

# Native

*Tribal Art, Modern Art and 20th Century Furniture*  
*25 January 2020, Brussels*





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and 20th Century Furniture*

*25 January 2020 - Brussels*

*Auction*

25 January 2020  
19.00

*Preview*

21 - 24 January 2020  
10.00 - 18.00

25 January 2020  
10.00 - 16.00

Ruisbroeck Galerij 5  
Galerie de Ruysbroeck 5  
Brussel 1000 Bruxelles



# *Native Auctions*

Rusbroeck Galerij 5  
Galerie de Ruysbroeck 5  
Brussel 1000 Bruxelles  
België - Belgique

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**001**

**SERRURIER & CIE**

**BELGIUM**

Armchair Bach model - circa 1904

Mahogany, brass, original fabric

94 x 57 x 44,5 cm

Literature:

Françoise Bigot du Mesnil du Buisson  
et Etienne Bigot du Mesnil du Buisson,  
Serrurier-Bovy, un créateur  
précurseur, 1858-1910, éditions Faton  
2008, p.187

**€ 2000 - 3000**





**002**

**POUL HENNINGSEN**

**DANISH, 1894 - 1967**

Four-armed single "Ring" Chandelier - circa 1935

Bronze patinated brass, amber glass shades, bakelite - 65 cm Ø

Each light fixture impressed with "PH lamp" and "Patented"

Edited by Louis Poulsen

Literature:

Tina Jørstian & Poul Erik Munk Nielsen, Taend! PH lampens historie, Gyldendal 1994, p.195 for a similar chandelier

**€ 3000 - 5000**

**003**

**SOKOTO FIGURE**

Terracotta - 49 cm  
Nigeria

It was only in the early 1990s that in the area near the city of Sokoto, in northwestern Nigeria, terracotta objects displaying a special, consistent style were found. These items, mostly heads and figures, were called "Sokoto culture" after the place where they had first been found. Just like the "Nok culture" further south, they were dated to a period between 500 B.C. and 200 A.D.

Provenance:  
Private collection, Belgium

**€ 4000 - 6000**





**004**

**GUSTAVE SERRURIER-BOVY**

**BELGIAN, 1858 - 1910**

Silex cupboard - circa 1905

Poplar, painted iron - 204 x 62,5 x 45 cm

Edited by Serrurier & Co

Literature:

Françoise Bigot du Mesnil du Buisson  
et Etienne Bigot du Mesnil du Buisson,  
Serrurier-Bovy, un créateur précurseur  
1858-1910, Editions Faton 2008, p. 175  
for a similar silex cupboard

**€ 9000 - 12 000**

005

### MODEL OF THE CHURCH OF HOLY SEPULCHRE IN JERUSALEM

Mahogany, mother of pearl, ivory and bone - 23,5 x 33,5 x 39,5 cm  
Syrian, 17th Century

Built in the 4th Century at the site of both the crucifixion and the tomb of Jesus, the Church of the Holy Sepulchre in Jerusalem has always been a major Christian pilgrimage destination.

In the 17th Century, elaborate models were locally made under Franciscan supervision as souvenirs and mementoes for pilgrims, and as gifts to rulers from the Franciscans.

It can be taken apart so that architectural details may be appreciated and individual areas of religious significance within the building may be identified.

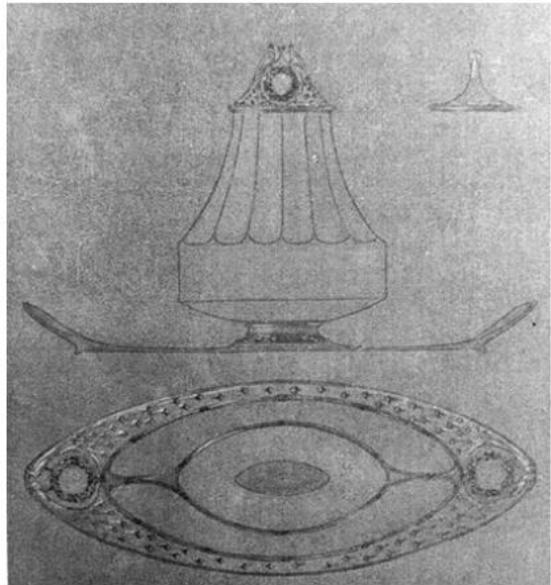
According to M. Piccirillo, only about 30 models of the Holy Sepulchre are known (M. Piccirillo, *La Nuova Gerusalemme Artigianato palestinese al servizio dei Luoghi Santi*, Ed. Velar, Italy, 2007).

They can be found in the collections of the British Museum, London, the Burghley House, Stamford, the Museum of the Order of St John and University of Birmingham, London, the MUCEM, Marseille, a.o.

The model with inventory number LDOSJ\_3033 from the Museum of the Order of St John bears the closest resemblance to the piece presented here.

€ 6000 - 8000





Sigrid Barten, René Lalique Schmuck und Objets d'art 1890-1910, Prestel 1989, cat. 1722

**006**

**RENÉ LALIQUE**

**FRENCH, 1860 - 1945**

Flask with Brush surmounted  
by Two Peacocks, 1904 - 1905

Jade, gold, enamel - 8,4 cm; brush: 7,5 cm  
Name stamps on the lower rim of the brush  
handle and underneath the foot of the flask  
In Sigrid Barten, René Lalique Schmuck und  
Objets d'art 1890-1910 (Prestel 1989), a design can  
be found for this flask under catalog number 1722  
(pencil and gouache on paper, 28 x 22 cm).

Besides the stunning technical virtuosity which is  
displayed in this small object, this flask is quite  
exceptional because of its rarity. Up till now, only  
the design for this flask was known, and it is most  
likely a unique piece.

**€ 6000 - 8000**



**007**

**JEAN DELVILLE**

**BELGIAN, 1867 - 1953**

Moral Law - circa 1911

Preparatory drawing for the decoration of the Court of Assizes at the Palais de Justice in Brussels

Black and blue chalk on paper - 130 x 100 cm

Signed and titled lower right

Jean Delville, one of the leading figures of the Symbolist art movement in Europe, was not only painter but also poet, aesthete, and philosopher. Relying on a sound academic background, and winner of the Prix de Rome in 1895, he was a teacher at the Glasgow School of Arts from 1900 till 1907, and later professor at the Brussels Academy.

As a great admirer of Josephin Péladan, Delville was probably the most prominent member of the Rose+Croix movement in Belgium. In 1896, he founded the "Salon de l'Art idéaliste", bringing together painters sporting the cult of Beauty, amongst whom Albert Ciamberlani, Emile Fabry and Constant Montald. These artists were often called upon for decorating public spaces and buildings in which they could express moral virtues through allegories where Beauty and the notion of the Ideal took a central place.

Amongst one of these monumental public commissions by the Belgian Government was the decoration of the Court of Assizes (Cour d'Assises) at the Palais de Justice in Brussels. Jean Delville's design was officially accepted in 1907 but it took the artist no less than seven years to create an ensemble of five compositions, each depicting allegories of Justice throughout the ages. The central panel alone was 4,50 meters high by 11 meters wide. The four other panels each measured 4,60 by 3,20 meters.

On 3 September 1944, the retreating German troops set fire to the Palais de Justice. The monumental copper cupola collapsed from the heat and Delville's murals perished in this fire as well.

After the war, the smaller but surprisingly elaborate oil sketches were installed in the new Court of Assizes where they can still be seen today.

The drawing presented here is one of the five large scale preparatory drawings for the depiction of Justice during biblical times: an angel of vengeance swoops down, sword in hand, ready to intervene between the enemy brothers at each other's throats.

Provenance:

Family of the artist

Published:

Judith Ogonovszky-Steffens, Un Idéal de mur, in Splendeurs de l'Idéal. Rops, Khnopff, Delville et leur temps [exhibition catalog], Liège, 1996, p.190 (ill., titled "La Justice Ancienne")

Exhibited:

1988, Frankfurt am Main, Frankfurter Kunstverein. Steinernes Haus am Römerberg, Pastelle und Zeichnungen des Belgischen Symbolismus, cat.32 (ill.)

2014, Namur, Musée Félicien Rops, Jean Delville. Maître de l'Idéal, p.110 (ill.)

**€ 10 000 - 12 000**





**008**

**KO VERZUU**  
**DUTCH, 1917 - 1971**

Toy chair - circa 1930

Original polychrome painted wood  
26,5 x 14,5 x 15,5 cm  
Edited by Ado

Literature:

Herman uit de Bosch & Willem van den Broeke, 80 jaar ado, speelgoed met een doel, Sociale Werkvoorziening Zeist, 2003, p.19,41

**€ 800 - 1200**



**009**

**KO VERZUU**  
**DUTCH, 1917 - 1971**

Toy truck nr. 901 - circa 1936

Original polychrome painted wood  
15 x 51 x 18 cm  
Edited by Ado

Literature:

Herman uit de Bosch & Willem van den Broeke, 80 jaar ado, speelgoed met een doel, Sociale Werkvoorziening Zeist, 2003, p.38

