

CULTURES

THE WORLD  
ARTS FAIR

7-11 JUNE 2017  
SABLON,  
BRUSSELS

**AAB**  
ASIAN

**BAAF**  
ANCIENT

**BRUNEAF**  
TRIBAL

It has been two years now since the three antique, oriental and tribal art fairs which were traditionally held in June in the Sablon merged to become a single event of international significance. **CULTURES – The World Arts Fair**, is an original concept that has from the outset met with a very positive reaction from collectors and all people with an interest in these art forms.

Much has already been accomplished since the decision to launch this project was taken, both in terms of the practical organizational aspects of this new fair and of implementing a strategy that defines and charts the course for the realization of its long-term ambitions.

One factor had a lot to do with this. The administrative committee that had directed BRUNEAF has been completely renewed. Fresh blood means new ideas.

Our warmest thanks go out to the old committee for the work it did for so many years, and for its help in making BRUNEAF part of CULTURES, an idea that was initially proposed and supported by Didier Claes.

In the last few months, our new president Serge Schoffel, with the assistance of Thomas Bayet and Alexandre Claes, have succeeded in breathing a new dynamism into our team, and giving CULTURES new dimensions that are in line with its new mission. There will be more culture and scholarly substance than in years past, as this current catalog demonstrates.

Our committees have been rigorous and strict in their selection of the objects in it. They thank the exhibitors for the seriousness with which they have prepared for the event - an attitude that it is in everyone's interest for them to have.

In this catalog you will find a detailed program of the **lectures** and their subjects that will be held at the BIP (Brussels Info Place) at the Place Royale, given by recognized experts in our various fields of activity.

BRUNEAF will also organize an exceptional presentation of African and Oceanic art at the prestigious Ancienne Nonciature venue in the heart of the Sablon. Titled ***Finality without End***, it owes its name to the Master of Königsberg, philosopher Immanuel Kant. The definition of beauty gives more space to intuitive sensibility than to rational judgment, to the innate but justified subjectivity of taste confronted with the natural finality of works of art within the ordered framework of civilizations.

Indeed, even without having any prior knowledge of tribal art, how could one remain insensitive to the aesthetic power of the thirty pieces from private collections that Serge Schoffel has assembled here, some of which will be presented to the public for the first time? Produced under his direction and supervision, the exhibition catalog is abundantly illustrated with images created by major photographers Hughes Dubois and Frédéric Dehaen, and includes texts by Viviane Baeke and Frédéric Cloth.

We wish to thank the lenders, without whom *Finality without End* could not have taken place, as well as Bank Delen and Eeckman Insurance for their generous support of the exhibition.

The objective CULTURES has set for itself is to be more than just a commercial show and our exhibitors are clearly striving to achieve that goal. Their knowledge and the passion that drives them are expressed in the numerous beautiful thematic exhibitions they have put so much of themselves into, which you will have the opportunity to discover them as you stroll along the streets of the Sablon.

**CULTURES** is also pleased to announce the creation of its partnership with **Paris Tableau Brussels**, a new organization on the Brussels scene.

This important event which originated in Paris is setting up its easels at the Patinoire Royale. As its name implies, it focuses on European Old Masters paintings from the Middle Ages through the end of the 19<sup>th</sup> century.

Throughout the course of its history, from the Turkish rugs reproduced by the Flemish and Italian Primitive painters through the gladiator combats depicted by Gérôme, or the ancient Egyptian scenes rendered by Alma-Tadema, European painting has drawn on thematic repertoires from Antiquity and the East for its subject matter and inspiration. Many portraits of Africans and genre paintings that arose from colonial contacts between Europe and Africa show that the fascination for the Black continent was equally strong.

Going forwards, the creation of bridges between our two events seems an obvious choice.

Wishing everyone an excellent visit!

The AAB, BAAF and BRUNEAF committees

Cela fait deux années déjà que les trois foires d'art antique, oriental et tribal se déroulant traditionnellement au mois de juin au Sablon se sont unies pour mettre sur pied un événement de portée mondiale: **CULTURES – The World Arts Fair**, un concept original qui s'est imposé d'emblée aux collectionneurs et à tous ceux qui s'intéressent à ces formes d'art.

De nombreux progrès ont été accomplis depuis le moment où notre décision de lancer ce projet a été prise, tant dans la rationalisation des différents aspects de l'organisation pratique de cette foire, qu'en ce qui concerne la stratégie et les ambitions à long terme de celle-ci.

Un facteur n'y a pas été étranger. Le renouvellement complet du conseil d'administration à la tête de BRUNEAF y est indubitablement pour quelque chose.

Du sang neuf, une vision renouvelée.

Que l'ancien comité soit remercié pour le travail accompli durant de longues années et pour la participation de BRUNEAF à CULTURES, initiée et soutenue par Didier Claes.

En quelques mois, son nouveau président, Serge Schoffel -assisté de Thomas Bayet et d'Alexandre Claes- a insufflé dynamisme et enthousiasme à notre équipe et une nouvelle dimension à CULTURES, plus en adéquation encore avec sa dénomination.

Encore plus de culture, de substance que de par le passé, ce qui se ressent dans le présent catalogue.

Nos comités ont fait preuve de sévérité dans la sélection des œuvres y figurant ; ils remercient les exposants pour le sérieux avec lequel ils ont préparé l'événement, dans l'intérêt de tous.

Vous y trouverez le programme détaillé de **conférences** aux thèmes accrocheurs qui se tiendront Place Royale au BIP (Brussels Info Place), données par des spécialistes renommés de nos domaines d'activité respectifs.

De même que la présentation de l'exceptionnelle exposition d'art africain et océanien organisée par BRUNEAF dans les prestigieux locaux de l'Ancienne Nonciature, au cœur même du Sablon.

**Finalité sans Fin** est son titre, emprunté au maître de Königsberg, le philosophe Immanuel Kant. Définition du beau faisant une place plus large à la sensibilité intuitive qu'au jugement rationnel, à la subjectivité innée -mais juste- du goût face à la finalité naturelle des objets d'art dans le cadre ordonné des civilisations.

Comment, en effet, même si l'on ne connaît rien aux arts premiers, rester insensible à l'esthétique puissante de ces 30 pièces de collections privées réunies par Serge Schoffel, une part d'entre elles étant montrée au public pour la première fois?

Mis en œuvre et supervisé par Serge Schoffel, le catalogue de l'exposition est abondamment illustré par les grands photographes d'art que sont Hughes Dubois et Frédéric Dehaen, avec des textes de Viviane Baeke et de Frédéric Cloth.

Nous remercions les prêteurs, sans lesquels *Finalité sans Fin* n'aurait pu avoir lieu, la banque Delen et l'assureur Eeckman pour leur aide généreuse apportée à cette exposition.

CULTURES se veut être bien plus qu'une foire commerciale et le message est bien passé chez nos exposants. Leur savoir, la passion qui les anime, se sont exprimés sous la forme de plusieurs belles expositions thématiques individuelles dans lesquelles ils ont mis beaucoup d'eux-mêmes et que vous découvrirez en sillonnant les rues du Sablon.

**CULTURES** est aussi heureux de voir se créer un partenariat étroit avec un nouveau venu sur la scène bruxelloise : **Paris Tableau Brussels**.

Cette importante manifestation d'origine parisienne pose ses chevalets à la Patinoire Royale. Comme son nom le laisse deviner, elle est centrée sur les tableaux de maîtres anciens européens du Moyen Age à la fin du 19<sup>ème</sup> siècle.

Tout au long de son histoire, depuis les tapis turcs reproduits par les Primitifs flamands et italiens jusqu'aux combats de gladiateurs de Gérôme, ou l'Égypte antique revisitée par Alma-Tadema, la peinture européenne a abondamment puisé dans les répertoires thématiques de l'Antiquité et de l'Orient. Les nombreux portraits d'Africains ou scènes de genre issus notamment des contacts coloniaux entre l'Europe et l'Afrique témoignent du fait que la fascination pour le continent noir n'a pas été moindre.

Dès lors, les ponts jetés entre nos deux manifestations nous semblaient évidents.

Bonne visite à tous !

Les comités de AAB, BAAF et BRUNEAF

Het is nu het tweede jaar dat de drie beurzen met betrekking tot de primitieve kunst, oosterse kunst en archeologie, die naar aloude traditie op de Zavel doorgaan in de maand juni, zich verenigen om een evenement op poot te zetten met een mondiale draagwijdte: **CULTURES – The World Arts Fair**, een origineel concept dat onmiddellijk heeft aangeslagen bij verzamelaars en liefhebbers van deze kunstvormen.

Er is, sinds onze beslissing om dit project te lanceren, heel wat vooruitgang geboekt, zowel in de praktische organisatie van deze beurs als in strategie en ambities op lange termijn.

Eén belangrijke factor : de volledige vernieuwing van de raad van bestuur aan het hoofd van BRUNEAF speelt hierbij zeker een rol. Nieuw bloed, nieuwe visies!

Het is tevens een mooie gelegenheid om langs deze weg het oude bestuur te bedanken voor al het eerdere werk dat ze hebben verricht en dit gedurende ettelijke jaren; onder meer de deelname van BRUNEAF aan CULTURES, mede geïnitieerd en ondersteund door Didier Claes, mogen we hierbij niet vergeten.

In enkele maanden tijd, heeft de kersverse voorzitter Serge Schoffel, bijgestaan door Thomas Bayet en Alexandre Claes, een zeker dynamisme en enthousiasme in ons team gebracht en is CULTURES naar een nieuwe dimensie verheven, die nog meer in lijn ligt met haar benaming. Meer cultuur, meer inhoud dan voorheen, hetgeen tot uiting komt in de huidige catalogus. Onze besturen hebben strenge normen gehanteerd in de selectie van de kunstvoorwerpen die er in werden opgenomen. We bedanken daarom ook alle exposanten voor de ernst waarmee ze dit evenement voorbereid hebben, wat immers in het belang is van eenieder.

U vindt in onze catalogus eveneens een gedetailleerd programma van een reeks **lezingen** met interessante thema's, gebracht door gerenommeerde specialisten in onze respectievelijke vakgebieden. Deze lezingen kan u bijwonen in het BIP (Brussels Info Place) aan het Koningsplein.

Zo ook, is er een bijzondere tentoonstelling van Afrikaanse en Oceanische kunst, georganiseerd door BRUNEAF in de majestueuze lokalen van l'Ancienne Nonciature, hartje Zavel. Deze tentoonstelling draagt de titel **Finality Without End**, ontleend aan de grote filosoof uit Königsberg, Immanuel Kant. Zijn definitie van schoonheid schenkt meer aandacht aan de intuïtieve gewaarwording dan wel aan een rationele benadering ervan, namelijk de aangeboren, maar juiste subjectiviteit van goede smaak naast het uiteindelijke doel van de kunstvoorwerpen in een gestructureerd kader van beschavingen.

Inderdaad, hoe kan men, ook al weet men niets af van primitieve kunst, onbewogen blijven bij de krachtige esthetiek van deze 30 kunstvoorwerpen uit privéverzamelingen, door Serge Schoffel bij elkaar gebracht, en waarvan een deel voor het eerst aan het publiek wordt voorgesteld?

Onder toezicht van en tot uitvoering gebracht door Serge Schoffel, is de tentoonstellingscatalogus overvloedig voorzien van beeldmateriaal door kunstfotografen Hughes Dubois en Frédéric Dehaen, en becommentarieerd door Viviane Baeke en Frédéric Cloth. We bedanken de uitleners van de kunstvoorwerpen, zonder wie "Finality Without End" nooit had kunnen plaatsvinden, alsook de bank Delen en Verzekeraar Eeckman voor hun gulle bijdrage tot deze tentoonstelling.

CULTURES wil net iets meer zijn dan een gewone handelsbeurs, en deze boodschap werd goed begrepen door onze exposanten. Hun kennis, alsook de passie die hen drijft, heeft geleid tot meerdere prachtige thematentoonstellingen, waar zij met hart en ziel aan gewerkt hebben en die u kan bewonderen al kuierend door de straten van de Zavel.

**CULTURES** is ook verheugd een samenwerking aan te kondigen met een nieuwkomer op de Brusselse kunstmarkt : **Paris Tableau Brussels**.

Dit belangrijk evenement van Parijse oorsprong stelt haar schildersezels op in de Patinoire Royale. Zoals de naam laat vermoeden, richt deze beurs zich op schilderijen van oude Europese meesters uit de middeleeuwen tot de late 19<sup>e</sup> eeuw.

Doorheen de geschiedenis, en dit vanaf het ogenblik dat Turkse tapijten werden nageschilderd door de Vlaamse en Italiaanse primitieven tot aan de gladiatorgevechten van Gérôme, of nog, de taferelen uit het oude Egypte die men kan herbeleven dankzij Alma Tadema, heeft de Europese schilderkunst uitvoerig geput uit een breed spectrum van thematische onderwerpen uit de antieke en oosterse culturen.

De vele portretten van Afrikanen of afbeeldingen van bepaalde koloniale contacten tussen Europa en Afrika tonen evenzeer aan dat de fascinatie voor het zwarte continent niet min is geweest. Daarom leek het ons dan ook vrij evident om een brug te slaan tussen deze twee simultane evenementen.

We wensen eenieder een prachtig bezoek!

De besturen van AAB, BAAF en BRUNEAF

# FINALITÉ

# SANS

# FIN

# FINALITY

# WITHOUT

# END

EXHIBITION BRUNEAF  
7-11 JUNE 2017

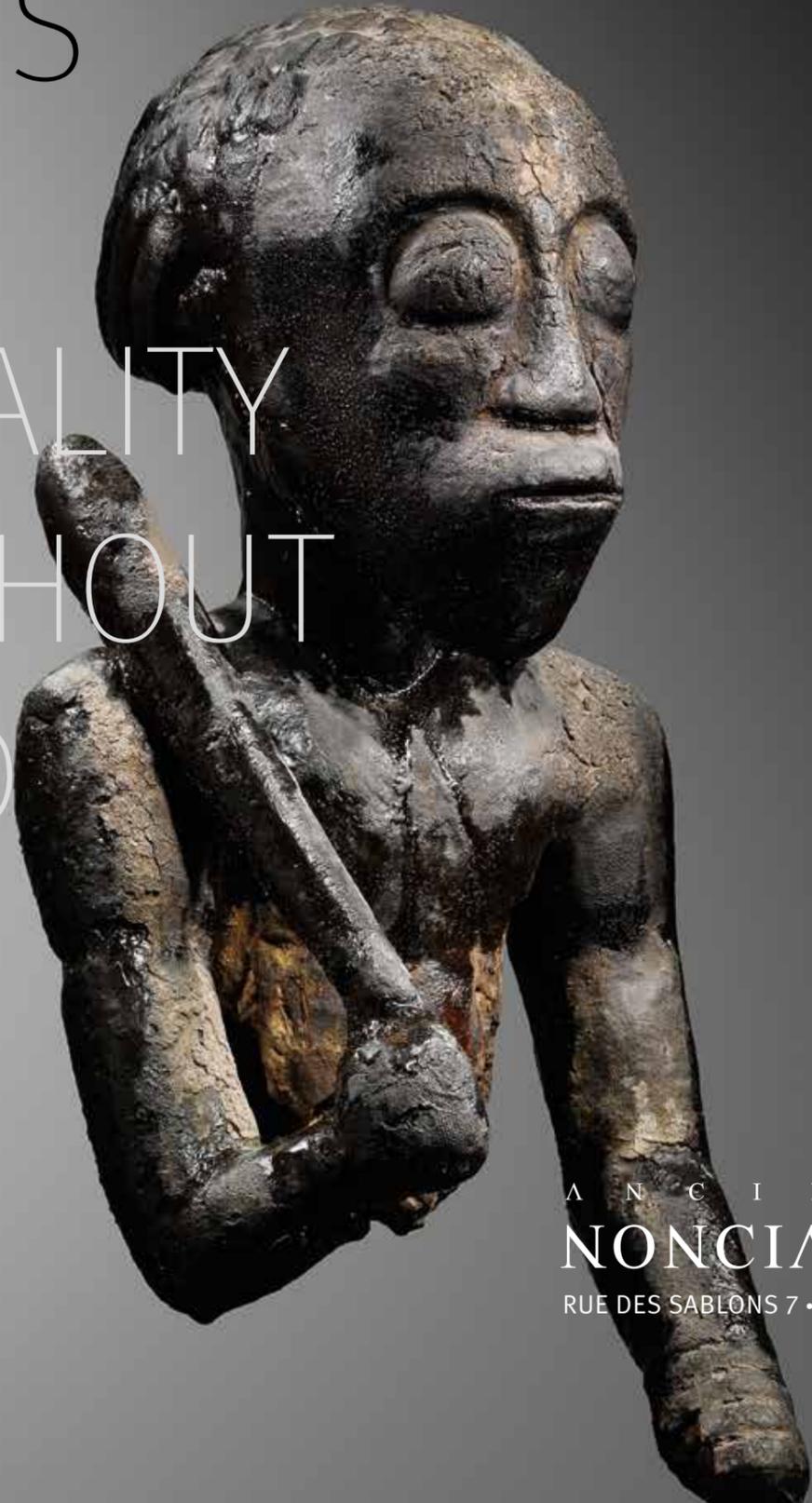


Photo Hughes Dubois

A N C I E N N E  
NONCIATURE  
RUE DES SABLONS 7 • 1000 BRUSSELS

Partners

DELEN  
PRIVATE BANK

ECKMAN  
art & insurance

EXHIBITION 

*Finalité sans fin - Finality without End*  
By Serge Schoffel

*Finality without end*: with these words, Immanuel Kant, in his *Critique of Judgment*, expressed a relation between the aesthetic emotion, the judgment of taste felt before beauty in nature, which, if it does have an end or a *raison d'être*, is not really comprehensible to us, and is thus disinterested, and the sometimes analogous feeling experienced before beauty in a work of art. The latter is motivated in its conception by virtue of the fact that it has a certain utility, which can make the object a piece of knowledge, and it is thus interested. When the aesthetic pleasure derived from a work of nature's, like a flower, or a landscape, is the same as that derived from an artwork, then it is disinterested, without end – a finality without end.

*Finality without end* is, as Claude Lévi-Strauss emphasized, a term used to designate "the absolute art work". The objective of this approach in the presentation of the thirty works of tribal art which constitute our exhibition, and which all of course come from places far away from where Kant developed his inspiration and thinking, is to reveal a historical and poetic connection between these artists from distant lands and those of the Western world, which nowadays has the opportunity to contemplate these works. It may be said in favor of the Enlightenment movement, of which Kant was one of the most representative figures, that it exhorted a prevalence of reason, of knowledge and of open mindedness, over the sloth, and intellectual laziness and cowardice that dogmas generated. It was a hyphen between great minds, very literary ones, the tribal arts being a form of writing which, like a mytheme in mythology, all at once embraces a large concept whose elaboration obeyed a strict semiotic, in which each element is a sign. These creations and those that produced them were impregnated with an oral tradition, and oral literature, which had an importance whose importance we seldom realize the extent of, as well as metaphorical and poetic powers. It is obvious that this selection of pieces, these finalities without end, on view here at our exhibition and in the accompanying catalog, were created in an environment of intellectual emulation, in which aesthetic force expressed, as Kant described it, a disinterested human nature.

*Finality without end* is also a play on the polysemy of words, because these displayed works of tribal art from the Congo, Gabon, Ivory Coast, and New Guinea, among other places, are finalities, completed works in their ancient and finished corpus, in which perfection and tender emotions are mixed, and which are still little or not at all known by the public. They are an extension of the end of a world, ultimate achievements that affirm, to paraphrase Claude Lévi-Strauss once again, that "they alone bear evidence that, among human beings, something actually happened during the course of time". Since Lascaux, through these manifestations, this preserved glory is reassuring. Guardians and transmitters that they are, several eminent collectors honor us with their generous confidence by lending us, for the duration of this year's BRUNEAF-CULTURES, these gems as they quietly acquire the status of a patrimony for all of mankind that they so richly deserve.

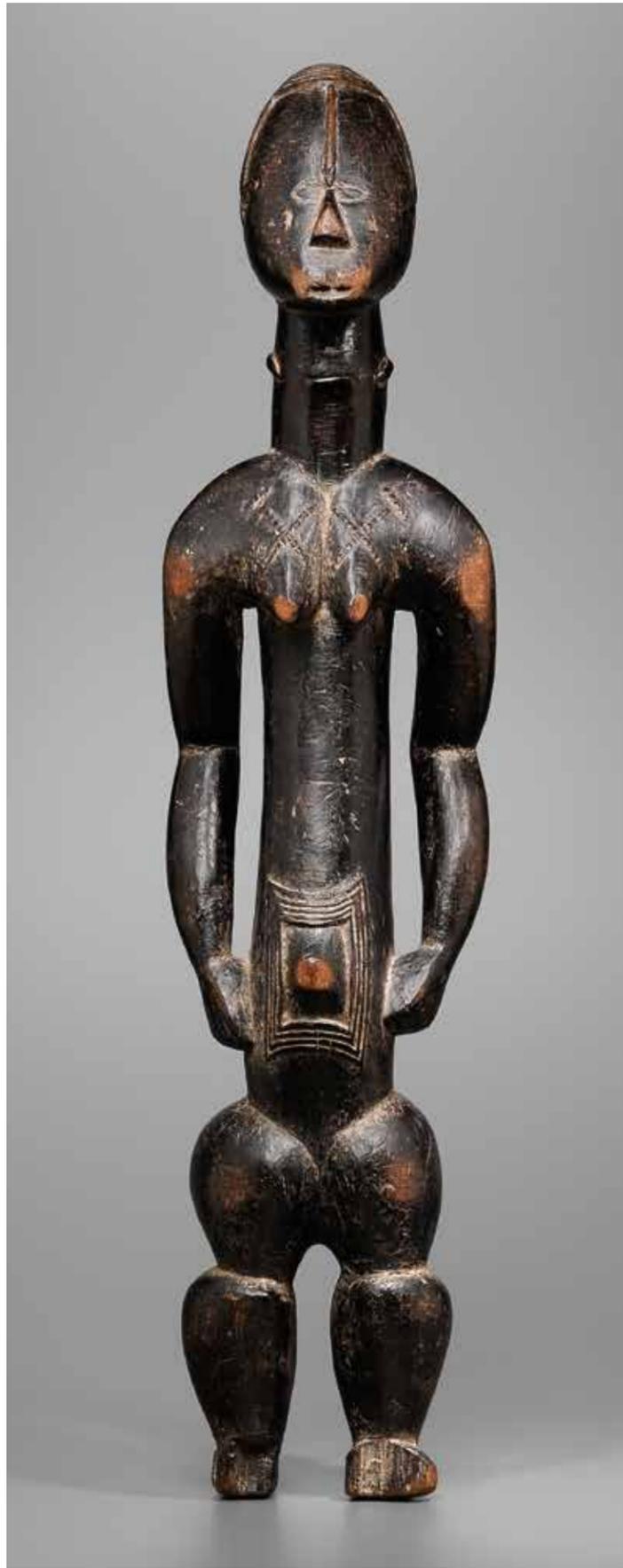




Photo Hughes Dubois

## LECTURES



### LOCATION

BIP (Brussels Info Place)  
Rue Royale 2-4  
1000 Brussels

Situated on Place Royale in the historical centre of Brussels,  
a few steps from the Sablon area.  
Free access – limited number of seats

The lectures will be filmed and made available on  
[www.cultures.brussels](http://www.cultures.brussels) and [www.artconnoisseurs.eu](http://www.artconnoisseurs.eu)



### PROGRAM

Friday 9 June 2017

- 14h40 *Intaglios and cameos. The history and the collecting of engraved gems*  
by Hadrien J. Rambach
- 15h30 *The View of Science on the terracotta objects of Africa, Asia and South America: antiquity test and imaging*  
by Mrs Céline Roque & Mr Emmanuel Vartanian
- 16h20 *Death is not an end. Sculptures and the cycle of life at the Songye*  
by Viviane Baeke
- 17u10 *Discovering Tibetan Art: the story of the Giuseppe Tucci paintings*  
by Deborah Klimburg-Salter

Saturday 10 June 2017

- 14h40 *The Panorama du Caire by Emile Wauters (1881); a masterpiece of Orientalism, lost for all?*  
by Eugène Warmenbol
- 15h30 *Gabon: Twists in the Tradition*  
by Frédéric Cloth
- 16h20 *China at Sèvres : the Chinese collection of the National Museum of Ceramics*  
by Stéphanie Brouillet
- 17u10 *Samurai Dress Code*  
by Luc Taelman

### ART CONNOISSEURS

ArtConnoisseurs is the cultural event organised during Cultures by Asian Art In Brussels (AAB), Brussels Ancient Art Fair (BAAF), Brussels Non-European Art Fair (BRUNEAFF), and Brussels International Art Promotion and Logistics (BIAPAL).

## *Intaglios and cameos.* *The history and the collecting of engraved gems* by Hadrien J. Rambach

Under the name of "engraved gems" are grouped two types: intaglios and cameos. Intaglios are engraved into, allowing its owner to use it as a seal. Cameos instead are carved in relief, and are decorative jewels. Both have been carved for thousands of years, and past collectors have included Julius Caesar and the Hohenstaufen emperors. Many ancient carved gems were reused in religious works by goldsmiths of the Middle Ages, for example in the celebrated reliquary of the Three Kings (Cologne cathedral). The most famous collectors of the Renaissance were both Italians: Pope Paul II and Lorenzo de' Medici. But the collectors of the eighteenth and nineteenth centuries, such as Pierre Crozat or the Duke of Marlborough, eclipsed them by far in the extent of their collections. Hadrien Rambach will also discuss the studies by Winckelmann, famous thanks to his catalogue of intaglios, and the incredible collection of forgeries of Prince Poniatowski. The more recent era includes, the jewelers Castellani and Bulgari, who have distinguished themselves with their interest in engraved gems – both ancient and modern.

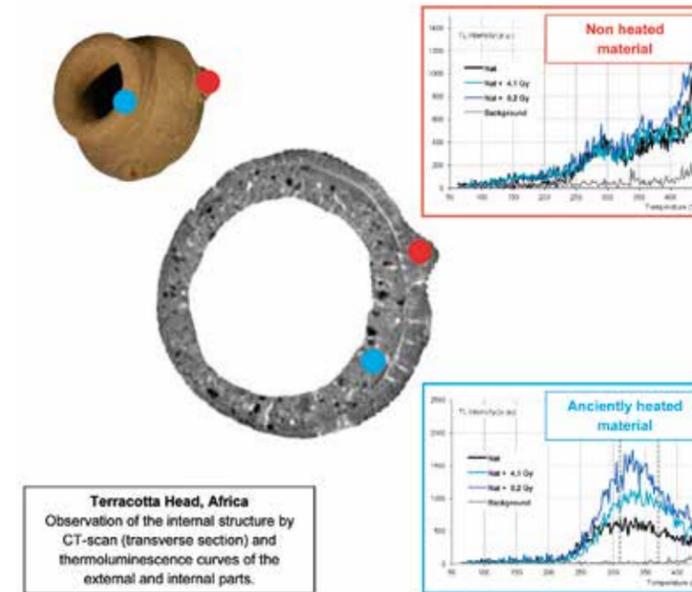


Hadrien J. Rambach is a Parisian art-specialist who worked in London 2003-2015, before settling in Brussels. His primary specialty is numismatics: since founding his own company in 2006, he has been advising major collectors in their acquisitions of Roman gold coins – notably George La Borde.. He has published numerous articles in various scholarly publications devoted to numismatics and to the history of collecting, with a special emphasis on engraved gems. Glyptics - cameos and intaglios- have been his passion for the past ten years throughout Hellenistic and Roman, Renaissance, and the Neo-Classic periods.

Chambre belge des Experts en Oeuvres d'art. International Association of Art Critics. Member of the British and American societies of Jewellery Historians. Life-Fellow of the American Numismatic Society. Member of the Bavarian, Belgian, British, French, Italian and Swiss numismatic societies.



## *The View of Science on the terracotta objects of Africa, Asia and South America: antiquity test and imaging* By Emmanuel Vartanian and Céline Roque



Until the early 2000's, the contribution of science to the authentication of terracotta objects was based almost exclusively on antiquity testing using thermoluminescence. The aim was to determine when the material had been heated at a temperature higher than 500°C, corresponding to the moment when the object had been shaped. This approach has detected many fakes, imitating old styles but made in the second half of the 20<sup>th</sup> century. Case studies of production from South America, Africa and Asia illustrate the experimental procedure used, from sampling to interpretation of thermoluminescence curves.

Today, forgers' techniques have been perfected in order to circumvent the scientific analyses. The aim is to make objects from recycled old terracotta fragments. In this case, the thermoluminescence test confirms the antiquity of the last firing of the material, but it is no longer sufficient to attest the authenticity of the object. This is why the observation of its internal structure has become an indispensable complementary approach.

Previously dedicated to highlight the state of conservation for the works of art, and the mapping of restoration areas, scientific imaging (X-ray, CT-scan) contributes today to reveal forgers' techniques. It can be seen that they differ according to the production concerned. Indeed, African-style false objects are often made from an old terracotta core on which the exterior reliefs are modeled with dried clay, while objects imitating Asian styles are more often assemblages of fragments of reworked ancient fired bricks. Examples illustrate these fraudulent manufacturing methods.

Finally, the view of science on terracotta objects must evolve at the same time as the improvement of forgers' techniques. This means adopting a rigorous and critical approach on a case-by-case basis and keeping alert on current practices, in consultation with the Art Market players.



Mr Emmanuel Vartanian  
Physicist, PhD in Sciences applied to Ancient Materials

Mrs Céline Roque  
Art Historian, PhD in Sciences applied to Ancient Materials

After PhD studies dedicated to the analysis and the dating of ancient materials, Mr Vartanian and Mrs Roque joined the ASA GmbH laboratory specialized in the scientific expertise of works of art. Then they took part in the creation and development of CIRAM Sarl, as co-manager and researcher. In 2012, they founded the SAS Re.S.Artes, which offers services for the scientific analysis of works of Art in order to answer questions about authentication but also knowledge of techniques and diagnosis of objects state. With nearly 20 years of experience in scientific imaging, dating and characterization of materials, they work closely with Art Market actors, museum, curators and restorers. Scientific rigor and methodological innovation guide their daily work.

## Death is not an end. Sculptures and the cycle of life of the Songye

By Viviane Baeke

When the first anthropologists became interested in African religions, they did not hesitate to borrow the term "reincarnation" from Indian and Greek conceptions to apply it to the processes they observed in Africa. At first glance, the term appears to translate these mechanisms correctly. Many variants exist, but they all have in common that they consider that one of the deceased's vital principles (the shadow, the double, the soul) survives him and is reincarnated in a child yet to be born.

In reality however, when one investigates the thought systems that refer to this "carousel of souls", one becomes aware that things are infinitely more complex. Here a comparison between the thought system of the Songye and that of their immediate neighbors, the Luba and the Tetela, sheds light on these considerations, and gives us to understand that we can really only use the term incarnation in quotation marks.

The great and enigmatic figures which all Songye art aficionados know well, some of which fascinate us with their disturbing beauty, are intimately connected with this vital process. These figures, called *mankishi* (singular *nkishi*) are, along with other cult objects, the material supports for a complex ritual and religious system. In order to understand, even only partially, what they represent in the eyes of the Songye, one must begin by considering the notion of the person and the thought system at the origin of their creation and use.

According to information obtained by Merriam from the Bala, a Northern Songye group, the living person is made up of a body (*mbidi*), a spirit (*kikudi*, plural *bikudi*), a shadow (*mweshieshi*), and a conscience (*mushima*) (1974: 111). Upon a person's death, his *kikudi* spirit leaves his body. It will subsequently either be "reincarnated" a little later when a child is born, or it will wander eternally and become a maleficent spirit called *mukishi* (plural *mikishi*).<sup>1</sup> Among the Kalebwe, there is however a completely different category of *mikishi* spirits, namely those of the great ancestors, the founding chiefs and the major deceased notables. They remain by the side of Efile Mukulu (God), and although they are not reincarnated they may facilitate the "reincarnation of beneficent spirits". They are venerated as the guardians of the lineages.<sup>2</sup> Moreover, one of the essential prerogatives of the large communal *mankishi*, like the examples illustrated here, is to act as mediators between men and these major ancestors, as well as to facilitate and even induce the "reincarnation" of the *bikudi* spirits of recently deceased people, and as an obvious corollary, to assure the fertility of women by making any obstacles that could prevent them from bearing children disappear.

<sup>1</sup> Even though the etymology is the same, one must not confuse the name of these spirits with the substantive that designates the ritual statue and belongs to another nominal class: *nkishi* (plural *mankishi*).  
<sup>2</sup> Hersak 1985: 28.

The Eki, an Eastern Songye group which inhabits the area north of the town of Kabinda, have a myth of the world's origin which describes the genesis of the world and explains how the mechanisms of the reincarnation cycle established themselves at the beginning of time.

This story was literally reenacted every seven years at the initiation to the *bukishi*, a ritual association which included both men and women, and whose greatest initiates or instructors were also important *banganga* (healers).

At each initiation, the novices literally relived the myth of the origin of the world, from the genesis of the major celestial actors to the creation of living beings, the appearance of the first human and the establishment of the reincarnation cycle.

