

Native

African Art from the Leslie Sacks collection

22 October 2016 - Brussels



*African Art
from the Leslie Sacks collection*

22 October 2016 - Brussels

Auction

22 October 2016
15.00

Preview

11 - 21 October 2016
11.00 - 18.00

22 October 2016
10.00 - 12.00

New address

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Leslie Sacks in his gallery in Brentwood, Los Angeles, California.



Display of African Art from the Leslie Sacks Collection in Brentwood, Los Angeles, California.

Refined Eye, Passionate Heart

The Leslie Sacks Collection
Native, Brussels

The Leslie Sacks Collection of African art gives a rare opportunity to glimpse into his private world, both as a collector and dealer, and reflects his careful and thoughtful process of assembling a collection over many years. His passion for African art ran alongside his impressive accumulated knowledge and expertise in dealing with major 20th century master editions by Picasso, Matisse, Motherwell, Francis, Hockney, Dine and many others.

I visited Leslie Sacks over the years in his gallery in Brentwood, Los Angeles, California, and was dazzled by the themed Exhibited of the masters he specialized in, but was always most particularly taken by his recessed office-library. The tops of the shelves in this secluded space were lined with a fine sequence of masks, and small glass cabinets, which housed little gems of African art, punctuated the room.

Leslie's interest in the scholarship around his pieces led in time to an extensive project engaging with many world-renowned African art experts and scholars at the University of California, Los Angeles (UCLA) and more broadly in the United States and Europe. He commissioned them to research and write on each of the pieces in the collection, which led to the design and publication of a major book on the collection, published by SKIRA, entitled, African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart. This handsome boxed volume makes a valuable contribution to the understanding of the objects and of Sacks's own particular approach to collecting, which was placed in a broader osmotic cultural process of art making and interpretation.

It is sad to consider the precision and perspicacity of the choice of pieces in the collection in the light of its being dismantled: their careful selection and relationship to one another is a testament to his passion. Although the pieces brought together by Sacks are about to be dissipated by the sale, the collection nevertheless remains intact in this wonderful publication.

Bruno Claessens and Frank Herreman co-authored a framing text for the book and the collection dealing with the influence African Art on Western artists in the Introduction: Concise History of Primitivism. It retells the story of how western artists of the avant-garde of the early 20th Century were the first to perceive the significance of these African pieces and the traditions of art making as of enormous consequence, talking to innovation and engaging with a series of new visual languages of startling, nuanced expression.

The sublime beauty of many of the pieces are what drew Sacks to them, as well as their shared sense of humanness. He recognized their uncanny presence as objects, originally with a profound function in the communities in which they were made and used. But they were also viewed by him as finely calibrated art objects, sculptures of extraordinary power.

Leslie had a particular love of the refined, the delicately carved and conceived object, to be seen in many of the particularly small pieces that characterise the collection. He was attracted to the contained precision of the handsome abstract forms of Shona and Tsonga headrests from the Southern African region, and the miniature craftsmanship of the superb Baule heddle pulleys of the Côte d'Ivoire. The carefully chosen array of Yoruba objects attest to his particular love for the acute observation captured by their master carvers into objects of tender individuation.

The collection was brought together over a long period of time. On each of my visits to Los Angeles, he took me home to share the acquisitions made in the intervening period. We took great pleasure in viewing and reviewing each piece. I would then inevitably be asked to spend time rearranging and curating the collection. The objects in time settled into sequences, eventually taking on a visual syntax much like a text, a series of paragraphs of small pieces, punctuated by something contrasting – larger, darker more striking, ending up like a carefully formatted page. This in turn led to Les building custom-designed shelves for his home in Brentwood in which the objects each had their predetermined place.

The collection gave him enormous pleasure during his life, yet this is now the moment in which that collection enters a new phase, as the precision and the perspicacity of his collecting ability is disaggregated as the pieces are once again disseminated, to be re-assembled into new combinations by others who are hopefully as passionate about them as he was. There is some consolation, though, that the collection does remain intact in the publication, and it serves as a distilled reminder of who he was: the refined eye and passionate heart. Through the book, Leslie Sacks will still share the beauty of his vision of African art with those of us in the stream of life.

Karel Nel
Associate Professor
University of the Witwatersrand
Johannesburg
2016

"Based upon extensive study of Dogon religion and the rituals associated to it, Walter E. A. van Beek has described a system in which sculpted figures serve immediate and personal ends, thus facilitating solutions and serving as a point of contact between the individual and the world of the gods (van Beek 1988).

The everyday issues of life, death, health, child bearing, family relations, ancestors, water for crops and success in trade are all addressed through the ritual prayers or texts spoken at household or personal altars."

Mato, Daniel. "Spiritual Presences: Dogon Sculpture." Refined Eye, Passionate Heart. Amanda Maples. Milano, Italy: Skira, 2013. 272.

01

DOGON FIGURE

Wood - 26 cm
Mali

Provenance:
Galerie Numaga, Auvernier,
Switzerland, 1973
Private Collection, Paris, 1973,
Joseph Wolpe Cape Town, 1974
Jean Herment, Metz, France

Published:
Dégue-Dégue: Les Tellems et les Dogons,
Auvernier: Galerie Numaga, 1973,
pp.2 and 57, illustrated p.3.

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.278.

Exhibited:
Dégue-Dégue: Les Tellems et les Dogons,
Galerie Numaga, Auvernier Switzerland,
9 June - 25 August 1973.

€ 2000 - 3000





02

DOGON ARK OR CONTAINER

Wood - 30,5 cm
Mali

Provenance:
Gilbert Graham
Pierre Darteville acquired in Paris

Published:
Graham, Gilbert. Dogon Sculpture: Symbols
of a Mythical Universe, Hillwood Art Museum,
Long Island University, p.41, no.51, 1997

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.284

Exhibited:
Dogon Sculpture: Symbols of a Mythical Universe,
Hillwood Art Museum, Long Island University,
Brookeville NY, Jan. 15 - Mar. 24 1997.

€ 3000 - 5000

03

DOGON FIGURE

Wood - 70 cm

Mali

Provenance:

Pierre and Claude Vérité, Paris
Collection Vérité, Enchères Rive gauche,
Paris, 19 juin 2006, Lot 10
Alan Mann, London
Christie's, Paris, 16 June 2009, Lot 10

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.274

€ 10 000 - 15 000





04

DOGON HEAD

Wood - 18 cm
Mali - Bandiagara Plateau,
N'Duleri Region
17th - 18th century

Provenance:
Charles Ratton
Christie's, Paris, 10 December 2003,
Lot 230

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.272

€ 6000 - 8000

05

DOGON FIGURE

Wood - 45,7 cm
Mali

Provenance:
Pierre Darteville, Brussels
Alain de Monbrison, Paris
Private Collection, Belgium

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.282.

€ 4000 - 6000





06

DOGON WALU MASK

Wood - 49 cm
Mali

Provenance:
Joseph Wolpe, Cape Town
Acquired late 1950's

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.276

€ 6000 - 8000

07

MOSSI DOLL

Wood and metal - 32,4 cm
Burkina Faso - Kaya or Zinnaire style

Provenance:
Private Collection, New York

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.260

€ 2000 - 3000



08

MINIATURE LOBI FIGURE

Wood - 12,1 cm
Burkina Faso/Ivory Coast

Provenance:
Henri Kamer, New York
Philip Nelson, Dornach, Switzerland

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.270

€ 1200 - 1500



*"All these features reflect Bamana ideals
of feminine beauty, as all of these figures
have been shown to attest."*

Refined Eye, Passionate Heart.
Amanda Maples. Milano, Italy: Skira, 2013. p. 266.

09

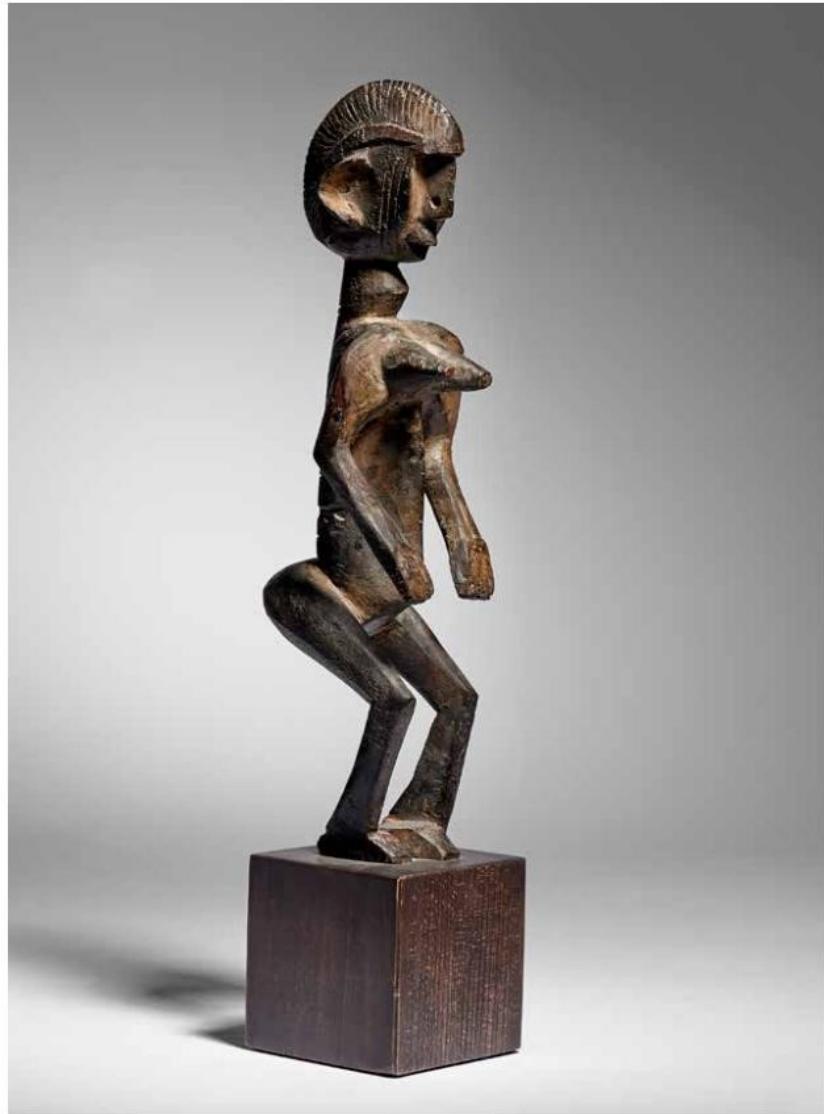
**BAMANA FEMALE
FIGURE**

Wood and fabric - 24,1 cm
Mali

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.264

€ 3000 - 5000





10

BAMANA FEMALE FIGURE

Wood - 27,9 cm

Mali

Provenance:

Charles Ratton, Paris

Yann Ferandin, Paris

Galerie Valluet, Paris

Private Collection, Gelsenkirchen, Germany

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.266

€ 3000 - 4000

11

**BAMANA CHI WARA
HEADCREST**

Wood - 97,2 cm

Mali, Segou region

Provenance:

