment is not deemed to have been effected before Lempertz has received it in cash or before the bank account of Lempertz has been duly credited. The payments of the buyer to Lempertz always firstly serve for the settlement of the oldest outstanding debt of the buyer to Lempertz.

20. An invoice corresponding to another client – The request to issue an auction invoice in the name of a client other than the bidder has to be made immediately after the auction. Lempertz reserves the right to refuse such a request. The bidder and the buyer are jointly and severally bound by all obligations arising from that bid.

21. Late payment and non-payment – In case of late payment, interests amounting to 1% of the purchase price a month are, automatically and without any prior notice of default, charged from the due date onwards.

In case of non-payment within five (5) working days after the auction, Lempertz

is entitled (at its discretion):

- o to insist on performance of the agreement; and/or
- o to dissolve the purchase agreement by simple written notification, without any prior notice of default and without any intervention by the courts. Lempertz can reoffer and resell the lot at an auction; and/or
- o to claim damages for non-performance from the buyer in default, such as – but not limited to – the payment of the difference between the agreed purchase price and the new purchase price of the lot after a new auction, plus the cost of resale Under no circumstances the defaulting buyer is entitled to the possible surplus when the lot is sold at a higher purchase price at the new auction; and/or
- o to retain the lot as well as any lot allocated to the buyer at the same auction or at any other auction. Lempertz has the right to release the lots only when the total amount due for all the lots has been duly paid. Lempertz can transport, store and insure the lots at the expense of the buyer.

Lempertz has the right to reject or not take into account any bids placed by or on the account of the defaulting buyer during future auctions.

22. Collection of purchased lots – The buyer is obliged to collect the purchased lot immediately after the auction. The lot will not be surrendered to the buyer until the reception of full payment by Lempertz. Lempertz is not liable for the purchased lots, except in the case of wilful intent.

23. Transport, dispatch or shipping – Every transport, dispatch or shipping of purchased lots is organised by the buyer on his own responsibility. Without any exception the transport, dispatch or shipping takes place at the expense and the risk of the buyer.

24. Failure to collect purchased lots – In case the buyer does not collect the purchased lots within four (4) weeks after the auction, Lempertz is entitled to store and insure the not-collected lots at the expense of the buyer. In that case, the store and insure costs are 1% of the hammer price a month. Lempertz is not liable in the event of loss or damage, except in case of intentional acts.

IV. State of the purchased lots

25. The Buyer’ duty to investigate – All lots put up for sale at the auction can be viewed and inspected prior to the auction. The buyer undertakes to inspect and investigate the lots before the auction. The buyer is considered to be fully and personally informed at its own risk about the state and quality of the lots, as well as about the authenticity of the lots and the conformity of the lots with the description in the catalogue. The buyer bears the risk of the identification of the lot.

26. The awareness of the buyer – The buyer acknowledges that it is not possible for Lempertz to examine all lots in detail. The buyer acknowledges that Lempertz is reliant upon the information of the submitter for the description of the lots such as for example in the catalogue.

The buyer acknowledges that every statement in the catalogue, the brochures or any other publicity, as well as in any condition report from Lempertz, in relation to authorship, origin, creation, age, attribution, quality and state of the lot is only an opinion and not a fact. The buyer acknowledges that Lempertz does not warrant and cannot give any warranty as to the authenticity of the lot.

The buyer acknowledges that the lots submitted are usually from a certain age, so that it is impossible that the lots are in perfect condition.

27. statements and descriptions of the lots – All statements and descriptions in the catalogue and related specifications on the internet are compiled in good faith. They are derived from the status of the information available at the time of compiling the catalogue.

Every statement or description in the catalogue, the brochures or any other publicity, as well as in any condition report from Lempertz, in relation to authorship, origin, creation, age, attribution, quality and state of the lot is an opinion and not a fact and cannot be considered as a reality. The statements and descriptions in the catalogue are provided for information purposes only, without any warranty. The same applies for illustrations and images in the catalogue, as well as any other oral or written information.

The statements, descriptions and illustrations are no part of the contractual agreed characteristics. The certificates or certifications from artists, their estates or experts are no part of the agreement, unless if they are explicitly mentioned in the catalogue text.

28. The state of the lot at the moment of the allocation (‘as is’) – The buyer purchases the lots in the state in which they are found at the moment of the allocation, with their defects and imperfections. The state of the lot is not always mentioned in the catalogue. The absence of any reference to the state of the lot does not imply that the lot is in a good state or that the lot is free from damages, defaults or restorations.