Having learned about this myth of origin, and apprehended its truly cosmic nature, we find that certain *mankishi* figures literally bear traces of it. Some are covered with signs and symbols which evoke how the cycle of life replayed itself in the heart of the ritual enclosure of the *bukishi*, an initiation institution which disappeared several decades ago.

Here is an example taken from among those I am going to discuss at the lecture. The two long hooks suspended from the arms of certain figures symbolize the two hooks mentioned in the creation myth with which Rainbow captured the *bikudi* of deceased humans, then entrusted them to Wind, who guided them to the original womb, which was guarded by the star Alderaban, son of the Moon and of Venus – a celestial uterus from which they would later depart in order to be reincarnated.

But these magnificent figures do not just evoke. They are animated with a real power which enables them to assure the fertility of women by enjoining the spirits of the deceased to "reincarnate" themselves.

For these wooden figures to acquire their powers, it is above all essential that the ritual specialist (*nganga*), should introduce the magical *bishimba* substances into them by inserting them in the abdominal cavity or in the head. Thusly complete, the statue becomes a *bwanga* (plural *manga*), which is to say a charm with powers. The *nkishi* is in fact just that specific category of *bwanga* that have a human form.

And what a human form! The imposing and hieratic figures have an intrinsic beauty, imbued with mystery, and the copper ornaments, bead necklaces, and hide and textile pieces with which they are generally covered confer an undeniable majesty on them. They must have enthralled those who called on their talents, and they still exert that same power of fascination on those who admire them at exhibitions.



Viviane Baeke received her doctorate in anthropology from the Université Libre de Bruxelles (Free University of Brussels) where she was an assistant to Professors Luc de Heusch and Pierre de Maret from 1986 to 1990. From 1990 to May of 2015, when she retired, she held the title of Head of Research as a curator first in the Ethnography Department and then in the Patrimony Service of the Musée Royal de l'Afrique Centrale at Tervuren.

In 2004, she published her thesis titled *Le Temps des Rites. Ordre du monde et destin individuel en pays wuli (Cameroun) (The Time of the Rites. The Order of the World and Individual Destiny in Wuli Country (Cameroon))*, Paris X, Nanterre.

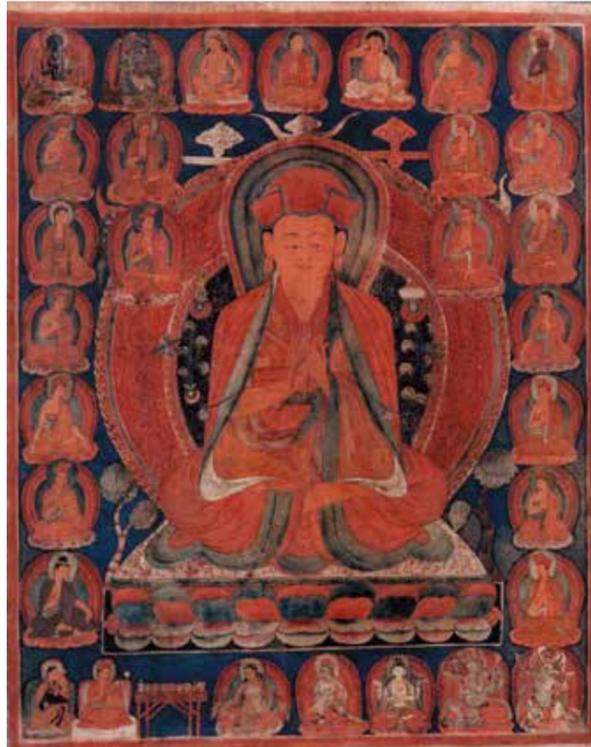
For the last several years, her research has dealt with the dialogue between art and the symbolic systems and rituals in Central Africa.



Photo Hughes Dubois

## Discovering Tibetan Art: the story of the Giuseppe Tucci paintings

by Deborah Klimburg-Salter

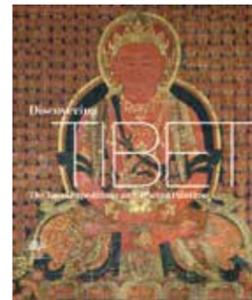


Giuseppe Tucci is often called the father of modern Tibetology. His magisterial work *Tibetan Painted Scrolls* (1949) is without doubt the single most influential work on Tibetan art. This volume publishes tangkas he acquired during his eight Tibetan expeditions, from 1928-1948, each averaging about 6 months each. He selected 125 of these paintings for the museum he founded, the National Museum of Oriental Art in Rome. This lecture focuses on selected paintings from this collection recently cleaned and restored to their original brilliance.

The paintings will be contextualized both through Tucci's own observations and the dramatic photographs taken during the Tucci expeditions, as well as the most recent art historical and conservation research.



With a Ph.D. from Harvard University and the Habilitation from the University of Vienna Deborah Klimburg-Salter is Univ. Professor emerita of Asian Art History at the Institute of Art History, University of Vienna, former Director of CIRDIS (Center for Interdisciplinary Research and Documentation Inner and South Asia) and Associate of the Department of South Asian Studies, Harvard University. She has taught the art history of South and Central Asia as well as Tibet and the Himalayan regions both in Austria and, as Guest Professor in distinguished Universities in Europe, North American and Asia. Currently directs research programs on the history of Art of Afghanistan, South Asia and Tibet, and a program dedicated to Heritage Preservation in Afghanistan and capacity building at the Kabul National Museum, Afghanistan. Research Interests particularly in Afghanistan through Northern India, Tibet and Central Asia. Emphasis on the monastic arts and cultural history of the early medieval periods. Special commitment to Heritage Preservation and post-colonial cultural heritage awareness.



Among her more than 60 articles and 18 authored, edited and co-edited books are: (1997) *Tabo. A Lamp for the Kingdom*; (1989) *The Kingdom of Bāmiyān: The Buddhist Art and Culture of the Hindu Kush; Coins, Art, and Chronology. Essays on the pre-Islamic History of the Indo-Iranian Borderlands* (together with M. Alram); (2010) *Coins, Art and Chronology II. The First Millennium CE in the Indo-Iranian* (2015) She has curated a number of international exhibits including: (1995) *Buddha in Indien. Die frühindische Skulptur von König Aśoka bis zur Guptazeit* (exhibition catalogue), (1982) *The Silk Route and the Diamond Path: Esoteric Buddhist Art on the Trans-Himalayan Trade Routes*. Most recently the exhibitions in Rome and Genoa: *Discovering Tibet – The Tucci Expeditions and Tibetan Painting*. Skira Milan. (2015). *Alla scoperta del Tibet – Le spedizioni di Giuseppe Tucci e i dipinti Tibetani*. To open in February, 2018 at Asia Society in New York.

Through the Lectures, Deborah Limburg-Salter will present and autograph her book *The Tucci Expeditions and Tibetan Paintings*. During his first voyages of exploration to the Indian Himalayas from 1926, Giuseppe Tucci encountered a world poor in material comforts but rich in wisdom. These wisdom traditions had been transcribed in brilliant colours into pictures of teachers, gods, and their paradises, covering the interior walls of mud brick temples. From 1926 up to his last Tibetan expedition in 1948, Tucci was able to collect over 200 portable paintings. Each of the paintings has its own story, which the volume brings to life through photographs of traditional Tibet from the Tucci expeditions, as well as contributions on the meaning of the sacred images. Through these paintings, the viewer can see images of a Cosmos that reflect our earthly existence, where every being has his/her own place but is connected, in ever widening circles, with everything around, and also what has come before and is waiting in the future.

## The Panorama du Caire by Emile Wauters (1881) A masterpiece of Orientalism

by Eugène Warmenbol



Eugène Warmenbol is professor at the Université libre de Bruxelles, holding the chair of Archaeology of the Celtic world. He was previously attached to the chair of Archaeology of Egypt and the Middle East. He excavated in Egypt, mainly at Elkab and Gurnah, where he was involved in the clearing of tombs TT29 and C3. He also organised a number of exhibitions on Ancient Egypt, such as *Sphinx. Les Gardiens de l'Égypte* at the Espace culturel ING in Brussels (2006-2007) or *Egyptomanies depuis le XIX<sup>e</sup> siècle. Edouard et Cléopâtre* at the Fondation Boghossian in Brussels (2021-2013). His interest in Orientalist paintings finds expression in *L'Égypte vue par Florent Mols et Jacob Jacobs (1838-1839). L'Orientalisme en Belgique* (Racine, 2012) and in *Egyptomania or Egyptophilia in Le lotus et l'oignon. Egyptologie et Egyptomanie en Belgique au XIX<sup>e</sup> siècle* (Le Livre Timperman, 2012).

Emile Wauters (1846-1933) was a major portrait painter of the end of the 19<sup>th</sup> and the early 20<sup>th</sup> century. He travelled to Egypt twice, in 1869, to attend the opening of the Suez Canal, and in 1881, to prepare his "Panorama du Caire", but not in the company of Prince Rudolf of Habsburg, as is often stated. This extraordinary work, measuring no less than 380 ft. by 49 ft. (116 m by 15 m), showing the banks of the Nile, was exhibited in Brussels, Vienna, Munich and Den Haag, with great success. It got "permanent" housing in 1897, when an exhibition hall shaped like a mosque was built for it. This building was given to King Faysal of Saudi Arabia on the initiative of King Baudouin, to become the Great Mosque of Brussels in the Parc du Cinquantenaire. The giant canvas was transferred to the Musées royaux d'Art et d'Histoire, but appears to be lost, or "misplaced". Quite a few "urban legends" pertaining to the fate of this masterpiece are in circulation...



Emile Wauters: *Panorama du Caire*, preliminary study - Copyright Musée communal d'Ixelles

## Gabon: Twists in the Tradition

### By Frédéric Cloth

Whether one speaks of Art Nègre, Tribal art, African art, or the Primal arts, the 20<sup>th</sup> century will have been the one during which the Western world opened itself to the arts of the African continent – and whosoever says “art”, says “art collector”. What until then had been a relatively quiet activity reserved to a few colonial households, natural history museums and other curiosity cabinets would expand in the 20<sup>th</sup> century and begin to involve a much larger sphere of art aficionados and collectors everywhere.

This increase in demand would obviously give rise to the production of works made to satisfy this new market, and those works would in turn (and rightly) awaken suspicion and wariness among collectors. This is how the need “to bring order” to these “savage objects” came to be. Our way of apprehending African art would progressively crystallize: first, we would divide the continent into “tribes” (now we say “peoples”) each with its own particular style, as if we were dealing with myriad little independent kingdoms.

For a tribal art enthusiast, an object is above all defined by its function (mask, ancestor figure, etc.), by the “tribe” that made it, and by the object’s “pedigree” or “provenance”, which is to say the list of collectors or other people and institutions it previously belonged to. To a very great extent, this definition omits the concepts of authorship, of artistic movements and of iconography. One will reply that information relating to these attributes of the objects is generally not accessible, but there can on the other hand be no doubt that if collectors and the Western African art community had valued it, efforts would have been made to obtain and conserve it.

It is thus quite paradoxical to observe that at the very moment at which we are conferring the status of art on a part of African material culture, we give ourselves a model for apprehending it which is better suited to the description of craft work or a “lost art”, like the one we use for medieval illuminated manuscripts for example. But is that fundamentally true? Are the tribal aesthetic canons so all-powerful that the sculptor must be relegated to the rank of a more or less talented anonymous executor?

To begin with, we propose to show some of the limitations of the notions of tribal attribution, and to show that the concept, if it does exist, is far from being as strict as one most often thinks.

There are sculptors that worked in more than one tribal style. Sigho Ndotumu, born in 1857, was an Okak sculptor, but he lived among the Ntumu, and produced Mvai style sculptures. That shows that a “tribal” African sculptor can not only adopt a cultural style, but can even evolve in the course of his career.

Conversely, there are sculptors that worked for different ethnic groups while still preserving their own original style. In the 19<sup>th</sup> century, a Wumbu sculptor named Semangoy produced reliquaries for neighboring tribes, which were highly prized and valued by those they were made for. This demonstrates that traditional tribal cultures were perfectly capable of appreciating and of using works from other cultures.

Moreover, borders between tribes were generally speaking blurred, and it was not unusual to see different groups cohabiting in a village. That inevitably led to borrowing and exchange. An example of this would be the so-called Vuvi masks, which were in fact produced as much by the Tsogho as they were by the Vuvi.

Indeed, upon closer scrutiny and examination, one becomes aware that there are styles which are better described as regional than as tribal, and that there are “style centers” which sometimes coincide with ethnic groups, but often only cover a part of their area, or on the contrary go beyond tribal limits. The Kwele *Edyon/Daakwyal* mask, the Mahongwe *Mbawe/Ehukulukulu* and the flat Fang masks are an example of a same and very recognizable mask that is found among different ethnic groups which are culturally very dissimilar. It behooves us to understand how and why a concept can move beyond tribal limits which we used to think of as being quite well defined.

While tribal attributions are an excellent tool for the cursory description of the contents of a collection, it is thus important when making them to be careful not to lose sight of the fact that, far from being isolated, these groups communicated and shared their knowledge with one another, very much including cultural knowledge, on an ongoing basis. The result is that there are many objects that defy classification, because they display characteristics that are partly or even completely borrowed from other cultures.

One might object that these styles borrowed from neighboring cultures are no less traditional than the ones they were derived from, and that their practitioners can be seen as the proponents of a tradition even if they do even if they do venture beyond “their cultural limits”.

Are there “absolute” forms of invention? Unique works? Artistic movements? All three of these questions can be answered in the affirmative.

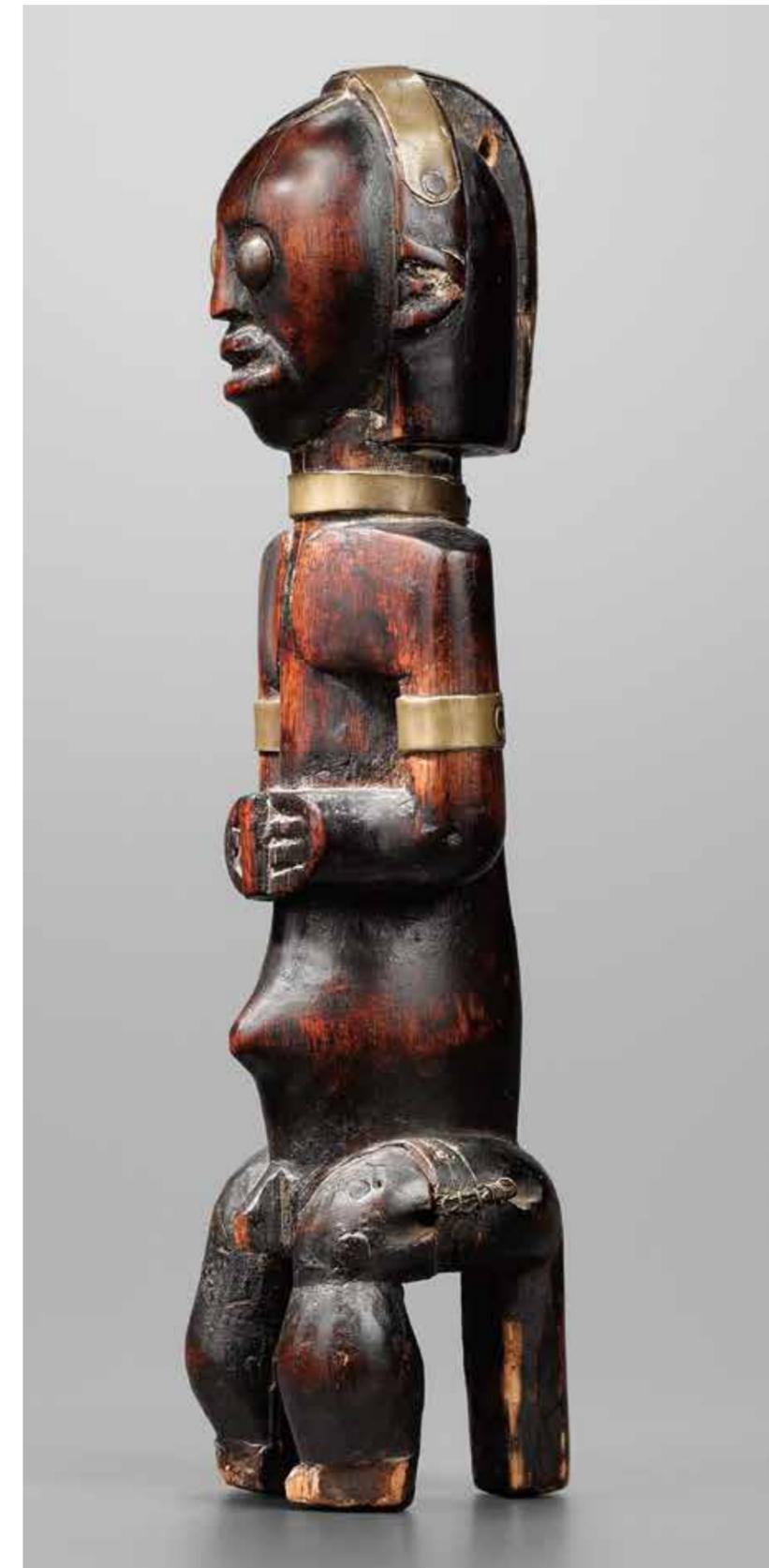


Frédéric Cloth, a trained computer scientist, attempts to apply his knowledge to furthering the understanding of tribal art through statistical mathematical and computational methods. He developed the tools used by the Yale University African Art Archive, and was the co-curator of an exhibition devoted to the Kota at the Pulitzer Arts Foundation in Saint Louis (USA).

Unlike the very beautiful little Fang figure in *Finality without End*, which is an object that is rare because of its diminutive size and because it was probably used as a “bulletproofing” fetish, but is otherwise completely traditional, the large white Fang figure from the *Vérité* collection is an example of one of these unique objects. It is exceptional not only for its white color, in opposition to the black generally used for Fang statuary, but also for the style of its sculpture and decoration.

Another example are these figures with heads that resemble those of Kota reliquaries, seated on (or “extending from”, I should say) a stool. Nearly all of these objects were produced by the same hand (or by a same workshop in any event). They were, one might say, produced neither before nor after. We are thus confronted by an object that not only deviates in its formal characteristics, but also, even though it was apparently intended for ritual use, appears to be the expression of a single artist. This is astonishing, and attests to the existence of a freedom of expression and a capacity for innovation far in excess of what one supposed these creators were allowed

The Gabon: *Entorses à la tradition* (Gabon: *Twists in the Tradition*) lecture uses the Gabon area as a starting point in its endeavor to explore the limits of the traditional model, and to demonstrate that African art is much closer to our conception of modern art than we imagine it to be.



Fang, Equatorial Guinea  
19<sup>th</sup> Century, H. 21 cm

Exhibited at *Finality sans Fin*

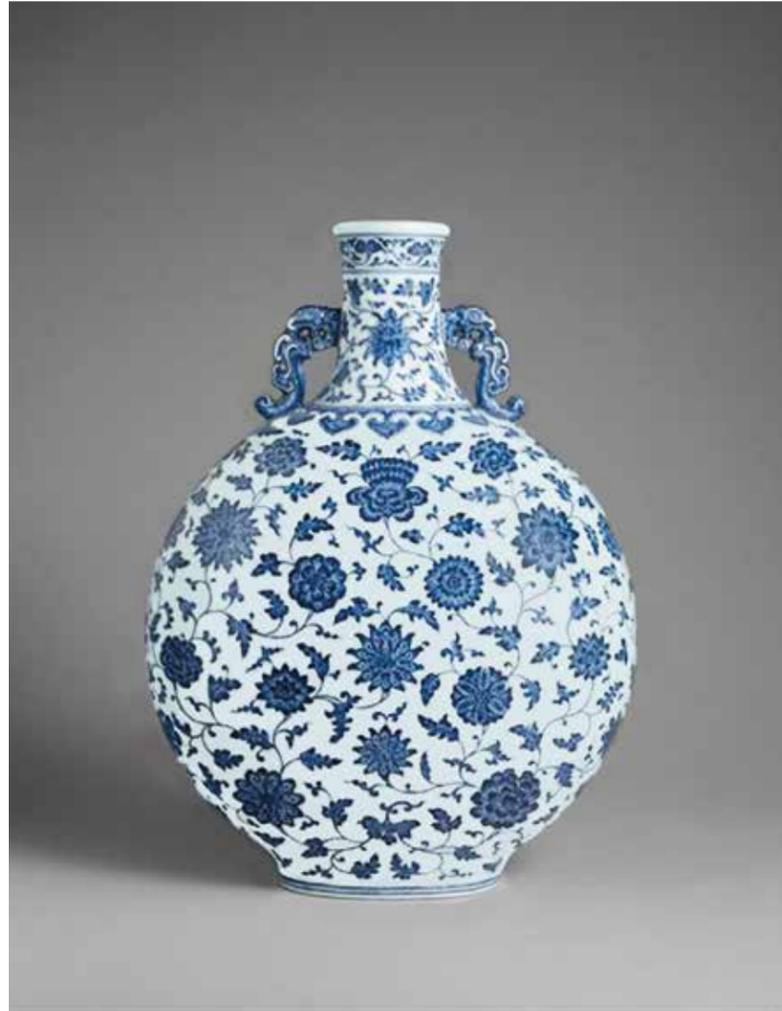
Photo Hughes Dubois

## China at Sèvres: the Chinese collection of the National Museum of Ceramics by Stéphanie Brouillet

Since its founding at the beginning of the 19<sup>th</sup> century, the National Museum of Ceramics in Sèvres houses many ceramics from China. Composed mainly of pieces dating from the Ming and Qing dynasties, the Chinese collections of the Museum are very varied: exceptional antique pieces, works of art coming from the imperial workshops and ethnological pieces collected in the 19<sup>th</sup> century. But the particularity of this collection lies in the fact that it constitutes a directory of the ceramic techniques used by Chinese potters, at the service of the National Manufactory of Sèvres workshops, which have been able to draw inspiration from them at a technical level as well as a formal or decorative one.



After studying History of Art at the School of the Louvre and the University of Paris Ouest Nanterre Défense, and having gained a Masters in the Management of Cultural Enterprises at the Paris Institute of Political Sciences (Sciences Po), Stéphanie Brouillet joined the National Heritage Institute in 2010. In 2011, she was put in charge of the Far East collections of the National Museum of Ceramics in Sèvres. Since 2013, she also takes care of the Islamic, African and American collections. She is interested in Chinese and Japanese decorative arts and their influence on European production. In 2015, she curated an exhibition devoted to Korean collections in France, a topic on which she is writing a thesis under preparation at the University of Paris I Panthéon - Sorbonne.



## The Dress-code of the samurai by Luc Taelman

Beginning with the Heian period on (794-1185), traditional Japanese-style samurai armour made its entry. These early armours were made with large shoulder guards, "o-sode", allowing samurai to keep both hands free to handle bow and arrow while on horseback.

Near the end of the 15<sup>th</sup> century, the battle strategy changed completely. Large troops of foot soldiers, "ashigaru", formed an infantry, equipped with spears; and thus the armours had to adapt to this evolution. The "sode" became smaller, and allowed much more mobility.

Special helmets, "kawari kabuto" appeared, so that their high ranking owners could be recognised on the battlefield.

With the arrival of the "western barbarians", and the introduction of guns (1543), called "teppo", another evolution started. Gunfire resistant armour was ordered by the rich and famous. The Yukinoshita armour with their high-tech helmets made their entry. After the unification of Japan by the Tokugawa Shogun (1600), a long and peaceful period followed. The production of practical armour gave way in favour of the production of status related armour. These armours were completely useless on a battlefield, but reflected the wealth and the importance of the owner. These armours are real artworks, richly executed with precious brocade, gold and silver inlay. Whereas the Japanese sword was the soul of the samurai, their armour became the home of their "kami", their spirit.



Luc Taelman was born in Waregem, province of West Flanders. One can say he is an ardent collector of Japanese armours and helmets. Among collectors he is known as the person who published a comprehensive book on Saotome helmets, one of the most famous schools that existed in the history of Japanese armour, and therefore he is considered an expert in the field. Given his profound knowledge on the subject, the lecture about the dress code of the samurai is likely to attract a very wide audience, both amateurs and specialists. We are proud to have Luc as a guest speaker. He is a member of the "Nihon Katchu Bugu Kenkyu Hozon Kai" in Japan and he is also a member of the Belgian "Token" club.



*chambre* ROYALE DES antiquaires ET DES  
négociants EN œuvres d'art DE BELGIQUE  
KONINKLIJKE *kamer* VAN DE antiquairs  
EN kunsthandelaars VAN BELGIË

info@antiques-chamber.be - www.antiques-chamber.be

CULTURES evokes what the Belgian merchants, already established in medieval times, represented in the commercial centers like Bruges, Brussels, Ghent and Courtrai whose reputations they were responsible for building. Their open attitudes attracted merchants from all over the globe who helped create the new world in which we now live.

These modern men of the medieval period were open to the world and sought out unusual and aesthetically pleasing objects from all continents. Art dealers would come to buy and sell these objects in Belgium, where an international market existed for them. Let us not forget that the only palace the Medicis had outside of Italy was in Bruges.

Court businessmen and enlightened aficionados came to Belgium to acquire these works that symbolized faraway civilizations and took them back to their countries to create the well-known curiosity cabinets, often also called *Kunstammer*. These would not only be the pride and delight of many collectors at the time, but would ultimately also serve as foundations for modern-day collections.

As president of the Chambre Royale des Antiquaires et Négociants en Œuvres d'Art, I fully support CULTURES in its entirety. My hope is that the project will receive the international recognition it deserves, because as John Keats said: *A thing of beauty is a joy forever*.

Hugues Jean Lamy  
President, Président, Voorzitter



CULTURES évoque ce que représentaient les marchands que l'on retrouvait en Belgique déjà à l'époque médiévale dans des villes marchandes comme Bruges, Bruxelles, Gand et Courtrai et qui en ont fait leur renommée. Avec leur ouverture d'esprit, des négociants du monde entier s'y retrouvaient afin de créer le nouveau monde dans lequel nous sommes actuellement.

Ces hommes modernes de l'époque médiévale étaient ouverts sur le monde et recherchaient des objets particuliers et esthétiquement beaux venant de plusieurs continents. Des marchands d'art venaient dès lors les acheter et vendre ces objets en Belgique où une clientèle internationale les achetait. N'oublions pas que le seul palais que les Médicis possédaient en dehors de l'Italie était à Bruges.

Les hommes d'affaires de cour et amateurs éclairés se retrouvaient en Belgique et acquéraient ces œuvres, symboles de civilisations de tous les continents, et les ramenaient dans leur pays d'origine afin de constituer ces fameux cabinets de curiosités dits aussi *Kunstammer*. Ceux-ci feront la joie de beaucoup de collectionneurs et constitueront la base même des collections des temps modernes.

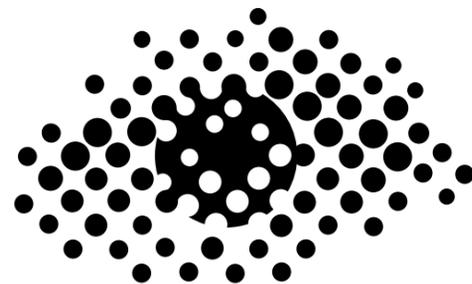
En tant que président de la Chambre Royale des Antiquaires et Négociants en Œuvres d'Art, je soutiens pleinement CULTURES dans sa globalité. Mon souhait est que le projet ait une reconnaissance mondiale car n'oublions pas, et là je cite John Keats, *A thing of beauty is a joy forever*.

CULTURES roept in ons iets op dat men zou kunnen vergelijken met wat de kooplieden destijds betekenden voor onze middeleeuwse « Belgische » handelssteden zoals Brugge, Brussel, Gent en Kortrijk en dat hen beroemd heeft gemaakt.

Deze moderne mensen van de middeleeuwen stonden open voor de wereld en gingen op zoek naar opmerkelijke objecten met een mooie esthetiek komende vanuit verschillende continenten. Kunsthandelaren kwamen ze hier in België vervolgens kopen en doorverkopen aan een internationaal cliënteel dat hier neerdaalde. Laten we niet vergeten dat het enige paleis dat de Medici bezaten buiten Italië, zich in Brugge bevond.

Zakenmensen en kunstliefhebbers kwamen naar België om deze kunstwerken, die symbool stonden voor de verschillende civilisaties van over de hele wereld, te kunnen bemachtigen en mee te nemen naar hun land van herkomst om er de befaamde rariteitenkabinetten mee samen te stellen, ook wel beter gekend als *Kunstammer*. Ze vormen de basis van onze hedendaagse collecties en zijn een vreugde voor vele verzamelaars.

Als voorzitter van de Koninklijke Kamer van de Antiquairs en Kunsthandelaars van België, sta ik volledig achter CULTURES, en dit in zijn totaliteit. Mijn wens is dan ook dat het project wereldwijd erkenning krijgt, want laten we vooral niet vergeten, en ik citeer John Keats, *A thing of beauty is a joy forever*.



# ARTEXPERTS.BE

CHAMBRE BELGE DES EXPERTS EN ŒUVRES D'ART  
BELGISCHE KAMER VAN DESKUNDIGEN IN KUNSTWERKEN

info@artexperts.be - www.artexperts.be

For over 50 years The Belgian Chamber of Art Experts has strived to unite the best experts in all fields in the art world, as to offer a skillful and honest expertise and valuation to clients.

Individually, CULTURES is a new concept uniting three well-known former associations active in the fields of Primitive Art, Asian Art and Archaeology. This event prioritizes excellence within its organization, the reputation of its participants and the quality of the artworks shown. It is not a coincidence if some of them are also members of our association as experts.

Therefore, and in the name of the Belgian Chamber of Art Experts, I am rightly collaborating with this great initiative, wishing it a great success.

Philip Serck  
President, Président, Voorzitter



Depuis plus de 50 ans maintenant, la Chambre Belge des Experts en Œuvres d'Art s'efforce de réunir en son sein les meilleurs experts dans toutes les disciplines touchant au monde de l'Art, afin d'offrir au public un service d'expertise ou d'évaluation basé sur la compétence et la probité.

De son côté, CULTURES, nouvelle bannière regroupant trois anciennes associations bien connues, actives dans ce qu'il est convenu d'appeler les Arts Premiers, l'Art oriental ou l'Archéologie, a elle aussi fait le choix de l'excellence tant dans son organisation que dans la réputation de ses participants ou la qualité des objets d'art exposés. Plusieurs d'entre eux, et ce n'est sans doute pas le fruit du hasard, sont également membres de notre association à titre d'expert.

J'ai donc toutes les raisons, au nom de la Chambre Belge des Experts en Œuvres d'Art, de m'associer à cette belle initiative, en lui formant des vœux de plein succès, par ailleurs amplement mérité.

Sinds meer dan 50 jaar maakt de Belgische Kamer van Deskundigen in Kunstwerken, er werk van om in haar midden de beste experten te groeperen met betrekking tot de kunstwereld teneinde het publiek op een vakkundige en eerlijke manier expertises en evaluaties aan te bieden.

Van haar kant stelt CULTURES, gegroepeerd uit drie bestaande en gekende verenigingen uit de Primitieve Kunst en de Archeologie, de eminente werking in haar organisatie en de reputatie van haar deelnemers voorop alsook de kwaliteit van de tentoongestelde objecten. Het is zeker geen toeval dat meerdere onder hen als deskundige lid zijn van onze vereniging.

Ik heb dus alle redenen om me, in naam van de Belgische Kamer van Deskundigen in Kunstwerken, aan te sluiten bij dit mooie initiatief en het een welverdiend succes toe te wensen.



## INTERNATIONAL ASSOCIATION OF DEALERS IN ANCIENT ART

Code of Ethics – an extract from Article 11 of the Rules of the IADAA

- 1** The members of IADAA undertake to the best of their ability to make their purchases in good faith.
- 2** The members of IADAA undertake not to purchase or sell objects until they have established to the best of their ability that such objects were not stolen from excavations, architectural monuments, public institutions or private property.
- 3** The members of IADAA refuse to dismember and sell separately parts of one complete object.
- 4** The members of IADAA undertake to the best of their ability to keep objects together that were originally meant to be kept together.
- 5** The members of IADAA undertake to the best of their ability to keep photographic records prior to repair and restoration, to be honest and open by describing in writing the amount of repair and restoration undertaken to a prospective purchaser.
- 6** Members guarantee the authenticity of all objects they offer for sale.
- 7** Members of IADAA undertake to the best of their ability to inform the Administrative Board about stolen goods and thefts. They also undertake to co-operate with international and national agencies involved with the recovery of stolen goods.
- 8** It is a condition of membership that all members undertake to check items which are to be sold at a price of € 5,000 or over (or local currency equivalent) with the Art Loss Register or with a stolen art register which is recognised by the Board, unless the item has already been checked.
- 9** IADAA condemns illegal use of metal detectors.

More information about IADAA and its views on collecting antiquities can be found on the IADAA website [www.iadaa.org](http://www.iadaa.org)

## VETTING

The members of the Vetting Committee (experts, art historians, archaeologists, museum curators) have been very carefully selected to guarantee the quality and the authenticity of all exhibits, including the pieces published in the catalogue.