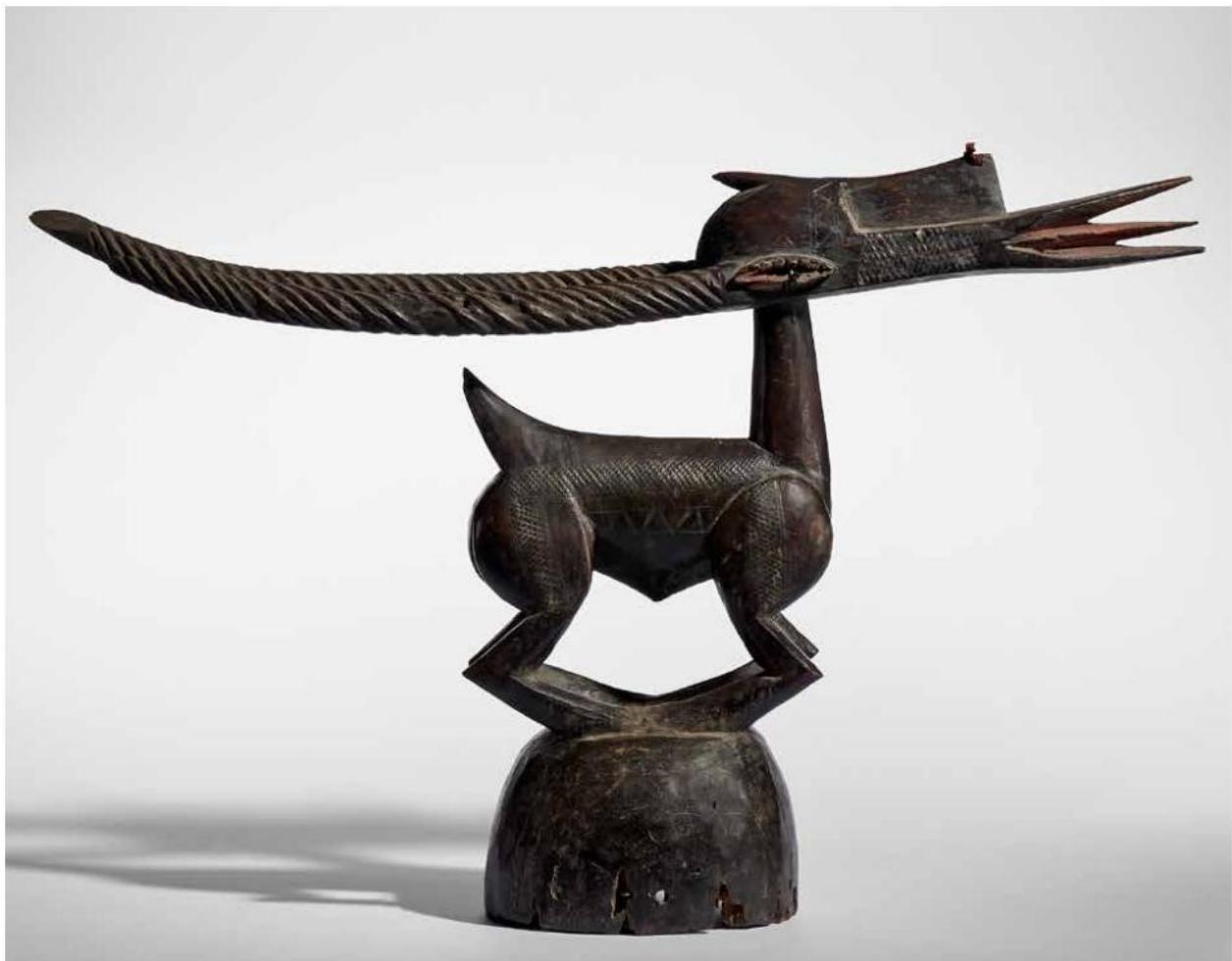
Phillippe Guimiot, Brussels

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.270

€ 20 000 - 30 000





12

**BAMANA CHI WARΑ
HEADCREST**

Wood - 76,8 cm
Mali - Bamako or Beledougou region

Provenance:

Collected by Claude Vérité (1951)
Collection Vérité, Enchères Rive gauche,
Paris, 19 juin 2006, Lot 331

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.268

€ 4000 - 6000

13

BAMANA FEMALE FIGURE

Wood and encrustation - 14 cm
Mali

Provenance:
Stanley Yalkowsky, Esq., New York

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.266

€ 800 - 1200



14

SENUFO FIGURE

Wood - 21 cm
Ivory Coast

Provenance:
Private Collection, Paris

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.258

€ 1000 - 1500



15

PAIR OF SENUFO FIGURES

Wood - 22,4 cm

Ivory Coast

Provenance:

Ida and Hugh Kohlmeyer, New Orleans
Sotheby's New York, May 6, 1998, African and Oceanic Art
The Ida and Hugh Kohlmeyer Collection (no.323)
Private Collection Geneva
Lionel Sergent, Nîmes, France
Sotheby's, New York, 30 November 2010, Lot 114

Published:

Fagaly William A.Shapes of Power, Belief and
Celebration: African Art from New Orleans Collections,
New Orleans Museum of Art, 1989, p.40,n°.29

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.254

Exhibited:

Shapes of Power, Belief and Celebration: African Art
from New Orleans Collections, New Orleans Museum
of Art, 11 March-16 April 1986

Addition venues:

University Art Museum, University of Southern
Louisiana, Lafayette 3 June - 23 July 1989

Meadows Museum of Art at Centenary College,
Shreveport, 10 September-12 November 1989

€ 8000 - 12 000





16

**SENUFO
CEREMONIAL LADLE**

Wood - 50 cm

Ivory Coast

Provenance:

René Rasmussen, Paris

Private Collection, Geneva

Sotheby's, New York, 30 November 2010, Lot 79

Published:

Koloss, Hans-Joachim and Till Förster.

Die Kunst der Senufo Elfenbeinküste, Berlin:

Staatliche Museen Preussischer Kulturbesitz,

1990, p.46, no.36.

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.256

Exhibited:

Die Kunst der Senufo Elfenbeinküste,

Museum für Volkerkunde, Berlin,

16 Novembre 1990-24 February 1991

€ 6000 - 8000

17

SENUFO RIDER

Wood - 30,5 cm

Ivory Coast

Provenance:

Udo Horstmann, Zug, Switzerland

Exhibitions:

Die Kunst der Senufo, Museum Rietberg,
Zurich, 1988.

Published:

Förster Till. Die Kunst der Senufo,
Zurich: Museum Rietberg, 1988, p. 97 , fig. 85.

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.258

€ 8000 - 12 000





18

MENDE HELMET MASK

Wood and pigment - 40,6 cm
Sierra Leone

Provenance:

Collected in Sierra Leone 1969
Marsha Konialian Collection,
Pennsylvania

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.250

€ 2000 - 3000



19

BAGA BIRD HEADDRESS

Wood and pigments - 49,5 cm
Guinea

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.252

€ 1000 - 1500

*"Among the Dan and Wé, a spirit revealed itself
during a man's dream. The spirit required
the dreamer to create a mask and costume
so that it could assert his presence in the village.
Each symbolized a separate identity with
its own personality and character."*

Bruno Claessens, Refined Eye, Passionate Heart.
Amanda Maples. Milano, Italy: Skira, 2013. p. 246.



20

DAN MINIATURE MASK

Wood - 10,2 cm
Ivory Coast

Provenance:
William W. Brill, New York
Patrick Mestagh, Brussels.

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.244

€ 3000 - 5000



21

DAN/MANO MINIATURE MASK

Wood - 9,5 cm
Ivory Coast

Provenance:
Alain de Monbrison, Paris
Acquired in 1988

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.244

€ 2000 - 3000

22

DAN - DIOMANDÉ MASK

Wood - 23,5 cm

Ivory Coast

Provenance:

Collected in 1956

Emil Storrer, Zurich, 1974

Peter and Veena Schnell, Zurich

Sotheby's, Collection Peter and Vera Schnell,
15 June 2004, Lot 22

Published:

Fischer Eberhard and Hans Himmelheber.

Die Kunst der Dan, Zurich: Museum Rietberg

1976, p.84, no 61

Fischer Eberhard and Hans Himmelheber,

The arts of the Dan in West Africa, Zurich:

Museum Rietberg, 1984, p.42, no.48

African Art from the Leslie Sacks Collection,

Refined Eye, Passionate Heart, Skira 2013, p.242

Exhibited:

Die kunst der Dan, Helmhaus, Zurich: Museum

Rietberg 17 Octobre- 21 Novembre 1976

The Arts of the Dan in West Africa,

Museum Rietberg, Zurich, 1984

€ 6000 - 8000





23

DAN SPOON

Wood - 58 cm
Ivory Coast

Provenance:
René van der Straete Collection, Brussels
Acquired 1990

Published:
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.248

€ 2000 - 3000

24

DAN SPOON

Wood - 57,8 cm
Ivory Coast

Provenance:

Merton Simpson, New York
Kurt Delbanco, New York
Private Collection, New York

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.248

€ 8000 - 12 000





25

DAN MINIATURE MASK

Wood - 12,7 cm
Ivory Coast

Provenance:
Vincent Rouanoux Collection, Paris

Published:
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.244

€ 1500 - 2000



26

DAN/WÉ MASK

Wood - 25,4 cm
Ivory Coast

Provenance:
Hans Schneckenburger, Munich
Lucien Van de Velde, Antwerp

Published:
Schaedler, Karl Ferdinand. Kunst der
Elfenbeinküste: Art of Ivory Coast, Palais
Stutterheim, Erlangen, Germany,
2001, p.55, fig. 10

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013 p.246

Exhibited:
Kunst der Elfenbeinküste: Art of Ivory Coast,
Palais Stutterheim, Erlangen, Germany, 2001

€ 3000 - 4000

27

DAN - DIOMANDÉ MASK

Wood - 23,8 cm

Ivory Coast

Provenance:

Guy Piazzini, Paris

Private collection, Paris

Sotheby's, New York,

14 November 2003, Lot 35

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.242

€ 6000 - 8000



The collection's Baule art displays a wide range of objects and styles, illustrating the passion of Leslie Sacks for this region. This form of art is the most obviously related to the Primitivist movement when, at the beginning of the 20th century, several artists from across the world were seeking ways to transcend the limitations of traditional representation, including its aesthetic, spiritual, religious, existential and conceptual dimensions.

28

BAULE HEDDLE PULLEY

Wood - 20,3 cm

Ivory Coast

Provenance:

Collection Vérité, Enchères Rive gauche,
Paris, 19 juin 2006, Lot 95

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.228

The Heddle pulley shares several features
with the works of the famous Baule carver
Owie Kimou of Kami.

€ 2000 - 3000





29

BAULE HEDDLE PULLEY

Wood - 16,8 cm
Ivory Coast

Provenance:
Estate of Bob and Rena Lewin

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.230

€ 1000 - 1500



30

BAULE HEDDLE PULLEY

Wood - 16,5 cm
Ivory Coast

Provenance:
Kurt Delbanco Collection, New York
(acquired prior to 1984 - 85)

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.230

€ 2000 - 3000

31

GURO HEDDLE PULLEY

Wood and metal - 19,6 cm
Ivory Coast

Provenance:

Ernest Ohly, London, 1962
Peter and Veena Schnell, Zurich
Sotheby's, Collection Peter and Vera Schnell,
15 June 2004, Lot 32

Published:

Fischer Eberhard and Lorenz Homberger.
Die Kunst der Guro, Elfenbeinküste, Zurich:
Museum Reitberg, 1985, p.267, n°216.
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.232

Exhibited:

Die Kunst der Guro, Elfenbeinküste, Museum
Reitberg, Zurich, 11 Mai-13 Octobre 1985.

€ 2000 - 3000





32

BAULE HEDDLE PULLEY

Wood - 20,7 cm
Ivory Coast

Provenance:
André Marfaing, Paris;
Jean-Paul Agogué, Paris

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.230

€ 3000 - 4000

33

GURO HEDDLE PULLEY

Wood - 15,9 cm

Ivory Coast

Provenance:

Private Collection, Franschhoek,
South Africa

Acquired in 1990

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.232

€ 1200 - 1500



34

GURO HEDDLE PULLEY

Wood and metal - 15,6 cm

Ivory Coast

Provenance:

Ernest Ohly, London, 1962
Peter and Veena Schnell, Zurich
Sotheby's, Collection Peter and Vera Schnell,
15 June 2004, Lot 19

Published:

Fischer Eberhard and Lorenz Homberger.
Die Kunst der Guro, Elfenbeinküste, Zurich:
Museum Reitberg, 1985, p.264, no.207.

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.232

Exhibited:

Die Kunst der Guro, Elfenbeinküste, Museum
Reitberg, Zurich, 11 Mai-13 Octobre 1985,
no. 105.

€ 2000 - 3000





35

GURO HEDDLE PULLEY

Wood - 17,8 cm
Ivory Coast

Provenance:

Private Collection, Europe
(Collected in Ivory Coast prior to WWII)

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.230

€ 2000 - 3000



36

GURO HEDDLE PULLEY

Wood - 21 cm
Ivory Coast

Provenance:

B. Ernst Ascher in Paris Collection
G.F. Keller (inv. GFK 163)
Paolo Morigi collection, Lugano

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.232

€ 2000 - 3000

37

MOSSI HEDDLE PULLEY

Wood - 21,6 cm

Burkina Faso

Provenance:

Private Collection , Washington D.C.