**€ 1500 - 2000**

010

KO VERZUU

DUTCH, 1917 - 1971

Rare toy shop - circa 1930

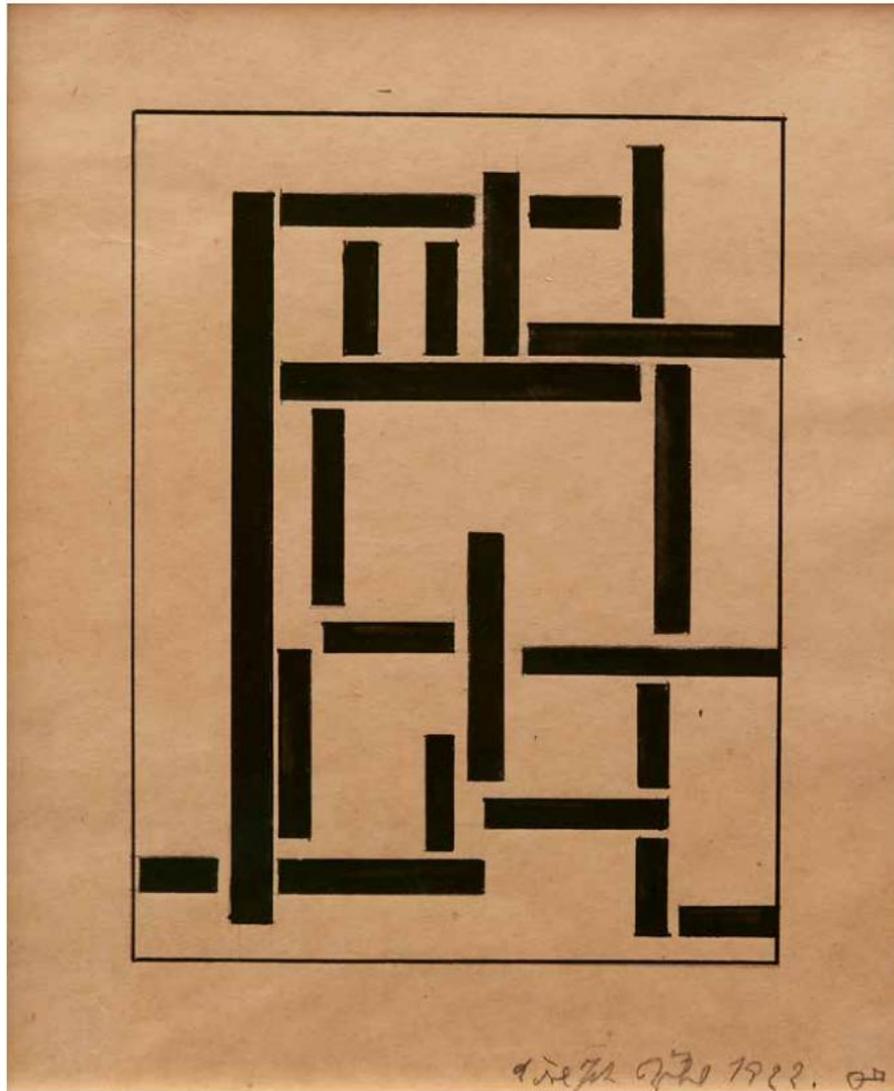
Original polychrome painted wood

30 x 52,5 x 35 cm

Edited by Ado

€ 3000 - 5000





**011**

**PETER KARL RÖHL**  
**GERMAN, 1890 - 1975**

Composition - 1922

India ink on paper - 26 x 19 cm  
Signed and dated lower right

Provenance:

Carl Laszlo collection, Basel  
Galerie Gmurzynska, Cologne

**€ 3000 - 4000**

012

**BAMESSING VASE**

Terracotta - 24 cm

Cameroon

Rare and intact vase coming from the Grassfields, decorated with stylized animals reminding us of a structured and almost abstract Art deco frieze.

Only two other vases from this workshop are known, both in the collection of the Quai Branly Museum. The first was donated by Pierre Harter (inv. nr.73.1992.0.23) but is unfortunately severely damaged. The second was collected and given to the Musée de l'Homme by Henri Labouret in 1934 (inv. nr. 71.1934.171.205).

Provenance:

Martial Bronsin, Brussels

Private collection, Belgium

€ 4000 - 6000





**013**

**BAFO JANUS FIGURE**

Wood - 12 cm  
Cameroon

*Mupo*

Provenance:

Samir Dallank Collection, France  
Galerie Didier Claes, Brussels

Important private collection, Belgium  
With a certificate by the Didier Claes  
Gallery (08.10.2011)

**€ 6000 - 8000**



**014**

**JULIUS THEODOR KALMAR**

**AUSTRIAN, 1884 - 1959**

Rare adjustable floor lamp - circa 1950

Lacquered metal, brass,  
original shade - 165 cm

Edited by Metallwerkstätten, Wien

Literature:

Roberto Aloï, Esempi, Illuminazione  
1934-1964, Compasso edition 2019,  
Italy, p.168

**€ 3000 - 5000**



**015**

**OVIMBUNDU MASK**

Redwood, white pigments,  
oily patina - 31 cm  
D.R.Congo

Provenance:

Bernard de Grunne Gallery, Brussels

2 R Ritual Gallery, Brussels

With a certificate by 2 R Ritual  
Gallery, 2010

Important private collection, Belgium

**€ 4000 - 6000**

**016**

**MARCEL-LOUIS BAUGNIET**  
BELGIAN 1896 - 1995

Composition

Gouache and pencil on paper  
29 x 23 cm (window)

Lower right: "BAUGNIET 1929"

Provenance:

Private collection, Brussels

**€ 1000 - 1500**



**017**

**EMILE GILIOLI**  
FRENCH, 1911 - 1977

Composition - 1959

Verre églomisé painting - 23 x 21 cm  
Signed and dated lower right

Provenance:

Private collection, Brussels

**€ 500 - 1000**





**018**

**GERRIT THOMAS RIETVELD**

**DUTCH, 1888 - 1964**

Unique Bookcase - circa 1930

Silver lacquered metal, pinewood shelves  
220 x 96 x 28 cm

Provenance:

Gabriel Smit

Christie's Amsterdam, 23 may 2007, #391

Private collection

Literature:

M. Küper & I. Van Zijl, Gerrit Th.

Rietveld, l'œuvre complète, Centraal

Museum Utrecht, p. 164 for a bookcase

of similar construction

**€ 5000 - 7000**

019

**PAIR OF TEKE FIGURES**

Wood, mud and fibers - 16 and 19 cm  
D.R.Congo

Provenance:  
Private collection, Paris  
Galerie Alain Lecomte, Paris  
2R Ritual Gallery, Brussels  
Important private collection, Belgium

**€ 3000 - 4000**





**020**

**KONGO FLYWHISK**

Ivory, black hair - 47 cm / 27 cm  
D.R. Congo

*Nfungu*, object of high rank, the flywhisk was a symbol of status, title and function, reserved to the highest dignitaries. According to Marc Felix (2010, p. 89), they were also used to bless places and people. The sitting position of the figure illustrates its chief status. The importance of the sitter is further enhanced by the European costume: also symbols of power and prestige. The carving of the ivory is extremely delicate executed with a softness and precision conveying a refined expression of noblesse.

Provenance:

Antonio Fiacco, Zürich

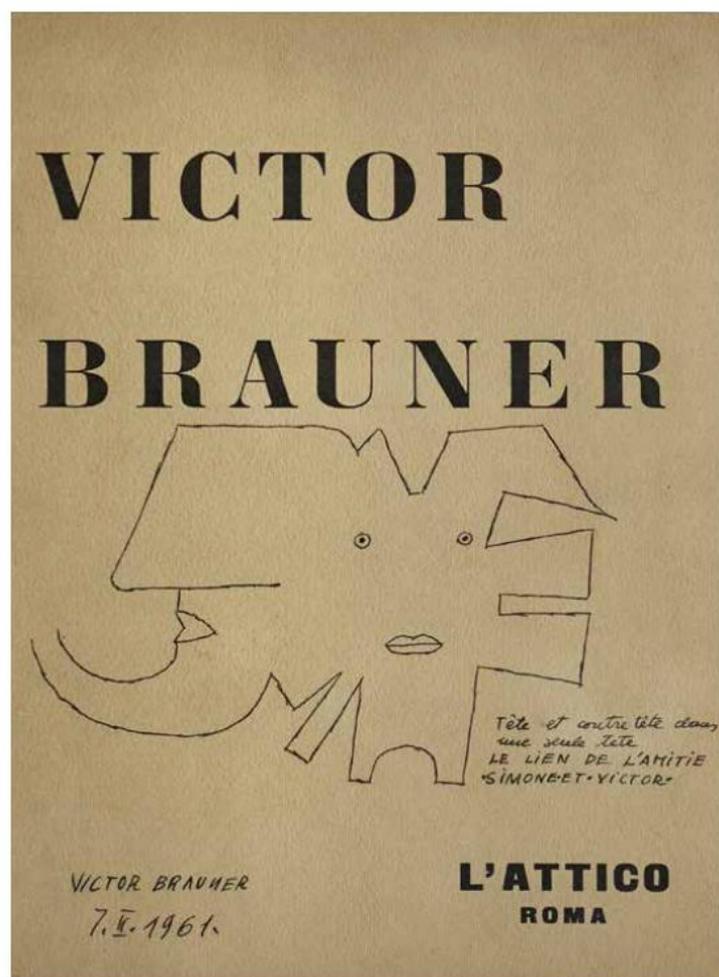
Private collection, Switzerland

Sotheby's, 12 December 2012, lot 115

Important private collection, Belgium

**€ 25 000 - 35 000**





**021**

**VICTOR BRAUNER**  
ROMANIAN, 1903 - 1966

Tête et contre tête dans une seule tête - 1961

Ink on paper - 28 x 20,5 cm

Signed and dated lower left; titled and dedicated lower right

Drawing made on the cover of the exhibition catalog Victor Brauner. Dipinti 1939-1959, which took place in 1961 at Galleria l'Attico in Rome.

Provenance:  
Private collection, Brussels

**€ 1000 - 1500**

**022**

**PUNU STAFF**

Wood - 29,5 cm  
Gabon

Provenance:  
Patrick Mestdagh, Brussels  
Private collection, Belgium

Published:  
Patrick Mestdagh, 2004, Brussels

**€ 3000 - 5000**





**023**

**POUL HENNINGSEN**

DANISH, 1894 - 1967

PH 3/2 Lamp - 1927

Metal, glass - 43 cm

Produced by Louis Poulsen

Impressed manufacturer's mark:

PAT.APPL.