Pieces are systematically rejected where there is the slightest doubt concerning their authenticity.

Genuine, but overly restored objects are not admitted.

Authentic, but poor quality items are rejected too as they are considered “not in the interest of the Fair.”

The primary objective of CULTURES is to protect its customers, who can buy from the participating galleries with confidence.

### **Members of the Vetting Committee for Ancient Art:**

Dr. Corinne Besson, expert (antique jewelry from the Mediterranean)  
Prof. Dr. Detlev Kreikenbom, expert (Classical Archaeology)  
Prof. Dr. Max Kunze, museum curator (Classical Archaeology)  
Dr. Christian Loeben, museum curator (Egyptology)  
Peter Pamminger, expert (Egyptology)  
Dr. Cyril Thiaudière, expert (antique jewelry from the Mediterranean)  
Prof. Dr. Rainer Vollkommer, museum curator (Classical Archaeology)  
Dr. André Wiese, museum curator (Egyptology)

### **Members of the Vetting Committee for Asian Art:**

Arnold Lieberman, expert (India, Nepal, Tibet)  
Marc Michot, expert (China)  
George Pochet, expert (China)  
Finn Daley Roberts, expert (Japan)  
John Stewart, expert (India, Nepal, Tibet)  
William Webber, Art Loss Register

### **Members of the Vetting Committee for Tribal Art:**

Catalogue items are subject to internal vetting among participants.  
Displayed items are examined by an Advising Committee

34	Astamangala .....	32
43	Carlo Cristi .....	34
26	Duchange & Riché .....	36
27	Famarte/Farah Massart .....	38
12	Grusenmeyer-Woliner (G&W) .....	40
12	Jacques How-Choong .....	42
24	Kitsune Japanese Art .....	44
49	Kyoto Gallery .....	46
44	Galerie Lamy .....	48
20	Mingei Arts Gellery .....	50
25	Santos .....	52
28	Wei Asian Arts .....	54
45	Michael Woerner .....	56

46	Akanthos Ancient Art .....	58
7	ArtAncient Ltd. ....	60
41	Dr. Robert R. Bigler .....	62
7	Roswitha Eberwein Antike Kunst Göttingen ...	64
13	Galerie Jürgen Haering .....	66
11	Harmakhis .....	68
42	Galerie Günter Puhze .....	70
13	Galerie Tarantino .....	72
19	Dominique Thirion Ars Antiqua .....	74

36	Galerie 1492– Yannick Durand .....	76
6	Aboriginal Signature .....	78
29	Alexander Ancient Art .....	80
3	Ambre Congo .....	82
1	Ambre Congo .....	82
4	Ambre Congo .....	84
30	Roger Bourahimou .....	86
1	H. Kellim Brown .....	88
18	Galerie Olivier Castellano .....	90
51	Didier Claes .....	92
2	Congo Gallery .....	94
48	Dalton Somaré .....	96
21	Jo De Buck .....	98
52	Bernard de Grunne .....	100
	Bernard Dulon .....	102
18	Bruce Frank .....	104
9	Bruno Frey .....	106
2	Group 2 Vanhevel .....	108
33	Luc & Ann Huysveld .....	110
47	Galerie L'Ibis .....	112
50	Kapil Jariwala .....	114

14	Philippe Laeremans .....	116
37	Olivier Larroque .....	118
39	Galerie Abla & Alain Lecomte .....	120
1	Angel Martin .....	122
15	Patrick & Ondine Mestdagh .....	124
17	Galerie Monbrison .....	126
38	Galería Guilhem Montagut .....	128
5	Alain Naoum .....	130
8	Native .....	132
32	Sanne Nies – Salon Tribal Art .....	134
16	Joaquin Pecci .....	136
9	Galerie Punchinello .....	138
31	Renaud Riley .....	140
17	Adrian Schlag .....	142
40	Serge Schoffel .....	144
10	David Serra .....	146
23	Frank Van Craen .....	148
35	Michel Van den Dries .....	150
18	Renaud Vanuxem .....	152
22	Vasco & Co / Emilia da Paz .....	154
ARL	Art Loss Register .....	156

## Astamangala Sjoerd De Vries

Keizersgracht 574 - 1017 EM Amsterdam - The Netherlands  
T. +31 20 6234402 - F. +31 20 6234402 - M. +31 621 546 317  
asta@xs4all.nl - www.astamangala.com

### Sutra-box

China, reign of the Yongle-emperor (1402-1424)  
Lacquered wood, bronze fittings  
Size: 86 x 41 cm; H. 44 cm

One of the very few surviving boxes, in which the famous book-sets of the Beijing-Kanjur were sent to various Tibetan monasteries. On the cover and inside the cover a bilingual inscription, which indicates that volume three of the Maharatnakuta-sutra was packed inside.

### Dance-mask of Garuda

Tibet or Bhutan  
19th century  
Painted wood  
H. 55 cm; without horns 30 cm



## Carlo Cristi / Asian Arts Company

Rue de Plancenoit 12 - 1401 Baulers (Nivelles) - Belgium  
T. +39 033 296 61 14 - F. +39 033 296 61 14 - M. +39 335 593 37 32  
carlocristi@tin.it - www.asianart.com/carlocristi

### Sarvavid Vairocana

Tibet, possibly Densatil  
14th-15th century  
Gilt copper alloy, semiprecious stones  
12 cm

### Phoenix

Central Asia, Tibetan empire  
8th-9th century  
Silkver gold cladded  
H. 18 x 20 cm



## Duchange & Riché

Rue Ernest Allard 45 - 1000 Brussels - Belgium  
T. +32 (0)2 512 42 18 - M. +32 (0)479 833 703  
info@aabru.com - www.aabru.com

### **A large famille verte baluster vase**

Kangxi Period (1662-1722)  
H. 77 cm

The body painted with a battle scene with warriors on horseback galloping, below a scene of Shoulao flanked by two officials.



## Famarte Farah Massart

Duindistelstraat 16 - 8300 Knokke - Belgium  
M. +32 (0)495 289 100  
art@famarte.be - www.famarte.be

### Shiva and Parvati (Umamaheshvara)

North-eastern India  
Pala dynasty, circa 11-12th century  
Phyllite  
H. 67 cm

This black stone group represents the four-armed Shiva with his consort Parvati in tender embrace. They are seated in royal ease, one leg pendant, on a double lotus throne, above their characteristic animals, the bull Nandi and the lion. One of Shiva's main hands is held below his consort's chin, the other is wrapped around her waist, and holds her left breast. The remaining two hands are held up holding a lotus plant to his right side and the trident to his left. Parvati's right arm embraces Shiva, and her left arm holds a mirror or a flywhisk. Both of the figures are dressed in refined dhoti and sari, leaving their torsos exposed; jewelry adorns their feet, arms, wrists and chests. They face towards one another, their eyes of almond shape and low, arched brows. Circular earrings adorn their ears and a floral crown rests on each forehead; their hair is raised high above their heads, in an elaborate jatamukuta or chignon.

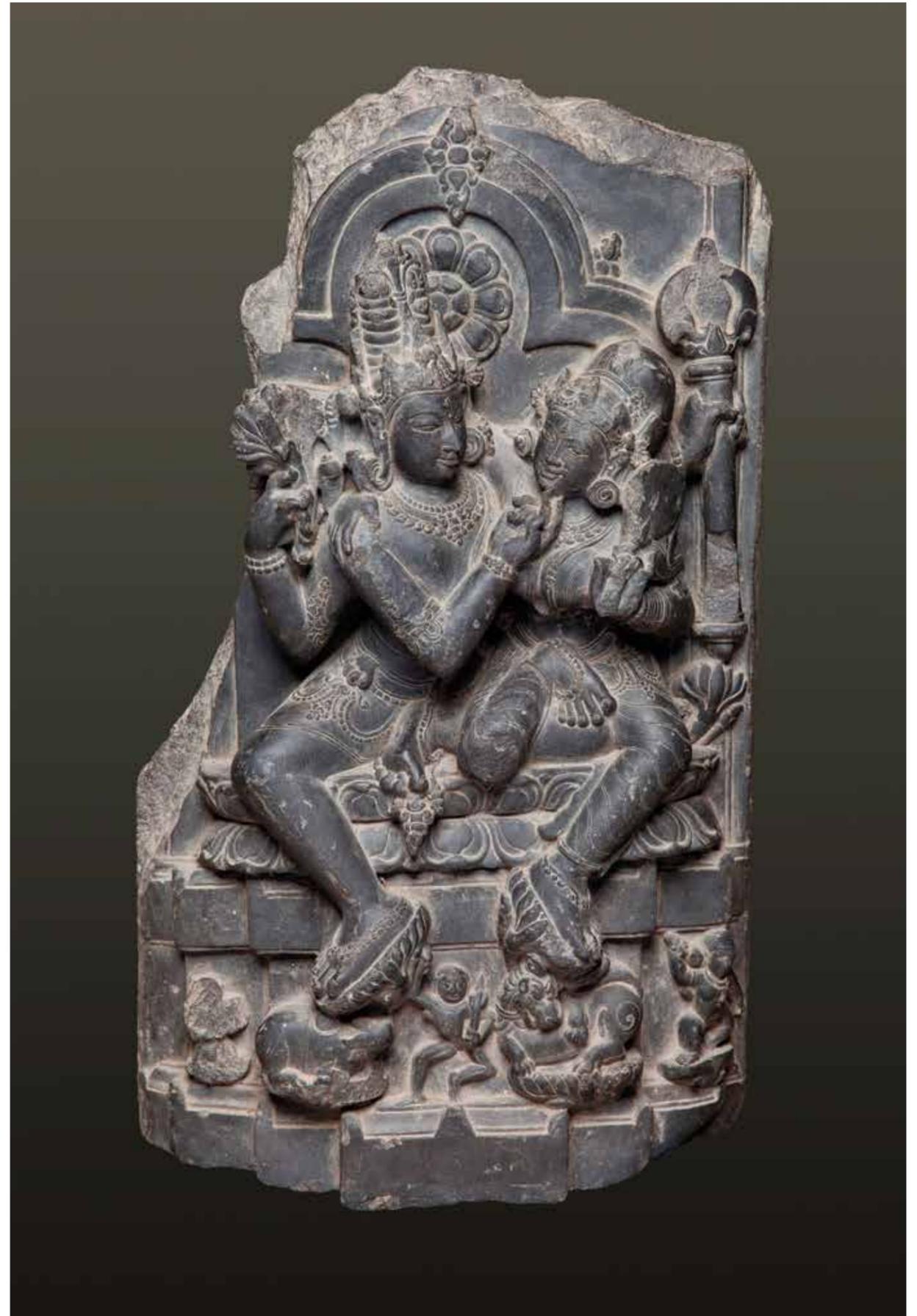
### Provenance

Private American collection, purchased American art market 1985-2000



### Vishnu

India, Kashmir region  
Circa 9th century  
Grey-green stone  
H. 13cm



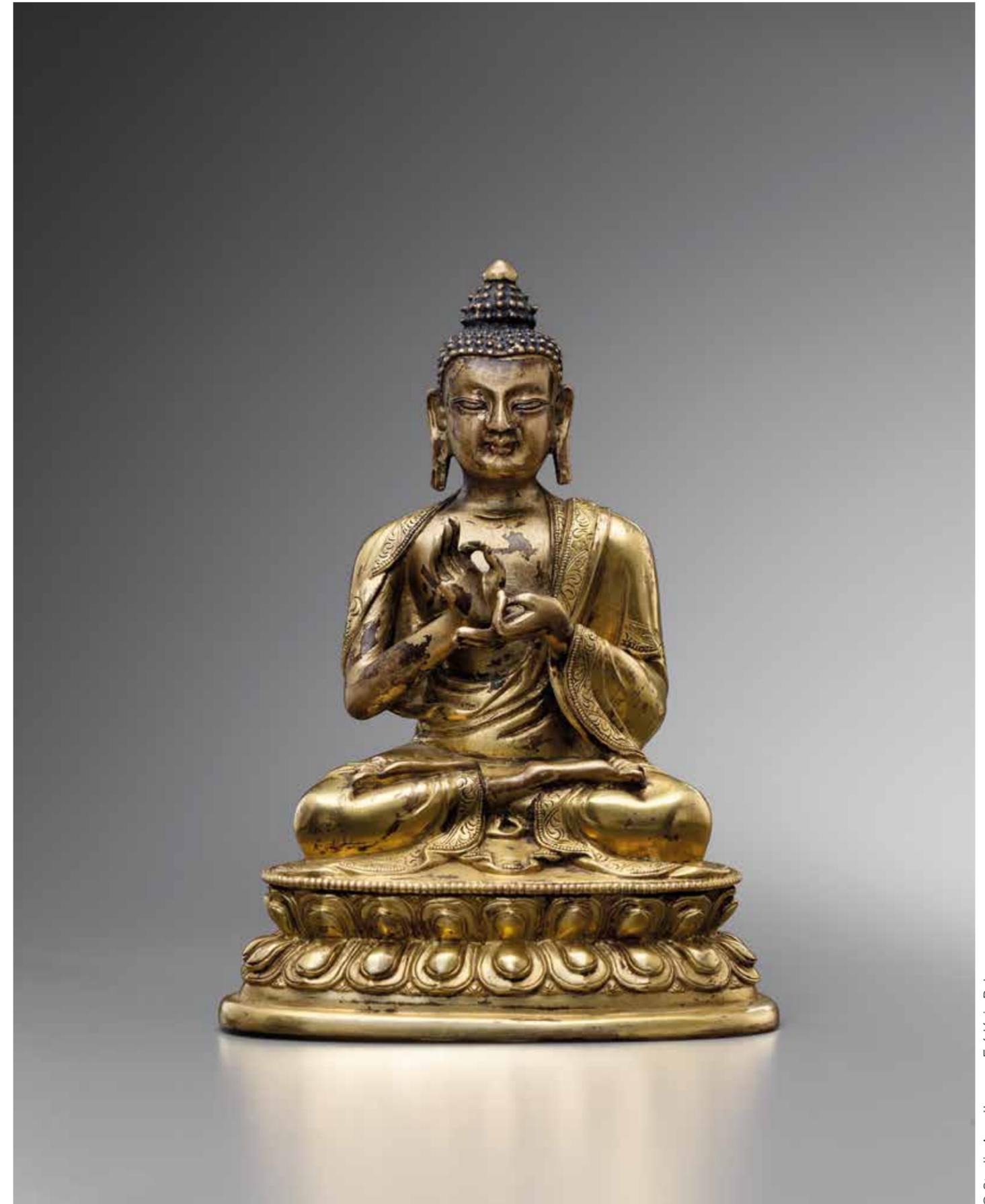
Exhibiting at  Rue des Minimes 19

## Grusenmeyer-Woliner (G&W)

Rue des Minimes 19 - 1000 Brussels - Belgium  
M. +32 (0)475 475 729  
karim@grusenmeyer.be - www.grusenmeyer-woliner.be

### **Gilded bronze Buddha**

China  
Qing Dynasty  
18th century  
H. 15.9 cm



© Studio Asselbergs - Frédéric Dehaen

Exhibiting at  Rue des Minimes 19

## Jacques How Choong

Rue des Minimes 19 - 1000 Brussels - Belgium

T. +33 (0)6 22 96 95 83

[jacqueshowchoong@gmail.com](mailto:jacqueshowchoong@gmail.com) - [www.asianart.com/jacques](http://www.asianart.com/jacques)

### Female manifestation of Avalokistvara

West Nepal

Pala style of Khassa Malla kingdom

12/13th century

Gilt copper

17.5 cm

### Provenance

Ex USA collection



## Kitsune Arie Vos

Rue des Minimes 55 - 1000 Brussels - Belgium  
M. +32 (0)476 87 85 69  
japanese.art@kitsune.be - www.kitsune.be

### Thematic exhibition

#### JAPANESE METALWORK

Many of the techniques related to artistic metalwork are passed down in secret from master to apprentice, and have been maintained and refined throughout the history. Japanese metalwork artists are very skilful and their alloys are sometimes unknown in other parts of the world (shakudo, shibuichi, rogin, shirome, sentoku, hakudo etc...) and so is their richness of applying patinas (murashido, seido, shido or kodo). With this exhibition, Kitsune gallery, provides an overview of metal art from the late Edo-period up to modern times.

#### Pair of koi fish in richly patinated copper – eyes inlaid with gold and shakudo

L. 25.5 cm and 28 cm  
Original signed double tomobako (storage box)

Oshima Joun (1858-1940) was professor at the Tokyo Art School from 1887 to 1932. His works were selected to represent Japan at the Paris World Exposition in 1900 and the London Japan-British Exposition in 1910. Joun, son of Oshima Takajiro, was born to a family of metalworkers and was famous for his great skill in bronze casting. Some of the labelling on his tomobako (storage boxes) indicate that he was also a purveyor to the Imperial Household. Much of his work was sold through high-level commissioning houses such as Honda and Murakami Heishichi. Together with his brother Oshima Yasutaro, he owned a studio *Sanseisha* that at one point employed 11 assistants. According to the Encyclopædia Britannica (11th ed., 1911. s.v. *Japan/Bronze Casting*. Cambridge: University Press), his studio "produced some of the finest bronzes ever produced in Japan".  
For more on this artist see Victor Harris, *Japanese Imperial Craftsmen, Meiji Art from the Khalili Collection* (London, 1994).

#### Rogin flower vase

Toyochika Takamura (1890-1972)  
"Living National Treasure" (Ningen Kokuho)  
Signed, and enclosed in a double original storage box (tomobako).  
H. 26.2 cm



## Kyoto Gallery Tony Cammaert

Rue Ernest Allard 20 - 1000 Brussels - Belgium  
T. +32 (0)71 703 701 - F. +32 (0)71 703 702 - M. +32 (0)475 448 356  
info@chateaudacoz.be - www.chateaudacoz.be

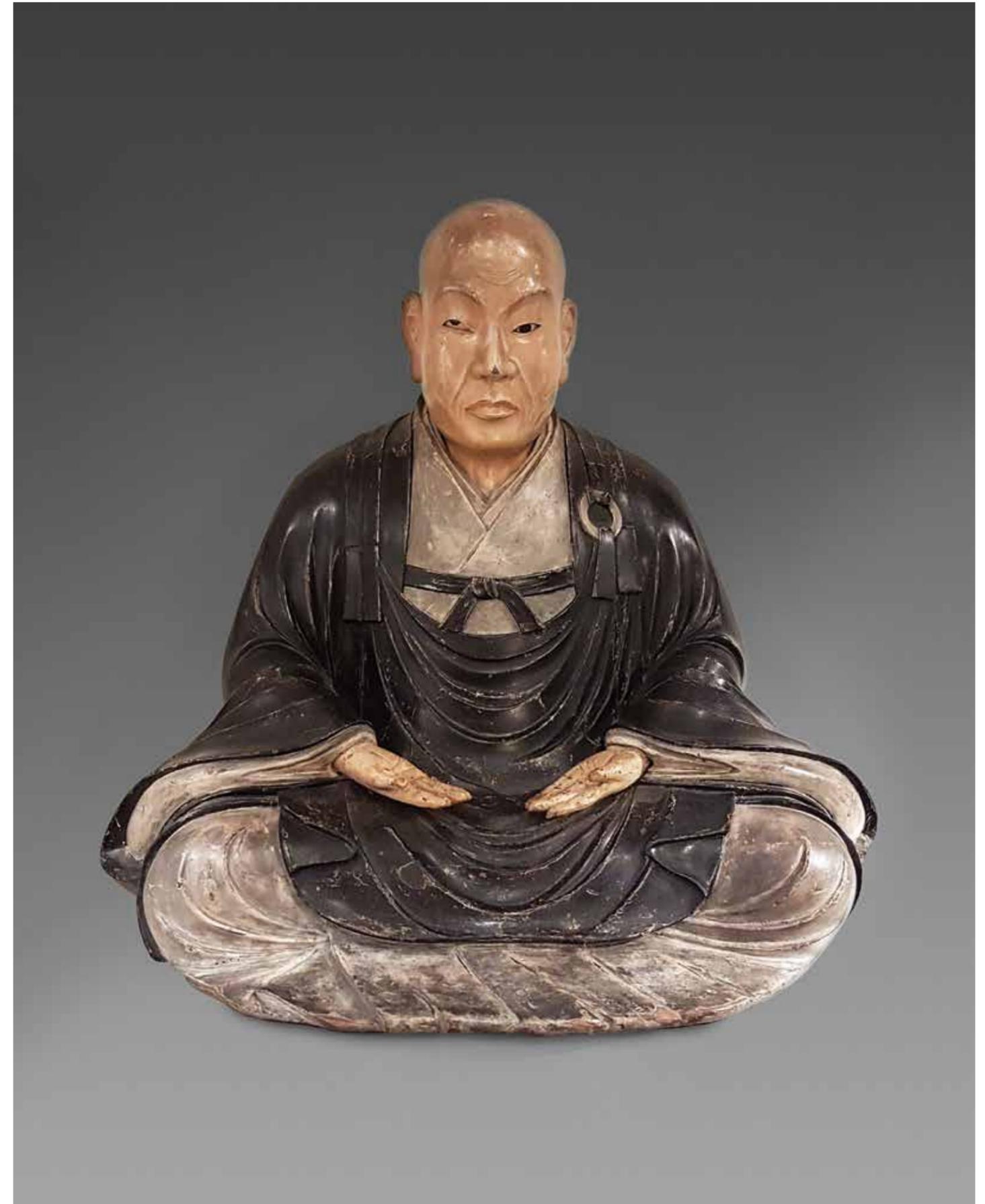
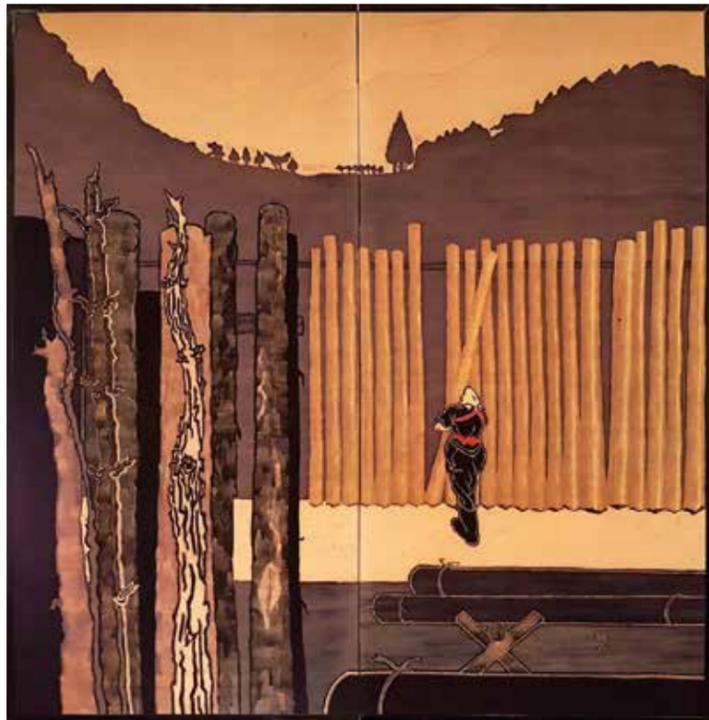
### Japanese meditating zen priest

18th century  
Lacquered wood  
H. 58 cm

A "portret" sculpture in lacquered wood representing a seated zen priest in lotus position (zazen, kekkaфуza). The priest is getting in a trance, one eye rolling upwards, the other looking straight forward; both eyes inlaid in glass.

### Byobu (Japanese folding screen)

Late Taisho / early Showa period, ca 1930  
Art Deco style painting on textile of drying tree trunks  
Signed (seal)  
1.50 m x 1.50 m



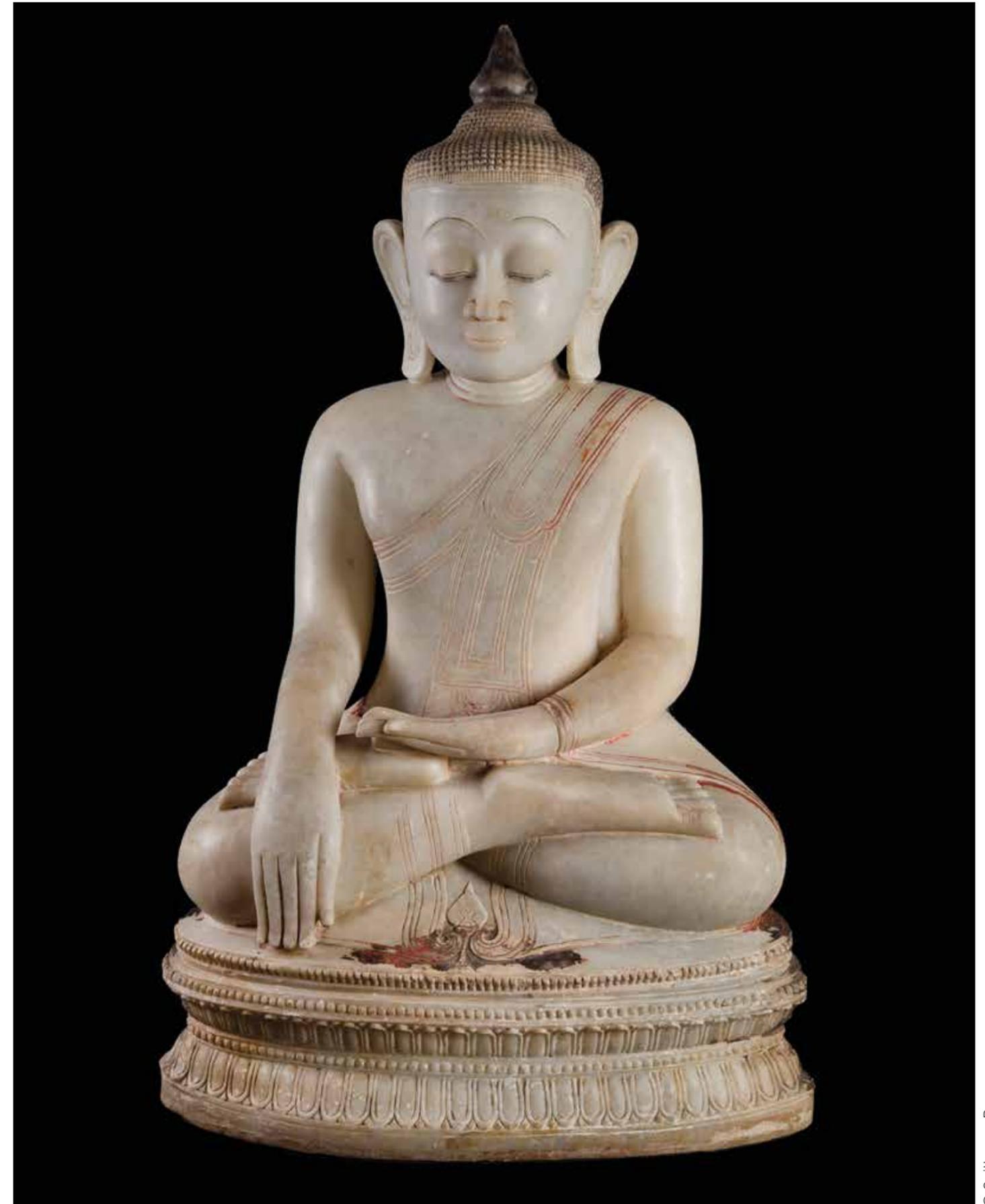
Exhibiting at  Rue Ernest Allard 23

## Galerie Lamy Georges Lamy

Rue Ernest Allard 23 - 1000 Brussels - Belgium  
T. +32 (0)2 502 12 05 - M. +32 (0)475 604 053  
info@galerielamy.com - www.galerielamy.com

### **A large white marble Burmese Buddha**

Post Pagan, Ava Kingdom  
16-17th century  
H. 116 cm



Exhibiting at  Galerie Desmet - Rue des Minimes 39

## Mingei Arts Gallery Philippe Boudin & Maiko Takenobu

Rue Visconti 5 - 75006 Paris - France

M. +33 (0)6 09 76 60 68

mingei.arts.gallery@gmail.com - www.mingei-arts-gallery.com

### Japanese Kyōgen mask, "Buaku" type

Momoyama-Edo, 16th-17th century

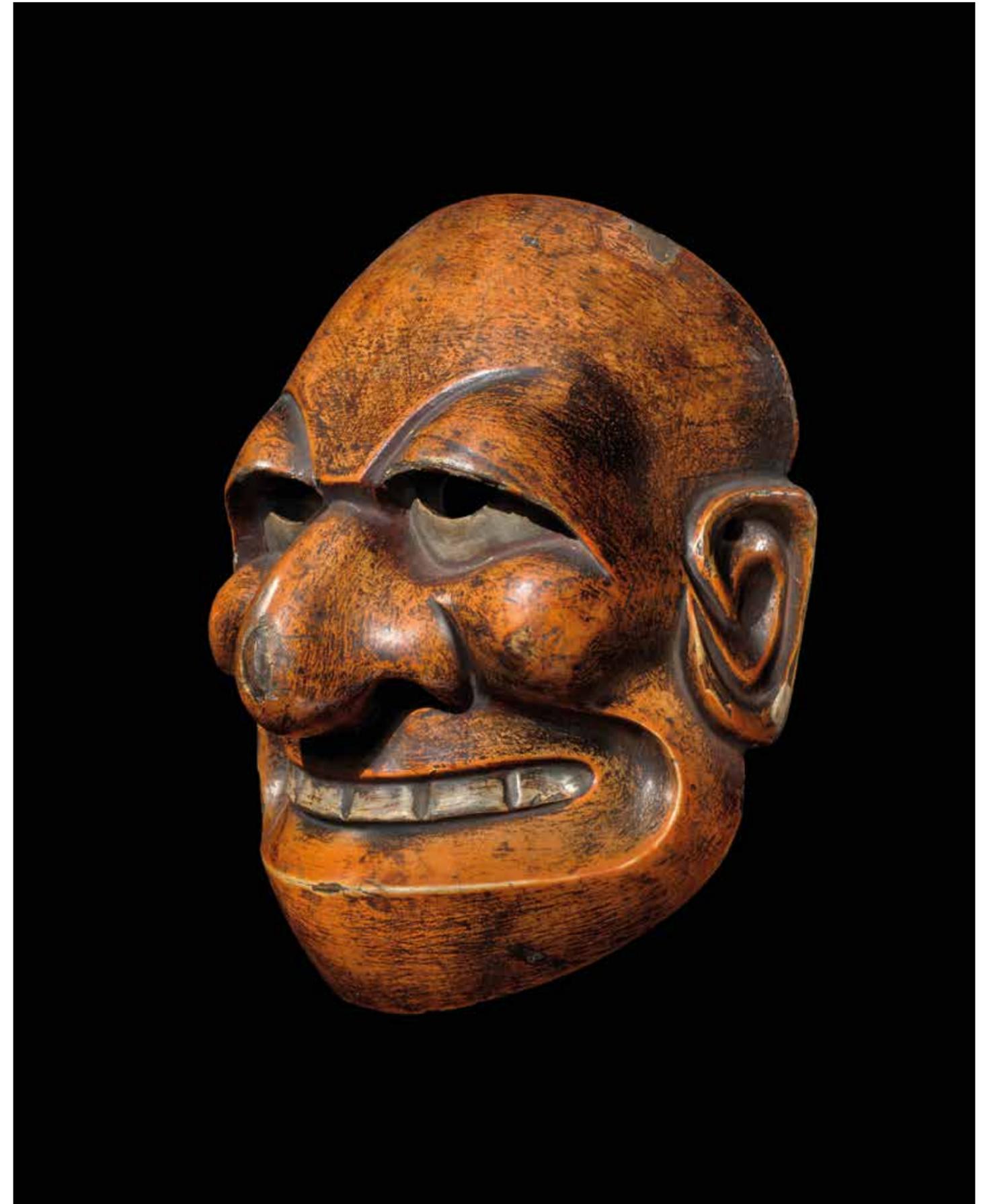
Anonymous

Wood, lacquer

H 21 cm, W 17 cm

Collector's box

The Buaku character appears in the Kyōgen theater. It is said to have derived from the Beshimi Nō mask. In France, this mask is known as "Chirac's mask" because it looks like a puppet of French former president.



## Santos

21 Old Court House - London W8 4PD - UK

T. +44 207 937 6000 - F. +44 207 000 1230

albertovsantos@aol.com - SANTOS.London1979@gmail.com - santos@santoslondon.com

www.santoslondon.com

Very fine and rare pair of Chinese export porcelain figures of Buddhist lions seated on pedestal pierced bases with ruyi heads, encircled by a pair of chilong decorated on the biscuit with translucent enamels from the famille verte (wucai) palette; the male with one foot resting on a yellow brocade ball and the female with a yellow clambering cub.

C. 1700, Kangxi reign, Qing dynasty

H. 31.5 cm

### Illustrated

*100 Years of Chinese Export Porcelain*, by A. Varela Santos, 2014/2015, cat. 46.

### Provenances

- Chait Galleries, New York;
- Brooke Astor, Sotheby's New York, 24/25 September 2012.