V. Copyright

29. Photography and publicity – The submitter and the buyer grant the right to Lempertz to photograph and publish each lot in its possession in relation to the auction and in any other relation. Lempertz acquires and preserves the copyright on all images and can use them at its own discretion, even after the lot has been sold.

VI. Liability and warranty

30. The nature of the obligations – The obligation of the buyer and the submitter resulting from the contractual relation are result obligations (‘*obligation de résultat*’), unless expressly provided otherwise. The obligations of Lempertz arising from the contractuel relation are best efforts obligations (‘*obligation de moyen*’).

31. Joint and several liability – The buyer, the bidder and anyone who buys for joint account, are jointly and severally liable for all obligations arising from the sale.

32. No liability/warranty for the lots – The buyer buys the lots in the state in which they are found at the moment of allocation, with their defaults and imperfections. Lempertz does not give any warranties in this regard. Lempertz cannot be held liable for the damages resulting from a default, a loss or a damage to the purchased lot, irrespective of the legal basis, except in the case of wilful intent.

33. No liability for the catalogue or condition report – Lempertz is not liable if the lots differ from the statements, descriptions and illustrations in the catalogue or from any other information (for example online). Lempertz is not liable for a condition report drawn up at the request of bidder.

34. No liability/warranty for non-authenticity – Lempertz does not warrant the authenticity of the lots and is not liable for non-authenticity of the lots, except in case of wilful intent. The liability for bodily injury or damages caused to health or life remains unaffected.

35. Limitation of liability – In any case the liability of Lempertz is limited to the total purchase price which was effectively paid by the buyer.

36. Claims against the submitter – In the event of variances from the catalogue descriptions which result in negation or substantial diminution of value or suitability of the lot, Lempertz is entitled to pursue its rights against the submitter through the courts. In the event of a successful claim against the submitter, Lempertz does only reimburse the buyer the total purchase price paid. Under no circumstances this amount exceeds the amount of the claim against the submitter which was granted and effectively paid.

Lempertz, has the right to transfer its claim for damages against the submitter for any damage arising from the inauthenticity of the auctioned lot to the buyer, without any further liability.

VII. Miscellaneous

37. Place of performance – The place of performance of the obligations resulting from the contractual relations is Brussels.

38. Applicable law – Belgian law is applicable to the contractual relations. The provisions of the United Nations Convention on Contracts for the International Sale of Goods (CISG) are not applicable.

39. Dispute settlement – All disputes resulting from or relating to the contractual relation will be resolved exclusively by the courts and tribunals of Brussels.

40. waiver of set-off or merger confusion – The buyer and the submitter waive their right to invoke set-off or merger confusion. The buyer is not entitled to invoke article 1653 of the Belgian Civil Code in relation to buyer’s disturbance.

41. Partial nullity – If one or more provisions of these conditions of sale would be declared completely or partially null and void, then this nullity is limited to this provision and the remaining provisions of these conditions of sale are not affected, unless otherwise provided.

VAT No. / BTW Nr. / MWST Nr.

Lempertz SA, BE 0476 706 696

Export

Exports to third (i.e. non-EU) countries will be exempt from VAT, and so will be exports made by companies from other EC member states if they state their VAT identification number. Persons who have bought an item at auction and export it as personal luggage to any third country will be refunded the VAT as soon as the form certifying the exportation and the exporter's identity has been returned to the auctioneer. Our staff will be glad to advise you on the export formalities.

Exports to countries outside the European Community are subject to the regulations of the 1970 UNESCO-Agreement.

CITES

Items marked † are subject to CITES export restrictions. For these items, export licences to non-EU countries are usually not granted. We do not sell ivory less than 50 years old.

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Branches

Cologne
Neumarkt 3
D-50667 Köln
T +49.221.925729-0
F +49.221.925729-6
info@lempertz.com

Berlin
Poststraße 22
D-10178 Berlin (Mitte)
T +49.30.278760-80
F +49.30.278760-86
berlin@lempertz.com

Munich
St.-Anna-Platz 3
D-80538 München
T +49.89.981077-67
F +49.89.210196-95
muenchen@lempertz.com

Auctioneers

Henrik Hanstein
Member of the Belgian-Luxembourg Royal Chamber of Auctioneers
Isabel Apiarius-Hanstein



Henrik Hanstein
hanstein@lempertz.com



Isabel Apiarius-Hanstein M.A.
i.hanstein@lempertz.com

Experts



Bernard de Grunne
africa@lempertz.com



Jan Joris Visser
africa@lempertz.com

Brussels
Dr. Anke Held
Hélène Robbe M.A.
Pierre Nachbaur, M.A.
Claire Mulders M.A.
Jan Joris Visser
Dr. Mariana M. de Hanstein