J.J. Klejman New York

Sotheby's New York, May 8, 1996, Lot 68

Published:

Robbins and Nooter, African art in American Collections, 1989, p.188, no.391

African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart, Skira 2013, p.220

€ 3000 - 5000





38

GURO HEDDLE PULLEY

Wood and Metal - 22,2 cm
Ivory Coast

Provenance:
Jo de Buck Tribal Art, Brussels

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.234

€ 1500 - 2000



39

GURO HEDDLE PULLEY

Wood - 16,5 cm
Ivory Coast

Provenance:
Michael Sorafine, Los Angeles

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.234

€ 1500 - 2000

40

GURO HEDDLE PULLEY

Wood - 15,5 cm
Ivory Coast

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.234

€ 2000 - 3000





41

GURO HEDDLE PULLEY

Wood and metal - 17,8 cm
Ivory Coast

Provenance:

Pierre Verité Collection, Paris
Collection Vérité, Enchères Rive gauche,
Paris, 19 juin 2006, Lot 460

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.236

€ 3000 - 5000



42

ABRON HEDDLE PULLEY

Wood - 16,9 cm
Ivory Coast

Provevance:

Harold Rome, New York
Alexander-Suggs Gallery, St. Louis, 1978
Nicole and John Dintenfass, New York

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.236

€ 3000 - 4000

43

BAULE FIGURE

Wood - 40,6 cm
Ivory Coast

Provenance:
Zitco Gallery, Switzerland
Pierre Darteville, Brussels (1960's)
Marceau Rivière Collection, Paris
Galerie Ratton-Hourdé, Paris
Private collection, San Diego

Published:
Vogel, Susan and Galerie Ratton-Hourdé,
Baoulé: Collection de Marceau Rivière,
Galerie Ratton-Hourdé, June 2002, p.26-27

African Art, from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.188-189

€ 8000 - 12 000





44

GURO HEDDLE PULLEY

Wood - 20,3 cm
Ivory Coast

Provenance:
Ludwig Bretschneider, Munich;
Rolf and Christina Michler.

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate
Heart, Skira 2013, p.236

€ 2000 - 3000



45

GIMINI HEDDLE PULLEY

Wood - 18,5 cm
Ivory Coast

Provenance:
Marceau Rivière, Paris

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.236

€ 1500 - 2000

46

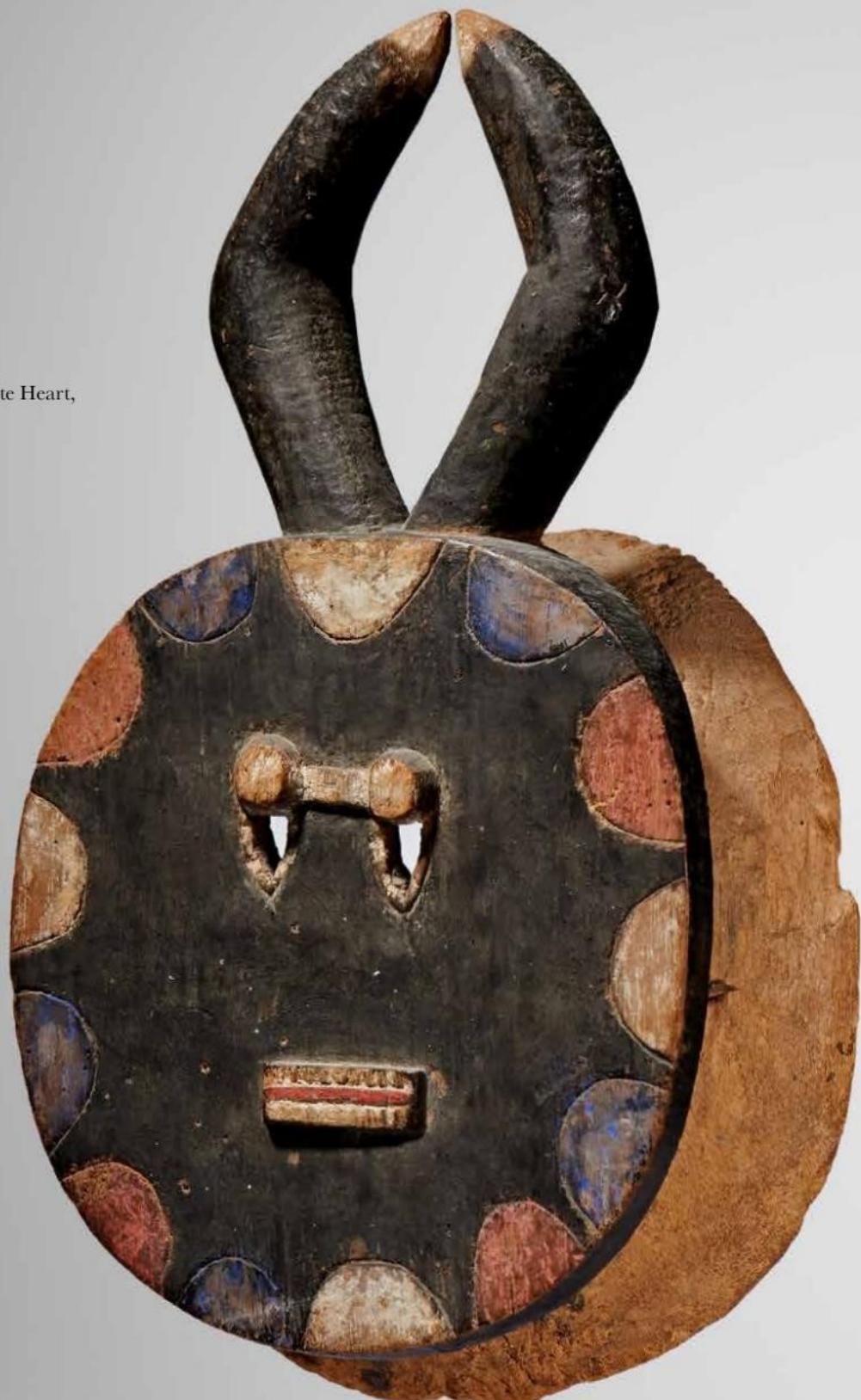
BAULE GOLI MASK

Wood - 37,5 cm
Ivory Coast

Provenance:
Renée Rasmussen, Paris, 1960
Pierre Darteville, Brussels

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p. 198-199

€ 4000 - 6000





47

BAULE JANUS HEDDLE PULLEY

Wood - 23,5 cm

Ivory Coast

Provenance:

Harold Rome, New York

Ben Heller, New York

Sotheby's New York, December 1, 1983, Lot 78

Cecilia and Irwin Smiley, New York

Published:

African Art from the Leslie Sacks

Collection, Refined Eye, Passionate Heart,

Skira 2013, p.226

€ 2000 - 3000



48

BAULE HEDDLE PULLEY

Wood and metal - 14 cm

Ivory Coast

Published:

African Art from the Leslie Sacks

Collection, Refined Eye, Passionate Heart,

Skira 2013, p.228

€ 3000 - 4000

49

GURO SPOON

Wood - 32,4 cm

Ivory Coast

Provenance:

Christie's, London,
4 December 1990, Lot 21

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013 p.186-187

€ 3000 - 4000





50

BAULE SPIRIT SPOUSE FIGURE

Wood - 36 cm
Ivory Coast

Provenance:

Maria Wyss, Basel, 1969
Peter and Vena Schnell, Zurich
Sotheby's, Collection Peter and Vera Schnell, 15 June 2004, Lot 28

Published:

African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart, Skira 2013, p.216

€ 3000 - 5000



51

BAULE SPIRIT SPOUSE FIGURE IN WESTERN HAT

Wood and kaolin - 33 cm
Ivory Coast

Provenance:

Allen Alpert, New York
Sothebys New York, May 8, 1996, lot 251

Published:

African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart, Skira 2013, p.22

€ 2000 - 3000



52

BAULE MASK

Wood - 37,5 cm
Ivory Coast

Provenance:
Joseph Wolpe, Cape Town
Acquired in the late 1980's

Published:
Segy, Ladislas, Masks of Black Africa,
Toronto: General Publishing Company,
Ltd., 1976, p.34.

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.200

€ 10 000 - 15 000



53

**BAULE SPIRIT SPOUSE
FIGURE**

Wood, coton, kaolin and beads - 45,5 cm
Ivory Coast

Provenance:
Helmut Zake, Heidelberg, Germany

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.214

€ 6000 - 8000

54

BAULE SPIRIT SPOUSE FIGURE

Wood and beads - 40 cm
Ivory Coast

Provenance:
Carl Müller, Stockholm, 1972
Gunnar Orrby, Stockholm, 1988

Exhibited:
Before Picasso: African Art in Swedish
collections, Liljevalchs konsthall,
Stockholm, 1988

Additional venue:
Louisiana Museum of Modern Art,
Humlebaek, Denmark, 1989

Published:
Sköna hem, 1984, no. 1
Before Picasso, African Art in Swedish
Collections, Stockholm, 1988, p. 49, no. 129
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.218

€ 10 000 - 15 000





55

BAULE GONG BEATER

Wood and beads - 24,9 cm
Ivory Coast

Provenance:

Marie-Ange Ciolkowska, Paris
Lucien Van de Velde, Antwerp

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart
Skira 2013, p.222 - 223

€ 6000 - 8000



56

BAULE SPIRIT SPOUSE FIGURE

Wood and beads - 21,5 cm
Ivory Coast

Provenance:

Private Collection, Munich

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.220

€ 2000 - 3000

57

**BAULE SPIRIT
SPOUSE FIGURE**

Wood - 46 cm
Ivory Coast

Provenance:
Private collection,
Rancho Santa Fe, CA.

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.212 - 213

€ 8000 - 12 000





58

BAULE FEMALE FIGURE

Wood and beads - 33,7 cm
Ivory Coast

Provenance:
Heywood Heffron, New York, 1994

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2103, p.210

€ 3000 - 4000



59

BAULE FIGURE

Wood - 45,7 cm
Ivory Coast

Provenance:
Brommer Family Collection, Munich
Sotheby's New York, November 19,
1999, Lot 44

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.188-189

€ 6000 - 8000

60

BAULE MASK

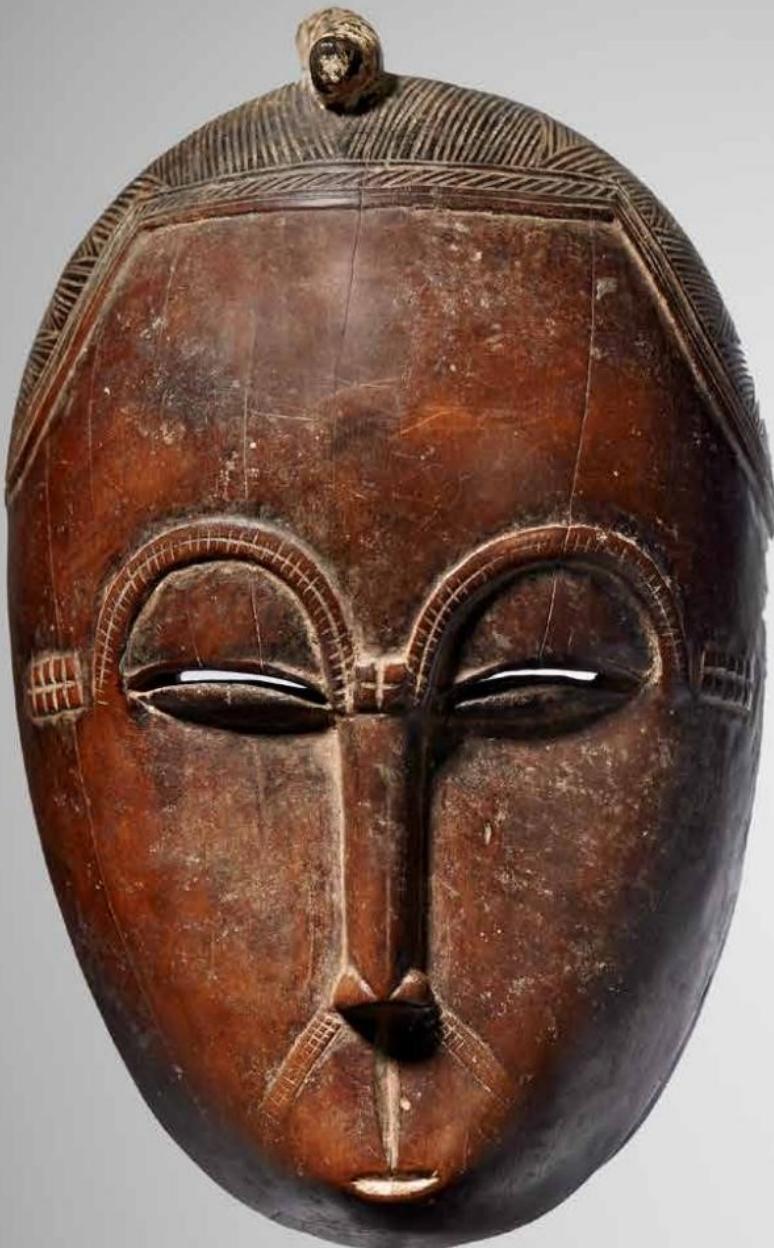
Wood - 28,5 cm
Ivory Coast

Provenance:
Walter Glaser, Basel

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.190

€ 8000 - 12 000





61

BAULE MASK

Wood - 27,3 cm
Ivory Coast

Provenance:

Private Collection, London
Ben Hunter, London
Bonhams, New York, Fine African
and Oceanic Art, 13 November 2007.
Lot 2114.