**€ 8000 - 10 000**

**024**

**SENUFO FIGURE**

Wood - 37 cm

Ivory Coast

By the geometric volumes of the limbs and its abstract face, this superb figure illustrates the relentless research of the Senufo carvers to synthesize the representation of the human body. With a certificate by Galeria Raquel y Guilhem Montagut.

Provenance:

Private collection, Paris

Galerie Olivier Castellano, Paris

Galerie Adrian Schlag, Bruxelles

Galeria Raquel y Guilhem Montagut, Barcelona

**€ 10 000 - 15 000**





**025**

**JACQUES MONIQUET**

**BELGIAN, 1931**

Sculptural Floor Lamp - circa 1980

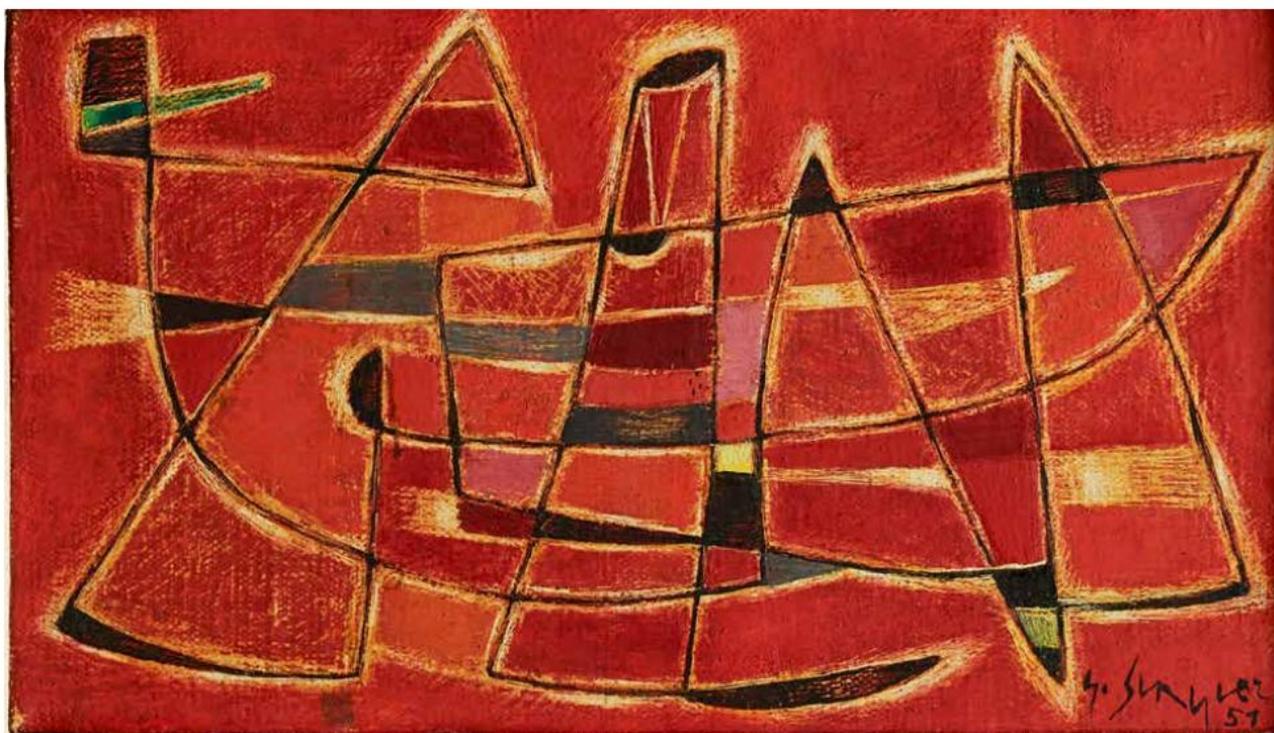
Polished brass, steel - 200 cm

Impressed manufacturer's mark:

Moniquet, Edition Chéret AAM, Paris

Edited by Chéret

**€ 6000 - 8000**



**026**

**GUSTAVE SINGIER**

**BELGIAN, 1909 - 1984**

Chantier naval [Shipyards] - 1951

Oil on canvas - 14 x 24 cm

Signed and dated lower right

Signed, dated and titled on verso

Provenance:

Private collection, Brussels

**€ 2000 - 3000**



**027**

**MAN RAY**  
**AMERICAN, 1890 - 1976**

Elsa Schiaparelli - 1934

Silverprint photograph - 21,8 x 17 cm

Signature and place in ink, lower right: man Ray Paris

Stamp on verso: MAN RAY - PARIS / REPRODUCTION INTERDITE

Joint: a color photograph (photographer unknown) of the previous owner,  
Mrs. Binder, and Man Ray from the '60s

**€ 1500 - 2000**

**028**

**ANGELO LELLI**

ITALIAN, 1911 - 1979

Table Lamp - 1959

Polished brass, white plexiglas - 35 cm

Edited by Arredoluce

With manufacturer transfer label

Literature:

Arredoluce Catalogo Ragionato, A.

Pansera, A.Padoan, A.Palmaghini,

Silvana Editoriale edition 2018, p.327.

**€ 1500 - 2000**





**029**

**RARE DINGA MASK**

Metal - 29 cm

D.R.Congo, Angola

With a population of only 2000 to 3000 souls, the Ding people had a very small production of sculptures. Their "best-know artifact is the hammer-wrought copper mask ngongo munene symbolizing the earth chief. Its characteristic rosette of raised dots is of Tukongo origin and is also found on the wooden Lwalwa masks" (Felix, 1987). The mask is used for the mourning and propitiatory ceremonies for important chiefs and by the chief himself during the initiation of young men. This mask is by far one of the most strong and expressive of its type.

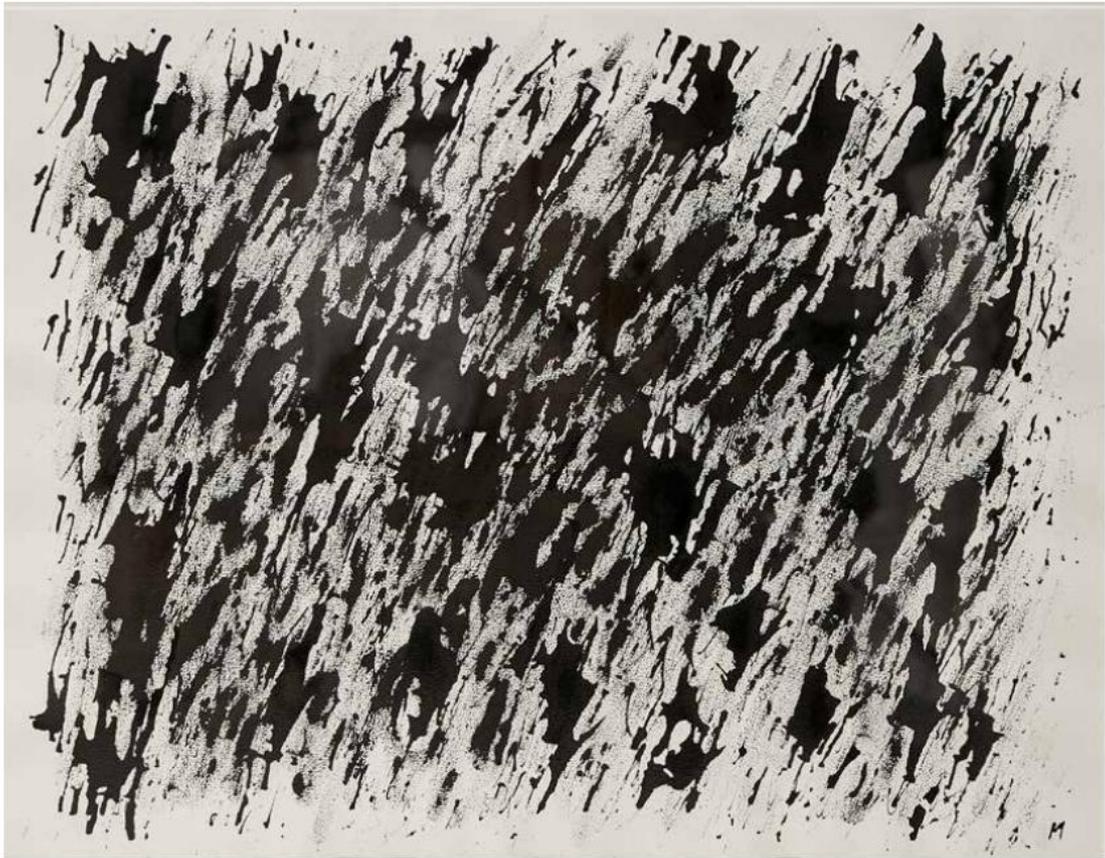
Provenance:

Marc Leo Felix, Brussels

(inventory number on the back: fx000448)

Important private collection, Belgium

**€ 20 000 - 30 000**



**030**

**HENRI MICHAUX**

**FRENCH, 1899 - 1984**

Composition

India ink on paper - 62 x 80 cm

Monogram lower right

Provenance:

Private collection, Brussels

**€ 12 000 - 15 000**

**031**

**POL BURY**

**BELGIAN, 1922 - 2005**

**AND PAINTING ATTRIBUTED TO VICTOR VASARELY**

**FRENCH, 1906 - 1997**

Plans mobiles - circa 1953

Masonite boards, acrylic paint - 92 x 88 cm (variable dimensions)

This relief used to belong to the collection of Robert L. Delevoy, the Brussels based gallerist and art critic who was the founder of the Jeune Peinture belge group. Delevoy was the first to host in his gallery "Apollo" a show of mobile reliefs by Pol Bury, titled "10 Plans mobiles" (4 -17 December 1953). This show would change the artistic career of Pol Bury.