### Literature

- *Collection of Old Chinese Porcelain formed by Richard Bennett, Esq, Thorney Hall, Northampton, London*, cat. 332 for a pair of similar figures;
- *Qing Porcelain: Famille Verte, Famille Rose*, by Beurdeley and G Raindre, London 1987, p. 75 for a single female similar piece;
- *Chinese Porcelain*, by A. du Boulay, Hong Kong 1963, p. 56/57, cat. 73/75 for a similar pair;
- *Collection F. Allard, Céramique de la Chine*, sale catalogue 1 April 1925, Paris, plate XI, cat. 333 for a similar pair;
- *Från Kina till Europa*, by J. Wirgin, 1998 Stockholm, p. 202, cat. 220 for a pair of figures of this type; p. 61 for a pair of figures of this type;
- *Chinesisches Porzellan*, by E. Zimmermann, 1923 Leipzig, plate 96 for a single related figure dated Kangxi.

This beautiful group is the one that best represents the mysterious and faraway China in the European's minds due to its exoticism without parallel in Western art. Beautifully moulded, the movement of their heads makes them alive. The charming baby climbing to his mother's lap gives it a touch of tenderness difficult to replicate in a piece of porcelain.



## Wei Asian Arts Howard Wei

Rue Van Moer 5 - 1000 Brussels - Belgium  
T. +32 (0)2 503 58 35 - M. +32 (0)485 960 695  
weiasianarts@skynet.be - www.asianart.com/wei

### Nimbus of Jina Parshvanatha

India  
10th-13th century  
Black Stone  
30 x 58 cm

#### Provenances

Collection of Sir Jacob Epstein (1880-1959) - London  
Collection Carlo Monzino - Castagnola

#### Published

Ezio Bassani & Malcolm McLeod: *Jacob Epstein Collector*, Associazione Poro - page 210



## Michael Woerner

Hong Kong - Bangkok  
T. +49 172 660 45 22 - M. +852 9874 1061  
micwoerner@yahoo.com



### Thematic exhibition

#### THE KOBALT SERIES

Masterworks of contemporary ceramics  
by Wasinburee Supanichvoraparch,  
Thailand's most acclaimed and award-winning ceramic artist  
who represented his country at the Venice Biennale 2013.

#### Wasinburee Supanichvoraparch

Kobalt Blues  
The Kobalt Series No. 49  
H. 49 x L. 50 x W. 47 cm

### The Michael Phillips Amida Buddha

Japan, late Heian – early Kamakura period, 12th – 13th century CE.  
Wood with lacquer and gilding. Original base. 72.4 cm.

#### Provenances

Private Collection Robert W. Moore, Los Angeles;  
Michael Phillips, Los Angeles (since 2011)

#### References

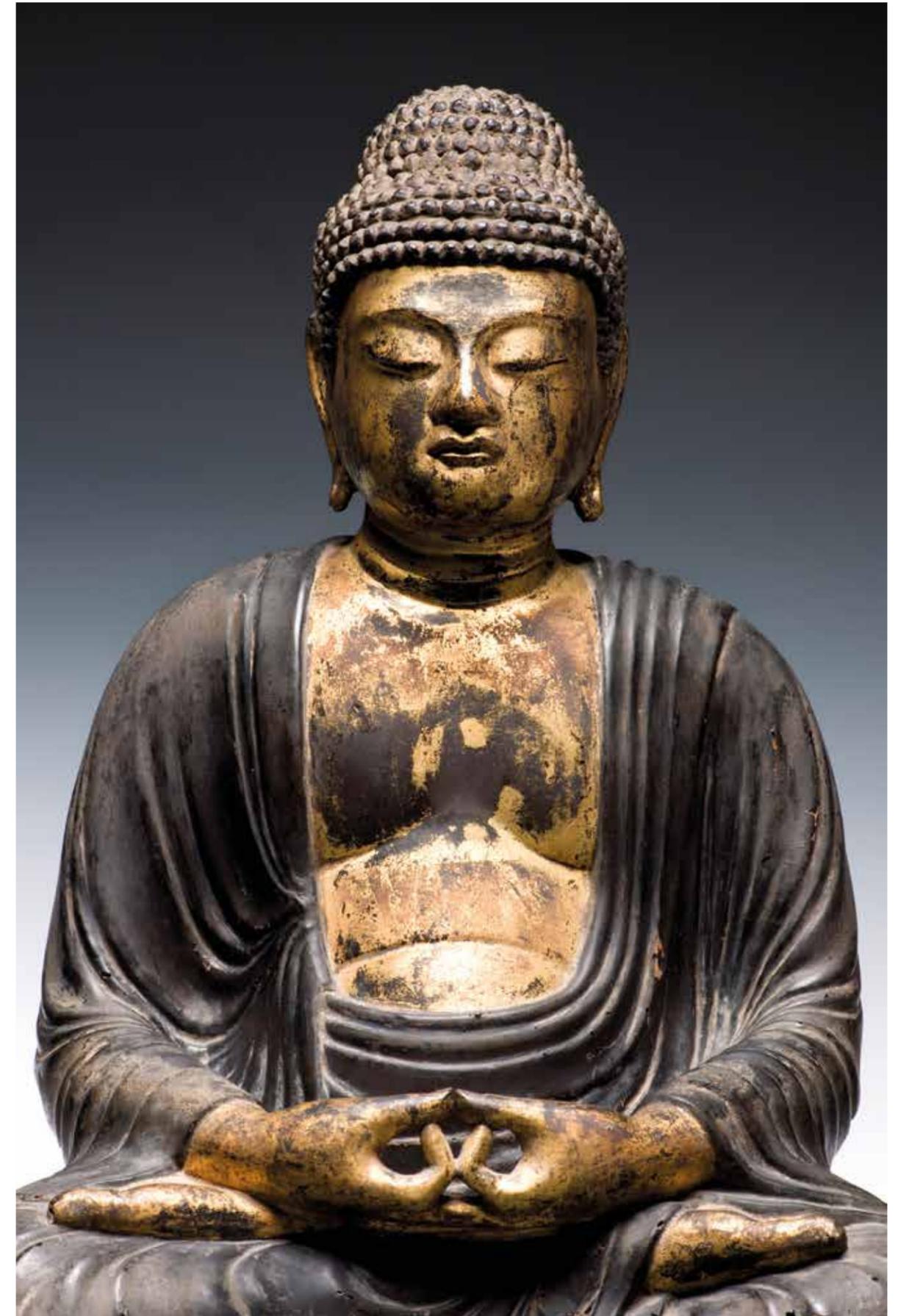
Art Loss Register Certificate ref. S00092556  
C14 Analysis (Rafter, New Zealand).

#### Exhibited

Crocker Art Museum, Sacramento, 30.01. – 17.04.2009.

#### Published

- Nancy Tingley, *Buddhas* (Sacramento: Crocker Art Museum, 2009), plate 22, p. 82-83.  
- Stephen Little, *Images of Buddha from the Michael Phillips Collection* (Hong Kong: *Arts of Asia*, Jan-Feb 2013), p. 113, fig. 33.



## Akanthos Ancient Art Karl Stimm

Oever 7 - 2000 Antwerp - Belgium  
T. +32 (0)3 248 18 55 - M. +32 (0)486 282 354  
akanthos@telenet.be - www.akanthos.be

### Mummy mask

Egypt, Ptolemaic Period - ca. 305-30 B.C.  
Cartonnage, stucco, gold leaf and paint  
H. 45 cm

### Provenance

Ex coll. A.D. Bruges - Belgium, acquired at the *Biennale des Antiquaires*,  
Galerie Méchiche - Paris, 1980's



## ArtAncient Ltd. Costas Paraskevaides

31 Imperial Road - Chelsea Creek - London SW6 2FR  
T. +44 (0)203 6210816 - F. +44 (0)203 6210825  
us@artancient.com

### Ancient Egyptian shabti for Iuferbaku

Dating to the 18th Dynasty, 1550-1295 B.C.

Carved in wood, with finely modelled facial features.

A single frontal column of hieroglyphs, beautifully inlaid with Egyptian blue, reads:

*The Osiris, Keeper of the Chamber of Amun, Iuferbaku.*

Height: 24 cm (37 cm as mounted).

The tomb of Iuferbaku was probably located in Luxor and was emptied some time before the 1830s. Only 2 other objects bearing his name, and originating from his tomb, are known.

These two objects are recorded as originating from the collection of Charles Joseph Bogaert, Bruges (1791-1875) in *Catalogue d'une collection d'antiquités égyptiennes, à vendre chez Chs. Bogaert à Bruges* (8th and 9th items). They subsequently passed to the Liverpool Museum (M13923 and M13502 respectively) and were both destroyed in World War 2, preserved only in line drawings. The present shabti is apparently the only example known for this owner.

Condition: Unrestored, mounted as shown.

### Provenance

Passed by inheritance to Ms. J. Pearson, Bristol UK. This shabti was given to Ms. Pearson's aunt many years ago by a friend of hers who had acquired it in the 1930s, during travels in Egypt.



Exhibiting at  Galerie Pierre Hallet - Rue Ernest Allard 33

## Dr. Robert R. Bigler Asian & Egyptian Art Dr. Robert R. Bigler

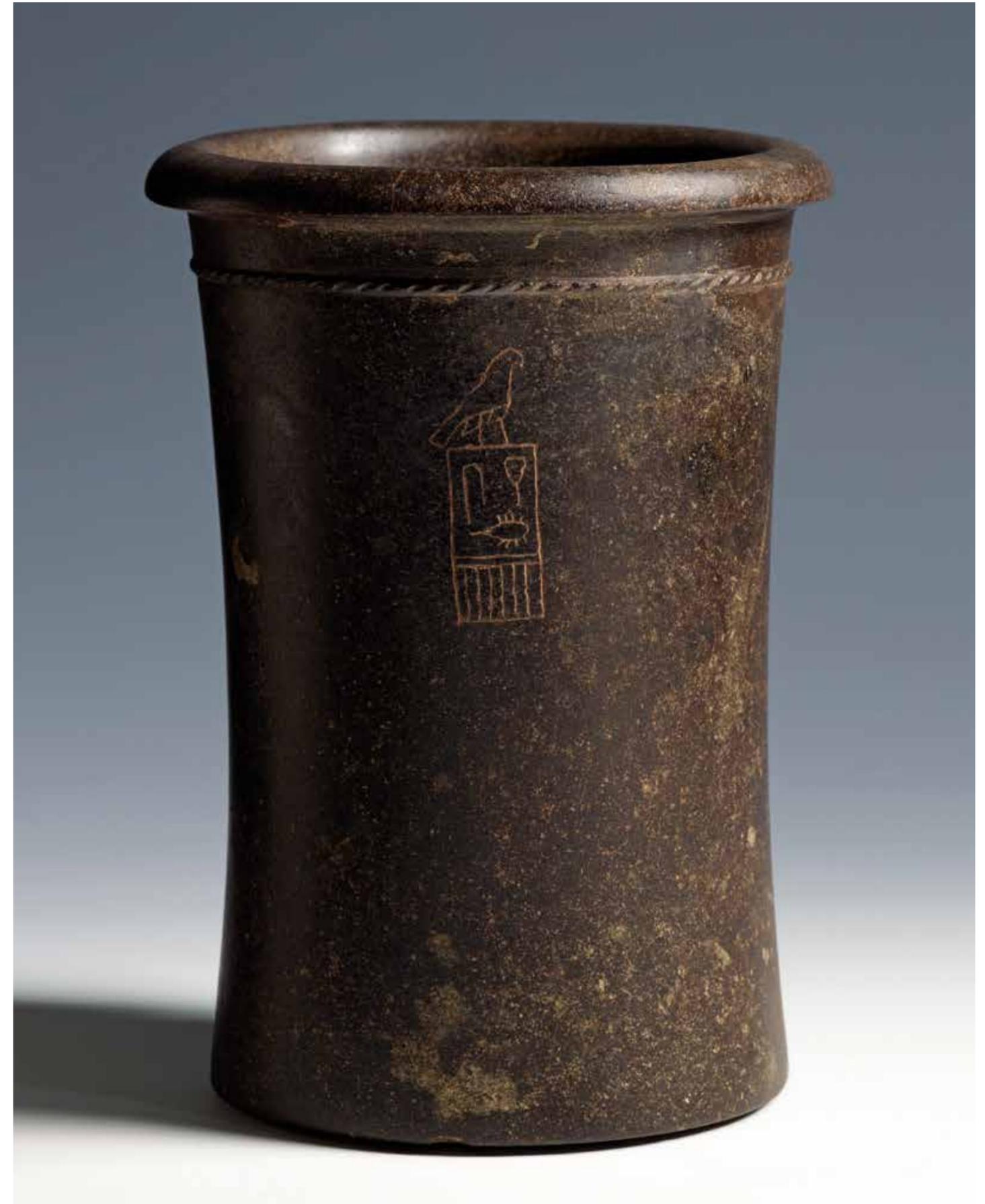
Seestrasse 92 - 8803 Rüschlikon/Zürich - Switzerland  
T/F. +41 (0)44 724 27 37 - M. +41 (0)79 336 14 59  
robert.bigler@cwmail.ch - www.bigler-finearts.com

### **Basalt cylindrical vessel with the name of King Semerkhet**

Egypt  
Early dynastic, ca. 2890 B.C.  
Height: 17.5 cm

#### **Published**

Kaplony, Peter. Steingefässe, Brussels 1968, p. 25, no. 10



## Roswitha Eberwein Antike Kunst Göttingen

Roswitha and Antonia Eberwein

Bismarckstrasse 4 - 37085 Göttingen - Germany

22 Rue Jacob - 75006 Paris - France

T. +49 (0)551 470 83 - F. +49 (0)551 415 43 - M. +33 (0)6 72 90 40 70

antonia.eberwein@egypt-art.com - www.egypt-art.com

### Offering bearer

Egypt

Middle Kingdom, c.2050-1780 B.C.

Wood with original plaster and polychromy

Height: 62 cm

### Provenance

Private collection France, acquired 1970-1980s



Exhibiting at  Galerie Henri Vanhoenacker - Rue des Minimes 24

## Galerie Jürgen Haering Jürgen Haering

Marienstrasse 13 - 79098 Freiburg - Germany  
T. +49 (0)761 253 30 - F. +49 (0)761 292 7425 - M. +49 (0)175 243 7489  
info@galerie-haering.de

### **Calyx Krater by the Chequer Painter**

Western Greek - Sicily  
ca. 400 BC  
H. 37.4 cm

Three ecstatic Maenads with double-flute, tympanon and thyrsos.

#### **Provenance**

Private collection, Germany, acquired 1989.



Exhibiting at  Rue des Minimes 17

## Harmakhis Jacques Billen

Rue des Minimes 17 - 1000 Brussels - Belgium  
T. +32 (0)2 511 65 39 - M. +32 (0)475 65 02 85  
info@harmakhis.be - www.harmakhis.be

### **Bust of Heracles holding apples of Hesperides**

Roman Art  
2nd-3rd century A.D.  
Bronze  
H. 25.2 cm

#### **Provenance**

British private collection acquired in the early 1970's



Exhibiting at  Galerie Harold t'Kint de Roodenbeke - Rue Ernest Allard 31

## Galerie Günter Puhze Günter Puhze & Micaela Puhze

Stadtstrasse 28 - 79104 Freiburg - Germany  
T. +49 (0)761 25476 - F. +49 (0)761 26459 - M. +49 (0)171 201 28 61  
office@galerie-puhze.de - www.galerie-puhze.de

### **Marble head of a girl**

Greek  
Late 4th century B.C.  
H. 16 cm

### **Provenance**

Spanish collection, acquired between the 1960's and 1980's.



Exhibiting at  Galerie Henri Vanhoenacker - Rue des Minimes 24

## Galerie Tarantino Antoine Tarantino

38 Rue Saint Georges - 75009 Paris - France

M. +33 (0)6 15 44 68 46

contact@galerietarantino.com - www.galerietarantino.com

### **Black-figured neck-amphora**

Workshop of the Antimenes Painter

C. 520-510 B.C.

Orange clay, added red and white

H. 39 cm

Intact, excellent condition

Graffito under the foot

### **Provenance**

Ex Bernard and Bertrand Bottet collection, Nice, c. 1950



Exhibiting at  Rue des Minimes 35/12

## Dominique Thirion Ars Antiqua Dominique Thirion

Rue des Minimes 35/12 - 1000 Brussels - Belgium

T. +32 (0)2 503 50 21 - M. +32 (0)477 465 907

dt@thirion-ancient-art.com - www.thirion-ancient-art.com

### Oscillum

Canosa (Apulia, Magna Graecia)

Circa 3rd century B.C.

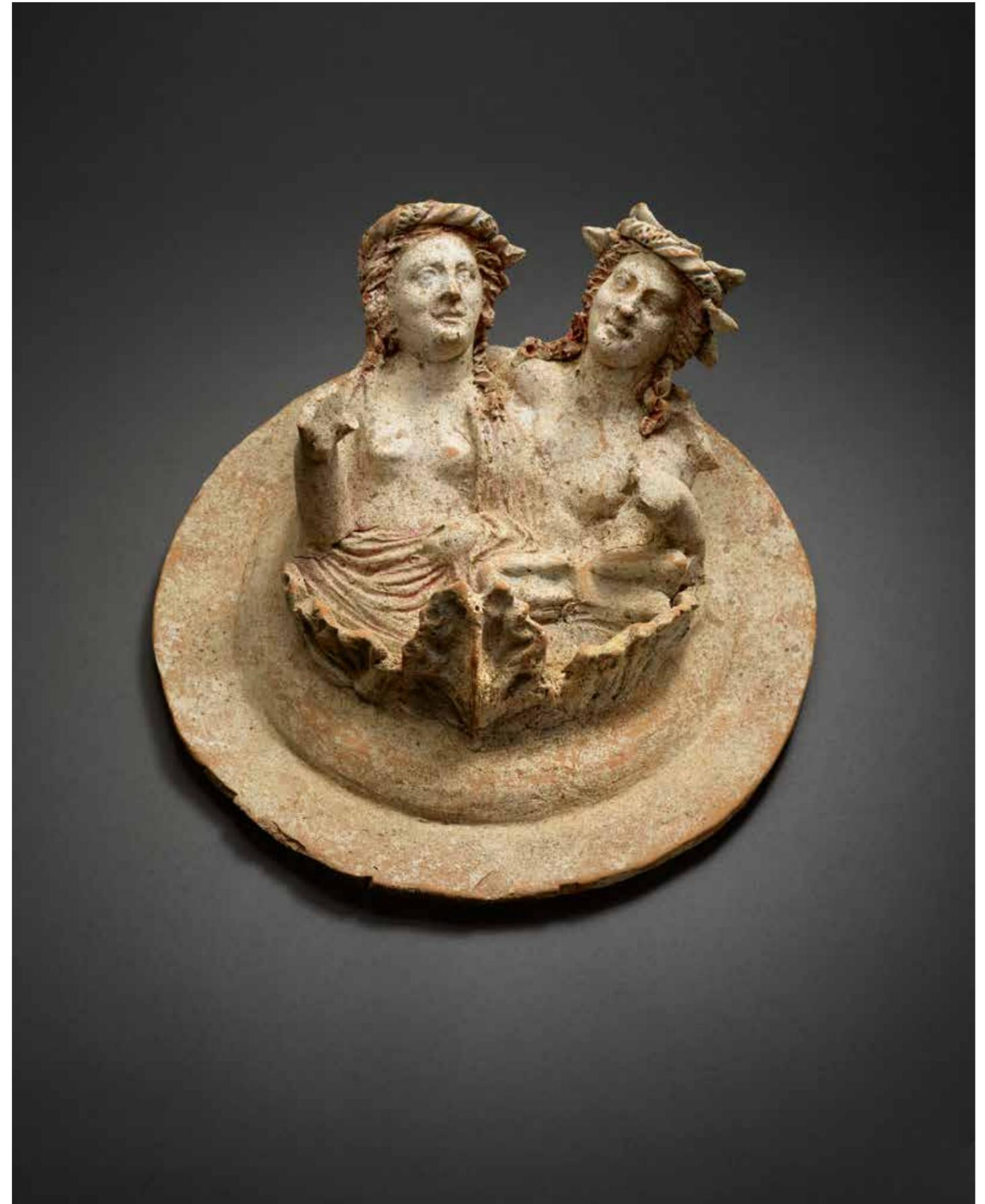
Terracotta

Diameter 28.5 cm.

Moulded in high relief with two busts of a facing couple emerging from a crown of ancanthus leaves, wearing wreaths of ivy leaves in their long curly hair. The woman on the left wearing a himation with vertical folds draped over her shoulder.

### Provenance

From the private collection N.K. (Geneva, Switzerland), acquired prior to 1965 and thence by descent.



## Galerie 1492 - Yannick Durand

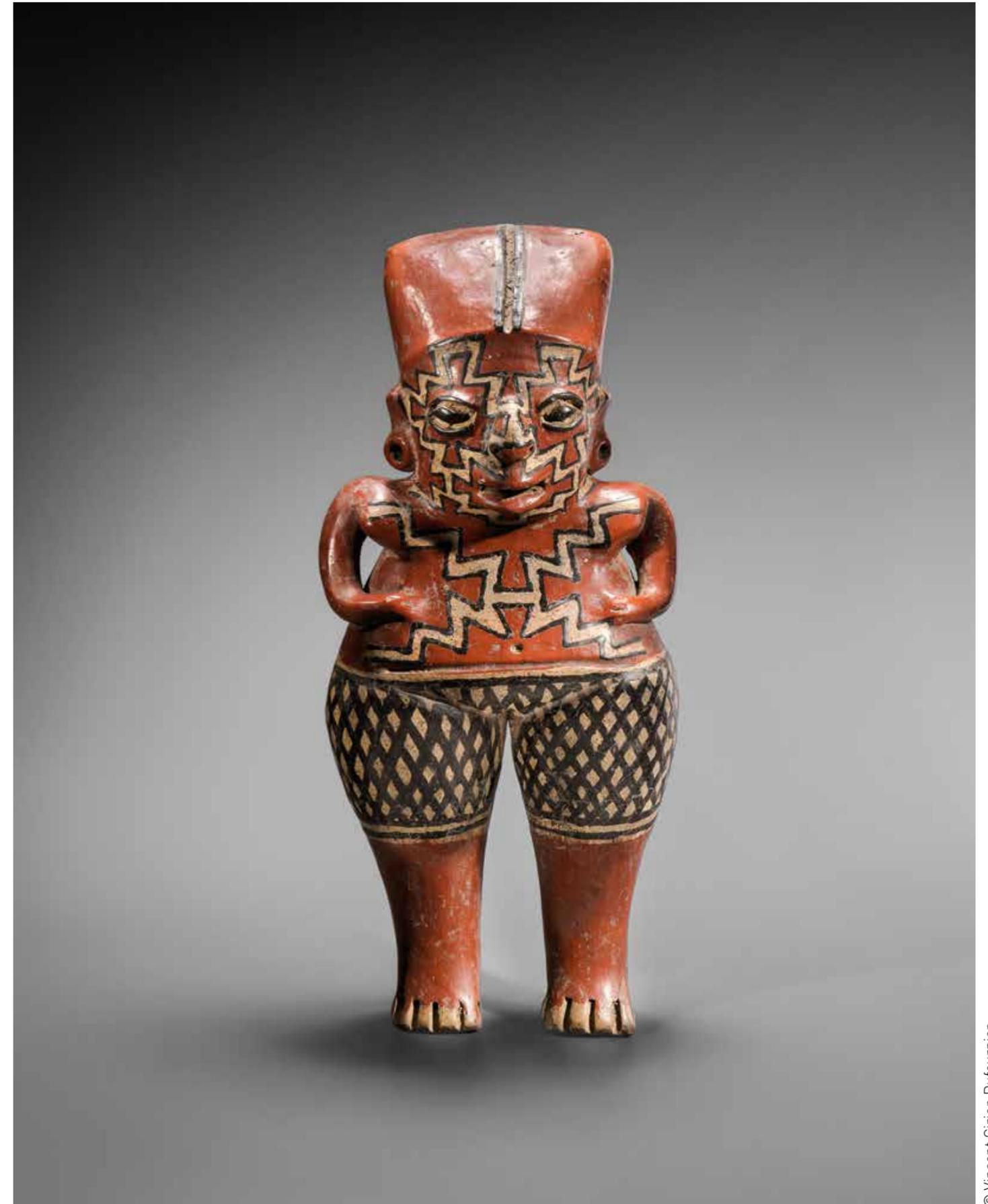
12 Rue Jacob - 75006 Paris - France  
T. +33 (0)1 43 26 89 82 - M. +33 6 47 96 15 30  
[www.galerie1492.com](http://www.galerie1492.com)

### “Callypigian Venus” standing female figure

Mexico  
Chupicuaro culture, circa 400-100 B.C.  
Hollow ceramic with brick-red and beige engobe, and black ornamental painting with a shiny surface.  
H. 23.5 cm

Very good state of preservation, small surface chips visible.

TL test (Qed Laboratory): last firing between 1800 and 2300 years ago.



Exhibiting at  Place du Grand Sablon 7

## Aboriginal Signature Bertrand Estrangin

*Fine Aboriginal Art from Australia*

Rue Jules Besme 101- 1081 Brussels – Belgium  
M. +32 (0)475 550 854  
info@aboriginalsignature.com - www.aboriginalsignature.com

From 7th June to July 1st

### SPIRITUAL ESSENCE OF THE EARTH

with the major Warmun Aboriginal artists from the Kimberley in Australia  
Place du Grand Sablon 7 - Bruxelles 1000

#### Painting by the Aboriginal artist Peggy Patrick

Boabab before the wet with mapping of the land with aerial perspective - by the senior Gija Aboriginal artist Peggy Patrick (1929). The artist still have a living link with the "killing times" as her mother saw her parents massacred at the hands of white settlers.

Natural pigments on linen.  
Dim. 120 x 90 cm

#### Provenance

Warmun Art centre in the East Kimberley, in Northern Western Australia.  
Private collection



## Alexander Ancient Art Alexander Biesbroek, MA *Ancient Egyptian, Near Eastern, Classical and Pre-Columbian Art*

Papelaan 65 - 2252 EE Voorschoten - The Netherlands  
By appointment  
T. +31 (0)71 5614 015 - M. +31 (0)6 3360 3485  
info@alexanderancientart.com - www.alexanderancientart.com

### A Central European Bronze Age Bell Helmet

An extremely rare bronze helmet, circa 1000 BC, the knob decorated with horizontal lines, a hole for the insertion of a plume, with 11 rivet holes for fastening an organic inlay and possibly a chin strap. To date, only twelve complete bell helmets are known. Ten of these were acquired by museums, and only two are in private hands.

Height 21.5 cm. In excellent condition, completely unrestored.

Published: H. Born - S. Hansen, *Helme und Waffen Alteuropas* (Mainz, 2001), p. 71-72, pls. XV-XVI; p. 78-79; p. 175; p. 245-252 with figs. 195-199 and figs. 202-203; p. 270; p. 274.

#### Provenance

Collection of Axel Guttman (1944-2001).



### A Gilded Cartonnage Mummy Mask

Late Ptolemaic - Early Imperial Period -  
circa first century BC - Height 45 cm

On top an Eye of Horus amulet and a string  
of beads; on the chest a heart amulet,  
guarded by two deities.

#### Provenances

Swiss collection B.S., Schaffhausen;  
thereafter Swiss private collection R.M., Zug;  
with Cahn Basel, 2015.



Exhibiting at  Impasse Saint-Jacques 1 & 17

## Ambre Congo Pierre Loos & Thomas Bayet

Impasse Saint-Jacques 1 & 17 - 1000 Brussels - Belgium  
T. 32 (0)2 514 02 09 - M. 32 (0)475 966 354  
ambrecongo@bruneaf.com

### Bulul

Philippines  
Wood  
H. 53 cm

### Provenance

Ex collection Tursch, Belgium

### Dayak charm

Borneo  
Wood  
H. 7.5 cm

### Provenance

Ex collection Tursch, Belgium



© Paul Louis

## Ambre Congo Pierre Loos & Thomas Bayet

Impasse Saint-Jacques 1 & 17 - 1000 Brussels - Belgium  
T. 32 (0)2 514 02 09 - M. 32 (0)475 966 354  
ambrecongo@bruneaf.com

### Neolithic engraved stone

Morocco, Aït Bouguemes Valley  
Collected in 1932  
24 x 19 cm



### Thematic exhibition Salon de coiffure

Thematic exhibition at **Galerie Futur Antérieur**  
Place du Grand Sablon 19

### Baule comb

Ivory Coast  
Wood  
H. 32 cm

### Provenance

Private collection, Belgium



Exhibiting at  Rue Van Moer 4

## Roger Bourahimou

Rue Van Moer 4 - 1000 Brussels - Belgium  
M. 32 (0)473 329 479  
rogermachaka@yahoo.fr - www.roger-bourahimou.be

### Suku mask

D.R. Congo  
H. 36 cm

### Provenances

Musée de l'Abbaye de Notre-Dame de Langonnet (Morbihan), France  
Pères du Saint-Esprit, Missionnaires d'Afrique noire

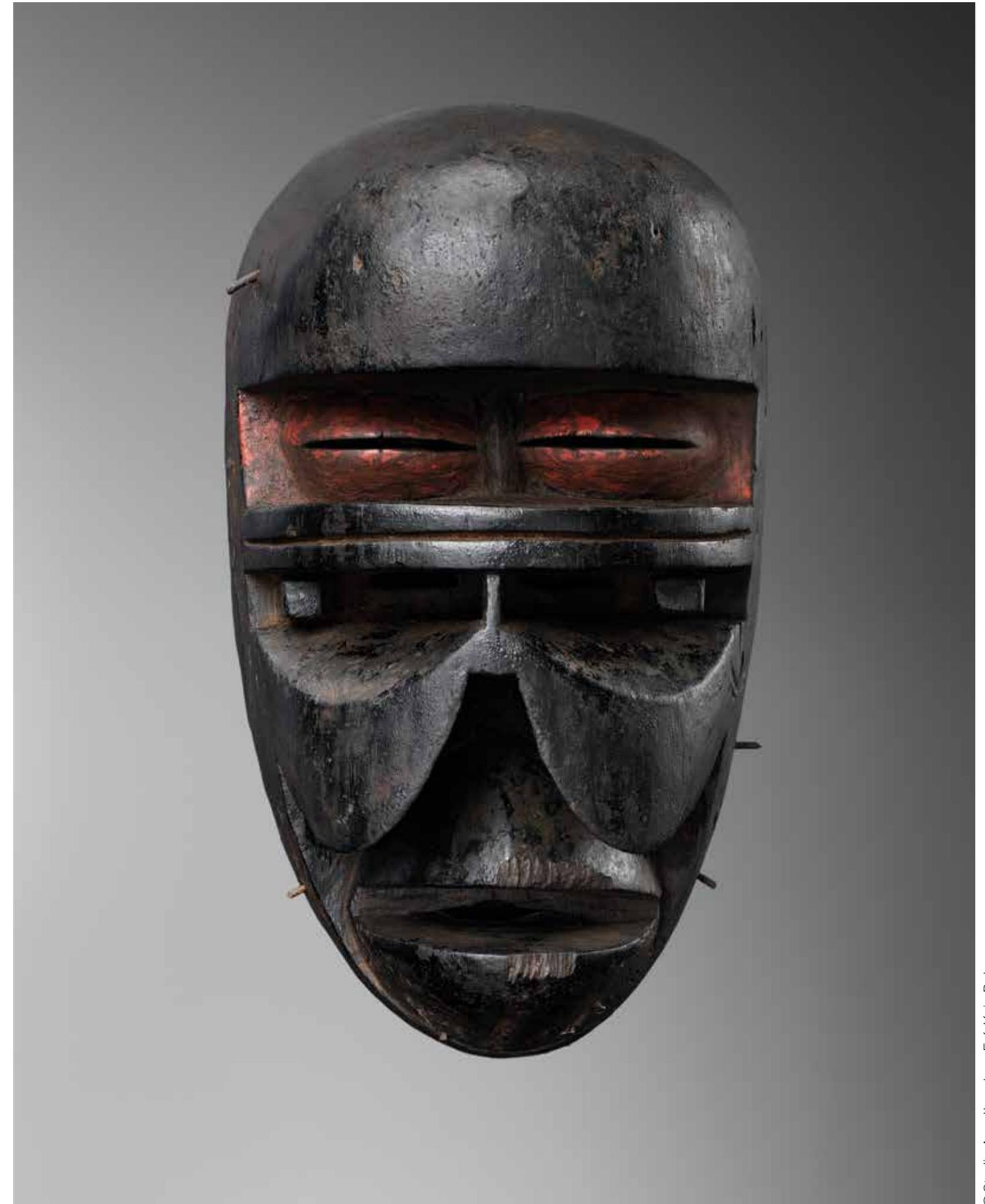


## H. Kellim Brown

Rue Ernest Allard 12 - 1000 Brussels - Belgium  
213 Riverside Drive - Ormond Beach, FL 32176 - USA  
M. +32 486 025 374 - +1 973 932 5364  
kellimb@gmail.com - www.hkellimbrown.com