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p. 196-197

€ 8000 - 12 000

62

**BAULE SEATED
MALE FIGURE**

Wood - 43,2 cm

Ivory Coast

Provenance:

Carlo Monzino, Castagnola Italy

Sotheby's, Paris, 30 September 2002, Lot 76

Sotheby's, New York, 17 November 2006, Lot 201

Acquired from above

Exhibited:

African Aesthetics: The Carlo Monzino Collection, The center for African Art, New York, 7 May-7 September 1986

Published:

Vogel Susan. African aesthetics: The Carlo Monzino Collection, New York: The Center for African Art, 1986, no 151

African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart, Skira 2013, p.190-193

€ 8000 - 12 000





63

KULANGO SPOON

Wood - 38,1 cm
Ivory Coast

Provenance:
Private Collection, Switzerland
Udo Horstmann, Zug, Switzerland

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.186

€ 2000 - 3000



64

BAULE FEMALE FIGURE

Wood - 28,5 cm
Ivory Coast

Provenance:
Acquired in 1994

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.208

€ 3000 - 4000

65

BAULE PAIR

Wood and beads - 21,6 cm
Ivory Coast

Provenance:

Joseph Herman, London;
Christies Amsterdam, The Josef Herman
Collection of African Art,
12 December 2000, Lot 91

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart
Skira 2013, p.206

€ 6000 - 8000





66

ASANTE COMB

Wood - 16,5 cm
Ghana

Provenance:

Alfred L.Scheinberg, New York
Stewart J. Warkow, New York
Pace Primitive, New York November 11, 2004
(inv. no. 53-1220)

Published:

Scheinberg, Alfred L. African Sculpture from the Stewart J. Warkow collection, Jamaica, New York: Queens council on the arts at the Jamaica Arts center, 1977, cat.38.

African Art, from the Leslie Sacks Collection, Refined Eye Passionate Heart, Skira 2013, p.18

Exhibited:

African Sculpture from the Stewart J. Warkow Collection, Jamaica, New York: Queens Council on The Arts at the Jamaica Arts Center, Jamaica, New York, 20 May-25 June 1977.

€ 1500 - 2000



67

FANTE FEMALE FIGURE

Wood - 29,8 cm
Ghana

Provenance:

Yann Ferrandin, Paris
Olivier Castellano, Paris

Published:

African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart, Skira 2013 p.184-185

€ 3000 - 4000

68

ASANTE FIGURE

Wood - 23,2 cm

Ghana

Provenance:

Ladislas Segy, New York;
Private Collection, South America
(1965 and by descent)

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.182

€ 1500 - 2000





69

AKAN/FANTE DRUM

Wood, hide, paint and mirror - 69,9 cm
Ghana

Provenance:

Christie's, 20th November 97,
New York, Lot 294
Acquired from above

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.178-179

€ 2000 - 3000



70

AKAN FIGURE

Wood - 29,2 cm
Ghana

Provenance:

Sotheby's New York, May 18, 1993, Lot 114

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.180

€ 1500 - 2000

"Artists create, using their senses and sensibilities, and audiences respond in kind. Let us then consider specific manifestations of Yoruba art and the multi-sensorial worlds they embody."

Henry J. Drewal, Refined Eye, Passionate Heart.
Amanda Maples. Milano, Italy: Skira, 2013. 142.



71

YORUBA IBEJI PAIR

Wood - 27,3 cm

Nigeria

Provenance:

Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)

Acquired in 1997

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.171

€ 3000 - 4000



72

YORUBA MALE IBEJI

Wood - 20 cm

Nigeria

Provenance:

Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)
Acquired in 1997

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.170

€ 800 - 1200

73

YORUBA IBEJI PAIR

Wood, beads and pigments - 27,5 cm
Nigeria

Provenance:
Wolfgang Ketterer auctions April 13,
1987, Lot 215

Published:
Sacks, Leslie J., Passions - Modern
and African Art-A Collection, Sacks Editions,
Johannesburg, 1990, p.23.

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.173

€ 2000 - 3000



74

YORUBA FEMALE IBEJI

Wood - 32 cm
Nigeria

Provenance:
B. and R. Schlimper

Published:
African Art, from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.172

€ 800 - 1200





75

EWE TWIN FIGURES

Wood - 20 cm / 21 cm
Ghana / Togo / Benin

Provenance:

John Dintenfass, New York, late 1970's
Private collection, United States
Sotheby's, New York, May 2004, Lot 58

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.170

€ 1000 - 1500



76

YORUBA IBEJI PAIR

Wood - 28,9 cm
Nigeria

Provenance:

Udo Horstmann, Zug, Switzerland
Acquired in 1994

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.172

€ 1500 - 2000



77

YORUBA IBEJI PAIR

Wood, beads, pigments and metal - 27 cm
Nigeria

Provenance:

Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)
Acquired in 1997

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.175

€ 1500 - 2000



78

YORUBA MALE IBEJI

Wood - 27 cm
Nigeria

Provenance:

Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)
Acquired in 1997

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.174

€ 1000 - 1500

79

YORUBA MALE IBEJI

Wood - 26 cm
Nigeria

Provenance:
Acquired in 1984

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.174

€ 1000 - 1500





80

YORUBA FEMALE IBEJI

Wood - 28 cm
Nigeria

Provenance:
Acquired in 1990

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.176

€ 800 - 1200



81

YORUBA IBEJI PAIR

Wood and Metal - 27 cm
Nigeria

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.176

€ 2000 - 3000

82

YORUBA IBEJI PAIR

Wood - 30,5 cm
Nigeria

Provenance:

René Van der Straete, Brussels
Acquired in 1987

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.177

€ 3000 - 5000





83

YORUBA DIVINATION BOWL

Wood and pigments - 25 cm
Nigeria

Provenance:

Lucien Van de Velde, Antwerp
Acquired in 2002

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.150-151

€ 6000 - 8000



84

YORUBA AGERE IFA BOWL

Wood - 23,5 cm
Nigeria

Provenance:

Philippe Ratton, Paris
(late 1980's-early 1990's)

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.150

€ 2000 - 3000



85

YORUBA SANGO STAFF

Wood - 36,8 cm
Nigeria

Provenance:
Private Collection, Europe
Acquired in 1999

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.132-135

€ 4000 - 6000



86

YORUBA AGERE IFA BOWL

Wood - 16 cm
Nigeria

Provenance:
H.Bruce Green II and Family, Naples, FL

Published:
African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart, Skira 2013, p.154

€ 3000 - 5000

87

YORUBA IFA DIVINATION BOWL

Wood - 18,5 cm
Nigeria

Provenance:
Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)
Acquired in 1990

Published:
Sacks, Leslie J., Passions - Modern and African Art - A Collection, Sacks Editions, Johannesburg, 1990, p.9.
African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart, Skira 2013, p.153

€ 1500 - 2000

88

**YORUBA AGERE IFA
MATERNITY FIGURE WITH BOWL**

Wood - 73,6 cm
Nigeria

Provenance:
Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)
Acquired in 1998

Published:
African Art from the Leslie Sacks
collection, Refined Eye, Passionate Heart,
Skira 2013, p.146-149

€ 8000 - 12 000





89

YORUBA OFFERING BOWL

Wood - 51 cm
Nigeria

Provenance:
Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)
Acquired 1996

Published:
Sacks, Leslie J., Passions - Modern and African Art - A Collection,
Sacks Editions, Johannesburg, 1990, p.19

African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart,
Skira 2013, p.140-143

A comparable example realized by the same artist or workshop is published
in The Art of Africa (Tom Phillips, 1996), it belonged to the collection
of the Charles and Kent Davis and has been exhibited for the
25th anniversary of The Museum of African Art as part of
the Smithsonian Institution in Washington DC.

€ 20 000 - 30 000





90

YORUBA ESU/ELEGBA STAFF

Wood - 39 cm
Nigeria

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.136

€ 2000 - 3000



91

YORUBA SANGO DANCE WAND

Wood - 27 cm
Nigeria

Provenance:

Francine Maurer, Wadgassen, Germany

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.136

€ 800 - 1200

92

**YORUBA AGERE IFA
MATERNITY FIGURE WITH BOWL**

Wood - 28 cm
Nigeria

Provenance:
Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)
Acquired in 1997

Published:
Sacks, Leslie J. , Passions - Modern and
African Art - A Collection, Sacks editions,
Johannesburg, 1990, p 21.

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.144-145

A remarkable figure by the same artist
can be seen at the Seattle Art Museum,
previously owned by Katherine White
and the Boeing Company.

€ 6000 - 8000





93

YORUBA AGERE IFA BOWL

Wood - 21 cm
Nigeria

Provenance:
Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)
Acquired in 1997

Published:
Leslie J., Passions - Modern and African Art- A
Collection, Sacks Editions, Johannesburg, 1990, p.13.
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p. 158

€ 2000 - 3000



94

YORUBA AGERE IFA BOWL

Wood - 16,5 cm
Nigeria

Provenance:
Serge Brignoni, Bern, Switzerland

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.152

€ 1000 - 1500

95

YORUBA SANGO STAFF

Wood - 41,3 cm

Nigeria

Provenance:

Carlo Monzino, Castagnola, Italy
Private Collection, Washington D.C.
Private Collection, Europe

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.130-131

€ 3000 - 4000





96

YORUBA SANGO STAFF

Wood - 34 cm
Nigeria

Provenance:
Acquired in the 1980's

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.134

€ 2000 - 3000



97

YORUBA GELEDE MASK

Wood - 35,9 cm
Nigeria

Provenance:
Henri Kamer, Paris, 1958
Christie's, 20th November 97,
New York, Lot 117

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013,p.162

€ 2000 - 3000

98

YORUBA EQUESTRIAN FIGURE

Wood - 21 cm
Nigeria

Provenance:

Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)
Acquired in 1997

Published:

Sacks, Leslie J., Passions - Modern and African Art-
A Collection, Sacks Editions, Johannesburg,
1990, p.11

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p. 159

€ 4000 - 6000





99

YORUBA MALE AND FEMALE PAIR

Wood - 19 cm
Nigeria

Provenance:
Collected by Stefan Buzas (circa 1950's)
By descent through the family
Christie's - Nov 97 - Important Tribal Art
Private collection, United Kingdom

Published:
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013,
p.166-167

€ 4000 - 6000

100

YORUBA SANGO STAFF

Wood - 55 cm
Nigeria

Provenance:
Private Collection, Madrid

Published:
Michel Coquet, Alberto Costa Romero de Tejada,
Hélène Joubert, Jean Hubert Martinand John Picton.
Africa: Maggia y Poder, 2500 Anos de Arte en Nigeria,
Barcelone, Fondacion La Caixa de Pensiones, 1998,
p. 150, no. 138.

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013,p.136-139

Exhibited:
Africa: Maggia y Poder, 2500 Anos de Arte en Nigeria,
Barcelone, Fondacion La Caixa Barcelona,
23 Septembre-13 Decembre 1998

Additional venues:
Madrid 20 January-28 Mars 1999
Seville, 15 April-30 May 1999.