Victor Vasarely brought the French gallerist Denise René to this show, where she decided to include Pol Bury's "Plans Mobiles" in her future show "Le Mouvement". This exhibition, which eventually took place in 1955, is considered as the birthplace of the kinetic art movement. Works by Pol Bury were shown alongside those of Alexander Calder and Marcel Duchamp, considered as the godfathers of the movement, and contemporaries such as Yacoov Agam, Jesus-Rafael Soto, Robert Jacobsen, Victor Vasarely and Jean Tinguely.

The way this relief is painted does not correspond to the other "Plans mobiles" by Pol Bury. The relief is without any doubt by Pol Bury, but the painting bears more similarity to the style of Victor Vasarely (for example the composition Leyre). Could it be that during the years both artists were rather close they created a work "à quatre mains", or was this relief made by Pol Bury as an homage to the artist who introduced him to one of the leading French galleries from that epoch?

Unfortunately, no archival material has been found to prove either hypothesis so far.

With certificate of authenticity by Velma Bury, widow of the artist.

According to a certificate by Suzanne Delevoy, widow of Robert Delevoy, this relief was also included in the 1953 exhibition at Galerie Apollo.

Provenance:

Collection Robert L. Delevoy, Brussels

Mrs. Suzanne Delevoy, Brussels

Private collection, Brussels

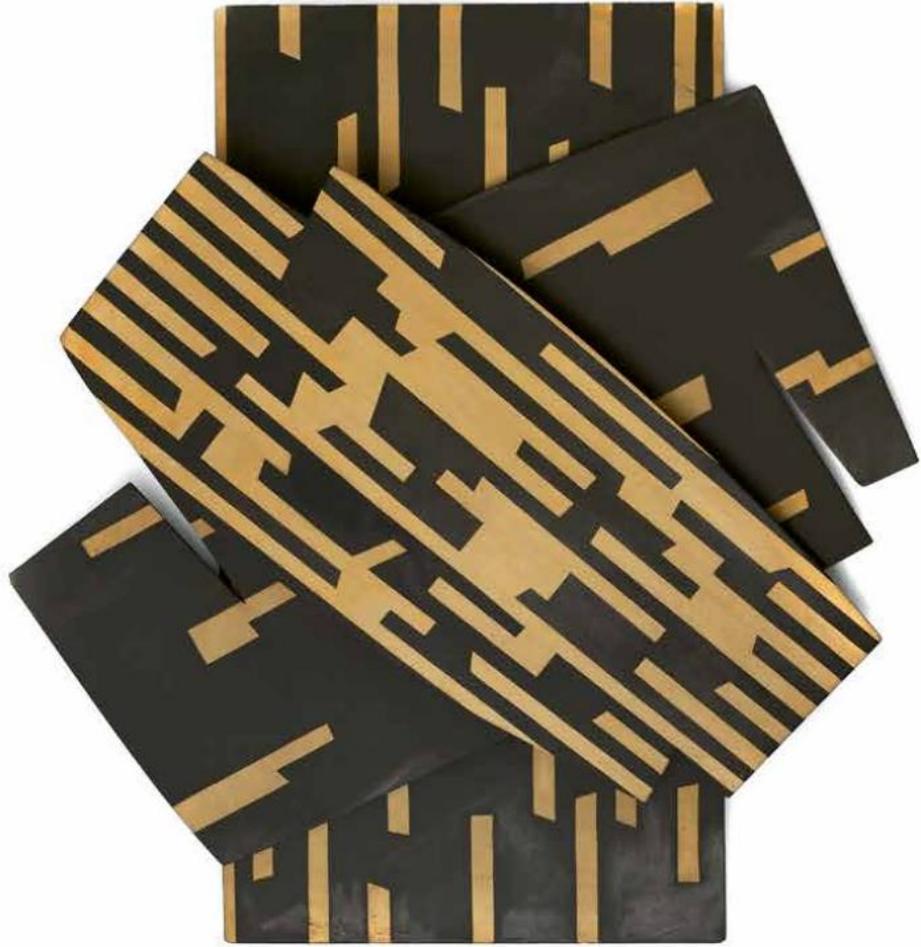
Published:

G. Marquenie, Pol Bury Online Catalogue Raisonné, R491

Exhibited:

1953, Brussels, Galerie Apollo, Pol Bury. 10 Plans Mobiles

**€ 40 000 - 60 000**



**032**

**AFRA & TOBIA SCARPA**

ITALIAN 1937 | 1935

Pair of side chairs designed for the  
Benetton Headquarters - circa 1985

Steel, brass and original leather  
75 x 52 x 56 cm

Literature:

Afra & Tobia Scarpa, architetti  
1959-1999

R. Masiero & M. Maguolo, Electa  
edition 2009, p.280, 396 for models  
of similar construction

**€ 3000 - 5000**





**033**

**LWENA STAFF**

Wood and brass - 20 cm / 97 cm  
Angola

Beautiful staff carved by the master carver Itangui Itangui active in the 1920s - 1930s.

This staff can be related to the spear by the same artist sold by Sotheby's in June 2012.

Provenance:

Private collection, Portugal

Native, 8 June 2013, lot 54

Private collection, France

**€ 3000 - 5000**



034

### HEMBA-KUSU FIGURE

Wood - 69 cm

R.D.Congo

In this sculpture from the northern Hemba region, neighboring the Bassikasingo, we recognize the distinctive noble and solemn features of the *Singitis*, primordial ancestors of the Hemba. It also combines the naturalist style of its region with a certain degree of abstraction which is typically to be found in Bassikasingo figures.

The powerful body is rigorously and harmoniously structured by an alternation of thick volumes and openwork spaces. The coiffure composed of four braids is a common feature in a small group of sculptures collected in the Luama river area. The best-known examples are the Hemba-Kusu figure of the Quai Branly, formerly owned by Jacques Kerchache or, with a more naturalistic style, the ancestor figure acquired by the Metropolitan Museum of Art in 2015.

The figure bears a thick patina of years of veneration typical from this Northern area.

For comparable figures, see also:

Elsy Leuzinger, *The Art of Black Africa*, Zurich, 1972, p.176

François Neyt, *La grande statuaire Hemba du Zaïre*, 1977, p. 243

Provenance:

Hendrik Elias, Wieze, 1975

Jacky de Mayer collection, Antwerp

Tribal Art Classics, Adrian Schlag Gallery, Brussels

With a certificate by Adrian Schlag Gallery

Important private collection, Belgium

€ 80 000 - 120 000





**035**

**SONGYE FIGURE**

Wood, brass and beads - 16 cm  
D.R. Congo

Strong figure oiled during years  
of devotion.

Provenance:  
Pierre Darteville Gallery, Brussels  
Private collection, Belgium

**€ 2000 - 3000**

**036**

**CLAUDIO SALOCCHI**

ITALIAN, 1934 - 2012

Free-standing Revolving Bookcase  
"Centro" - circa 1967

Lacquered wood, steel

215 x 79 x 79 cm

Edited by Sormani

Literature:

Guiliana Gramigna, Repertorio del  
Design Italiano, 1950-2000, Volume 1,  
Turin 2003, p.82

**€ 8000 - 10000**



**037**

**IMPORTANT SONGYE MASK**

Wood - 38 cm

D.R.Congo

Provenance:

Robert Reisdorff (1885 - 1949) collection, Belgium

Robert Reisdorf went on several missions in the Lomami area. Just and appreciated both by his superiors as by the local population, he was administrator and judge from 1913 to 1928. He was Chief of Staff to the Belgian Prime Minister Henri Jaspar and occupied several prominent functions. Upon his return to Belgium he became general director of the Ministry of the Colonie.

Galerie Pierre Dartevelle, Brussels in the 1980s

Henricus Simonis, Düsseldorf

In 1996, the African art dealer Mr Simonis curated, in collaboration with the modern art gallery Heimeshoff, an exhibition of African and modern art in the famous Unesco World Heritage industrial Zollverein in Essen. They chose this very mask as the lead object of the exhibition and it figured on the exhibition poster.

Galerie Didier Claes, Brussels

Important private collection, Belgium

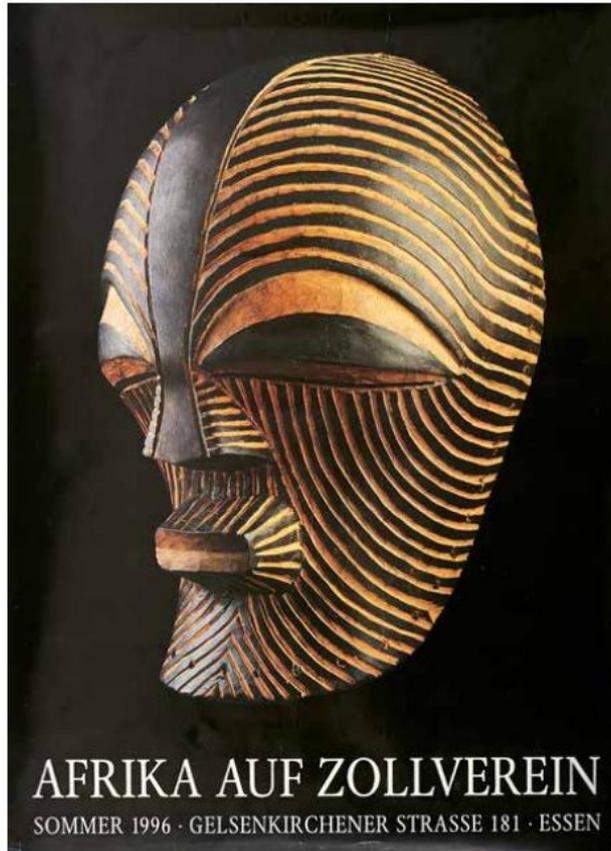
Exhibited:

Afrika auf Zollverein, Summer 1996, Essen, Germany

**€ 150 000 - 250 000**







This mask represents a beautiful synthesis of two of the greatest artistic expressions in Central Africa: the sensuous beauty of Luba, and the fascinating strength of Songye art. The combination of both styles is typical for the border area between both people and has historic origins. As mentioned by Kerchache in his notes (1993, 576): "The history of the [Songye] is closely linked to the Luba's, to whom they are related through common ancestors. According to tradition, Kongolo, the founder of the first Luba empire in the sixteenth century, was a [Songye]."