### Bete mask

Ivory Coast  
Early 20th century  
Wood  
H. 30 cm



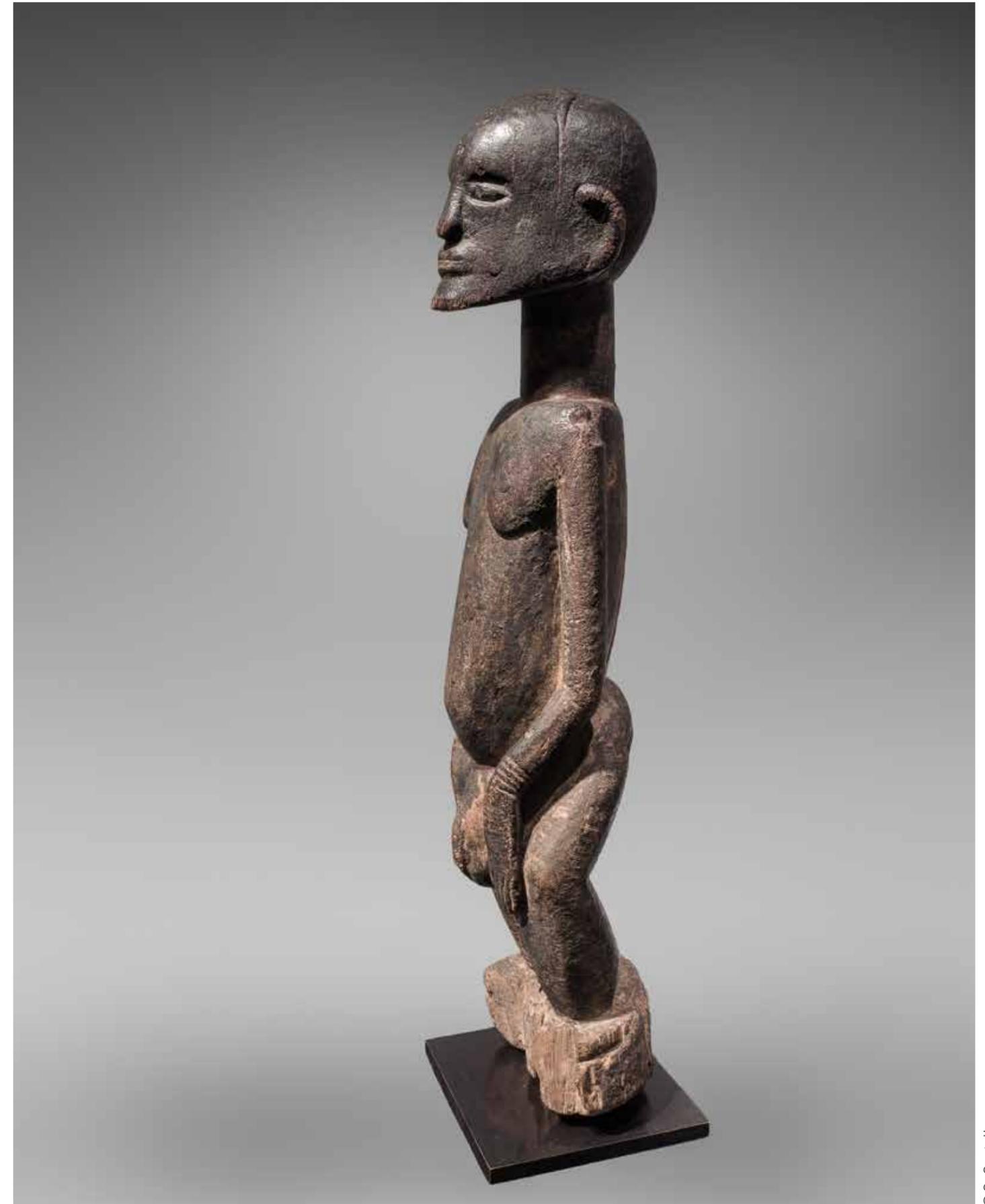
Exhibiting at  Rue des Minimes 33

## Galerie Olivier Castellano

34 Rue Mazarine - 75006 Paris - France  
T. 33 (0)1 73 75 19 24 - M. 33 (0)6 11 21 25 22  
info@oliviercastellano.com - www.oliviercastellano.com

### Statue Dogon - Soninke

Mali  
14-15th century (C14: 1324 - 1438)  
H. 53 cm



Exhibiting at  Rue de l'Abbaye 14

## Didier Claes

Rue de l'Abbaye 14 - 1050 Brussels - Belgium  
T. 32 (0)2 414 19 29 - M. 32 (0)477 660 206  
afriquepremier@yahoo.fr - www.didierclaes.com

### **Lega Statue**

D.R. Congo  
Ivory  
H. 13cm

### **Provenance**

Private Collection, Belgium



Exhibiting at  Impasse Saint Jacques 2

## Congo Gallery Marc Felix & Joëlle Fiess

Impasse Saint-Jacques 2 - 1000 Brussels - Belgium  
T. 32 (0)2 511 47 67  
congogallery@skynet.be - www.congogallery.be

### Thematic exhibition MAGIC IN AFRICA

#### Empowered figure of a standing man

D.R. Congo, Luba-Kasai  
4/4 of the 19th century  
Wood, hide, "magical" addenda  
H. 33.5 cm

#### Provenance

Formerly collection J. Kerchache, N° 344.

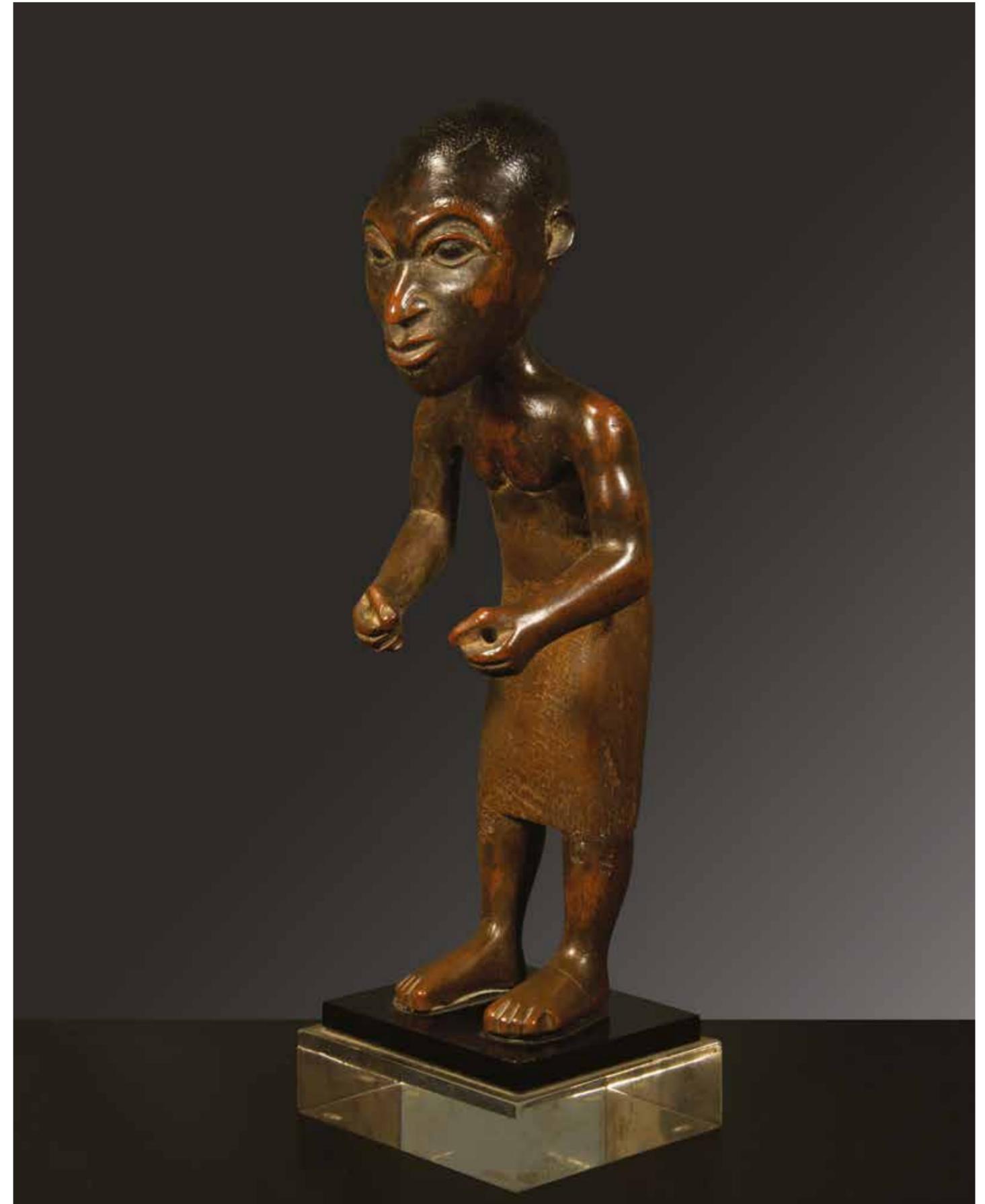


## Dalton Somaré

Via Borgonuovo 5 - 20121 Milano - Italy  
T. +39 (0)2 8909 6173 - M. +39 347 469 8745  
info@daltonsomare.com - www.daltonsomare.com

### Figure of Prisoner

Ashanti Ghana  
Wood  
H. 28.5 cm



Exhibiting at  Rue des Minimes 43

## Jo De Buck - Tribal Arts

Rue des Minimes 43 - 1000 Brussels - Belgium  
T. 32 (0)2 512 55 16 - M. 32 (0)475 841 729  
jdbtribalarts@gmail.com - www.jodebuck.com

### Thematic exhibition

#### THE YAKA AND SURROUNDING CULTURES

During the exhibition there will be a online catalog on [www.jodebuck.com](http://www.jodebuck.com)

### Yaka Figure

D.R. Congo  
H. 97 cm

Published in *Arts et Traditions d'Afrique, du profond au sacré*  
By Catherine et Patrick Sargos, p. 199, fig: 5.13



© Anne Deknock

Exhibiting at  Avenue Franklin Roosevelt 180

## Bernard de Grunne

Avenue Franklin Roosevelt 180 - 1050 Brussels – Belgium  
T. 32 (0)2 502 31 71 - F. 32(0)2 503 39 69 - M. 32 (0)475 616 214  
bernard@degrunne.com

### Middle Sepik Sawos Group Hook

Papua New Guinea  
H. 86.4 cm  
Circa A.D. 1820

#### Provenances

Barmen, Rheinische Missionsgesellschaft  
Von der Heydt Collection, 1910

### Yaka standing statue

D.R. Congo  
H. 48 cm

#### Provenance

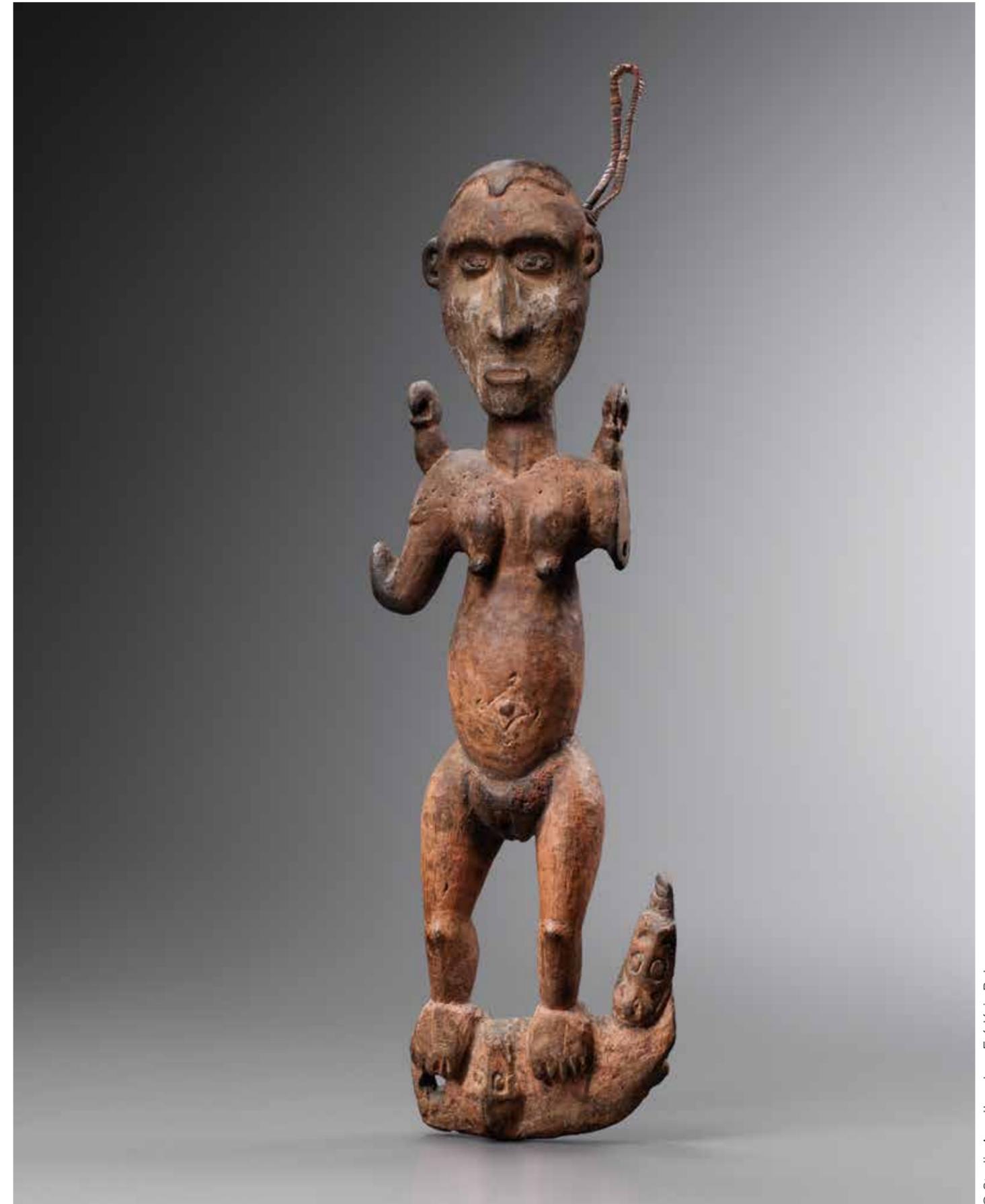
Ancienne Collection Isaak Païles, Paris, avant 1960

#### Publication

Michel Leiris et Jacqueline Delange, *Afrique Noire La Création Plastique*, Paris, 1967, p. 347, n° 407



During the opening, shuttle will be available for visitors from 3 to 7 PM, in front of Hotel NH, Place du Sablon



© Studio Asselberghs - Frédéric Dehaen

## Bernard Dulon

Membre du Syndicat National des Antiquaires (SNA)  
et de la Compagnie Nationale des Experts (CNE)  
Expert Près la Cour d'Appel de Paris

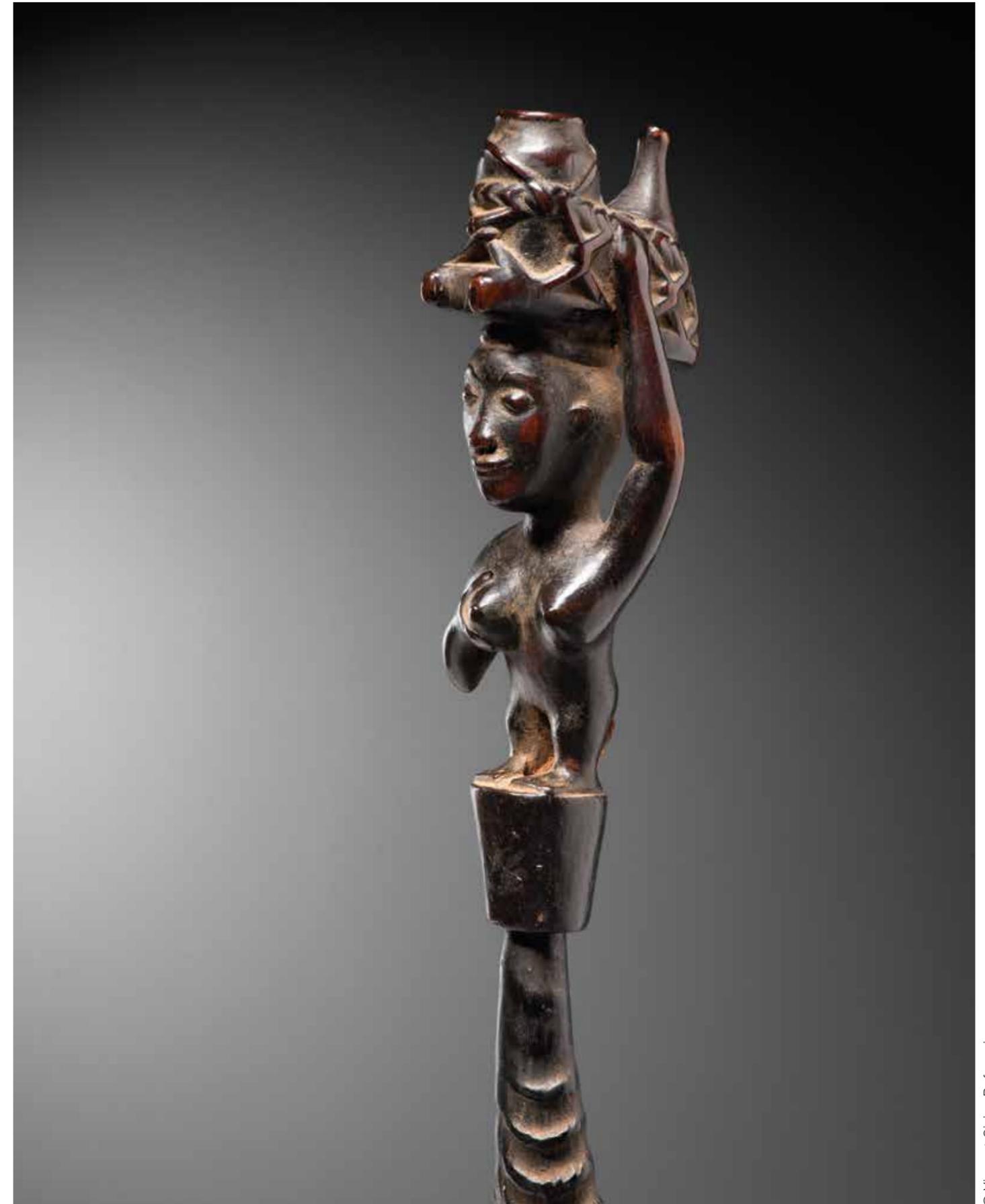
10 Rue Jacques Callot - 75006 Paris - France  
T. +33 (0)1 43 25 25 00 - F. +33 (0)1 43 25 14 16 - M. +33 (0)6 07 69 91 22  
info@dulonbernard.fr - www.dulonbernard.fr  
during BRUNEF by appointment only

### Ceremonial whistle

Vili People, D.R. Congo  
19th century  
wood and horn  
H. 20 cm

### Provenance

Collection Bottet



Exhibiting at  Rue des Minimes 33

## Bruce Frank

208 West 83rd Street - NY 10024 New York - USA  
T. +1 212 579 3596 - M. +1 917 733 9589  
bfrank212@aol.com - www.brucefrankprimitiveart.com

### **Mask from Sacred Flute Ramu**

Lower Sepik River, Papua New Guinea  
19th century  
H.: 17.8 cm

### **Previous Collections**

Gustavo Schindler, NY, John Friede, Rye, NY.

### **Published**

Powerful Magic Miniature Sculptures from the Sepik River Region, fig. 35



Exhibiting at  Galerie Art4 - Rue des Minimes 3

## Bruno Frey

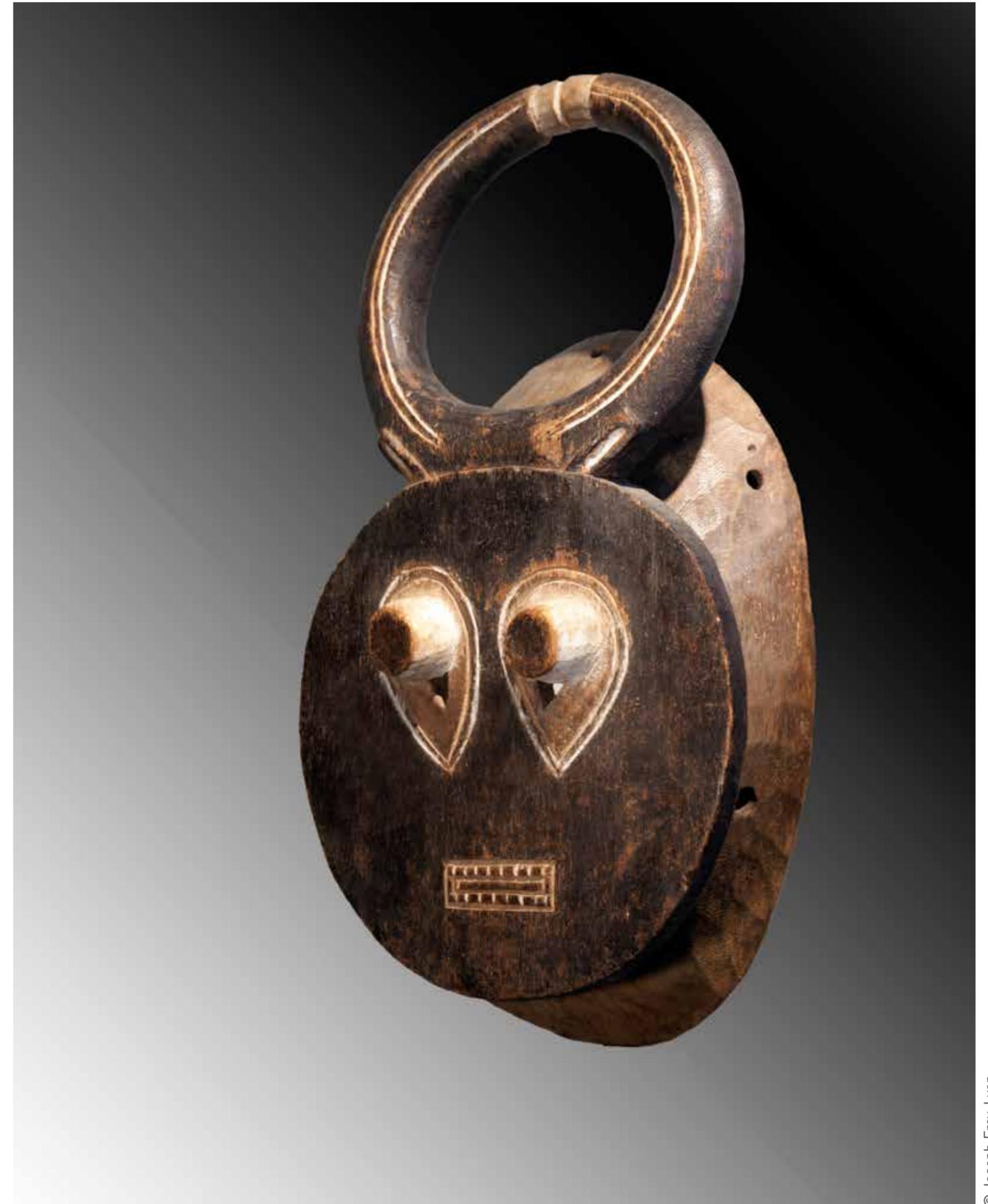
5 Rue Carnot - 21230 Arnay le Duc - France  
T. 33(0)3 80 90 06 92 - M. 33(0)6 20 70 10 01  
galerieh@free.fr - www.galerieh.free.fr

### Male facial mask, «Kple Kple»

Cult of "goli"  
Toumodi region, Ivory Coast  
Wood, pigments.  
H. 42 cm

### Provenance

Galerie Philippe Dodier, Avranches, private collection.



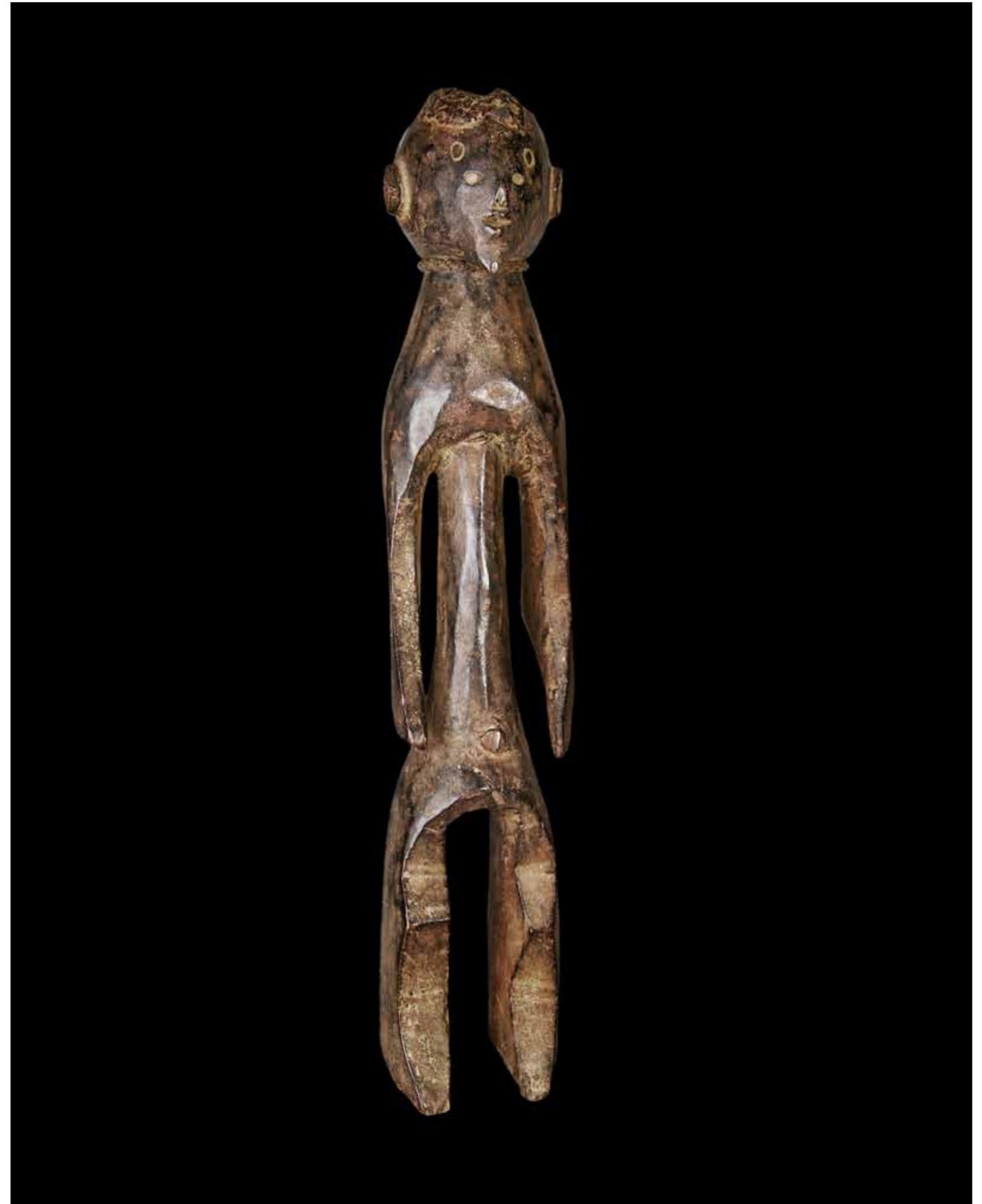
Exhibiting at  Congo Gallery - Impasse Saint-Jacques 2

Group 2 Vanhevel Philip & Vital Lenaerts  
*Tribal & Modern Art*

Avenue Louise 119 - 1050 Brussels - Belgium  
T. 32(0)2 538 00 96 - M. 32 (0)497 451 999  
group2vanhevel@gmail.com

**Chamba / Mumuye Figure**

Nigeria  
Late 19th century  
Wood - resin  
H. 50 cm



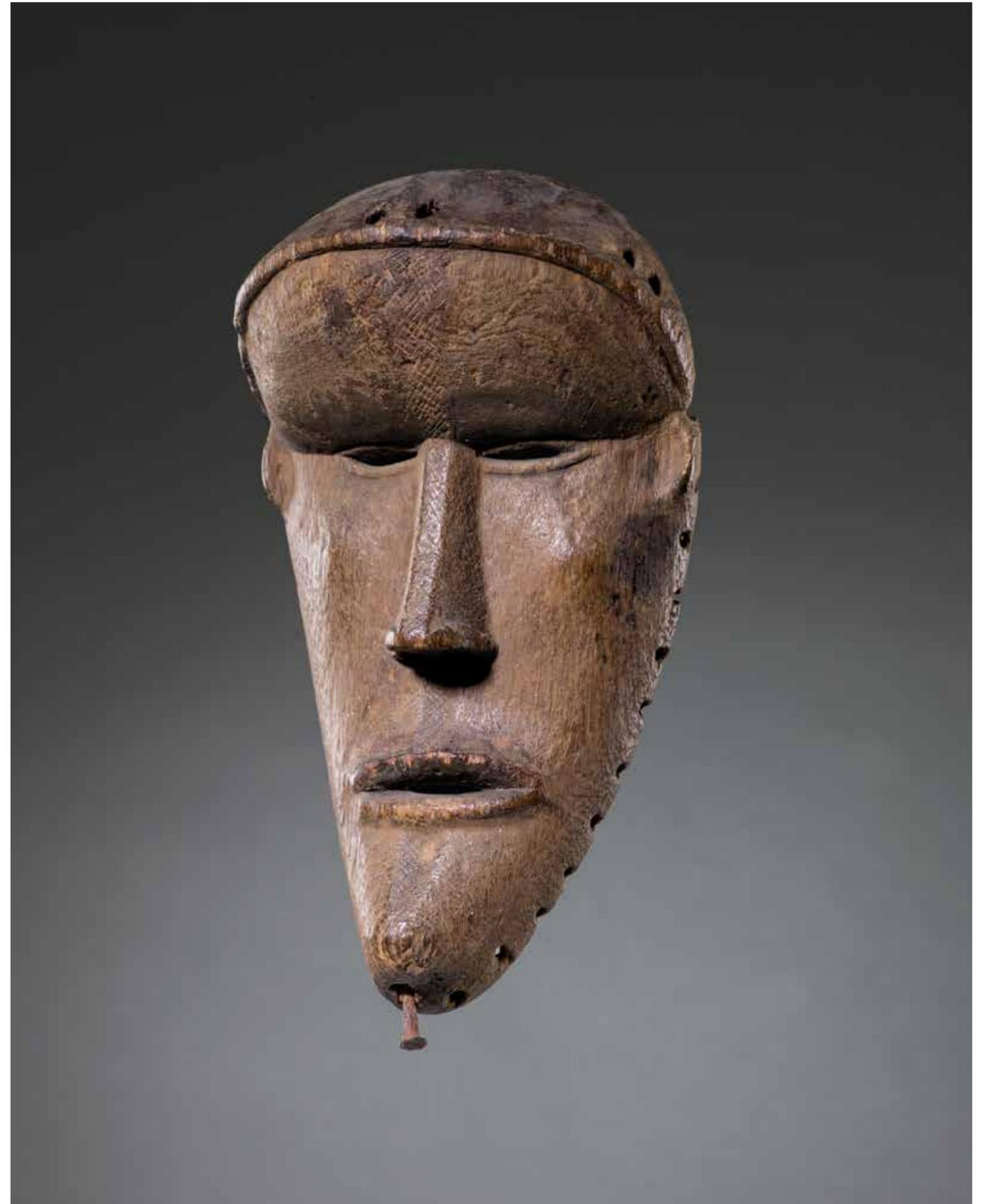
Exhibiting at  Rue Watteeu 23

## Luc & Ann Huysveld

By appointment only  
M. +32 (0)496 31 08 36 / +32 (0)497 78 71 25  
info@ammatribalart.com - www.ammatribalart.com

### **Bassa mask**

Liberia, Ivory Coast  
End 19th century  
H. 19 cm



## Galerie L'Ibis Lucien Viola

T. +212 661 145 595 - +212 524 301 851  
galerielibis@gmail.com - www.galerielibis.com  
By appointment only

### Head of a king or a god in light blue glass, part of an inlay figure

New Kingdom, early Dynasty XIX (ca. 1292-1190 B.C.)