€ 4000 - 6000





101

**SHRINE SCULPTURE
FOR ESU/ELEGBA**

Wood - 42 cm
Nigeria

Provenance:
Buenzli Family Collection, Johannesburg,
(Collected in Nigeria, 1950's-1960's)
Acquired in 1997

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p. 160-161

€ 4000 - 6000



102

YORUBA BARRISTER FIGURE

Wood - 59 cm
Nigeria

Provenance:
Ronald E.Summerfield Collection, Cheltenham, England
Christie's, South Kensington, Tribal art, September 26,
1989, Lot 39 and cover
Acquired from above

Published:
Sacks, Leslie J., Passions - Modern and African Art-
A Collection, Sacks Editions, Johannesburg, 1990, p.3.
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.168-169

€ 1500 - 2000



103

IGBO FEMALE MASK

Wood and pigments - 38,1 cm
Nigeria

Provenance:
Barry Kitnick, Santa Barbara
Michael Sorafine, Los Angeles

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p. 126-127

€ 4000 - 6000



104

IGBO FEMALE MASK

Wood and polychrome paint - 57,5 cm
Nigeria

Provenance:

Private Collection, Los Angeles

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.126

€ 6000 - 8000



105

IGBO MASK

Wood and pigments - 45,7 cm
Nigeria

Provenance:

P. Timmermans, Brussels
Private Collection, Europe
Sotheby's New York, May 8, 1996, Lot 96

Published:

Salmon, Pierre. L'Afrique Noire, Brussels:
Meddens, 1976, fig. 88.

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.128

€ 6000 - 8000

106

TIV FIGURE

Wood - 64 cm
Nigeria

Provenance:
Private Collection, France
Pace Primitive, New York (early 1990's)
John Dintenfass, New York

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.122-125

€ 12 000 - 15 000



107

EJAGHAM HEADDRESS

Wood - 26,7 cm
Nigeria

Provenance:
The Harry A. Franklin Collection,
Los Angeles
Sotheby's, The Harry A. Franklin Family
collection, 21 April 1990, Lot 257
Acquired from above

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate
Heart, Skira 2013, p.120

Sacks, Leslie J., Passions - Modern and
African Art - A Collection, Sacks
Editions, Johannesburg 1990, p.34

Exhibited:
African Art in Color, National Museum
of African Art Washington D.C.,
17 May - 9 October 1983, no. 49

€ 4000 - 6000



"These impressive masks encompass human and animal features in a visual statement that declares an imposing exuberant presence well recognized by its collectors in our world as well as by the practitioners of its use – usually an exalted and restricted one – in the Cameroon Grassfields."

Northern, Tamara. "Thoughts on Five Masks from the Cameroon Grassfields." Refined Eye, Passionate Heart. Amanda Maples. Milano, Italy: Skira, 2013. 114

108

GRASSFIELDS MASK

Wood - 35,6 cm
Cameroon

Provenance:

The Harry A. Franklin Collection, Los Angeles
Sotheby's, The Harry A. Franklin Family collection, 21 April 1990, Lot 142
Acquired from above

Published:

Northern Tamara. The art of Cameroon, Washington D.C.: Smithsonian institute, 1984, p.161, fig. 94.

Northern, Tamara. Expressions of Cameroon Art: The Harry A. Franklin Collection, Los Angeles: Los Angeles County Museum of Natural History, 1986, p.52, fig 38

Sacks Leslie J., Passions - Modern and African Art - A Collection, Sacks Editions, Johannesburg, 1990, p.5

African Art, from the Leslie Sacks Collection, Refined Eye Passionate Heart, Skira 2013, p.116-117

Exhibited:

The Art of Cameroon, National Museum of National History, Smithsonian Traveling Exhibition Service, Washington D.C., 1 February - 17 of June 1984

Additional venues:

Houston Museum of Fine Arts, Houston, 28 July - 9 September 1984
New Orleans Museum of Art, New Orleans 6 October - 25 November 1984
Field Museum of Natural History, Chicago, 9 March- 16 June 1985

Expressions of Cameroon Art: The Harry A. Franklin Collection, Los Angeles, 1 February - 15 November 1986

Additional venues:

Baltimore, 1 June- 6 September 1986;
Hood Museum of Art, Hanover, 5 October - 3 January 1987;
Dayton Art Institute, Dayton, 6 June - 4 September 1988;
Flint institue of arts Flint, 3 October 1988 - 8 January 1989;
Palo Alto Cultural center, Palo Alto, 7 October - 31 December 1989.

€ 8000 - 12 000





109

**BAMILEKE FEMALE
HELMET MASK**

Wood and kaolin - 39,1 cm
Cameroon

Provenance:
Lance Entwistle, Paris, 1970

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.114

€ 2000 - 3000



110

GRASSFIELDS MASK

Wood - 33 cm
Cameroon

Provenance
Sotheby's New York,
may 18th, 1992, Lot 168
Acquired in 1996

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.115

€ 6000 - 8000



111

BAMILEKE MALE MASK

Wood - 45 cm
Cameroon

Provenance:
Private Collection, Sweden
Acquired in 2001

Published:
Oddner, Georg. Afrikanskt, (African Art):
A source of inspiration for Modern Art,
Malmö Konsthall, Sweden, 1986, no. 140.

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.116

Exhibited:
Afrikanskt (African Art) A Source of Inspiration for Modern Art.
22 March - 19 May, 1986, Malmö Konsthall, Sweden

€ 4000 - 6000



112

BAMILEKE JANUS MASK

Wood - 38,2 cm
Cameroon

Provenance:
Jan Lundberg, Malmö, Sweden
Philippe Leloup, Paris, France

Published:
Oddner Georg. Afrikansk (African Art)
A Source of Inspiration for Modern Art.
Malmö Konsthall, Sweden, 1986, no. 137

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.118

Exhibited:
Afrikansk (African Art) A Source of Inspiration
for Modern Art. 22 March - 19 May, 1986,
Malmö Konsthall, Sweden

€ 6000 - 8000



113

KOTA KNIFE

Steel and brass - 21 cm
Gabon

Provenance:
Percy Osborne (collected 1880's)

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.252

€ 1500 - 2000



114

FANG HARP HEAD

Wood - 14,5 cm
Gabon

Provenance:
Pierre Loos, Brussels
Billy Wilder, Los Angeles

Published:
African Art, from the Leslie Sacks
Collection, Refined Eye Passionate Heart,
Skira 2013, p.112

€ 3000 - 5000



115

PUNU FIGURE

Wood - 36,2 cm
Gabon

Provenance:
Udo Horstmann, Zug, Switzerland
Private Collection, United Kingdom
Acquired in 1991

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.110

€ 4000 - 6000

116

BEMBE FIGURE

Wood and vegetable fibers - 20,3 cm
D.R. Congo

Provenance:
Private collection, United Kingdom
Christie's, 20 June 2006, Lot 188

Published:
Neyt, François, Arts traditionnels et histoire au Zaïre/
traditional arts and history of Zaire, Louvain la Neuve:
Université Catholique de Louvain, 1981, p. 104, fig.V.19
Lehuard, Raoul. Art Bakongo: Les Centres de styles,
Arnouville, 1989, vol 1989, vol. II, p. 417, fig. BW 1-6.
African Art, from the Leslie Sacks Collection," Refined
Eye Passionate Heart", Skira 2013, p.102-105

€ 12 000 - 15 000



117

BEMBE ANCESTOR FIGURE

Wood - 20 cm

D.R. Congo

Provenance:

French Missionary Collection

Francis Mazière, Paris

Sotheby's Paris, December 5, 2003

Private Collection, South America

Published:

Rivière, Marceau. Les Chef d'Oeuvres Africains
des Collections privées Françaises, Paris, 1975, p.147

Lehuard, Raoul. Art Bakongo: Les Centres de Style,
Arnouville, 1989, vol. II, p.p 361

Lehuard, Raoul(ed); Francis Mazières: Même
les Héros ont une Fin; Arts d'Afrique Noire,
Arts Premiers 93, Printemps 1995, p.42, no.94

African Art, from the Leslie Sacks Collection,
Refined Eye Passionate Heart, Skira 2013, p.106

€ 12 000 - 15 000





118

TEKE FIGURE

Wood - 44,5 cm

R.D. Congo/Central African Republic

Provenance:

René van der Straete Collection, Brussels

Acquired in 1987

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.108

Sacks, Leslie J., Passions - Modern and
African Art- A Collection, Sacks Editions,
Johannesburg, 1990, p.26

€ 3000 - 4000



119

YOMBE KNEELING FIGURE

Wood - 18,3 cm

D.R. Congo

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.98

€ 3000 - 5000

120

**KONGO
MATERNITY FIGURE**

Wood - 34 cm

D.R. Congo

Provenance:

Maria Wyss, Basel, 1951

Private collection Zurich, 1987

Udo Horstmann, Zug, Switzerland, 1994

Acquired in 1995

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.94

€ 8000 - 12 000



121

YOMBE FEMALE FIGURE

Wood, pigments, glass and cloth - 28,3 cm
D.R. Congo

Provenance:

Alain de Monbrison, Paris
Lee and Dona Bronson, Los Angeles
Sotheby's New York, November 20, 1990
Pace Primitive, New York

Published:

Cornet, Joseph, A survey of Zairian art: the Bronson collection
Raleigh: North Carolina Museum of Art, 1978, p.35, fig.6.
Lehuard, Raoul, Art Bakongo: Les centres de style, Arnouville,
1989, vol. I., p. 252 fig D 7-2-1.
A collection of African Figures, New York: Pace Primitive 2007, p.29-30.
African Art, from the Leslie Sacks Collection, Refined Eye Passionate
Heart, Skira 2013, p.96-97

Exhibited:

A survey of Zairian Art: the Bronson Collection,
Raleigh: North Carolina Museum of Art, 1978

Additional venues:

Museum of Art Washington D.C., 1978;
Los Angeles County Museum of Natural History, Los Angeles, 1978-1979.
A Collection of African Figures, Pace Primitive, New York

€ 15 000 - 20 000





122

KONGO FLYWHISK HANDLE

Wood - 26 cm (11 cm)

D.R. Congo

Provenance:

Noble and Jean Endicott, New York

John Dintenfass, New York

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.92-93

€ 3000 - 4000



123

YOMBE MASK

Wood and kaolin - 26 cm

D.R. Congo

Provenance:

Joseph Wolpe, Cape Town

Acquired late 1980's

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.98-99

€ 3000 - 4000

124

YOMBE KNEELING FIGURE

Wood - 16,5 cm
D.R. Congo

Provenance:
Collected ca.1890
Private Collection, Brussels
Mr. Jean Cambier, Brussels (early 1980's)
Acquired in 2003

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2014, p.96

€ 3000 - 5000





125

KUBA CUP

Wood - 14,6 cm
D.R. Congo

Provenance:
Acquired in 2003

Published:
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2025,p.86

€ 1500 - 2000



126

KUBA CUP

Wood - 15,9 cm
D.R. Congo

Provenance:
Acquired in 2003

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013,p.86

€ 2000 - 3000

127

KUBA CUP

Wood - 17 cm
D.R. Congo

Provenance:
Jean-Pierre Jernander, Brussels;
Acquired in 2005

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.88

€ 3000 - 4000



128

KUBA CUP

Wood - 19,4 cm

D.R. Congo

Provenance:

Private Collection, Denmark

Jan Lunberg, Malmö, Sweden

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013,p.86-87

€ 3000 - 4000



129

LWALWA MASK

Wood - 26 cm
D.R. Congo

Provenance:
Pierre Darteville, Brussels

Published:
African Art, from the Leslie Sacks
Collection, Refined Eye Passionate Heart,
Skira 2013, p.84

€ 4000 - 6000



130

LWALWA MASK

Wood and kaolin - 24 cm
D.R. Congo

Provenance:
Pierre Darteville, Brussels

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013,p.85

€ 4000 - 6000





131

SONGYE FIGURE

Wood - 19 cm
D.R. Congo

Provenance:
Udo Horstmann, Zug, Switzerland
Joseph Wolpe, Cape Town
Acquired late 1980's

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.82-83

€ 4000 - 6000

"The Hemba figures do not imitate nature as it might be understood through Western idioms; rather, they assume forms that convey esoteric meanings for their owners, users and viewers."

Mary Nooter Roberts and Allen F. Roberts
in African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart.