It belongs to a small group of masks presenting the same features: a prominent forehead overhanging the concave face, covered with meticulously applied bas-relief stripes going from the edge to the bisecting nose line, making it the central point of tension. Among this group of masks, we can cite the exemplar from the Bronson collection, or the one auctioned by Sotheby's in New York in May 2011. The one which bears most resemblance to this mask has been sold by Hélène Leloup in the 1970s to an American collector, and was presented in the 2000s by Didier Claes Gallery. Additional pictures will be presented online.



**038**

**METOKO FIGURE**

Wood - 79 cm

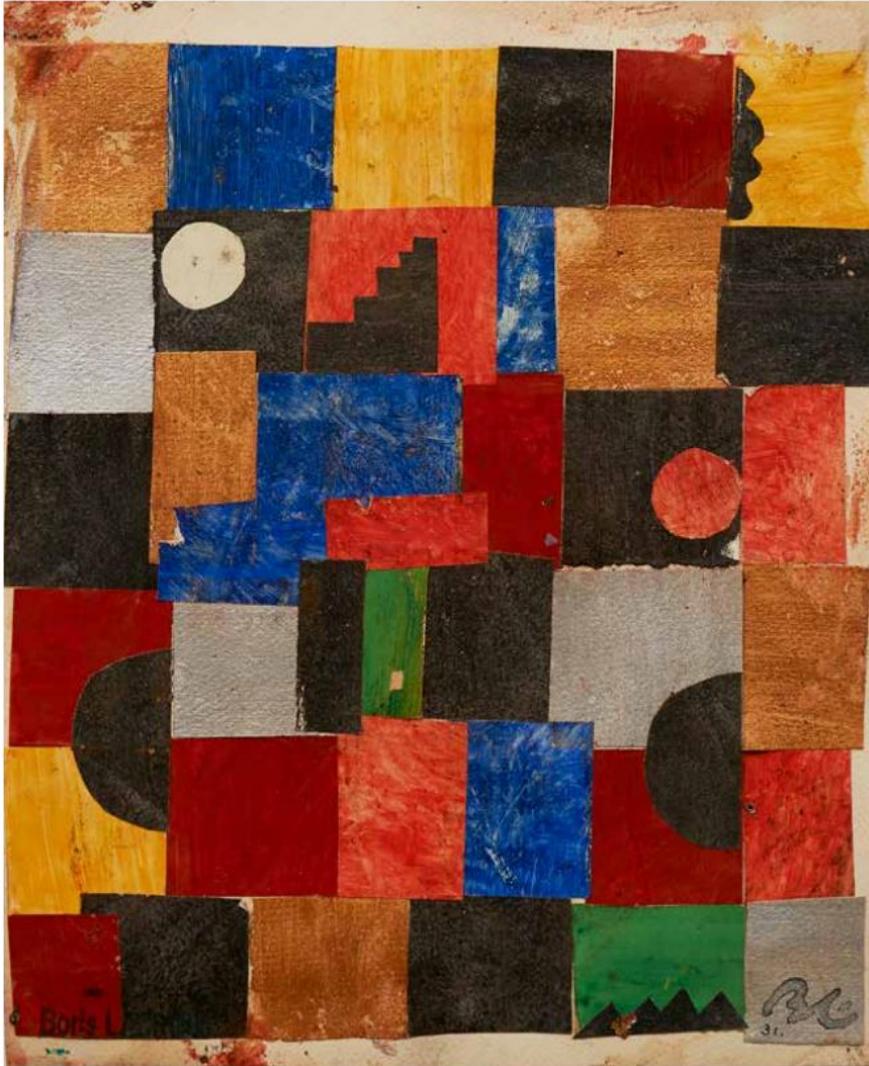
D.R. Congo

Rare Metoko figure.

In his book 100 peoples of Zaire and their sculpture, Marc Leo Felix has described this very type of figure holding their chin. They had a funerary function and were placed on tombs (p.110).

Just like the Mbole, with whom they also share their language, the Metoko's style is characterized by a pronounced tendency towards abstraction, which is frequently found in the Lomami area.

**€ 3000 - 4000**



**039**

**BORIS LACROIX**  
FRENCH, 1902 - 1984

Untitled - 1931

Collage, gouache, wax crayon on paper - 28,5 x 23 cm  
Name stamp lower left; initials stamp lower right

Provenance:  
Private collection, Brussels

**€ 1000 - 1500**



**040**

**YORUBA ALTAR FIGURE**

Wood - 52 cm

Nigeria

Large figure of an Eshu priest covered by an important ritual patina.

Provenance:

Private collection, Belgium

**€ 2000 - 3000**

**041**

**KUBA LADLE**

Wood - 17 cm  
D.R.Congo

Deep oily patina.

Provenance:  
Private Collection, Belgium

**€ 1500 - 2000**



**042**

**LUBA RATTLE**

Wood, nuts and seeds - 26 cm  
D.R. Congo

Luba rattles are central to divination practices for healing the sick and reversing misfortune.

Provenance:  
Private Collection, Belgium

**€ 800 - 1200**





**043**

**LUBA WHISTLE**

Ivory - 8 cm

D.R.Congo

Provenance:

Edouard d'Orjo de Marchovelette,  
before 1925

Galerie Didier Claes, Brussels  
Private Collection, Belgium

**€ 1500 - 2000**



**044**

**LUBA PENDANT**

Ivory - 6 cm

D.R.Congo

Provenance:

Edouard d'Orjo de Marchovelette,  
before 1925

Galerie Didier Claes, Brussels  
Private Collection, Belgium

**€ 2000 - 3000**



**045**

**PENDE PENDANT**

Ivory - 5,5 cm

D.R.Congo

*Ikhoko*

Provenance:

Private Collection, Belgium

**€ 2000 - 3000**



**046**

**CHRISTOPHE GEVERS**

**BELGIAN, 1928 - 2007**

Pair of Wall Sconces GE20 - circa 1975

Brass - 18 x 38 x 8 cm

Edited by Light

Literature:

Christophe Gevers Designer,

Edition d'Art Laconti, 2008, p.74

**€ 2000 - 3000**



**047**

**LUBA SHANKADI FIGURE**

Wood and brass - 20 cm  
D.R.Congo

Very delicate kneeling figure presenting a beautiful Shankadi coiffure enhanced with brass tacks

Provenance:

Edouard d'Orjo de Marchovelette,  
before 1925

Didier Claes Gallery, Brussels

Private collection, Brussels

**€ 6000 - 8000**

**048**

**MAX INGRAND**

**FRENCH, 1908 - 1969**

Table Lamp Model 2228 - 1956

Turnable nickel plated shade,  
blue satined round glass top,  
multifaceted crystal base - 20,5 cm  
Edited by Fontana Arte, Italy.

Literature:

L.Falconi, Fontana Arte, Una Storia

Transparente, Skira edition, 1988, p.216.

Franco Deboni, Fontana Arte, Allemandi  
& C. edition, photo n°373.

**€ 4000 - 6000**





**049**

**URHUBO MASK**

Wood and pigments - 37,5 cm  
Nigeria

Ancient and important mask acquired  
by Martial Bronsin in the 1970s.

Provenance:

Martial Bronsin, Brussels

Private collection, Brussels

**€ 10 000 - 15 000**



**050**

**WALTER LEBLANC**

**BELGIAN, 1932 - 1986**

Torsions V.B. 09 - 1963

Clear polyvinyl on stretcher mounted on Masonite - 61 x 61 cm

Signed, titled and dated on verso

Provenance:

Private collection, Boechout

OFFA Gallery, Knokke

Private collection, Brussels

Published:

N. Leblanc, D. Everaerts de Velp - Seynaeve, Walter Leblanc.

Catalogue raisonné, 1997, Bruges, cat.585

Exhibited:

2007-2008, Knokke, OFFA Gallery, Walter Leblanc

**€ 30 000 - 40 000**



**051**

**JEAN PIAUBERT**  
FRENCH, 1900 - 2002

Assur - 1955

Oil on canvas - 65 x 100 cm  
Signed lower right

Provenance:  
Private collection, Brussels

**€ 3000 - 5000**



**052**

**DAN MASK**

Wood and fibers - 21 cm  
D.R.Congo

Provenance:  
Sanne Nies, The Netherlands  
Private collection, Belgium

**€ 4000 - 6000**

**053**

**NGBAKA FIGURE**

Wood, beads and coins - 32 cm

D.R.Congo

Highly stylized figure of impressive poise, surmounted by a strong sculptural head where the facial features have been limited to the eyes by means of two small inserted beads.