Lempertz 1798, SA/NV
Grote Hertstraat 6 rue du Grand Cerf
B-1000 Brussels
T +32.2.51405-86
F +32.2.51148-24
bruxelles@lempertz.com

Absentee Bid Form auction 1263, Brussels
Art of Africa, the Pacific and the Americas,
26.2.2025

Aufträge für die Auktion 1263, Brüssel
Art of Africa, the Pacific and the Americas,
26.2.2025

Lot	Title Titel	Bid price € Gebot bis zu €

The above listed bids will be utilized to the extent necessary to overbid other bids. The bids are binding, the listed catalogue numbers are valid. The commission and value added tax (VAT) are not included. The bidder accepts the conditions of sale. Written bids should be received by at latest the day before the auction.

The used items shall be sold at a public auction in which the bidder or purchaser may personally participate. The provisions regarding the sale of consumer goods shall not be applicable according to § 474 par. 1 sentence 2 of the German Civil Code (BGB).

Name		
Address		
Telephone	Fax	E-Mail
References and identification (ID card / Personalausweis) may be required for new clients		
Date	Signature	

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Versand an:

Telefon
Rechnungsempfänger:
(wenn abweichend von Versandadresse)

Datum und Unterschrift:

MODERN ART
30/31 MAY 2025, COLOGNE

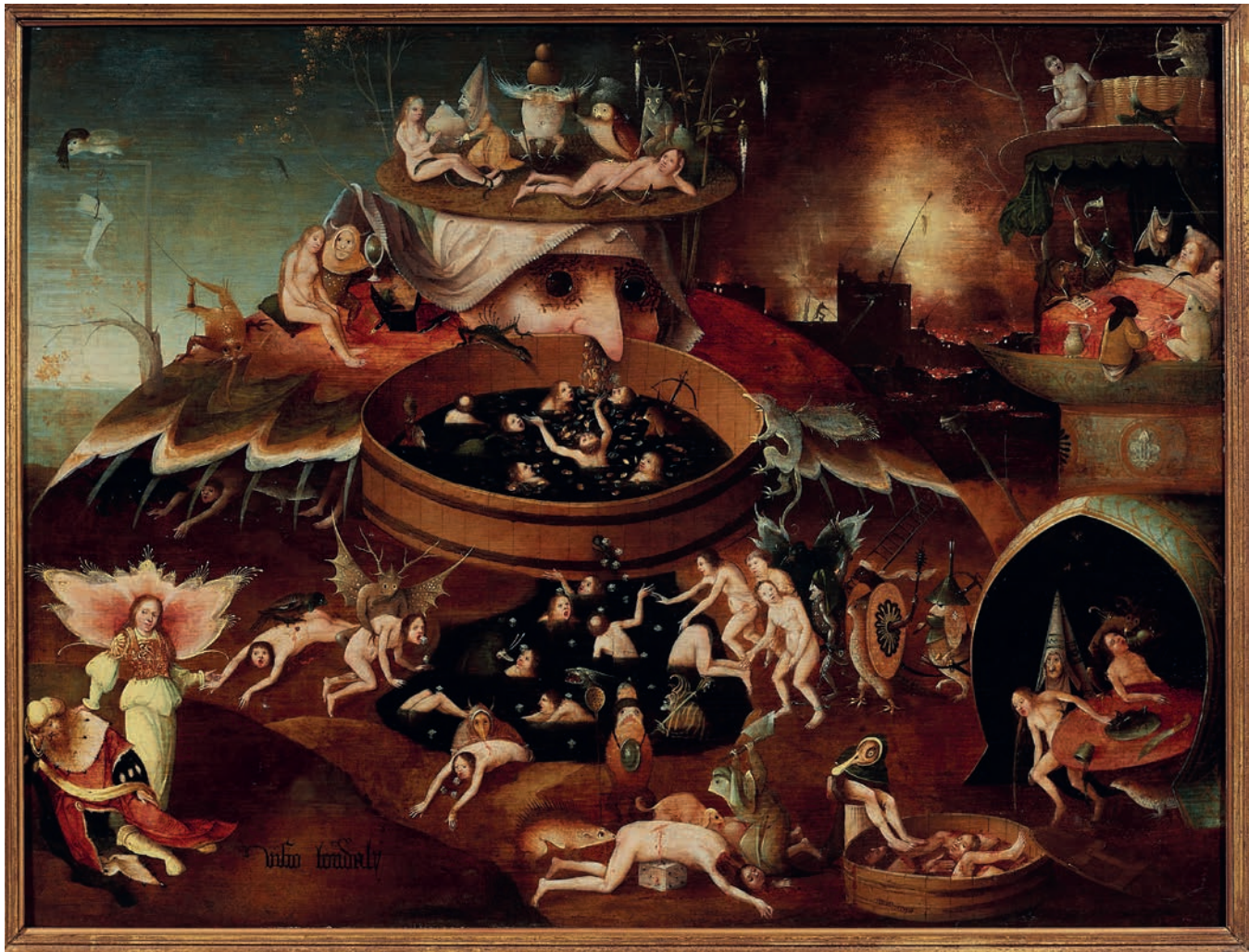
INVITATION TO CONSIGN
modern@lempertz.com