132

**HEMBA/TABWA
JANUS FIGURE**

Wood and organic residues - 27 cm
D.R. Congo

Provenance:
Uithof Collection, Netherlands
Acquired in 2000

Published:
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.80-81

€ 4000 - 6000



133

HEMBA/TABWA FIGURE

Wood - 13 cm
D.R. Congo

Provenance:
Private Collection, New York
Private Collection, Paris
acquired in the early 1980's

Published:
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.78

€ 1500 - 2000

134

**LUBA/ HEMBA
JANUS FIGURE**

Wood - 36 cm
D.R. Congo

Provenance:
Private collection, San Diego
Purchased in Paris, 1979

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013,p.80

€ 4000 - 6000





135

LUBA FIGURE

Wood - 14 cm

D.R. Congo

Provenance:

Pierre Darteville, Brussels

Private collection, Brussels

Pace Primitive, New York

Acquired in 2006 from above

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.76-77

€ 2000 - 3000



136

HEMBA FIGURE

Wood - 20,5 cm

D.R. Congo

Provenance:

Joseph Herman, London;

Christies Amsterdam, The Josef Herman

Collection of African Art, 12 December 2000

Acquired from above

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.76

€ 3000 - 4000

137

HEMBA/TABWA FIGURE

Wood and iron - 13,5 cm

D.R. Congo

Provenance:

Richard Ulevitch, Del Mar, CA.

Acquired in 2005

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013,p.78

€ 3000 - 4000





138

LUBA SHANKADI AXE

Wood and iron - 37 cm

D.R. Congo

Provenance:

Acquired in the 1980's

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.75

€ 1500 - 2000



139

LUBA/TABWA HEADREST

Wood - 16,2 cm

D.R. Congo

Provenance:

Morton Lipkin, London

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.73

€ 1500 - 2000

140

LUBA STAFF OF OFFICE

Wood - 53,3 cm

D.R. Congo

Provenance:

Joseph Gerofsky, Brooklyn
John Dintenfass, New York
Acquired 2004 from above

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.74

€ 4000 - 6000



141

LUBA/HEMBA CARYATID

Wood - 41,9 cm
D.R. Congo

Provenance:

René Rasmussen, Paris
Anita Schröder, Munich (1970)

Published:

Oddner, Georg. Afrikansk (African Art): A source of inspiration for Modern art, Malmö konsthall Sweden, 1986, p.150, no. 191.

African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart, Skira 2013, p.70

Exhibited:

Afrikansk (African Art) A Source of Inspiration for Modern Art. 22 March - 19 May, 1986, Malmö Konsthall, Sweden

Important symbol of power in the Luba King's treasure, the artist followed a sober approach to realize this stool. Favoring the use of the solid volumes, he combined elegance and balance to illustrate the power and the stability of the king in his kingdom. The beautiful patina illustrates the great attention and use given to this object.

With a few abstract traits the artist has managed to give serene and stoical expression to the face. The breasts lead the eye to beautiful scarifications ornamenting the belly.

€ 30 000 - 40 000



142

HEMBA FIGURE

Wood - 36 cm

D.R. Congo

Provenance:

Estate of Josef Gollwitzer, Germany
(Purchased in Paris, 1940)
Margit and Botho Fehler, Munich
(by descent)

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.60-63

In Maples (2013), Mary Nooter Roberts and
Allen F. Roberts described this figure as "graceful,
perhaps emblematic of its co-existence in another,
more ethereal world".

€ 10 000 - 15 000





143

HEMBA HALF FIGURE

Wood - 42 cm
D.R. Congo

Provenance:
Private Collection, United States
Sotheby's New York, May 16 1985

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.64-67

€ 6000 - 8000

144

HEMBA FIGURE

Wood and fiber - 62,9 cm

D.R. Congo

19th century

Provenance:

Private Collection United Kingdom

Acquired in 1984

Published:

Sacks, Leslie J, Passions - Modern and African Art - A Collection, Sacks editions Johannesburg, 1990 p.28

African Art from the Leslie Sacks Collection, Refined Eye, Passionate Heart, Skira 2013, p.68

€ 6000 - 8000





145

CHOKWE MASK

Wood - 21 cm

Angola

Provenance:
Pierre Darteville, Brussels

Published:
African Art, from the Leslie Sacks Collection
Refined Eye Passionate Heart, Skira 2013, p.52

€ 4000 - 6000

146

CHOKWE/LWENA STAFF

Wood - 83,8 cm (21 cm)
Angola

Provenance:
Marc Leo Felix, Brussels
Fred Jahn, Munich

Published:
African Art, from the Leslie Sacks Collection,
Refined Eye Passionate Heart, Skira 2013, p.52;
Roy, Christopher D.Kilengi: African Art from the Bareiss
family Collection, Seattle, 1997 pp.145 and 352, fig.80;
Kilengi, Afrikanische Kunst aus der Sammlung Bareiss,
Hannover 1997, p.149 and 356, fig. 80.

Exhibited:
Kilengi: African Art from the Bareiss Family Collection,
Iowa City, The University of Iowa Museum of Art,
27 March-23 May 1999

Additional venues:
Kestner Gesellschaft, Hannover 30 August-19 October 1997

MAK- Österreichisches Museum Für Angewandte Kunst,
Vienna, 12 November 1997 - 18 January 1998

Städtische Galerie Im Lenbachaus,
Munich 8 April-5 July 1998

The University of Iowa Museum of Art, Iowa City,
27 March- 23 May 1999

Neuberger Museum of Art, State University of New York,
Purchase, 26 September 1999-10 January 2000

€ 4000 - 6000





147

**CHOKWE
CEREMONIAL STAFF**

Wood - 49 cm (20 cm)
Angola

Published:

African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.54

€ 2000 - 3000



148

**CHOKWE/LWENA
FIGURATIVE MORTAR**

Wood - 25 cm
Angola/Zambia

Provenance:

Dave de Roche, San Francisco
John Dintenfass, New York

Published:

African Art from the Leslie Sacks
Collection, Refined Eye Passionate Heart,
Skira 2013, P.54

€ 3000 - 4000



149

LWENA FEMALE FIGURE

Wood - 26,5 cm
Angola

Provenance:
René Van der Straete, Brussels
Artcurial, Paris, Decembre 5, 2005

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.54

€ 3000 - 4000



150

SAGARA/LUGURU STAFF

Wood - 157,5 cm (20 cm)
S. Tanzania/D.R. Congo

Provenance:

Alan Katz, Chicago
Michael Sorafine, Los Angeles

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.50

€ 3000 - 5000

151

YOMBE STAFF

Wood - 134 cm (15,5 cm / 9cm)
D.R. Congo

Provenance:

Private Collection Netherlands
Frans Heymans Antwerp
Acquired in 2003

Published:

African Art, from the Leslie Sacks Collection
Refined Eye, Passionate Heart, Skira 2013, p.50

€ 3000 - 4000



152

ZARAMO/LUGURU STAFF

Wood - 156,8 cm (15 cm)
S.Tanzania/D.R. Congo

Provenance:
Castelberg Collection, Zurich
Acquired in 2003

Published:
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.50

Exhibited:
Afrique Noire: Sculptures des collections
Privées Suisses, La Chaux-de-Fonds Musées
des Beaux-Arts, 27 March - 6 June, 1971

€ 1500 - 2000



153

SHONA HEADREST

Wood - W: 14,3 cm
Botswana / Zimbabwe

Provenance:

Keggie Gallery, London, 1956
Harold Rome, New York
Sothebys London, May 20, 1987

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.40

€ 3000 - 5000



154

SHONA HEADREST

Wood - W: 14,2 cm
Zimbabwe

Provenance:

Baron Freddy Rolin, Belgium

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.40

€ 2000 - 3000

155

SHONA HEADREST

Wood - W: 19,6 cm

Zimbabwe

Provenance:

Private Collection, Texas

Kurt Delbanco, New York

Acquired in 2002

Published:

African Art from the Leslie Sacks

Collection, Refined Eye, Passionate Heart,

Skira 2013, p.42

€ 1500 - 2000





156

TSWANA HEADREST

Wood - W: 16 cm
Southern Mozambique

Provenance:
Sotheby's London (circa 1971)
Joseph Wolpe, Cape Town
Acquired in 2002

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.48

€ 2000 - 3000



157

TSWANA HEADREST

Wood - W: 15 cm
Southern Mozambique

Provenance:
Kurt Delbanco, New York,
(acquired prior to 1984-1985)
Acquired in 2003

Published:
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p. 44-45

€ 1500 - 2000

158

SHONA HEADREST

Wood - W: 17,8 cm
Zimbabwe

Published:
African Art from the Leslie Sacks
Collection, Refined Eye, Passionate Heart,
Skira 2013, p.42

€ 4000 - 6000





159

SHONA HEADREST

Wood - 15,4 cm
Zimbabwe

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.46

€ 3000 - 5000



160

TSONGA HEADREST

Wood - W: 16,8 cm
Southern Mozambique

Provenance:

Sotheby's New York, Novembre 21, 1996
Kurt Delbanco, New York,
Acquired in 2002

Published:

African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.48

€ 2000 - 3000



161

MIJIKENDA ANCESTOR FIGURE

Wood - 134,6 cm
Kenya

Provenance:
Acquired in 1980

Published:
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart, Skira 2013, p.38

€ 2000 - 3000



162

MIJIKENDA ANCESTOR FIGURE

Wood - 175,3 cm
Kenya

Provenance:
Acquired in 1980

Published:
African Art from the Leslie Sacks Collection,
Refined Eye, Passionate Heart Skira 2013, p.38

€ 2000 - 3000

CONDITIONS OF SALE - NATIVE SPRL

Taking part in auctions constitutes unconditional acceptance of these Conditions of Sale.

1. Auctions and state of the objects

a) The objects at auction are put up for auction by Native on behalf and in the name of the person who has deposited them ("Vendor").

Adjudication is made in favour of the highest bidder in Euros acknowledged by Native at the time of the auction ("Buyer") and the Sales Contract between the depositor and the Buyer is concluded by this adjudication.

The object being sold is released to the Buyer only against payment in cash or bank transfer. To be accepted as means of payment, cheques must be cleared by the bank on which they are drawn before the object auctioned can be released.

b) Objects are put in the auction in the state in which they are found at the time of the auction. Subject to point 1c. below, any guarantee for material damage or legal damages is excluded.

The objects are on display during the event. The descriptions shown in catalogues, advertisements, brochures or any other article or document issued by Native are given purely by way of illustration. They in no way commit the liability of Native. Consequently, Native guarantees neither the accuracy of the explanatory notes contained in the catalogue, nor the origin, date, age, cultural background or provenance of the objects put up for auction. It is the depositor who is solely liable for the explanatory notes in the catalogue. Native agrees to reproduce them in the catalogue only in its capacity as agent for the depositor.

c) Native freely states that it is prepared to cancel the auction on behalf of the depositor and refund only the hammer price, commission and VAT if an object sold should prove, within 1 year from the date of the auction, to be a modern intentional fake. By modern intentional fake is to be understood a reproduction which it can be proved has been made with the intention of falsely deceiving others whether in respect of origin, date, age, cultural background or source, without this having been shown in the catalogue.

The condition for this refund is that the Buyer send an immediate claim by registered letter to Native as soon as the defect has come to light and at the latest by 1 year from the date of the auction and that he immediately return the fake object in the same state as on the day of the auction and exempt of any third - party claim. The Buyer must provide proof that the object auctioned is a fake compared with the description in the catalogue and that the object is identical to the item auctioned. Any other claim by the Buyer is excluded.

d) Buyers must, at their own expense, come and collect the objects auctioned within 7 days from the end of the auction during opening times at Native, namely from Monday to Friday 10.00 to 13.00 and 14.00 to 17.30. If sufficient time is available, objects will be released after each session. In accordance with point 1, handover will be against payment in cash.

During the abovementioned period, Native is liable for the loss, theft, damage or destruction of the objects auctioned and paid for, although only up to the amount of the price of the auction, commission and VAT. On the expiry of this period, Native's liability ceases. If the objects auctioned are not withdrawn within 7 days, they will be stored at the expense and risk of the Buyer.

e) Each Buyer is personally responsible for the item awarded to him at auction. Proof of powers of attorney may be required from persons acting as third - party representatives or as an organ of a corporate body. The representative is jointly and severally liable with the person represented for meeting all commitments.