Provenance:

David Henrion, Belgium

Didier Claes Gallery, Belgium

Richard Carchon, Paris

Important private collection, Belgium

Exhibited:

Berg en Dal, The Netherlands: "Ubangi, Art and Cultures

from the African Heartland" Afrika Museum,

13 October 2007 - 31 March 2008

Published:

Didier Claes, Claes. Art Premier d'Afrique Noire, Brussels, 2005

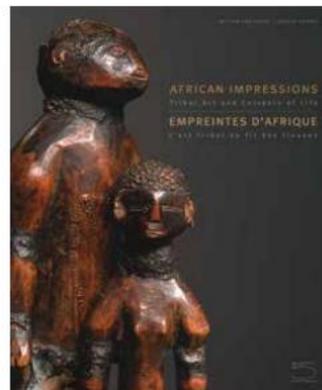
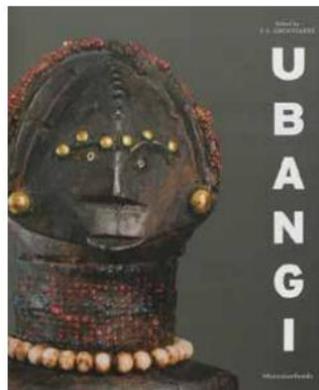
Jan-Lodewijk Grootaers, Ubangi, Art and Cultures from the African

Heartland, 2007, Brussels, Fonds Mercator, p. 212, fig. 3.13

Von Lintig, Bettina, Dubois, Hughes, African impressions, Tribal Art

and Currents of Life, 2011, Milan, 5 Continents, p. 82, 83 and 233

**€ 30 000 - 40 000**





054

## 24 SUPERB MANGBETU HAIRPINS

Ivory - 19 cm to 38,5 cm

D.R.Congo

"Through the photographs of Lang, Hutereau, Czekanowski, and later Zagourski, Eliot Elisofon, Martin Birnbaum, Angela Fischer, Carol Beckwith, and others, the Mangbetu have become well known for the distinctive ivory pins they wore in their hats and hairdos. [...] The tapering ivory pins with discs at the top required extraordinary carving skill and, as Lang said, "wasted" a great deal of ivory because so much of the material in the tip of the tusk had to be chipped away to leave the slender long pin."

Marc Leo Felix, *White Gold, Black Hands. Ivory Sculpture in Congo*, vol. 7, p.90

This group of Mangbetu hairpins is one of the most important collections of these objects, as well by their number, as their quality and diversity. Years of collecting would be required to build a collection like this.

Provenance:

Private collection, Ghent

Galerie Didier Claes, Brussels

Private collection, Belgium

€ 20 000 - 30 000







**055**

**JOHAN NIEGEMAN**

**DUTCH, 1902 - 1977**

Floor Lamp ST84 - 1957

Lacquered metal and plexiglass

162,5 cm

Edited by Artiforte

**€ 1500 - 2500**

**056**

**HEI TIKI**

Pounamou - 9,3 cm  
New Zealand

Provenance:  
Private collection, Europe

**€ 8000 - 12 000**





**057**

**JO DELAHAUT**

**BELGIAN, 1911 - 1992**

Semailles - 1946

Gouache on paper - 26 x 23 cm

Signed and dated lower right

Provenance:

Private collection, Belgium

**€ 3000 - 4000**

**058**

**GABRIELLA CRESPI**

ITALIAN, 1922 - 2017

Coffee table "Magic Cube"  
of the Plurimi serie - circa 1970

Laminated wood - 46 x 59,5 x 59,5 cm  
Brass artist's logo

Literature:

Gabriella Crespi, the sign and  
the spirit, Electa edition 2011, p.69

**€ 3000 -5000**





**059**

**JULES WABBES**  
**BELGIAN, 1919 - 1974**

Table Lamp - early edition circa 1960

Marble, brass - 67 cm

Literature:

Marie Ferran-Wabbes, Jules Wabbes,  
architecte d'intérieur, La Renaissance  
du livre 2002, p.78

**€ 2500 - 3500**

**060**

**CLAUDE LALANNE**  
**FRENCH, 1925 - 2019**

Butterfly Earrings - circa 1988

Silver 925 - 3 cm

Numbered 41/50

Editions Artcurial, Paris

Sold with a certificate of authenticity,  
in original box.

**€ 2000 - 3000**



**061**

**CLAUDE LALANNE**  
**FRENCH, 1925 - 2019**

Foliage Ring - circa 1983

Gilded bronze - 1,2 cm; 2 cm Ø

Stamped Lalanne, Artcurial and  
numbered 32/250.

**€ 1000 - 1500**





**062**

**NOK HEAD**

Terracotta - 27 cm  
Nigeria

Provenance:  
Private collection, Belgium

**€ 2000 - 3000**

**063**

**ANTOINE DE VINCK**

**BELGIAN, 1924 - 1992**

Set of 5 Vases - circa 1980

Stoneware, 12,5 cm; 13 cm; 20 cm;  
23,5 cm; 26,5 cm

Artist's stamp on each piece

Literature:

Aude de Vinck & L.Recchia, Antoine de  
Vinck, L'esprit des formes, Revue de la  
céramique et du verre, France 2015

**€ 1500 - 2500**



**064**

**LICEU DE ARTES E OFICIOS**

**BRAZILIAN - 20<sup>th</sup> century**

Three-seat Sofa - circa 1960

Jacaranda, brass, fabric - 185 cm

**€ 4000 - 6000**



**065**

**SERGIO RODRIGUES**

**BRAZILIAN, 1927 - 2014**

"Tónico" Seat - circa 1965

Jacaranda, leather, fabric

97 x 97 x 73 cm

Edited by Oca

Literature:

Aric Chen, *Brazilian Modern*,  
The Monacelli Press 2016, p.187  
for a similar seat

**€ 3000 - 5000**





066

**LEGA FIGURE**

Ivory - 21 cm  
D.R.Congo

Lega figures of this size are quite exceptional. This figure's stout volume is paired with a delicate, minimalist rendering of the facial features.

*Iginga* ivory figures are the exclusive property of the highest dignitaries in bwami society. They all have a distinct name and function. Received upon achievement of the highest grade, they are customarily inherited from a parent. They are a symbol and reminder of the moral, social, legal and philosophical values of the society.

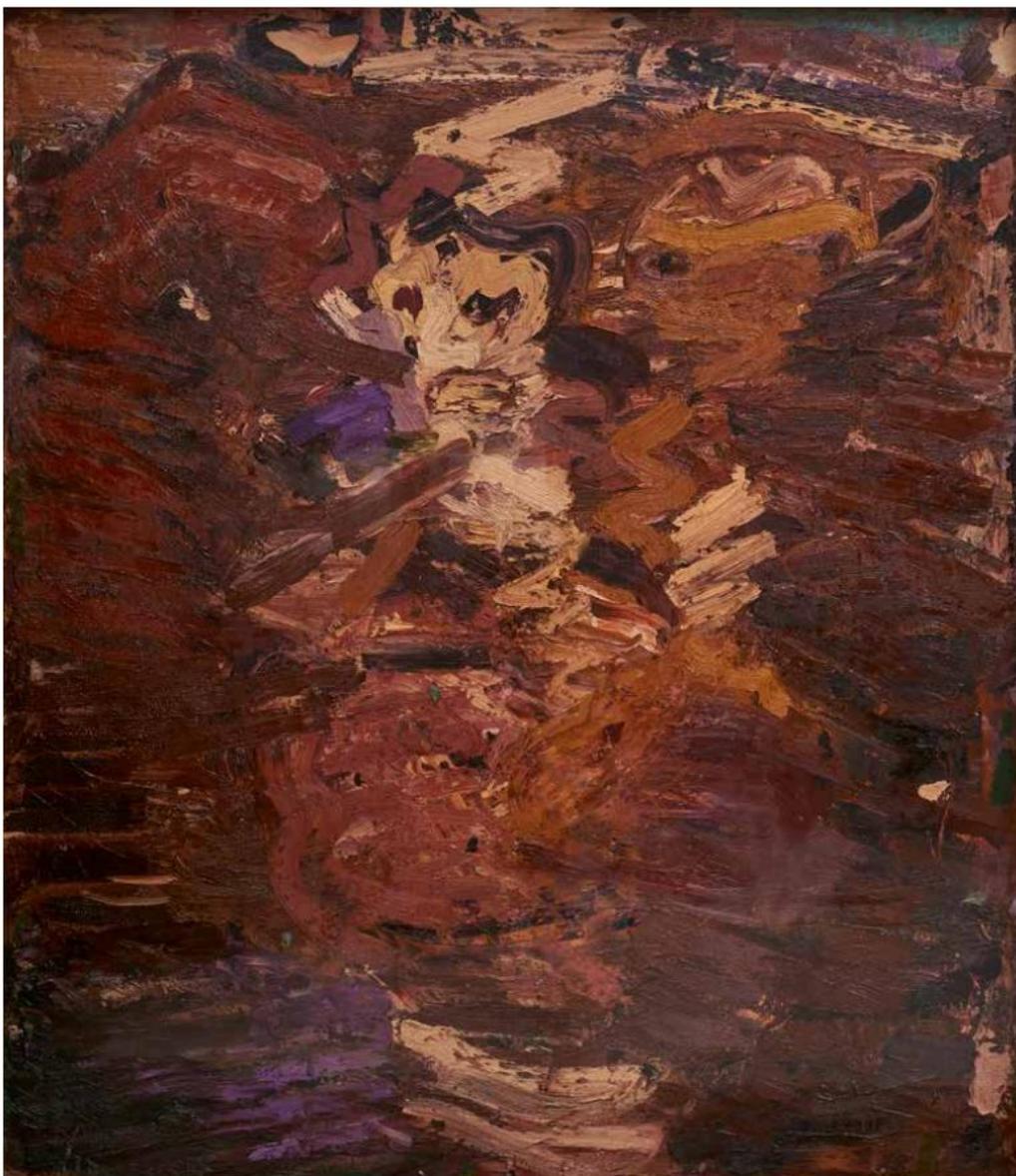
Provenance:

Private collection, started in the  
early-20th-century, New Jersey  
Thence by descent

Private collection, Pennsylvania  
Sotheby's Paris, 17 June 2009

Galerie Bernard de Grunne, Brussels  
Important private collection, Belgium

**€ 40 000 - 60 000**



**067**

**MICHEL FRÈRE**

**BELGIAN, 1961 - 1999**

Untitled - 1990

Oil on canvas - 175 x 150 cm

Provenance:

Private collection, Brussels

Exhibited:

Rétrospective Michel Frère, 1996,

Charleroi, Palais des Beaux-Arts

**€ 10 000 - 15 000**



**068**

**GABRIELLA CRESPI**  
ITALIAN, 1922 - 2017

Ice Bucket - circa 1975

Brass, bamboo - 21,5 x 21,5 x 21,5 cm  
Signed underneath

**€ 800 -1200**



**069**

**GEORGES JOUVE**  
FRENCH, 1910 - 1964

Vide poche - circa 1950

Ceramic - 5 x 16 x 16,5 cm  
Signed "Jouve" underneath

**€ 500 - 600**

**070**

**SERGIO RODRIGUES**

**BRAZILIAN, 1927 - 2014**

Coffee Table - circa 1960

Jacaranda - 45 x 64,5 x 64,5 cm

**€ 4000 - 5000**





**071**

**WALTER LEBLANC**  
**BELGIAN, 1932 - 1986**

Gouache - 1958

Collage of strings, mixed media, and sand on paper - 30 x 40 cm  
Signed and dated lower right

Provenance:

Artiscope, Brussels

Private collection, Brussels

Published:

N. Leblanc, D. Everaerts de Velp - Seynaeve, Walter Leblanc.

Catalogue raisonné, 1997, Bruges, cat.113 (ill.)