This head shows an aquiline nose and a pierced ear which are typical features for these glass inlaid heads during the XIXth Dynasty. A stylistically similar glass head, No. 43, Acc. No. 49.60, was published by Elizabeth Riefstahl in "Ancient Egyptian Glass and Glazes", the Brooklyn Museum, Wilbour Monographs - I, 1968. H.: 3, 3 cm

#### Provenance

From an old European Collection

#### Condition

No repairs

Art Loss Register Certificate



## Kapil Jariwala

2 Talfourd Place - London SE15 5NW - UK  
T. 44 7957 842 976  
info@kapiljariwala.com - www.kapiljariwala.com

### An Asafo Fante flag: two men argueing over a headless fish

Fante people, Ghana  
c. 1940  
Appliqué cotton on cotton  
Dim. 100 x 148 cm

#### Photography

Mark Colliton, London

### A fine Katu highland tribal shield

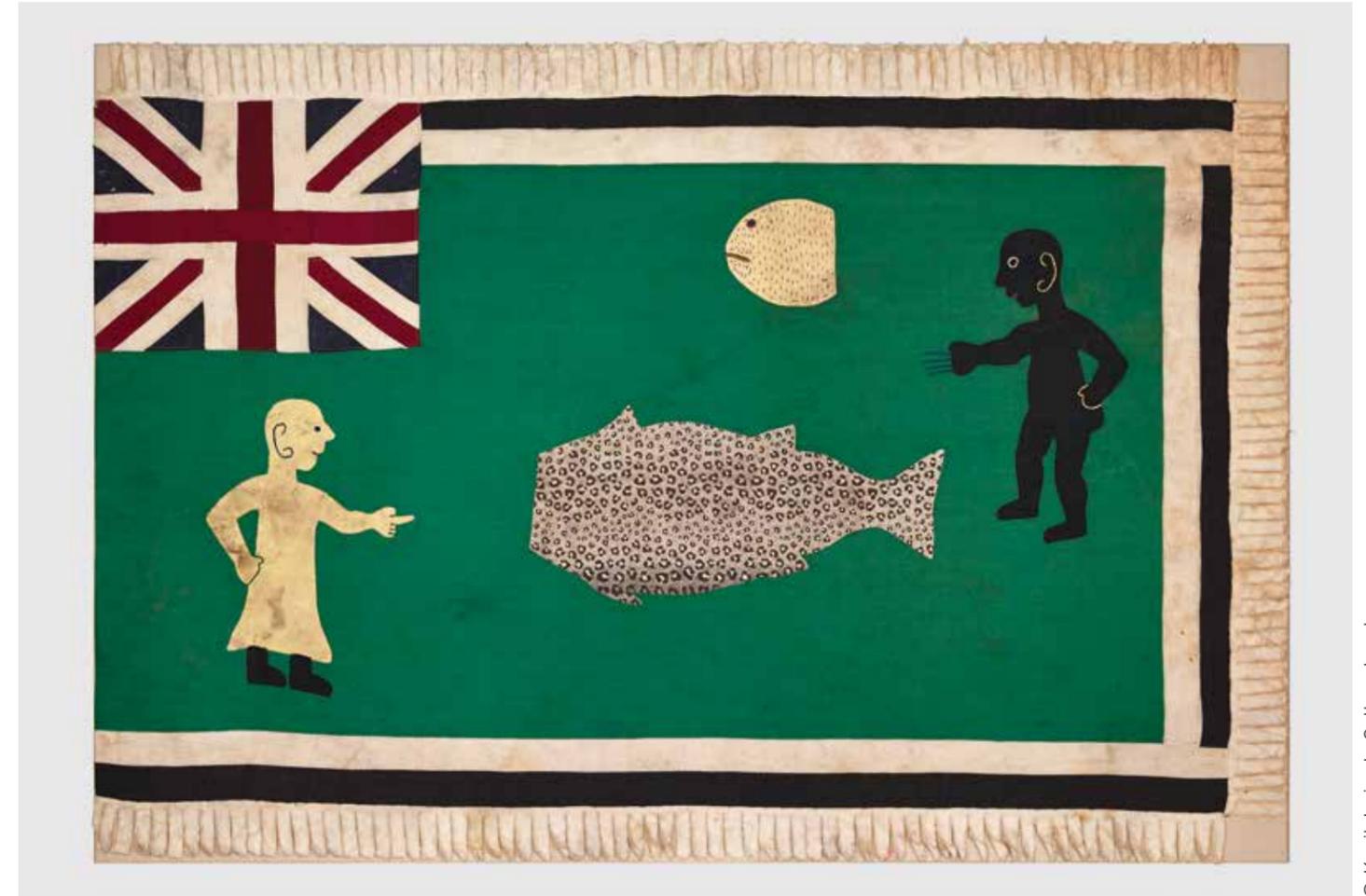
Jarai or Montagnard people, Laos - Vietnam  
Late 19th century - early 20th century  
Lacquered on wood with rattan edge and bindings  
Diam. 49 cm

#### Photography

Mark Colliton, London



© Kapil Jariwala Gallery, London



© Kapil Jariwala Gallery, London

## Philippe Laeremans

Rue des Minimes 27 - 1000 Brussels - Belgium  
T. 32 (0)2 503 00 13 - M. 32(0)475 262 118  
philippelaeremans@yahoo.fr - www.philippelaeremans.be

### Mayombe fetish statue

D.R. of Congo  
Early 20th century  
Wood, glass and kaolin  
H. 19 cm

Feminine anthropomorphic standing statue, with one hand on the hip and the other behind her back, decorated with bracelets carved in the mass. The eyes are drawn with kaolin showing the pupil and are then covered with glass that gives it an incisive look. A flat nose, a hemmed parted lips' mouth, which one can see incised teeth. Great refinement in the detail of sculpture of the headdress. Indeed, one sees several incised motifs of a great finesse and incrustated with kaolin, care for the detail and skill of sculpture. A point ends on the top of the skull, which gives it character. The abdomen makes it possible to see that a magic charge was formerly stored there. The object exudes an incredible beauty and has a clear lacquered patina. The whole carved on a circular base.

### Provenance

Old French collection



Exhibiting at  Rue Watteau 9

## Olivier Larroque

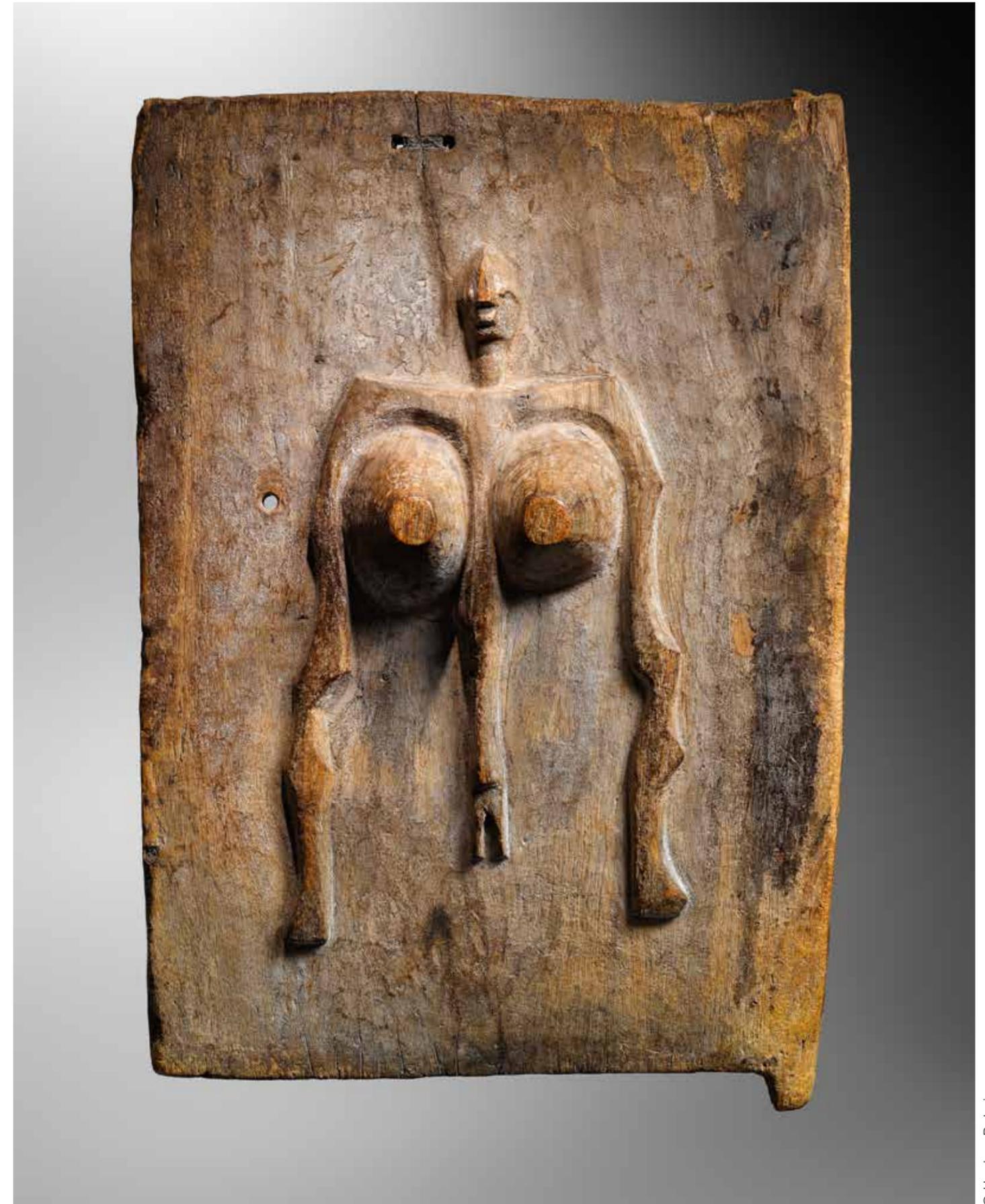
1 Plan d'Orléans - 30000 Nîmes - France  
M. 33 (0)6 800 800 93  
o.larroque1@gmail.com

### Dogon granary shutter

Mali  
End of 19th century / Early 20th century  
Wood

### Provenances

Loudmer Auction, Paris, June 1980  
Private collection (London)  
P. Darteville (Brussels)  
D. Coffignier (Vienna)



© Hughes Dubois

Exhibiting at  Rue Watteuu 5

## Galerie Abla & Alain Lecomte

4 Rue des Beaux-Arts - 75006 Paris - France  
T. 33(0)1 43 54 13 83 - M. 33 (0)6 50 41 05 35  
lecomte.afrique@wanadoo.fr - www.alain-lecomte.net

### Headrest, Gulf Huon or Tami Island,

North Coast of Papua New Guinea

#### Provenance

Heinrich Umlauff (1868-1925), Julius Konietzko (1886-1952), Odilon Audoin, David F. Rosenthal

### Idoma mask

Nigeria

#### Provenance

Old French collection



© Paul Louis

## Angel Martin

Calle Piamonte 21 - 28004 Madrid - Spain  
T. 34 915 215 354 - F. 34 915 225 531 - M. 34 639 140 163  
angel@angelmartin.es - www.angelmartin.es

### Attie Figure

Ivory Coast  
H. 38 cm

### Provenance

Ex coll. Antoine Ferrari de la Salle, Abidjan



### Baule Ivory Comb

Ivory Coast  
H. 12 cm

### Provenances

Ex private coll., U.S.A.  
Ex private coll., Paris



Exhibiting at  Rue des Minimes 29

## Patrick & Ondine Mestdagh

Rue des Minimes 29 - 1000 Brussels - Belgium

T. 32 (0)2 511 10 27 - M. 32 (0)475 467 315

info@patrickmestdagh.com - www.patrikmestdagh.com

Thematic exhibition

### Naissance de Brillance

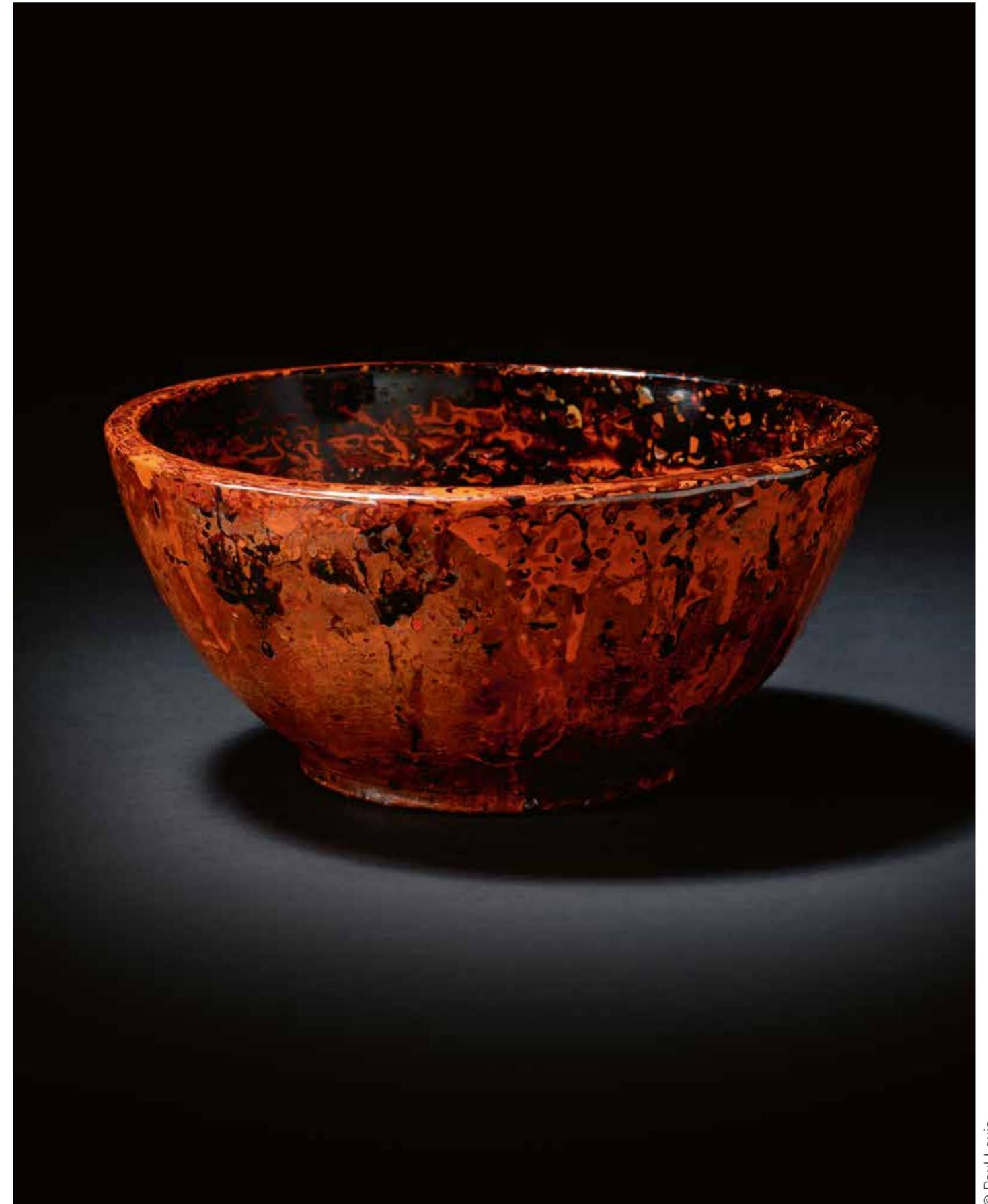
From June 7 until July 15

#### Lacquerer bowl

Japan

19th century

Diam. 20 cm



Exhibiting at  Rue des Minimes 31

## Galerie Monbrison Sarah de Monbrison

Rue des Minimes 31 - 1000 Brussels - Belgium  
T. 32 (0)2 503 45 55 - M. 32 (0)476 82 48 76  
monbrison.be@gmail.com - www.monbrison.com

### Sapi spoon

Sierra Leone  
16th century  
Ivory  
H. 27 cm

### Provenance

Ex collection family Assis Ferreira, Portugal



Exhibiting at  Rue Watteeu 7

## Galería Guilhem Montagut

Boulevard dels Antiquaris - Paseo de Gracia 55-57 - Tiendas 11 y 22 - 08007 Barcelona - Spain  
T. 34 932 159 024 - M. 34 678 027 692  
guilhem@galeriamontagut.com - www.galeriamontagut.com

### **Yoruba figure**

Nigeria  
H. 29 cm

### **Provenances**

Christie's London, 6 december 1995, lot 89  
Philippe Guimiot, Brussels  
Private collection, acquired in 1996



Exhibiting at  Rue Sainte Anne 30

## Alain Naoum

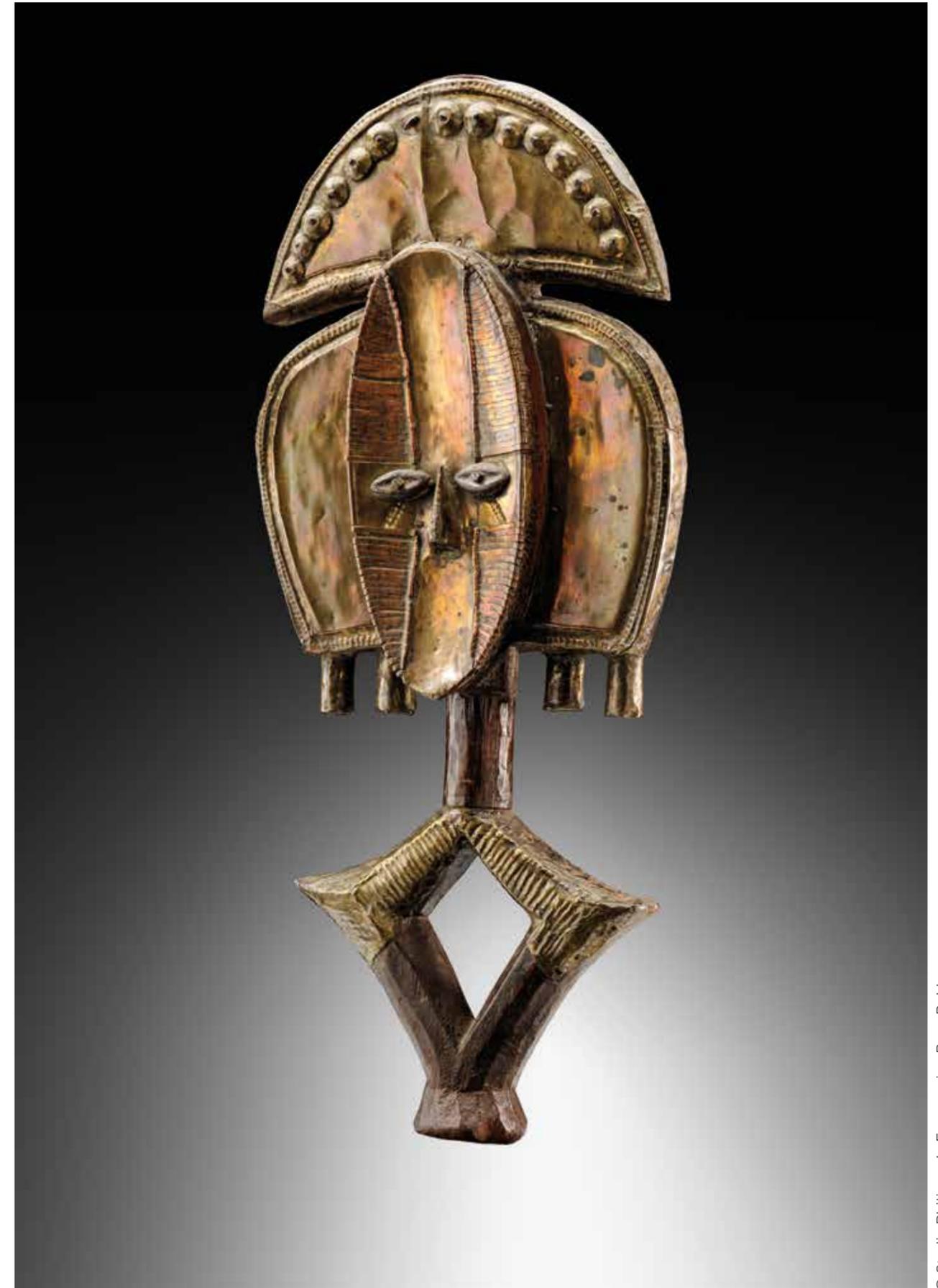
Rue Sainte Anne 30 - 1000 Brussels - Belgium  
M. 32 (0)474 401 543  
alain.naoum@gmail.com - www.antiqueafricanart.com

### **Kota figure reliquaire, mbulu ngulu**

Gabon  
H. 57 cm

#### **Provenances**

Dr. Jean Audoin  
Paolo Morigi, Lugano  
Collection Rudolf et Leonore Blum  
Private collection



Exhibiting at  Galerie de Ruysbroeck 5

## Native

Rue de Ruysbroeck 5 - 1000 Brussels - Belgium  
T. +32 (0)2 514 04 42 - M. +32 (0)471 680 664  
info@native-auctions.com - www.native-auctions.com

### A EUROPEAN COLLECTION

Auction Saturday June 10 - 7pm

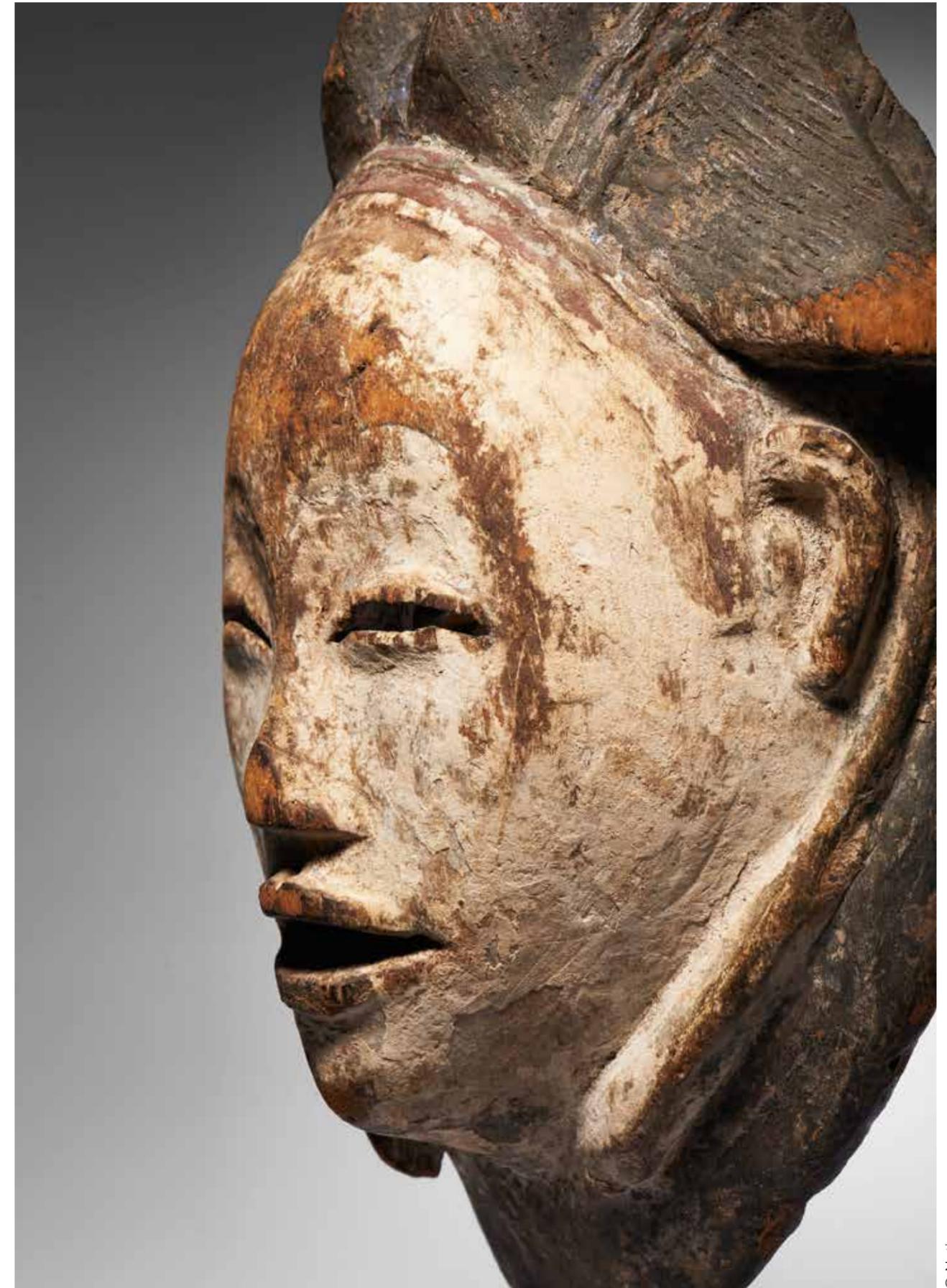
#### Punu Mask

Gabon  
Wood and Kaolin  
29 cm

Collected in July 1959 in Dibassa, Gabon by Boris Kegel-Konietzko.  
Acquired from above in 2010.  
Presented during the Native auction the 10th of June 2017



© Native



© Native

## Sanne Nies – Salon Tribal Art

Prins Hendrikstraat 43 - 5611HJ Eindhoven - The Netherlands  
T. 31 402 452 961 & 31 612 033 634  
info@salonsalon.nl - www.salonsalon.nl

### Kota reliquary figure

Gabon  
Early twentieth century or before  
Wood, copper, brass, iron  
H. 53 cm

### Provenances

Ex private collection California  
Ex collection Leroy Cleal, California, USA  
Ex Christine Valuet, Paris  
Ex Joel Cooner, Dallas, TX, USA  
Ex Private collection, The Netherlands



© Peter Cox

### Kpelie-mask

Ivory Coast, Jimini  
Polished wood, details in blue and white  
H. 39 cm

### Provenances

Artist Robert Jacobsen, Paris- Denmark  
Galerie Darell Copenhagen  
Anita and Jan Lundberg, Sweden, 1982  
Thor Westerberg collection, Sweden, 1985  
Galerie Jan Lundberg, Sweden 1987  
Co Hulten collection, Sweden, 1987- 2016

### Condition

Good, signs of use on the back

### Exhibited and published

*Afrikanskt*, Malmö kunsthall, Sweden page 43, no 48, 1986



© Peter Cox

## Joaquin Pecci

Rue des Minimes 38 - 1000 Brussels - Belgium  
T. 32 (0)2 513 44 20 - M. 32 (0)477 439 412  
joaquin.pecci@skynet.be - www.joaquinpecci.net

### Igbo Male Statuette

Nigeria  
H: 97 cm

#### Provenance

Jacques Kerchache, Paris 1968-9

#### Publication

Kerchache J. et al., *L'art africain*, Editions Citadelles, Mazenod, Paris 1988, p. 178, fig. 110

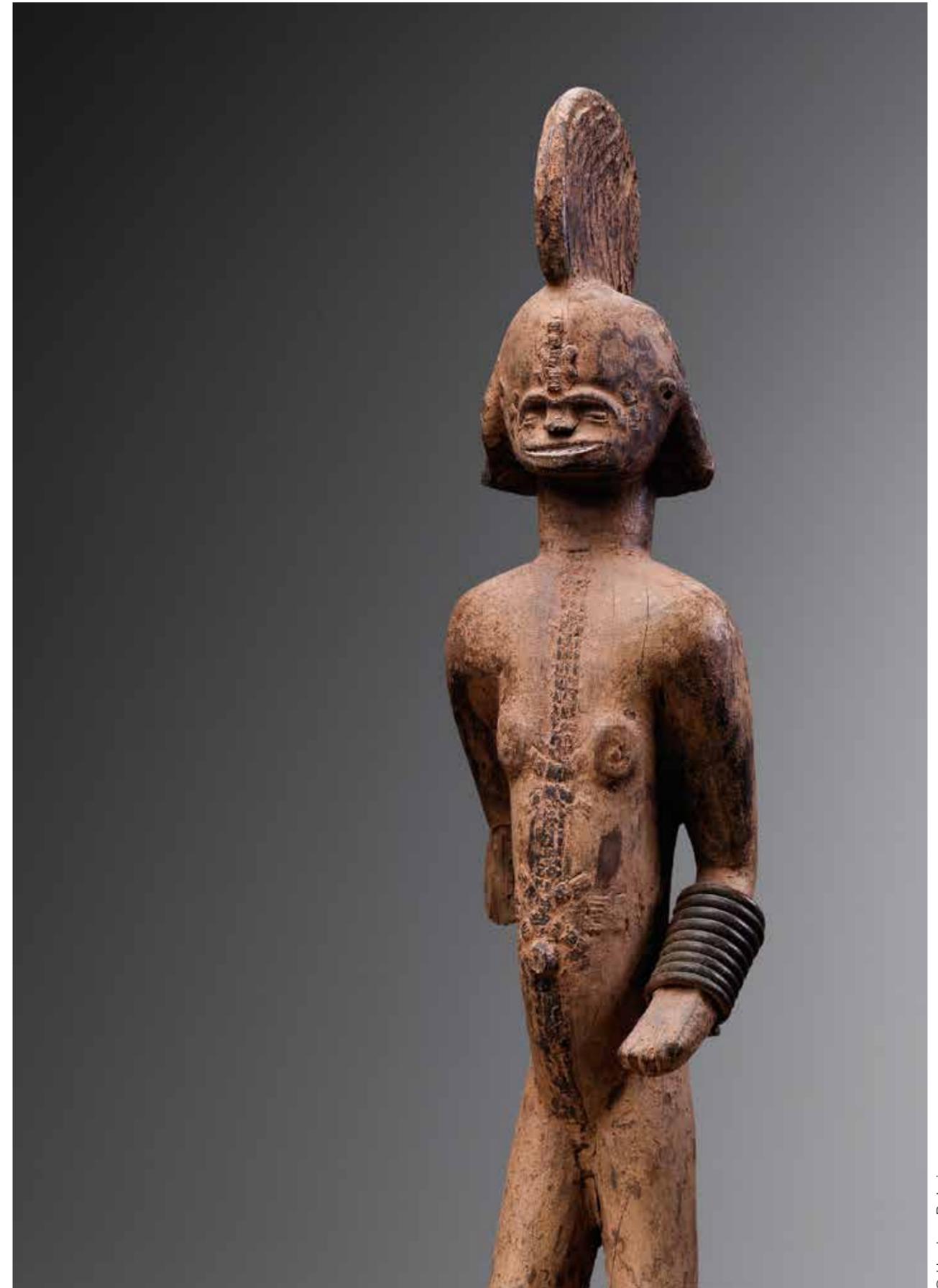


First floor of the gallery  
**DAN MASKS**

**Dan Mask**, Ivory Coast  
H. 22 cm

#### Provenance

Collected in situ early 60's



## Galerie Punchinello Jacques Lebrat

16 Rue du Parc Royal - 75003 Paris - France  
T. 33 (0)1 42 72 00 60 - M. 33 (0)6 03 01 66 01  
punchinello@wandoo.fr - www.punchinello.fr

### Mendi shield

Highlands, Papua-New-Guinea,

### Provenance

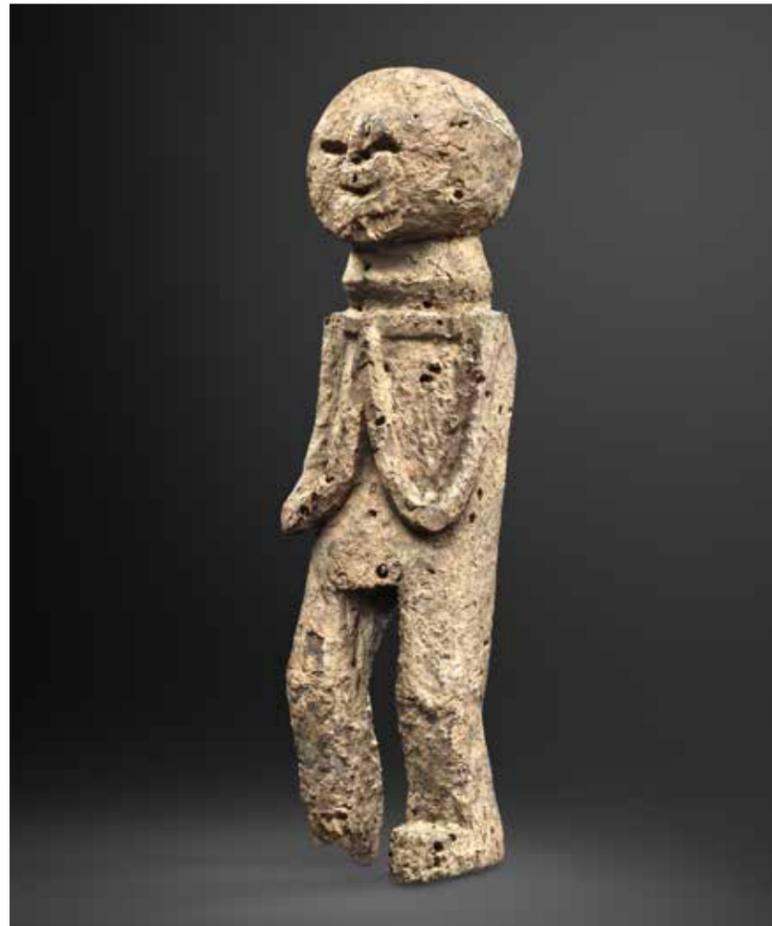
Ex collection De Bellefon

Exposed at Musée des Arts Africains et Océaniens, 1994;

Deposit inventory number of MAO inscribed on the back of the shield: MNAO D.94.1.53

### Putali

Karnali Basin, Baruja district, Nepal.