CLAUDE MONET MER AGITÉE À POURVILLE, 1882. Oil on Canvas. 59.5 x 73.5 cm. RESULT € 3.500.000.-

PAINTINGS, DRAWINGS,
SCULPTURE 14TH – 19TH C.
17 MAY 2025, COLOGNE

INVITATION TO CONSIGN
oldmasters@lempertz.com



JHERONIMUS BOSCH, FOLLOWER CA. 1450–1516 Den Bosch
Vision of Tondalus. Oil on panel, 53,5 x 71 cm

CONTEMPORARY ART
30/31 MAY 2025, COLOGNE

INVITATION TO CONSIGN
contemporary@lempertz.com



LUCIO FONTANA CONCETTO SPAZIALE, 1958. Pastel chalk and collage, partly perforated, on canvas 165 x 120 cm
ESTIMATE € 700.000,-

JEWELLERY AND WATCHES

15 MAY 2025, COLOGNE

INVITATION TO CONSIGN

jewellery@lempertz.com



AN 18K GOLD AND INTERWOVEN PERIDOT BEAD NECKLACE. Hemmerle, Munich 1998. ESTIMATE € 20.000 – 30.000,-
A PAIR OF 18K GOLD AND INTERWOVEN PERIDOT BEAD EAR CLIPS. Hemmerle, Munich 1998. ESTIMATE € 8.000 – 10.000,-

APPLIED ARTS

16 MAY 2025, COLOGNE

INVITATION TO CONSIGN

decorativearts@lempertz.com



EILEEN GRAY PROTOTYPE TABLE E 1027, C. 1926–1929, Lowest H 62, D 51 cm. Provenance: Eileen Gray. The Prunella Clough Collection.
The Peter Adam Collection (1929–2019), directly from his heirs. ESTIMATE € 150.000 – 200.000,-

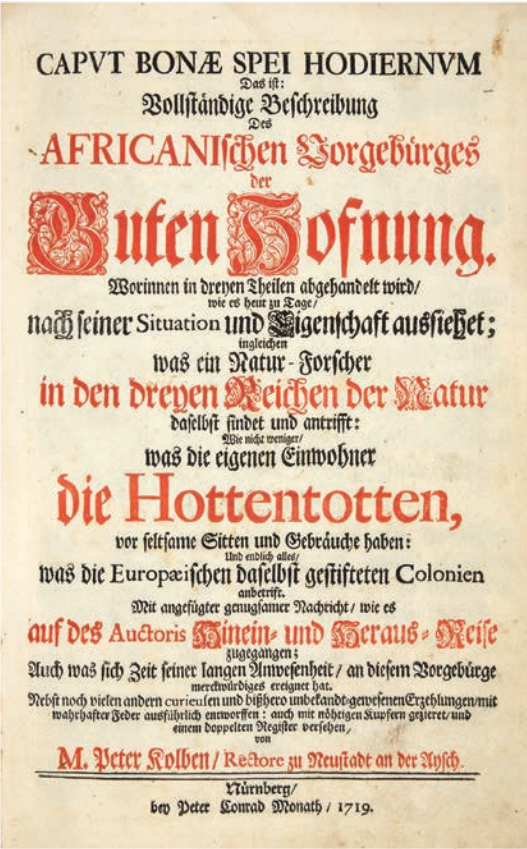
Venator & Hanstein

Book and Print Auctions

SPRING AUCTIONS 2025

28 MARCH RARE BOOKS MANUSCRIPTS AUTOGRAPHS OLD PRINTS

29 MARCH MODERN PRINTS CONTEMPORARY PRINTS



Peter Kolbe. Caput Bonae Spei Hodiernum (Cape of Good Hope). Nuremberg 1719





LEMPERTZ

1798