Exhibited:

1960, Antwerp, Antwerpse Diskoteek, Walter Leblanc

1996, Ostend, P.M.M.K., Walter Leblanc. Reliefs op papier 1957-1962

**€ 15 000 - 18 000**

**072**

**UGO LA PIETRA**

ITALIAN, 1938

Floor Lamp "Globo Tissurato" - 1966

Methacrylate and lacquered metal

72 x 37 x 37 cm

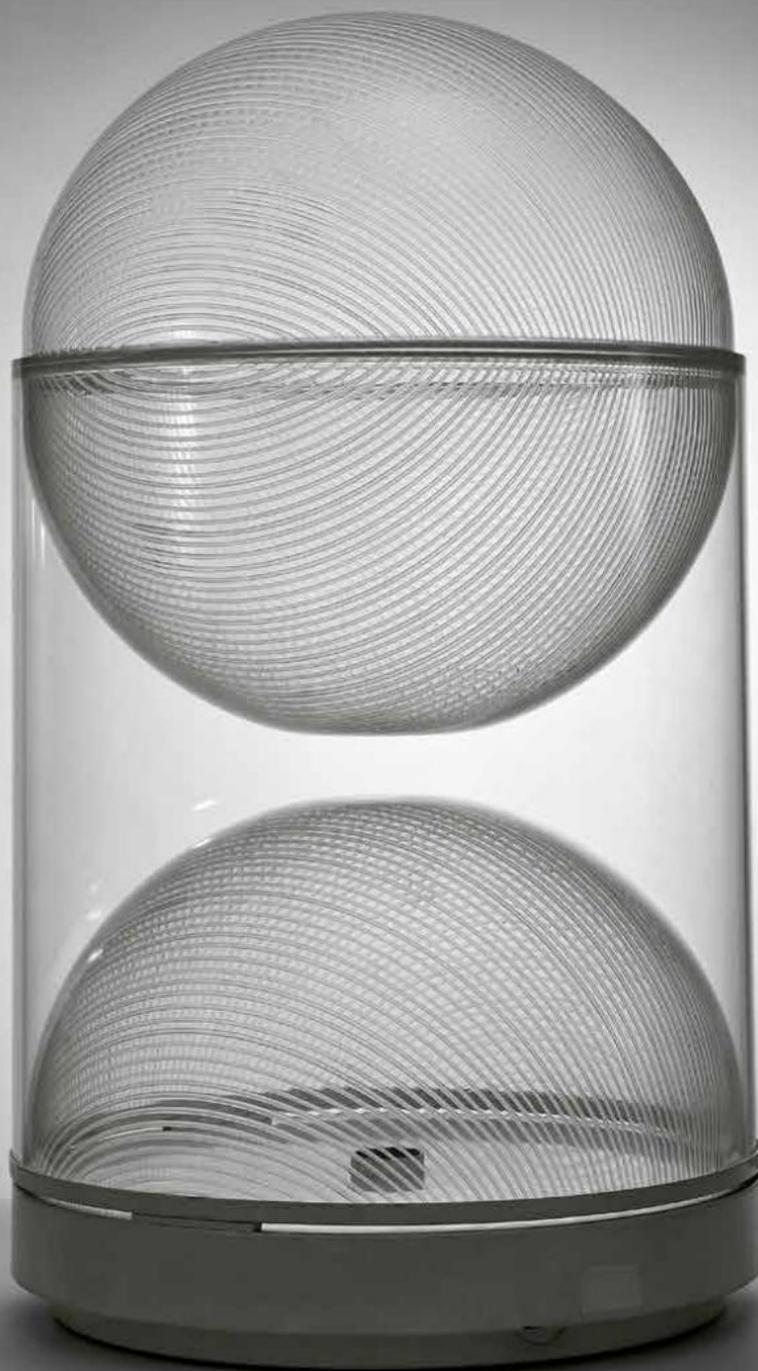
Edited by Zama Elettronica

Literature:

C. & P. Fiell, 1000 Lights,

Taschen 2005, p.92

**€ 4000 - 6000**





**073**

**TITO AGNOLI**

ITALIAN, 1931-2012

Extensible wall lamp model 177  
circa 1960

Gun-barrel patinated metal,  
methacrylate, fabric - 148 cm  
Edited by O Luce

**€ 1500 - 2000**

074

**BUYU FIGURE**

Wood - 48 cm  
D.R.Congo

This Buyu figure belongs to a small group of objects which appeared on the market in the early 1970s like most of the Buyu, Sikassingo and pre-Bembe figures. Among them, a bust sold by Hélène Leloup in 1973 (see Guy van Rijn Archive n°0014789) shows the same characteristics of this Buyu carver: geometric features, a large head with almond-shaped eyes and an imposing position.

Provenance:

Canon Joseph Eugeen Lodrioor (1921-2011)

Given to the father of the present owner  
in the 1970s

Thence by descent

Private collection, Belgium

**€ 10 000 - 15 000**





**075**

**GIRIAMA FIGURE**

Wood - 182 cm

Kenya

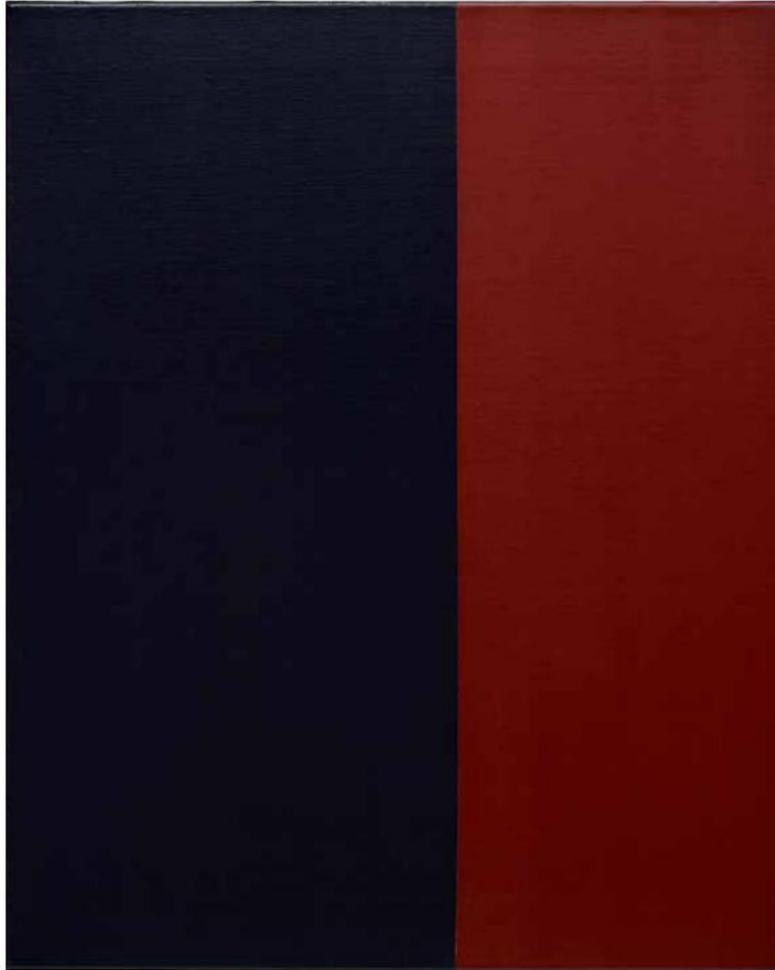
Ancient and important commemorative grave post collected by Jean-Pierre Jernander in the 1970s.