Exhibiting at  Rue Van Moer 2

## Renaud Riley

Rue Van Moer 2 - 1000 Brussels - Belgium  
M. 32 (0)479 504 390  
info@2r-ritualgallery.com - www.2r-ritualgallery.com

### **Punu / Lumbo Mask**

Gabon  
End 19th - early 20th century  
H. 41 cm

### **Provenances**

Michael Sorafine, Los Angeles  
Dr. Jacques Vettier



Exhibiting at  Rue des Minimes 31 (1st floor)

## Adrian Schlag

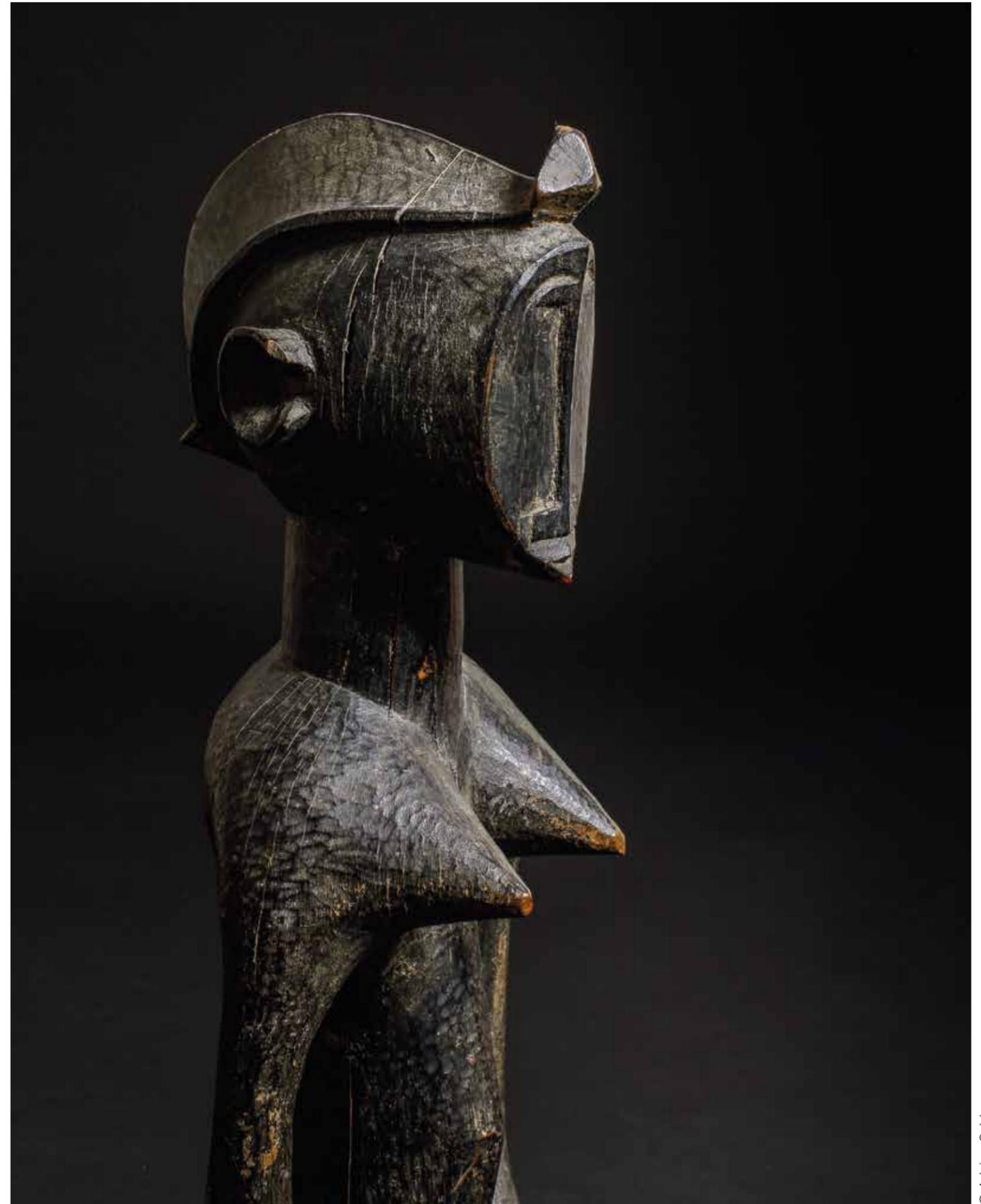
Rue des Minimes 31 - 1000 Brussels - Belgium  
T. 34 617 666 098  
adrian@schlag.net - www.tribalartclassics.com

### Figure Senufo

Ivory Coast  
H. 34 cm

### Provenance

French private collection



© Adrian Schlag

Exhibiting at  Rue Watteeu 14

## Serge Schoffel - Art Premier

Rue Watteeu 14 - 1000 Brussels - Belgium

M. +32 (0)473 563 233

contact@sergeschoffel.com - www.sergeschoffel.com

### Female figure

Lobi, Burkina Faso

19th century

Wood

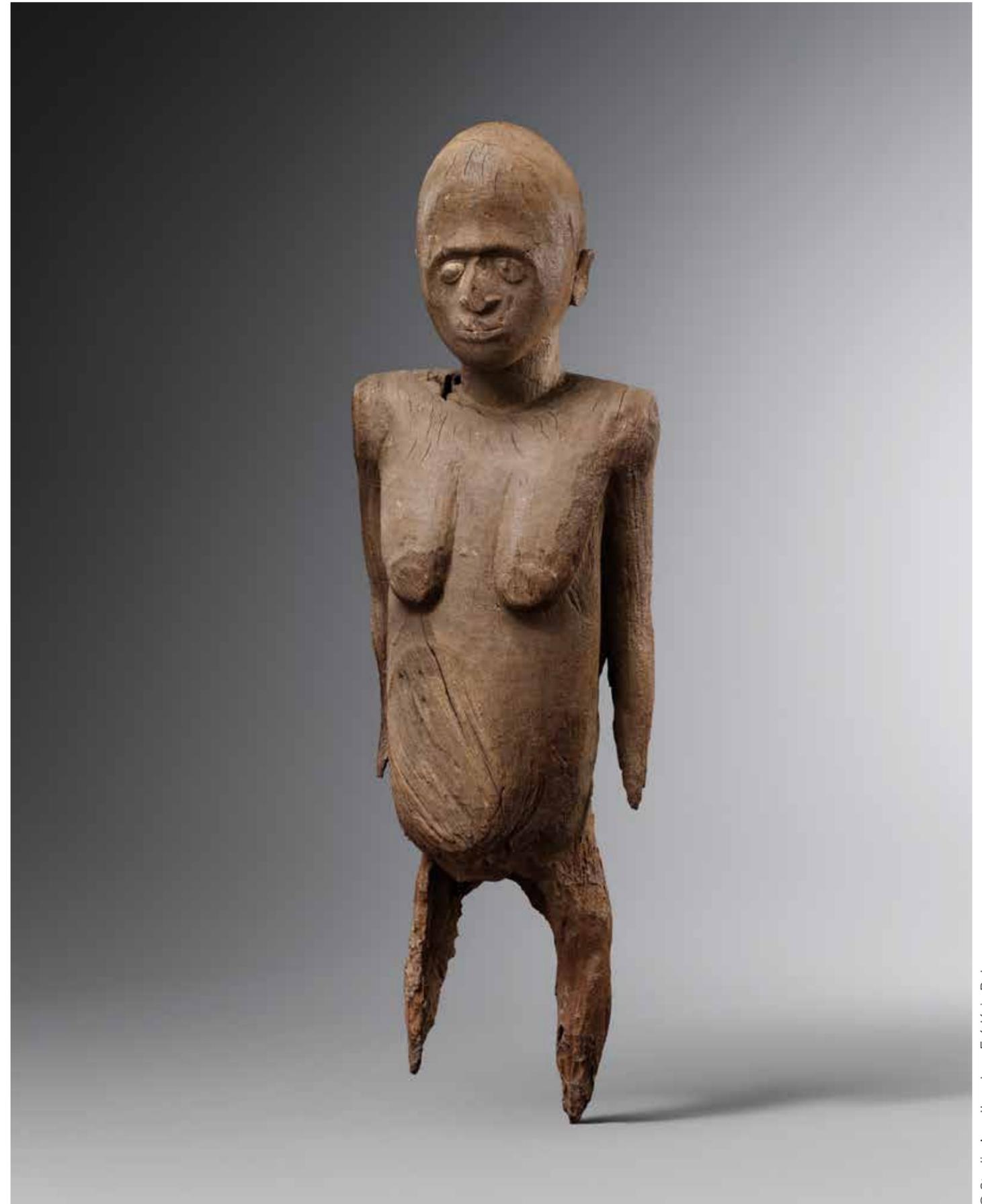
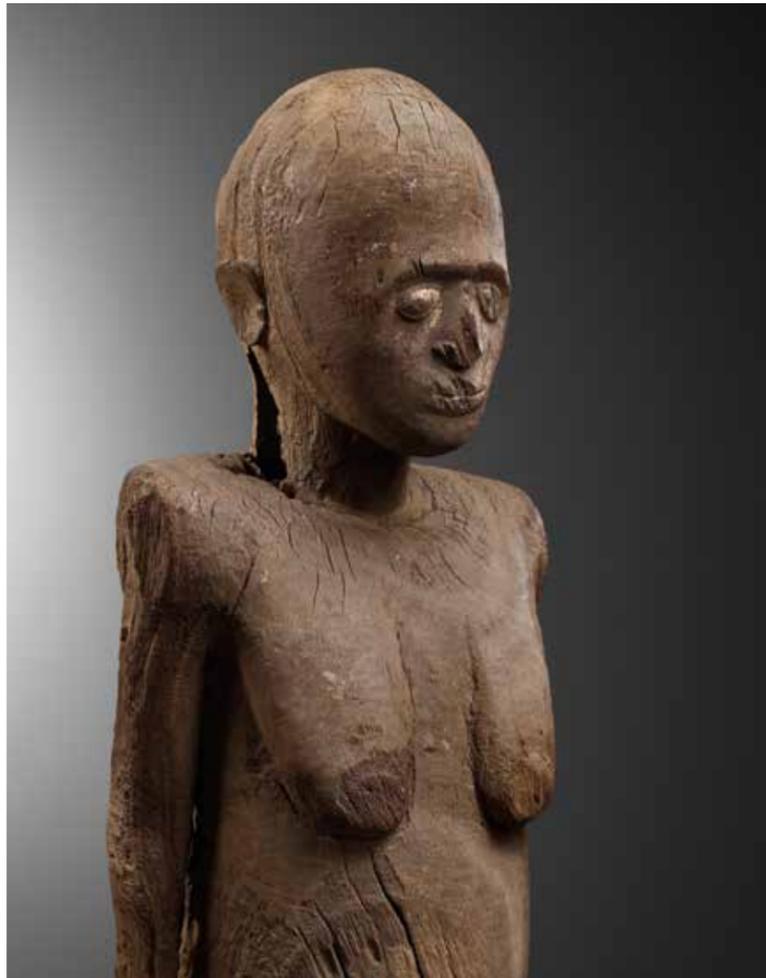
H: 91 cm

### Provenances

Ilia & Hildegard Malichin, Baden-Baden

Andreas & Kathrin Lindner, Munich

Sotheby's auction, Paris, on June 8th 2007, no. 45



© Studio Asselberghs - Frédéric Dehaen

## David Serra

Avenida San Juan 2 - 08198 Sant Cugat del Vallès - Barcelona - Spain  
T. 34 936 755 815 - M. 34 667 525 597  
galeria@davidserra.es - www.davidserra.es

### Thematic exhibition

#### ERE IBEJI

#### Pair of twin figures ere ibeji

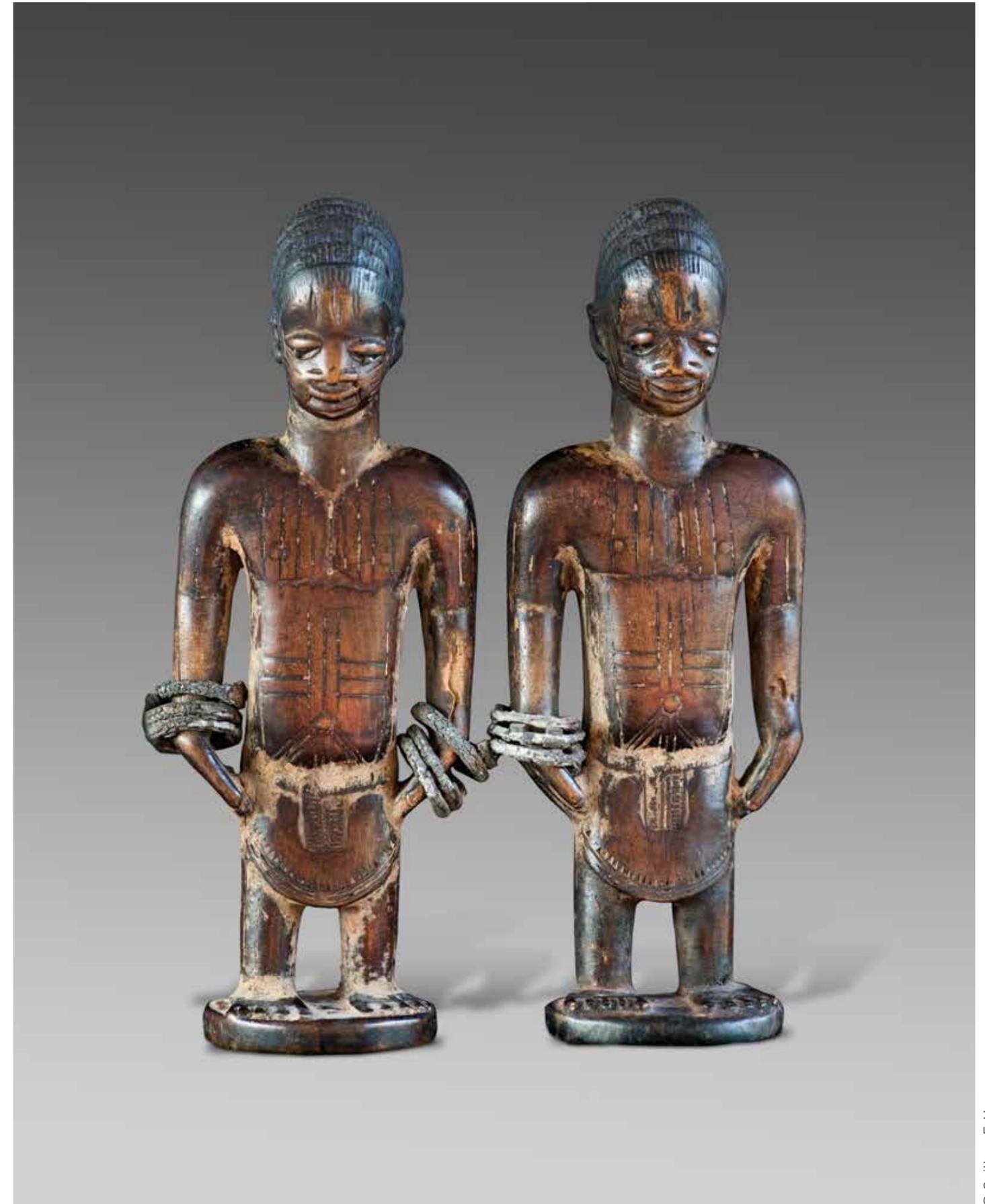
Egbado, Yoruba, Nigeria  
Wood and metal  
H. 24 cm

#### Provenance

Dos & Bertie Winkel collection, Belgium

#### Published

Dos and Bertie Winkel. Ere Ibeji. Printed on FSC paper 2013 p. 56-61



## Frank Van Craen

*Tribal art – Japanese furniture*

Rue des Minimes 49 - 1000 Brussels – Belgium  
M. 32 (0)475 668 187  
frank.van.craen@skynet.be- www.frankvancaen.be

### Lobi figure

Burkina Faso  
19th century  
H. 60 cm

#### Provenance

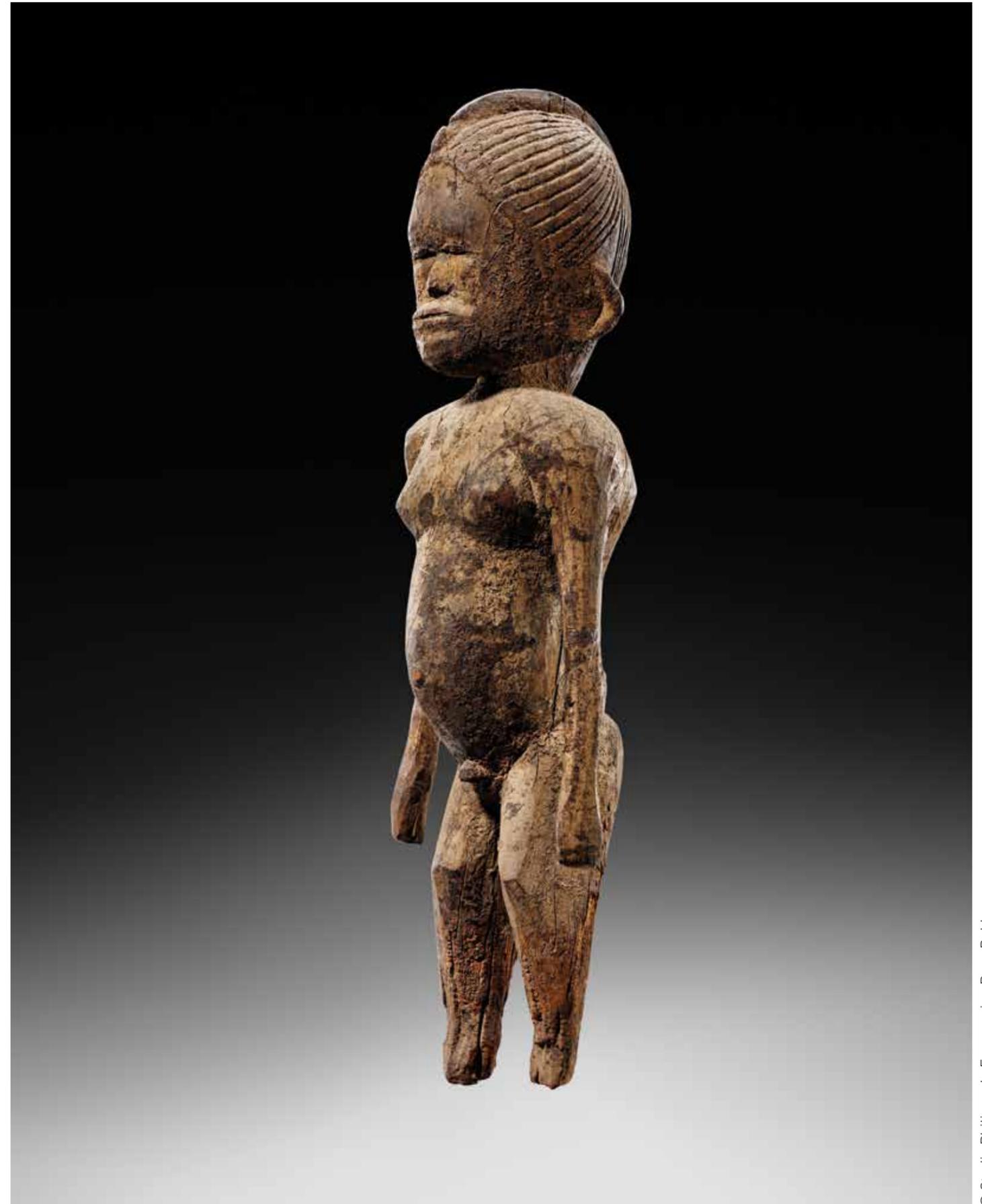
Private collection Antwerp, Belgium since 1985

### Kuruma Dansu de Mikuni

Fukui prefecture  
Edo, ca. 1800  
All Keyaki (Zelkova)  
Dim. 145 x 78 x 124 (h) cm

#### Provenance

Ex Takayama Museum, Gifu, Japan



## Michel Van den Dries

Aalbroekstraat 81 - 9890 Gavere - Belgium  
T. +32 (0)9 384 83 86 - M. +32 (0)497 413 008  
lithiquarius@pandora.be

### Late Acheulean handaxe

Eastern Sahara  
Multicoloured jasper  
H: 122 mm

### Mbale figure

Congo  
H: 26 cm

### Provenance

Ex-coll F. Lauwers, Antwerp  
Collected between 1922-1937 by Jean-Baptiste Vandewalle



Exhibiting at  Rue des Minimes 33

## Renaud Vanuxem

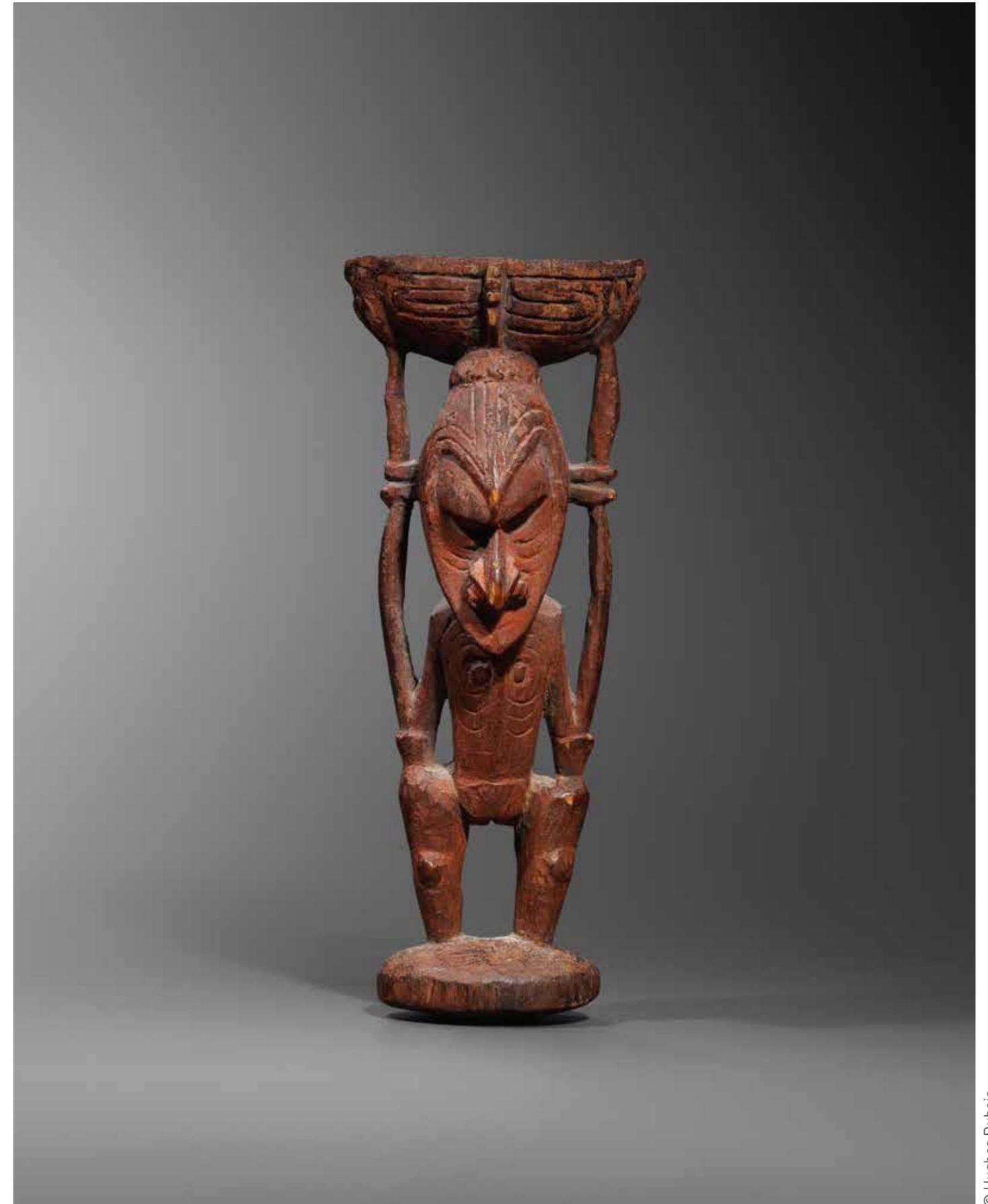
52 Rue Mazarine - 75006 Paris - France  
T. 33(0)1 43 26 03 04 - M. 33 (0)6 07 11 50 60  
rvanuxem@yahoo.fr - www.renaudvanuxem.com

### Mortar "Dap Dap"

Coastal Sepik river / PNG  
Wood  
Pigments  
H. 21 cm

### Provenance

Private collection, Paris



Exhibiting at  Rue des Minimes 48

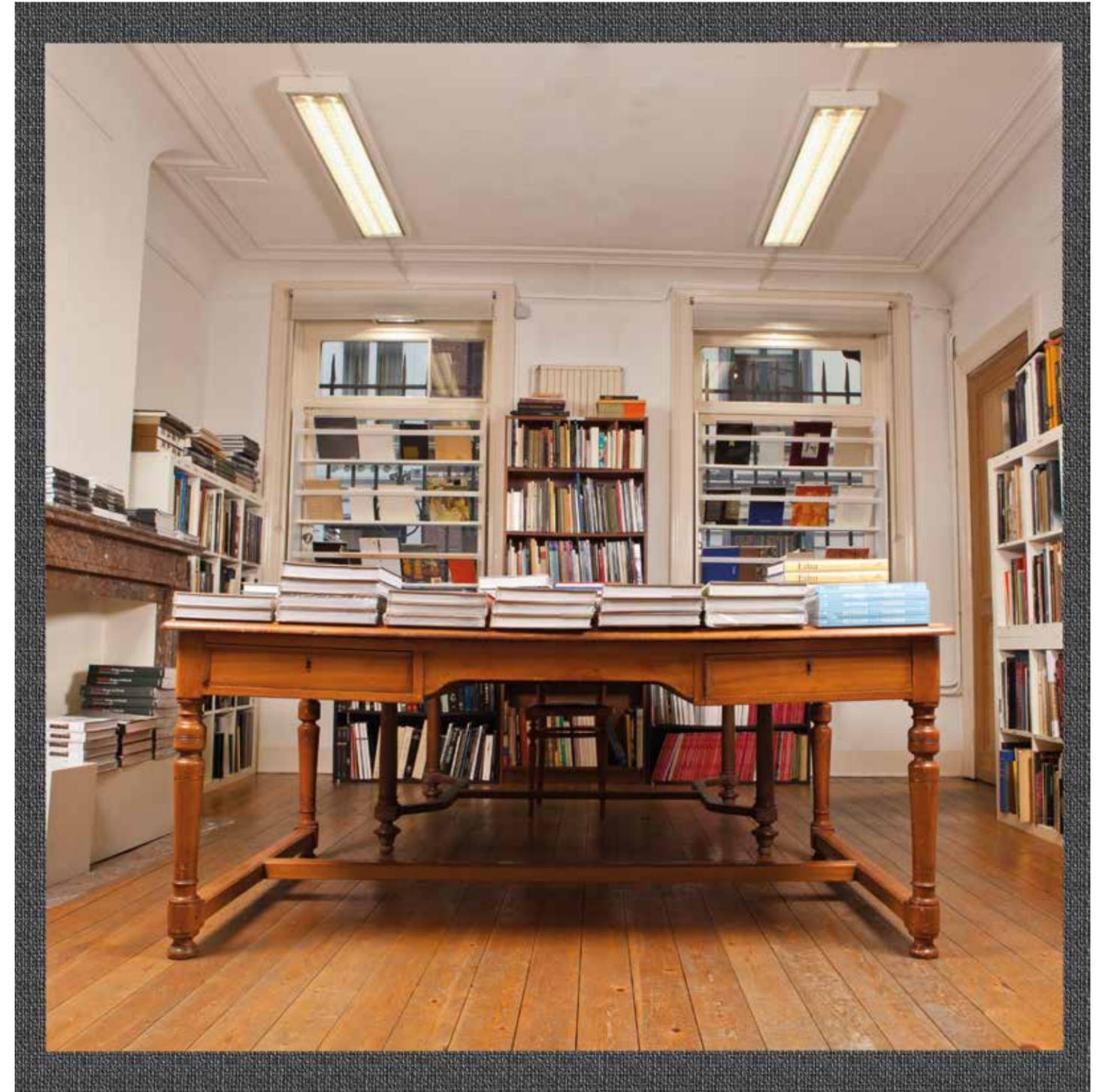
## Vasco & Co Emilia da Paz

Rue des Minimes 48 - 1000 Brussels - Belgium  
T. +32 (0)2 502 35 74 - M. +32 (0)473 642 611  
vascobooks@skynet.be - www.vascobooks.net

Normal business hours after Bruneaf:  
Wednesday to Saturday from 1 pm to 6:30 pm, or by appointment.

On sale during Bruneaf at Vasco:  
*L'intelligence des formes* - Willy Mestach, 2007  
*Congo mythical masks*, 2009  
*Sanza*, 2011  
*La tête dans les étoiles*, 2012  
*Joyaux Lega*, 2013  
*Masterpieces, New Guinea Art*, 2014  
*Catalog Uzuri wa Dunia*, 2015

and all the catalogues of exhibitions organised by Bruneaf



## The Art Loss Register William Webber & Will Korner

First Floor - 63-66 Hatton Garden - London EC1N 8LE - United Kingdom  
T. +44 (0)207841 5780  
info@artloss.com - www.artloss.com



# THE ART LOSS REGISTER™

[www.artloss.com](http://www.artloss.com)



## 25 Years of Due Diligence

- The world's largest private database of lost and stolen art, antiques and collectibles. The **500,000 items** currently registered also include those subject to a dispute or loan, or with potential authenticity issues
- **400,000 searches** of items carried out each year on behalf of auction houses, fairs, dealers, museums, insurers, police and private collectors. Certificates issued for items cleared against the database, which are recognised worldwide as an important demonstration of due diligence
- Registration of lost or stolen items to be included in all future searches
- Resolution of art-related claims, title disputes, and recovery services

*Please do not hesitate to contact us directly for any further information or questions at Galerie Ambre Congo during CULTURES, call +44 (0) 20 7841 5780, or email [info@artloss.com](mailto:info@artloss.com)*

# PARIS TABLEAU

BRUSSELS 2017

**VI<sup>e</sup> édition**

**La Patinoire Royale  
Bruxelles**

**Du 8 au 11 juin 2017**

De 11 h à 20 h

Nocturne le jeudi 8 juin jusqu'à 22 h

Fermeture le dimanche 11 juin à 19 h

#### Accès



Station Louise  
(lignes 2 et 6)



Arrêt Faider (lignes 92 et 97)  
Arrêt Defacqz (lignes 93 et 94)



Interparking Stéphanie-Louise  
Avenue Louise 83 A, Bruxelles

# PARIS TABLEAU

BRUSSELS 2017

#### EXPOSANTS

Didier Aaron (Paris)

Galerie Franck Baulme (Paris)

Charles Beddington Ltd (Londres)

Kunsthandel P. de Boer B.V. (Amsterdam)

Galerie Canesso (Paris)

Enrico Ceci (Modène)

Ana Chiclana (Madrid)

Colnaghi (Londres)

Costermans (Bruxelles)

Galerie Michel Descours (Lyon)

Giacometti Old Master Paintings (Rome)

De Jonckheere (Genève)

Jacques Leegenhoek (Paris)

Lowet de Wotrenge (Anvers)

Lullo . Pampoulides (Londres)

Jan Muller (Gand)

Galerie Maurizio Nobile (Bologne)

Porcini (Naples)

Talabardon & Gautier (Paris)

Galerie Terrades (Paris)

Galleria Carlo Virgilio & C. (Rome)

Galerie Claude Vittet (Paris)

#### EXPOSITION-DOSSIER

*David à Bruxelles, naissance d'une école belge*

Commissaire de l'exposition : Dr Alain Jacobs

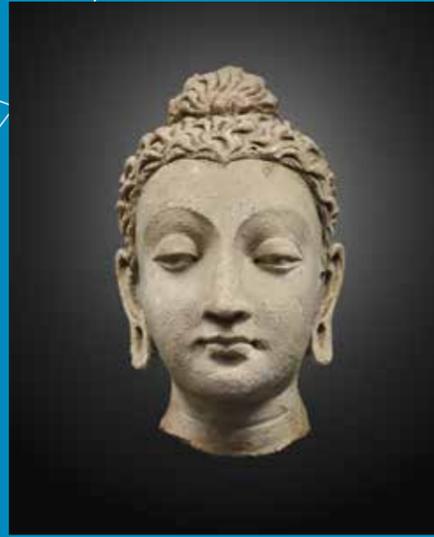


François-Joseph Navez (1787-1869), *Scène de musique*, 1819  
(© Galerie Michel Descours)

Suivez-nous sur



[www.paristableau.com](http://www.paristableau.com)



# BRAFA

# ART FAIR

27 JAN - 04 FEB 2018

TOUR & TAXIS / BRAFA.ART

# BRUSSELS

ONE OF THE MOST INSPIRING FAIRS IN THE WORLD

DELEN

PRIVATE BANK

**伍** ASIA WEEK  
HONG KONG  
香港亞洲藝術週

CELEBRATES 5TH ANNIVERSARY

THE SILK ROAD  
絲綢之路

The Fifth edition of Asia Week Hong Kong presents a carefully curated series of educational programmes in Asian Art from antiquity to contemporary. Taking place at venues around the city, Asia Week Hong Kong's stellar programme is made possible through a strong collaboration with the dealers, galleries, auction houses, museums and cultural institutions.