2. Hammer price, commission, risk transfer, ownership transfer, payment, invoicing, VAT, importing and exporting

a) In addition to the hammer price, the Buyer owes a supplement ("commission") on the hammer price. Commission is 20% of the hammer price.

The Vendor is a non - resident of the EU, the Buyer will pay an import tax of 6% in addition to the bid price plus legal costs. The amount of this tax will be reimbursed on presentation of proof of export outside the EEC.

b) Ownership of the object auctioned passes to the Buyer once the hammer has come down finally. Until full payment of the hammer price, commission and VAT, Native reserves a right of retention and lien on all objects in its keeping. The release of the auctioned object to the Buyer is not made until after full payment of the hammer price, commission and VAT.

c) An auctioned object must be paid for within 7 days after the auction. If the Buyer remains in default on payment 30 days after the auction, any sum due at that time will,

as of right and without any formal notification being necessary, be subject to interest on arrears of 10% per annum. Moreover, in the event of non - payment by the final deadline, any sum due will be increased as of right by a flat - rate indemnity of 15%, without prejudice to Native's right to seek full reparation of the damage suffered.. .

In addition, if the payment due by the Buyer does not take place or is not made in time, Native can, as it chooses and in the name of the depositor, either continue to demand that the sales contract be executed or, without being bound to set a fixed time, waive the right to require execution of the sales contract and claim damages for non - execution or even renounce the contract. The Buyer is liable in respect of Native and the depositor for all damages resulting from non - payment or late payment.

d) According to the law of 30 June 1994 on authors' rights, the Buyer shall pay in addition to the hammer price an Artist Resale Right (droit de suite) of 4% on the part of the hammer price from 0 € to 50,000 €, of 3% on the part of the hammer price from 50,001 € to 200,000 €, of 1% on the part of the hammer price from 200,001 € to 350,000 €, of 0.5% on the part of the hammer price from 350,001 € to 500,000 € and of 0.25% for the last part of the hammer price above 500,001 €.

e) The exporting of any object from Belgium and the importing into a third country may be subject to particular authorisations. The Buyer is responsible for obtaining all necessary export or import licences. Refusal of these authorisations or any delays after they have been obtained will in no case be grounds for a cancellation of the sale or a delay in payment.

3. Registration and attendance at the Sale

a) The submission of a bid or an absentee bid unconditionally and irrevocably binds the bidder. The bidder remains bound to his offer until this becomes the subject of a higher bid or is rejected by Native. Double bids become the subject of an immediate new call to bid; in cases where there is doubt, the senior auctioneer decides the matter by drawing lots.

b) Bidders who are not personally known to Native are bound to give legitimate proof of identity before the beginning of the auction. Native reserves the right to request proof of the bidder's solvency. If this latter document is not available, Native is authorised to demand the immediate payment of a cash deposit equal to 10% of the auction price or the lodging of a guarantee. If this deposit is not paid or guarantee lodged, Native is authorised on behalf of the depositor to cancel the auction.

c) Native is free to reject a bid without giving reasons. Similarly, it is within its rights to hold an auction without selling or withdraw objects from the auction. Native reserves the right to refuse any person access to its commercial premises or forbid any person from taking part in one of its auctions.

d) Bids from interested parties who do not wish to attend the auction personally will be taken into consideration if they communicate such a wish in writing 24 hours before the start of the auction.

Interested persons can bid by telephone if they have not announced their wishes in writing at least 24 hours before the start of the auction. Native accepts bids by telephone for lots whose lowest estimate reaches at least €1,000.

Native disclaims all responsibility for offers which have not been taken into account as well as for bids made by telephone which may not have been taken into account.

The rules set down in point 3b in respect of providing proof of identity and solvency also apply to persons bidding by telephone or in writing. For bidders who place their offer via the Internet, in other words an absentee bid, point 3b applies only in respect of solvency.

4. Miscellaneous

The auction is held under the joint authority of a huissier de justice (Court Justice). Any liability on the part of Native arising from acts attributable to the huissier involved is excluded.

b) The foregoing stipulations are an integral part of each individual sales contract concluded at sales by auction. Amendments to them are in no way binding unless Native has given its agreement to them in writing.

c) Any dispute on the validity, interpretation and execution of these Conditions of Sale and any dispute on the conducting of the auctions will be subject to Belgian law, with the exception of (a) the stipulations of the Vienna Convention on international sales contracts and (b) the rules of referral to Belgian international private law.

d) Only the courts and tribunals of Brussels are competent to rule on any disputes.

CONDITIONS DE VENTE – NATIVE SPRL

La participation aux enchères emporte l'acceptation inconditionnelle aux présentes conditions de vente.

1. Enchères et état des objets

a) Les objets d'enchères sont mis aux enchères par Native pour le compte et au nom de celui qui les a déposés ("vendeur").

L'adjudication a lieu au plus offrant en Euros reconnu par Native lors de la vente aux enchères ("Acheteur"); le contrat de vente entre le déposant et l'Acheteur est conclu par cette adjudication.

L'objet de la vente n'est remis à l'Acheteur que contre un paiement en espèces ou transfert bancaire. Pour être admis comme moyens de paiement, les chèques doivent être confirmés par la banque tirée avant la délivrance de l'objet adjugé.

b) Les objets sont mis aux enchères dans l'état dans lequel ils se trouvent au moment de l'adjudication. Sous réserve du point 1c. ci - dessous, toute garantie pour dommages matériels ou juridiques est exclue.

Les objets sont visibles pendant l'exposition. Les descriptions figurant dans les catalogues, annonces, brochures ou tout autre écrit émanant de Native ne sont données qu'à titre purement indicatif. Elles n'engagent en aucun cas la responsabilité de Native. Par conséquent, cette dernière ne garantit ni l'exactitude des notices explicatives reprises dans le catalogue, ni l'origine, la date, l'âge, le cercle de culture ni la provenance des objets mis aux enchères. Les notices explicatives reprises dans le catalogue relèvent de la seule responsabilité du déposant. Native n'accepte de les reproduire dans le catalogue qu'en tant qu'intermédiaire de ce dernier.

c) Native se déclare librement disposée à annuler l'adjudication au nom du déposant et à rembourser uniquement le prix de l'adjudication, la commission et la TVA, si un objet vendu devait s'avérer, dans un délai de 1 an à compter de la date de l'adjudication, être le résultat d'un faux intentionnel moderne. Il faut entendre par faux intentionnel moderne une reproduction dont il est prouvable qu'elle a été faite dans l'intention de tromper fallacieusement autrui, que ce soit en ce qui concerne l'origine, la date, l'âge, le cercle de culture ou la source, sans que cela ressorte du catalogue.

La condition de ce remboursement est que l'Acheteur adresse une réclamation immédiate, sous pli recommandé adressé à Native, dès la découverte du vice et au plus tard dans un délai de 1 an à compter de la date de l'adjudication, et qu'il restitue immédiatement l'objet falsifié à Native dans le même état que le jour de l'adjudication et exempt de toute prétention de tiers. L'Acheteur doit fournir la preuve que l'objet adjugé est un faux par rapport à la description du catalogue et que l'objet est identique à la chose adjugée. Toute autre prétention de l'Acheteur est exclue.

d) Les Acheteurs doivent venir chercher, à leurs propres frais, les objets adjugés dans les 7 jours qui suivent la clôture de la vente aux enchères, pendant l'horaire d'ouverture de Native, soit du lundi au vendredi de 10h00 à 13h00 et de 14h00 à 17h30. Si le temps à disposition est suffisant, les objets seront délivrés après chaque séance. Conformément au point 1., la remise a lieu contre paiement en espèces.

Pendant le délai précité, Native est responsable de la perte, du vol, de l'endommagement ou de la destruction des objets adjugés et payés, à concurrence toutefois du montant du prix de l'adjudication, de la commission et de la TVA. À l'expiration de ce délai, la responsabilité de Native cesse. Si les objets adjugés ne sont pas retirés dans les 7 jours, ils seront entreposés aux frais et aux risques de l'Acheteur.

e) Chaque Acheteur répond personnellement de l'adjudication qui lui a été faite. La preuve de pouvoirs de représentation peut être exigée de personnes qui agissent comme représentants pour le compte de tiers ou comme organe d'une personne morale. Le représentant répond solidairement avec le représenté de l'accomplissement de tous les engagements.

2. Prix de l'adjudication, commission, transfert des risques, transfert de la propriété, paiement, facturation, TVA, importation et exportation

a) Outre le prix d'adjudication, l'Acheteur est débiteur d'un supplément ("commission") sur le prix d'adjudication. La commission est de 20% du prix d'adjudication.

Le vendeur est non - résident de l' E.U, l'adjudicataire paiera une taxe d' importation de 6% en sus de l'adjudication, plus les frais légaux. Le montant de cette taxe sera remboursé sur présentation de la preuve d'exportation hors CEE.

b) La propriété de l'objet adjugé passe à l'Acheteur dès l'adjudication. Jusqu'au complet paiement du prix de l'adjudication, de la commission et de la TVA, Native se réserve un droit de rétention et de gage sur tous les objets sous sa garde. La délivrance de l'objet adjugé à l'Acheteur n'intervient qu'après complet paiement du prix de l'adjudication, de la commission et de la TVA.

c) Un objet adjugé doit être payé dans les 7 jours dès la clôture de la vente

aux enchères. Si l'Acheteur est resté en défaut de paiement 30 jours après l'adjudication, toute somme due à ce moment portera, de plein droit et sans mise en demeure préalable, un intérêt moratoire de 10% par an. En outre, en cas de non paiement à l'échéance, toute somme due sera majorée de plein droit d'une indemnité forfaitaire de 15%, sans préjudice du droit de Native de postuler la réparation intégrale du dommage subi.

En outre, si le paiement dû par l'Acheteur n'a pas lieu ou n'intervient pas à temps, Native peut, à son choix et au nom du déposant, soit continuer à exiger l'exécution du contrat de vente, soit sans être tenu d'impartir un délai renoncer au droit de demander l'exécution du contrat et réclamer des dommages et intérêts pour cause d'inexécution ou encore se départir du contrat. L'Acheteur est responsable vis - à - vis de Native et du déposant de tous les dommages découlant du non - paiement ou du paiement tardif.

d) Conformément à la loi du 25 juin 1921 frappant d'un droit les ventes publiques d'œuvres d'art au profit des artistes et auteurs des œuvres vendues, l'acheteur devra payer en sus du prix de vente et pour les artistes un droit de suite qui s'élève à 4% pour autant que l'adjudication soit égale ou supérieure à 2.000 Euro. Le droit de suite s'éteint lorsque l'artiste est décédé depuis plus de 70 ans.

e) L'exportation de tout objet hors de la Belgique et l'importation dans un pays tiers peuvent être sujettes à des autorisations particulières. L'Acheteur est responsable de l'obtention de toutes les autorisations requises à l'exportation ou à l'importation. Le refus de ces autorisations, ou tous retards consécutifs à leur obtention, ne justifiera en aucun cas l'annulation de la vente ni un retard de paiement.

3. Enregistrement et participation à la vente

a) La remise d'une enchère ou d'un ordre d'achat 'absentee bid' lie inconditionnellement et irrévocablement l'enchérisseur. L'enchérisseur demeure lié à son offre jusqu'à ce que celle - ci fasse l'objet d'une surenchère ou qu'elle soit écartée par Native. Les enchères doubles font l'objet d'un nouvel appel immédiat; dans les cas douteux, la direction des enchères tranche par tirage au sort.

b) Les enchérisseurs qui ne sont pas personnellement connus de Native sont tenus de se légitimer avant le début de la vente aux enchères. Native se réserve le droit d'exiger une preuve de la solvabilité de l'enchérisseur. Si ce dernier document fait défaut, Native est habilitée à exiger le paiement immédiat d'un acompte en espèces équivalent à 10% de l'adjudication ou le dépôt d'une garantie. À défaut du versement de cet acompte ou du dépôt de cette garantie, Native est autorisée au nom du déposant à annuler l'adjudication.

c) Native est libre d'écartier une enchère sans indication des motifs. De même, elle est en droit d'adjuger sans vente ou de retirer des objets de la vente aux enchères. Native se réserve le droit de refuser à toute personne l'accès à ses locaux commerciaux ou d'interdire à toute personne de participer à l'une de ses ventes aux enchères.

d) Les offres d'enchères émanant d'intéressés qui ne souhaitent pas assister personnellement à la vente aux enchères seront prises en considération par écrit jusqu'à 24 heures avant le début de la vente aux enchères.