25 May - 10 June, 2017  
2017年5月25日至6月10日

[www.asiaweekhk.com](http://www.asiaweekhk.com) | [info@asiaweekhk.com](mailto:info@asiaweekhk.com)



BEST OF **FRANCE** AT **BAS** BRUSSELS **ART** SQUARE

SAVE THE DATE : **22<sup>nd</sup> through 24<sup>th</sup> SEPTEMBER, 2017**

GUEST OF HONOUR: FRANCE

More to come on: [www.brusselsartsquare.com](http://www.brusselsartsquare.com)



# International Antiques Fair

## 國際古玩展



香港會議展覽中心 - 展覽廳5BC  
Hong Kong Convention and Exhibition Centre - Hall 5BC

2017/5/26 - 30



慈善自助晚餐 Charity Gala Buffet  
5/26 18:00 - 21:00  
票價 Ticket Price: 港幣 HK\$1,000 / 張 each

受惠機構 Beneficiary Organization



公眾展覽 Public Show Date 5/27 - 29 11:00 - 19:00 5/30 11:00 - 17:00

### 展會活動 EVENTS

- 古玩現場鑑定 Antiques Appraisal
- 導賞團 Guided Tours
- 世界華人收藏家學會珍藏展 Exhibition by The World's Chinese Collectors Association
- 專題講座 Lectures
- 茶道會 Tea Ceremonies
- 特別中國畫展及日本漆器展 Exceptional Exhibitions of Chinese Paintings and Japanese Lacquer

主辦單位 ORGANIZER: 翟氏投資有限公司 CHAK'S INVESTMENT LTD.  
TEL: +852 2548 8702 FAX: +852 2559 8568 E-MAIL: info@chaksinvestment.com [www.iaf.com.hk](http://www.iaf.com.hk)



# Winter

# BRUNEAFAF

BRUssels  
Non  
European  
Art  
Fair

Save the date

24-28/01/2018

[www.bruneaf.com](http://www.bruneaf.com)



# MUSÉE BARBIER-MUELLER



6000 ANS  
DE  
RÉCEPTACLES

CATALOGUE DE MICHEL BUTOR

Dès le 17 mai 2017



# HORS les MURS

Une collaboration avec 22 musées

## Genève

- Ariana, Musée suisse de la céramique et du verre 09.10. – 03.12.2017
- Musée d'art et d'histoire (MAH) 15.03. – 31.07.2017
- Musée d'art moderne et contemporain (MAMCO) 25.01. – 07.05.2017
- Fondation Baur 30.01. – 31.12.2017
- Fondation Martin Bodmer 17.01. – 31.12.2017
- Musée de Carouge 16.09. – 10.12.2017
- Centre d'art contemporain 21.02. – 30.04.2017
- Musée d'ethnographie de Genève (MEG) 23.03. – 31.12.2017
- Muséum d'histoire naturelle 10.11.2017 – 07.01.2018
- Musée international de la Croix-Rouge et du Croissant-Rouge 29.03. – 19.11.2017
- Musée international de la Réforme (MIR) 12.01. – 31.12.2017.
- Musée Voltaire – Bibliothèque de Genève 19.05. – 27.05.2017

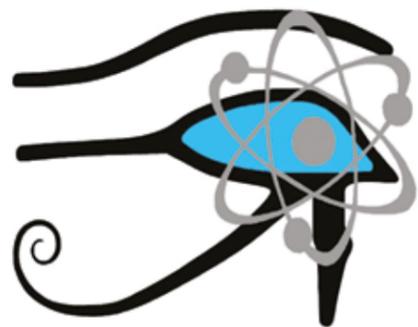
## Suisse

- Fondation Beyeler, Bâle 15.10. – 31.12.2017
- Fondation Pierre Gianadda, Martigny 03.02.2017. – 19.11.2017
- Fondation de l'Hermitage, Lausanne 07.04. – 15.08.2017
- Kunstmuseum, Soleure 02.09.2017 – 04.02.2018
- Le Laténium, Neuchâtel 10.01. – 17.04.2017
- Rietberg Museum, Zurich 05.05. – 04. 09. 2017

## France

- Musée d'Arts Africains, Océaniens, Amérindiens, Marseille 27.09.2017 – 07.01.2018
- Institut du Monde arabe, Paris 13.04. – 30.07.2017
- Musée des Confluences, Lyon 02.10.2017 – 31.01.2018
- Musée du quai Branly-Jacques Chirac, Paris 20.03. – 18.06.2017





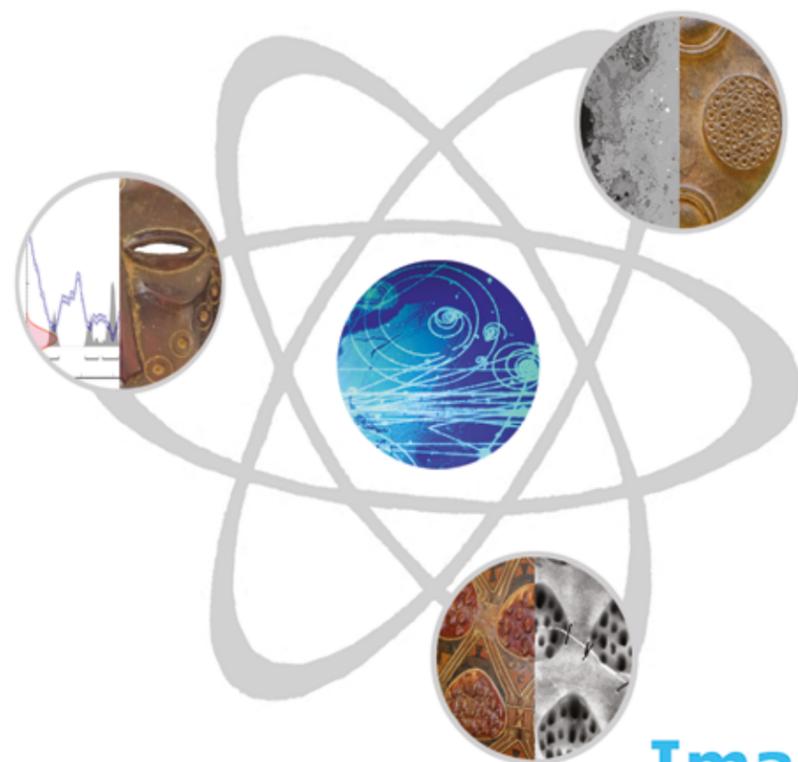
# Re.S.Artes

Le **Regard** de la **Science** sur les **Arts** et le patrimoine culturel

Scientific investigations on all works of Art

Analyzing

Dating



Imaging

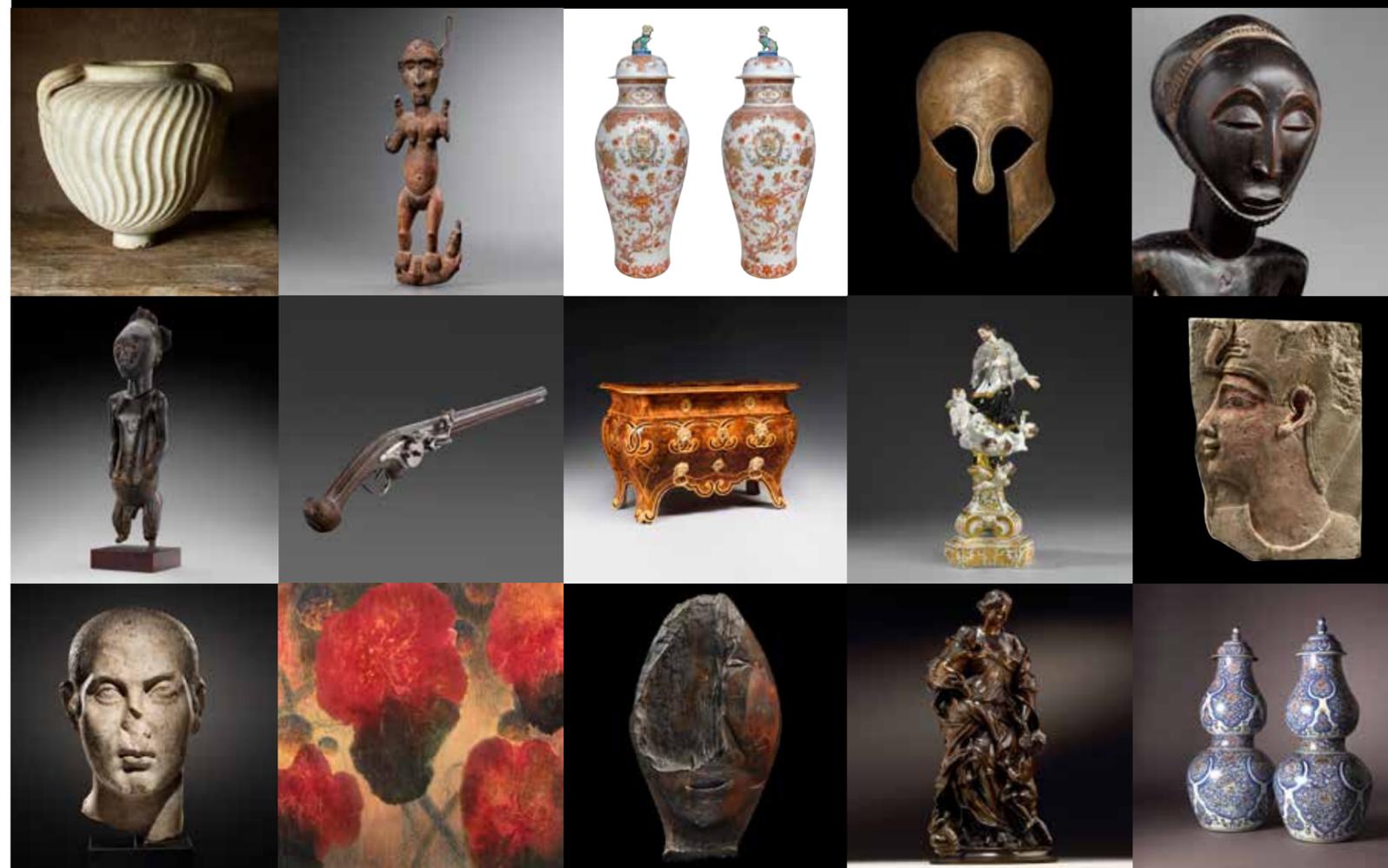
For more information  
[www.res-artes.com](http://www.res-artes.com)



[info@res-artes.com](mailto:info@res-artes.com)  
Tel: +33 5 56 81 64 42

# MASTERART.COM

COLLECT FROM THE FINEST



SEARCH NOW OVER 15,000 WORKS OF ART  
FROM THE WORLD'S LEADING ART DEALERS



[www.tribalartmagazine.com](http://www.tribalartmagazine.com)

*Tribal Art magazine is a quarterly publication dedicated exclusively to the arts and culture of the traditional peoples of Africa, Oceania, Asia and the Americas, available in French or English language editions.*

Info@tribalartmagazine.com - Tel. : +32 (0) 67 877 277



Sotheby's EST. 1744  
Collectors gather here.



Arts d'Afrique et d'Océanie  
Vente Paris 21 juin 2017

76, RUE DU FAUBOURG SAINT-HONORÉ, 75008 PARIS  
RENSEIGNEMENTS +33 (0)1 53 05 52 67  
ALEXIS.MAGGIAR@SOTHEBYS.COM  
SOTHEBYS.COM  
AGRÈMENT N°2001-002 DU 25 OCTOBRE 2001  
COMMISSAIRE-PRISEUR HABILITÉ CYRILLE COHEN

TÉLÉCHARGEZ L'APP SOTHEBY'S  
SUIVEZ NOUS @SOTHEBYS



# LEMPERTZ

1798

Japan, India, Southeast Asia incl. The Kolodotschko Collection of Netsuke V  
Auction 9 June in Cologne

China, Tibet/Nepal  
Auction 15 June in Brussels

Viewing in Brussels: 10–13 June



A large famille verte plate. China, Kangxi period (1662–1722). Porcelain, D 55 cm

Neumarkt 3 50667 Cologne Germany T +49-221-92 57 29-37 asian@lempertz.com  
6, rue du Grand Cerf 1000 Bruxelles T +32 2 514 05 86 www.lempertz.com

CANS 藝術新聞

201701 No.250

www.chineseart.com.tw

專訪  
台北宇珍拍賣張玉霞  
張善張宗憲全球走透透  
若水澄華 院藏玻璃文物展  
特別報導  
2017紐約亞洲藝術週  
LEPAIN 馬斯垂克博覽會  
拍賣焦點  
香港蘇富比春拍  
香港保利春拍  
日本美協春拍

Sotheby's | 蘇富比 EST. 1744

中國藝術珍品

香港春季拍賣 4月4日至5日  
台北展覽 3月18日至19日  
香港展覽 3月31日至4月4日



明宣德 青花魚藻紋十棱大口大碗  
《大明宣德年製》款  
估價待詢

For any advertising or purchasing enquiry, please contact :

台北 Taipei

台北市大安區麗水街9號  
No. 9, Li Shui St., Da-an District, Taipei, Taiwan  
Tel: 886-2-2321-5201 Fax: 886-2-2321-5202  
cans@cansart.com.tw

北京 Beijing

北京市朝陽區酒仙橋路2號798藝術區 798中二街 (100015)  
CANS Teahouse, 798 middle second Street, Sec. D-06,  
798 Art District, #2 Jiuxianqiao Rd. Chaoyang District,  
Beijing China 100015  
Tel: 8610-59789803 Fax: 8610-59789804  
e-mail: Ecans@ecans.com

上海 Shanghai

上海黃浦區大沽路190號 郵編: 200001  
Dagu road 190, Huangpu district, Shanghai  
China 200001  
孫曉秋 139-1830-9951

Chinese Art Book Co Ltd was founded in 1997 in Taiwan and currently has three editorial offices in Taipei, Shanghai and Beijing.

Chinese Art Books Publishing is a well-known professional publisher of art magazines in Greater China. We aim to develop contemporary art, ancient and classical art, tea culture and art auctions through our 4 publications: Chinese Art News (CANS), Chinese Contemporary Art News, Tea Magazine and the Annual Chinese Arts Auction Records.

With a network of correspondents in major cities throughout Asia, Europe and the United States, we have established our reputation for providing immediate and updated art news, exhibition reports as well as in-depth interviews with key players in the art world. Chinese Art Book Co Ltd has become a powerful and influential media group in the art industry in greater China.



# Keep up to date with the Asian and Islamic Art Worlds with our print and digital editions

From the ancient to contemporary, Asian Art Newspaper offers you a snapshot of what's happening in the world of Asian and Islamic art around the globe.

Each month there's our news section, an interview with a prominent or emerging artist, special features, as well reviews of major exhibitions, auctions, art and antiques fairs and events.

We also include the performing arts, film and books to link the past with the future.

*And keep your eyes peeled for our monthly art-themed newsletter to enliven your lunch break delivered direct to your inbox*

**SAVE 25%**

**SAVE 25% ON A PRINT SUBSCRIPTION**  
Contact [info.asianart@btinternet.com](mailto:info.asianart@btinternet.com)  
using code CULTURES2017 for more details.

Print Subscriptions UK £45, Rest of Europe £50,  
Rest of World £55 (US\$90).  
A digital only annual subscription is just £30 (US\$48).

**asianartnewspaper.com**

Renew your print subscription and subscribe online for our free monthly articles, large, searchable archive, book reviews and back issues

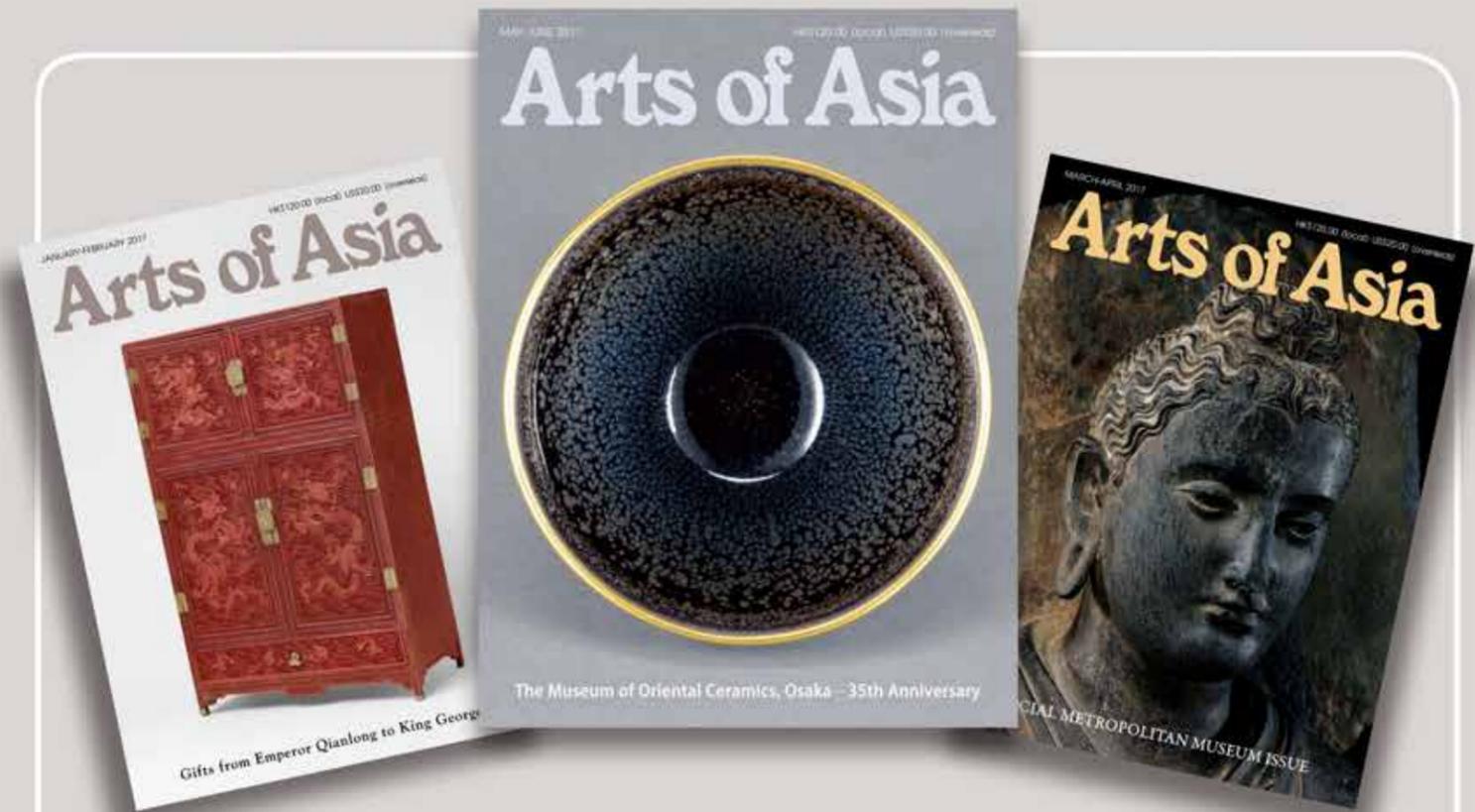
Join us @ Asian Art Newspaper Follow us @ AsianArtPaper



*Fangzun, ritual wine vessel, late Shang dynasty (13th/11th century BC), Anyang, bronze, height 52 cm, sold for \$37,207,500 (est \$6-8 million, world auction record for an archaic bronze, Christie's New York, March 2017)*



*Blue and white lobed fish pond bowl, mark and period of Xuande, sold for over HK\$229 million, US\$29.5 million at Sotheby's HK, April 2017*



*Arts of Asia*, founded in 1970, is the foremost international Asian arts and antiques magazine. Every edition is treasured by collectors, dealers, museums and galleries and is essential reading for enhancing and enriching your knowledge of Asian art.

Lavishly illustrated articles by the world's leading experts and scholars are carefully prepared and printed on the finest quality Japanese paper. The publication also provides an invaluable source of information on Asian art news and trends, including current reports on gallery and museum exhibitions, auctions and fairs.

*Arts of Asia* is a wonderful resource for those interested in Asian art, antiques and culture. The annual subscription cost for six beautiful issues is US\$110 inclusive of surface mail delivery. For airmail delivery to America and Europe add US\$70.

Please visit [www.artsofasia.com](http://www.artsofasia.com) for more information, editorial archives, back issues purchase, and links to the best Asian art websites.

**Arts of Asia**

16B Tesbury Centre, 28 Queen's Road East, Wanchai, Hong Kong

Telephone: 852-2376-2228 Facsimile: 852-2376-3713 E-mail: [info@artsofasia.com](mailto:info@artsofasia.com) Website: [www.artsofasia.com](http://www.artsofasia.com)

# ORIENTATIONS

The magazine for collectors and connoisseurs of Asian art



Over 90 years of Apollo



Keeping you in touch with the art world, past and present



Since  
1925

[www.apollo-magazine.com](http://www.apollo-magazine.com)

*Orientalism* is an authoritative source of information on the many and varied aspects of the arts of East and Southeast Asia, the Himalayas, India, Central Asia and the Middle East, from the latest scholarly research to market analysis and current news.

Published in Hong Kong and distributed worldwide since 1970, it is essential to any art library.



Subscribe for one year (six issues)  
US\$105 (overseas surface mail)  
US\$155 (overseas airmail)

PAYMENT CAN BE MADE BY PERSONAL CHEQUE OR AMEX,  
VISA OR MASTERCARD TO: Orientations Magazine Ltd  
816, 8th Floor, Zung Fu Industrial Bldg, 1067 King's Road,  
Quarry Bay, Hong Kong  
T: +852 2511 1368 F: +852 2507 4620 info@orientations.com.hk

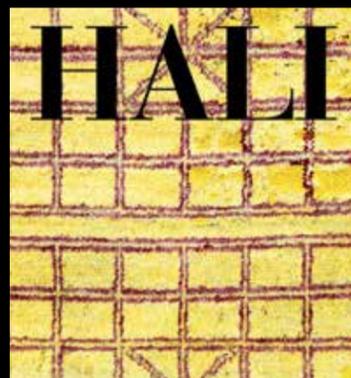
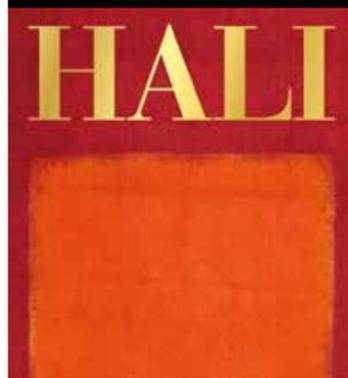
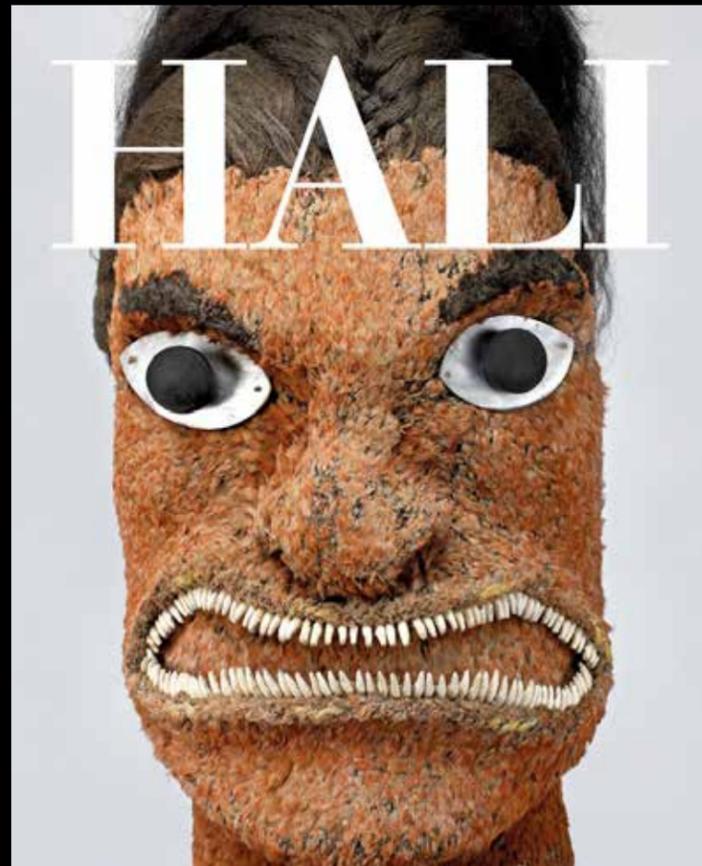
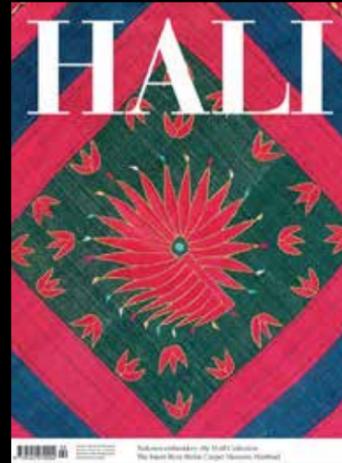
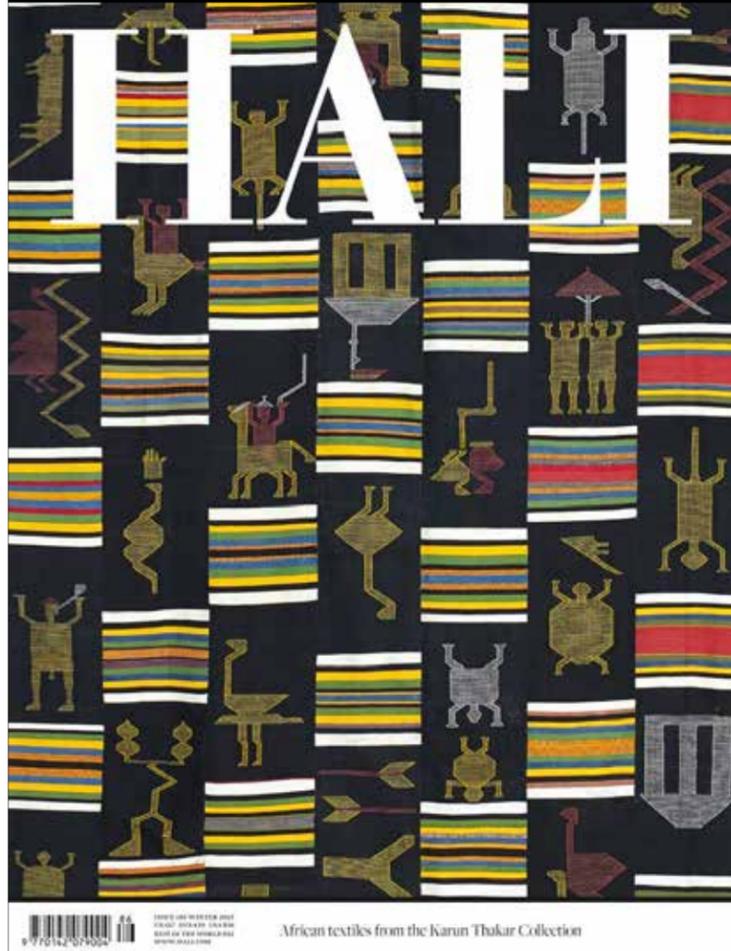
Follow our Facebook page  
[www.orientations.com.hk](http://www.orientations.com.hk)



Get the essential resource  
for antique textiles with  
the HALI Archive.

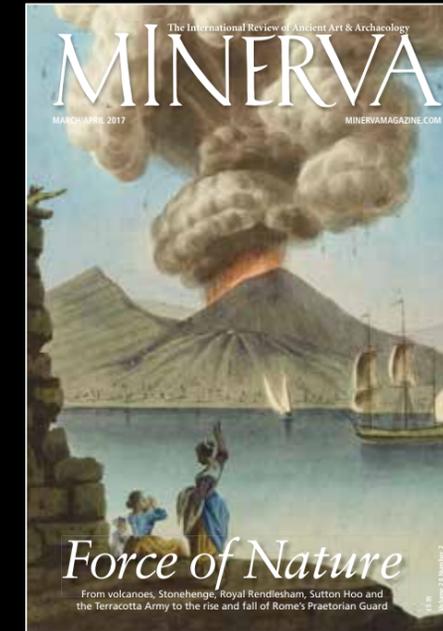
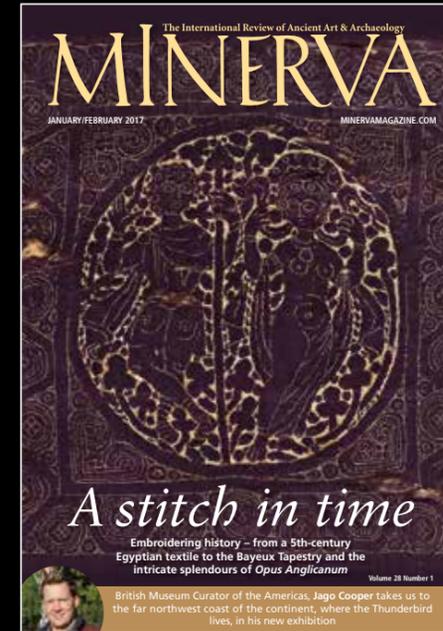
Launched in January 2016, HALI subscribers  
get full digital access to the HALI Archive  
Every HALI since 1978  
From £60 subscribers receive four printed  
issues of HALI a year and fully searchable  
access to over 191 editions

[www.hali.com](http://www.hali.com)



# MINERVA

The International Review of Ancient Art & Archaeology



Over 25 years of extensive coverage of ancient art and  
archaeology from around the world

Minerva is the leading international publication focusing on ancient art and archaeology. Enjoyed by academics and non-specialists alike, *Minerva* is published six times a year and features a broad range of articles including exhibitions, news, interviews, travel, book reviews and a calendar of events.

Featured in the May/June issue of *Minerva*

- **Hadrian's cavalry:** a celebration of the troops who defended the Wall
- **The banquet:** from seemingly *symposia* to Nero's decadent dining-room
- **On parade in Pompeii:** the multi-cultural city that inspired Picasso
- **Surveying the past:** how artists portrayed Britain's ancient landscape
- **A fine figure:** exquisite pots decorated by the Berlin Painter go on show
- **Monumental myths:** the 200th anniversary of 'England's Michelangelo'

Subscribe to *Minerva* from just £28.50 per year

Call us on +44 (0)20 7389 0808,

email [minerva@minervamagazine.com](mailto:minerva@minervamagazine.com), visit [www.minervamagazine.com](http://www.minervamagazine.com),  
or write to: Minerva, 20 Orange Street, London WC2H 7EF

# Tendencias

del Mercado del Arte

# 1000

Antoni Miralda, Julio Le Parc, Bosco Sodi

Grandes coleccionistas: Eli y Edythe Broad - Agustín e Isabel Coppel

Los astros del arte español actual

Especial X Aniversario: Lo mejor de nuestra historia



**The most influential art magazine for  
collectors in Spanish language**

Phone (34) 91 541 88 93

Website: [www.tendenciasdelarte.com](http://www.tendenciasdelarte.com)

E-mail: [tendenciasdelmercado@gmail.com](mailto:tendenciasdelmercado@gmail.com)



**bip.brussels** 

maison de la région  
huis van het gewest



**Bip For Rent**

Het Bip, huis van het gewest, bevindt zich op het Koningsplein. Men kan er een verrassende expo over Brussel bezoeken, evenementen vinden er plaats en verschillende zalen kunnen er gehuurd worden. Het is eveneens de zetel van de Brusselse Regering. Het Bip is een groot huis. Het uwe.

Le Bip, maison de la région, se trouve place Royale. On peut y visiter une surprenante expo sur Bruxelles, des événements s'y déroulent, les salles sont ouvertes à la location, et le Gouvernement bruxellois y abrite son siège. Le Bip est une grande maison. La vôtre.

2-4 rue Royale - 1000 Bruxelles / Koningsstraat 2-4 - 1000 Brussel  
+ 32 2 563 63 99  
[info@bip.irisnet.be](mailto:info@bip.irisnet.be)

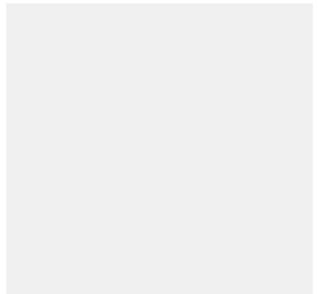
Thank you to  
the art collectors, galleries, museums  
and  
**BRUNEAF**  
for their unwavering support

**ECKMAN**  
art & insurance



**OUR HERITAGE IS PRICELESS,  
PRESERVING IT IS AN ART**

[www.eeckman.eu](http://www.eeckman.eu)



**DELEN**  
PRIVATE BANK

Delen Private Bank is specialized in private asset management. As a family-run business, we take long-term approach to managing your assets so as to preserve your investments and generate growth. We seek clear, simple solutions that stand the test of time.

Your assets deserve  
our expertise

[www.delen.be](http://www.delen.be)