Les personnes intéressées peuvent enchérir par téléphone si elles se sont annoncées par écrit au minimum 24 heures avant le début des enchères. Native accepte les enchères par téléphone pour des lots dont l'estimation basse atteint au moins 1000€.

Native décline toute responsabilité pour les offres n'ayant pas été prises en considération ainsi que pour les enchères téléphoniques qui n'auraient pas été prises en compte.

Les normes prévues au point 3b, concernant la légitimation et la preuve de la solvabilité s'appliquent également aux enchérisseurs par téléphone et par écrit. Pour les enchérisseurs, qui donnent leur offre via Internet dans le cadre d'un ordre d'achat (absentee bid), le point 3b. ne s'applique qu'en ce qui concerne la solvabilité.

4. Divers

a) La vente aux enchères se déroule sous l'autorité conjointe d'un huissier de justice. Toute responsabilité de Native du fait d'actes imputables à l'huissier instrumentalisé est exclue.

b) Les dispositions qui précèdent font intégralement partie de chaque contrat individuel de vente conclu à l'occasion des ventes aux enchères. Leurs modifications n'ont de portée obligatoire que si Native leur a donné son accord écrit.

c) Tout litige relatif à la validité, l'interprétation et l'exécution des présentes conditions de vente et tout litige relatif au déroulement des enchères sera soumis au droit belge, à l'exception (a) des dispositions de la Convention de Vienne concernant les contrats de vente internationale et (b) des règles de renvoi du droit international privé belge.

d) Seuls les cours et tribunaux de Bruxelles sont compétents pour connaître d'éventuels litiges.

VERKOOPVOORWAARDEN – NATIVE BVBA

Het deelnemen aan het opbod veronderstelt de onvoorwaardelijke aanvaarding van onderhavige voorwaarden.

1. Opbod en staat van de voorwerpen

a) De ter veiling aangeboden voorwerpen worden door Native gevuld voor rekening en in naam van de persoon die ze hiervoor heeft afgeleverd ('verkoper').

De toewijzing gebeurt aan diegene die tijdens de veiling door Native als hoogste bieder in euro wordt erkend ('koper') en geldt als verkoopovereenkomst tussen de verkoper en de koper.

Het voorwerp van de verkoop wordt alleen aan de koper overhandigd tegen contante betaling of na bankoverschrijving. In geval van betaling per cheque dient de uitgeschreven cheque te worden bevestigd door de bank waarop hij getrokken wordt, alvorens het toegezwezen voorwerp wordt overhandigd.

b) De voorwerpen worden gevuld in de staat waarin zij zich op het moment van de veiling bevinden. Onder voorbehoud van hierna vermeld punt 1c. is elke garantie voor materiële of juridische schade uitgesloten.

De voorwerpen kunnen worden bezichtigt tijdens de tentoonstelling. De beschrijvingen in de catalogi, advertenties, brochures of andere geschriften afgestemd van Native hebben een louter indicatieve waarde en stellen Native geenszins aansprakelijk. Native biedt dus geen garantie met betrekking tot de juistheid van de beschrijvingen in de catalogus, de oorsprong, de datum, de leeftijd, de cultuur of de afkomst van de gevulde voorwerpen. Alleen de verkoper is aansprakelijk voor de in de catalogus opgenomen beschrijvingen. Native neemt deze beschrijvingen alleen in zijn catalogus op als tussenspoor van de verkoper.

c) Native verklaart zich bereid om de verkoop in naam van de verkoper te annuleren en de hamerprijs, de commissie en de btw terug te betalen, indien binnen 1 jaar na de verkoopdatum blijkt dat een verkochte voorwerp het resultaat is van een opzettelijke moderne vervalsing. Onder opzettelijke moderne vervalsing verstaan wij een reproductie waarvan bewezen kan worden dat zij is gemaakt met het opzet een ander te bedriegen, hetzij met betrekking tot de oorsprong, hetzij op het vlak van de datum, de leeftijd, de cultuur of de bron, zonder dat dit duidelijk uit de catalogus blijkt.

Voorwaarde voor deze terugbetaling is dat de koper onmiddellijk na de ontdekking van het gebrek en ten laatste binnen een termijn van 1 jaar te rekenen vanaf de datum van de verkoop aangetekend klacht bij Native indient, en dat hij het nagemaakte voorwerp onmiddellijk aan Native terugbezorgt in de staat waarin het zich op de dag van de verkoop bevond en vrij van elke aanspraak van derden. De koper moet het bewijs leveren dat het verkochte voorwerp een vervalsing is ten opzichte van de beschrijving in de catalogus en dat het voorwerp wel degelijk het verkochte voorwerp is. Elke andere vordeering van de koper is uitgesloten.

d) De koper dient op eigen kosten en binnen een termijn van 7 dagen na het afsluiten van de veiling de gekochte stukken af te halen. Dit kan tijdens de openingsuren van Native: van maandag t/m vrijdag tussen 10.00 en 13.00 uur en tussen 14.00 en 17.30 uur. Indien er voldoende tijd is, worden de voorwerpen na elke zitting overhandigd. Zoals bepaald in punt 1, worden de voorwerpen overhandigd tegen contante betaling.

Tijdens de hierboven vermelde termijn is Native aansprakelijk voor verlies, diefstal, beschadiging of vernieling van de verkochte en betaalde goederen.

Deze aansprakelijkheid beperkt zich tot maximaal het bedrag van de verkoop, de commissie en de btw. Na deze termijn eindigt de aansprakelijkheid van Native. Indien de verkochte voorwerpen niet zijn afgehaald binnen een termijn van 7 dagen, worden zij bewaard op kosten en voor risico van de koper.

e) Elke koper staat persoonlijk in voor de verkoop die aan hem werd gedaan. Aan personen die handelen als vertegenwoordiger en voor rekening van derden of als een orgaan van een rechtspersoon, kan een bewijs van machting tot vertegenwoordiging worden geëist. De vertegenwoordiger is solidair verantwoordelijk met de vertegenwoordigde voor het naleven van alle verplichtingen.

2. Hamerprijs, commissie, risico - overdracht, eigendomsoverdracht, betaling, facturatie, btw, import en export

a) Naast de prijs van de verkoop is de koper ook een toeslag ('commissie') op de hamerprijs verschuldigd. De commissie bedraagt 20% van de hamerprijs.

De verkoper niet - ingezetene is van de E.U, betaalt de koper een invoertaks van 6% op de hamerprijs, plus de wettelijke kosten.

Het bedrag van deze taks wordt terugbetaald op vertoon van het bewijs van export buiten de E.E.G.

b) De eigendom van het verkochte voorwerp gaat over op de koper vanaf het ogenblik van de verkoop. Tot op het ogenblik van de volledige betaling van de hamerprijs, de commissie en de btw, kan Native pandrecht en retentierecht inroepen voor de stukken die het in bewaring heeft. Het overhandigen van het aan de koper verkochte voorwerp vindt pas plaats na volledige betaling van de hamerprijs, de commissie en de btw.

c) Een verkocht voorwerp moet binnen de 7 dagen na sluiting van de veiling betaald zijn. Indien de koper 30 dagen na de verkoop nalat is te betalen, worden alle bedragen die op dat ogenblik verschuldigd zijn van rechtswege en zonder voorafgaande ingebrekstellng verhoogd met een verwijlinteres van 10% per jaar. Bij niet - betaling op de vervaldag wordt elk verschuldigd bedrag bovendien van rechtswege verhoogd met een vaste vergoeding van 15%, ongeacht het recht van Native om de volledige vergoeding van de geleden schade te eisen.

Indien de door de koper verschuldigde betaling niet of niet tijdig plaatsvindt, kan Native bovendien naar eigen keuze en in naam van de verkoper hetzij de uitvoering van de verkoopovereenkomst eisen, hetzij - zonder daarom gehouden te zijn tot het toekennen van een termijn - afstand doen van het recht om uitvoering van de verkoopovereenkomst te eisen en schadevergoeding vragen voor niet - naleving van het contract, hetzij afzien van het contract. De koper is aansprakelijk ten opzichte van Native en de verkoper voor alle schade ingevolge niet - betaling of laattijdige betaling.

d) Overeenkomstig de wet van 25 juni 1921, die de openbare verkopingen van kunstwerken ten voordele van de artiesten en auteurs der verkochte werken met een recht bezwaart, zal de koper bovenop de koopprijs en voor de artiesten een volgrecht betalen van 4% indien de toewijzingsprijs gelijk of hoger is dan 2.000 Euro. Het volgrecht dooft uit wanneer de artiest sedert meer dan 70 jaar is overleden.

e) Voor export van een voorwerp buiten België en import in een ander land kunnen bijzondere vergunningen vereist zijn. De koper is verantwoordelijk voor het verkrijgen van alle vereiste export - of importvergunningen. Niet - toekenning of vertraging door de laattijdige toekenning van de nodige vergunning vormt geen geldige reden voor annulatie van de verkoop of uitstel van betaling.

3. Inschrijving en deelname aan de verkoop

a) Het uitbrengen van een bod of het doorgeven van een aankooporder 'absentee bid' is onvoorwaardelijk en onherroepelijk bindend voor de bieder. De bieder blijft gebonden door zijn bod tot er een hoger bod gedaan wordt of het bod door Native verworpen wordt. In geval van een dubbel bod wordt onmiddellijk opnieuw afgeroepen; bij twijfel beslist de directie van de veiling door loting.

b) Bieders die niet persoonlijk bij Native bekend zijn, dienen zich bij aanvang van de veiling te legitimeren. Native behoudt zich het recht voor een bewijs van kredietwaardigheid van de bieder te vragen. Indien dit document niet kan worden voorgelegd, is Native gemachigd onmiddellijk betaling van een contant voorschot van 10% van de toewijzing of een borg te eisen. Bij afwezigheid van voorschot of borg is Native gemachigd om de verkoop in naam van de verkoper te annuleren.

c) Native mag naar eigen inzicht een bod verwerpen zonder verklaring van zijn beslissing. Bovendien heeft Native het recht om voorwerpen te gunnen zonder verkoop of uit de veiling terug te trekken. Native behoudt zich het recht voor aan personen toegang tot de handelslokalen of deelname aan de veiling te weigeren.

d) Personen die niet persoonlijk aan de veiling wensen deel te nemen, kunnen hun bod schriftelijk uitbrengen tot 24 uur voor de aanvang van de veiling.

Ook telefonisch bieden is mogelijk, indien de telefonische bieder zich ten minste 24 uur voor de aanvang van de veiling schriftelijk heeft aangemeld. Native aanvaardt telefonische biedingen voor kavels waarvan de waarde op minstens 1000 euro is geschat.

Native weigert elke aansprakelijkheid voor biedingen die niet in aanmerking zijn genomen of indien geen rekening werd gehouden met een telefonisch bod.

De criteria vermeld in punt 3b met betrekking tot de legitimatie en het bewijs van kredietwaardigheid zijn ook van toepassing voor personen die hun bod per telefoon of schriftelijk uitbrengen. Voor bidders die hun bod via de website uitbrengen in het kader van een aankooporder (absentee bid), geldt alleen de vermelding in punt 3b met betrekking tot de kredietwaardigheid.

4. Varia

a) De veiling vindt plaats onder medetoezicht van een deurwaarder. Native weigert elke aansprakelijkheid met betrekking tot daden die toe te schrijven zijn aan de instrumenterende deurwaarder.

b) Voormalde bepalingen maken integraal deel uit van elk individueel verkoopcontract dat ter gelegenheid van een veiling gesloten wordt. Wijzigingen aan deze voorwaarden zijn slechts bindend indien Native zich hiermee schriftelijk akkoord heeft verklaard.

c) Voor geschillen over de geldigheid, interpretatie en uitvoering van onderhavige verkoopvoorwaarden en het verloop van de veiling, is het Belgische recht van toepassing, met uitzondering van (a) de bepalingen van de Conventie van Wenen met betrekking tot internationale verkoopovereenkomsten en (b) de regels die verwijzen naar het Belgische Internationale Privaatrecht.

d) In geval van geschil zijn alleen de rechtbanken van Brussel bevoegd.

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