Provenance:

Jean-Pierre Jernander, Brussels

Private collection, Belgium

**€ 7000 - 9000**



**076**

**AMÉDÉE CORTIER**

**BELGIAN, 1921-1976**

Blue - Red -1973

Acrylic on canvas - 50 x 40 cm

Signed and dated on verso

Provenance:

Ronny Van de Velde Gallery, Knokke

Private collection, Belgium

Published:

Jan Ceuleers, Amédée Cortier (1921-1976), Galerie Ronny Van de Velde, Knokke, 2018, pp.186-187 (ill., titled "Black and Brown")

Exhibited:

2018, Knokke, House of Huib Hoste, Amédée Cortier

**€ 10 000 - 12 000**



**077**

**LUBA MEMORY BOARD**

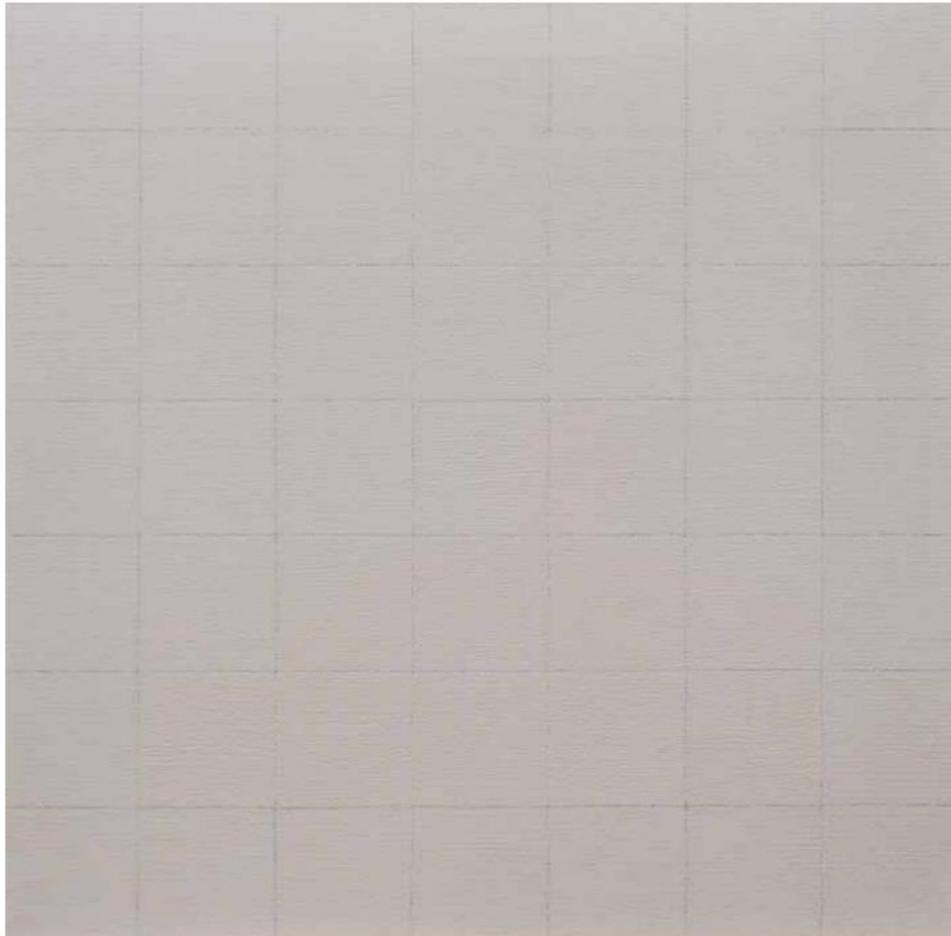
Wood, brass and beads - 28 cm  
D.R. Congo

*Lukasa*

Provenance:

Private collection, Belgium

**€ 1500 - 2000**



**078**

**MAUR-ETIENNE VAN DOORSLAER**  
**BELGIAN, 1925 - 2013**

Composition - 1975

Oil on canvas - 70,5 x 70,5 cm  
signature and date on verso: M.E. van Doorslaer 2-75

Provenance:  
Purchased directly from the artist  
Private collection, Belgium

**€ 3500 - 4500**



**079**

**GINO SARFATTI**  
**ITALIAN, 1912-1985**

Rare Table Lamp Model 536 - 1966

Black lacquered metal - 30 x 55 x 25 cm

Manufacturer transfer label

Edited by Arteluce

Literature:

M. Romanelli & S. Severi, Gino

Sarfatti, opere scelte 1938-1973,

Edition Silvana Editoriale, 2012, p.426

**€ 3000 - 5000**



**080**

**JEFF KOONS**

**AMERICAN, 1955**

Balloon Dog (Blue) - 2002

Ceramic cast, hand-glazed  
with metallic glaze - 26 cm Ø

Certificate and number of the edition  
on verso In original box

Provenance:

MOCA, Museum of Contemporary Art,  
Los Angeles

Edited by MOCA, Museum of  
Contemporary Art, Los Angeles

In an edition of 2300, this one bears  
number 1527.

**€ 3000 - 5000**

**081**

**NGBAKA FIGURE**

Wood and pigments - 22,5 cm  
D.R.Congo

Provenance:

Julius Carlebach collection, New York,  
before 1964 (label on right leg)

Private collection, Belgium

**€ 3000 - 5000**





**082**

**RARE LEGA MASK**

Wood, kaolin and fibers - 22 cm  
D.R.Congo

*Idimu* of delicate proportions.

The oval head has a heart-shaped face with beautiful honey brown patina and original kaolin painting. This mask has the rare feature of having a handgrip on the back.

Provenance:

Colonial collection, Belgium

Benoit Rousseau, Brussels

Didier Claes Gallery, Brussels

Important private collection, Belgium

**€ 40 000 - 60 000**



**083**

**TOYO ITO**

**JAPANESE, 1941**

Rare Chair "Fu-Fu" - 1986

Steel rods, expanded metal,  
fabric - 91 x 91 x 70 cm

This chair was designed to be used  
in the Exhibition "Project for the  
Furniture for Tokyo Nomad Women"  
in 1986.

Literature:

Nouvelles tendances: Design.

Les avant-gardes du XXe Siècle,  
Centre Georges Pompidou editions,  
Paris 1987, p.116

**€ 4000 - 6000**





**084**

**MARK VERSTOCKT**  
**BELGIAN, 1930 - 2014**

Composition III - 1965

Oil on canvas - 145 x 145 cm

Signed and dated lower right

Signed, dated and titled on verso

Provenance:

Bought directly from the artist

Private collection, Belgium

Exhibited:

1965, Paris, IV Biennale de Paris

(label on verso)

**€ 10 000 - 15 000**



**085**

**FRANÇOIS MORELLET**  
**FRENCH, 1926 - 2016**

Series of Five Drawings: N°76032. N°76033. N°76034. N°76035. N°76036 - 1976

India ink on paper - 40 x 40 cm (x 5)

signed lower right on each drawing; inscription lower left numbered and inscribed "dessin unique"  
on the back of each drawing

With certificate of authenticity by Danielle Morellet, dated May 5, 2017.

Included in the artist's archives under number 76032, 76033, 76034, 76035 and 76036.

Provenance:

Private collection, Brussels

**€ 20 000 - 25 000**



**086**

**BENA LULUA MASK**

Wood - 37 cm

D.R.Congo

This Bena Lulua mask is formally very close to the well-known mask from the Barbier-Mueller museum in Geneva. Its overall shape, the pointed chin, the circular structure on the top, and similar geometric patterns indicate the work of the same carver. In his book *Luluwa: Central African art between heaven and earth*, Constantine Petridis says about the Barbier-Mueller mask: "Perhaps one of the best known Central African works from the Barbier-Mueller Museum is the alleged Luluwa mask that was previously owned, among others, by the renowned French art dealer Charles Ratton and the avant-garde painter and African art collector André Lhote. This prestigious reputation was confirmed in 1930 after its inclusion in the historical exhibition at the Galerie Pigalle in Paris. Its general shape, the carving of its facial features and, not the least, its painted surface set it apart from many of the more classical or typical Luluwa examples. The fact that it has no eye slits suggests that it was probably placed diagonally on the forehead."

In spite of the absence of a prestigious provenance, the importance of such a work of art in the general context of masks from the Congo Basin is beyond any doubt. Coming from a colonial collection it can be considered as an important discovery.

Provenance:

Private collection, Belgium

**€ 40 000 - 60 000**





**087**

**JACQUES MOESCHAL**  
**BELGIAN, 1913- 2004**

Portico - circa 1970

Bronze, light brown patina  
Monogram lower edge  
62 x 19 x 10 cm

Provenance:

Purchased directly from the artist's  
family

Private collection, Brussels

**€ 5000 - 7000**

**088**

**POUL KJAERHOLM**

**DANISH, 1929 - 1980**

Adjustable PK 24 "Hammockchair"  
circa 1965

Steel, cane, leather - 160 cm

Edited by Kold Christensen

Literature:

Noritsuga Oda, Danish chairs, San  
Francisco 1996, p.187

**€ 9000 - 12 000**



**089**

**MAARTEN VAN SEVEREN**

**BELGIAN, 1956 - 2005**

Prototype Table ST93 - circa 1993

Steel, polyester - 72 x 75 x 240 cm

This table 5/20 is sold with a declaration of conformity by Nick Top.

Produced by Top Mouton

This prototype table is one of the pieces manufactured in order to study the adhesion of polyester to the metal plate. The uniqueness of these tables are the non-removable legs which have been developed to produce a long structure in a single piece.

**€ 12 000 - 15 000**







**090**

**NAMJI DOLL**

Wood, cowries, glass beads  
and fibers - 37,5 cm  
Cameroon

These type of dolls were given to the Namji girls to play with as toys, but also to ensure their fertility. Carved from reddish hardwood, they are strapped to the back in the way real infants are toted around. Very nice patina of use.

**€ 1000 - 1500**



**091**

**KIM EN JOONG**  
KOREAN, 1940

Untitled

Oil on canvas mounted  
on cardboard  
52 x 39,5 cm  
Signature lower right

**€ 1000 - 1500**

**092**

**KIM EN JOONG**  
KOREAN, 1940

Untitled - 1997

Oil on canvas mounted  
on cardboard  
47,5 x 42,5 cm  
Signature and date  
lower right

**€ 1000 - 1500**

**093**

**KIM EN JOONG**  
KOREAN, 1940

Untitled - 1991

Oil on canvas mounted  
on hardboard  
45,5 x 37,5 cm  
Signature and date  
lower right

**€ 1000 - 1500**

**094**

**KIM EN JOONG**  
KOREAN, 1940

Untitled - 1991

Oil on canvas mounted  
on hardboard  
45,5 x 37,5 cm  
Signature and date  
lower right

**€ 1000 - 1500**



**095**

**JACK KARADEDDA**

**AUSTRALIAN, 1918/22 - 2003**

Untitled

Stone and pigments - 15,5 cm

Provenance:

Warringari Aboriginal Arts,  
Kununurra

Private collection, Europe  
(acquired in 1992)

**€ 1000 - 1500**



**096**

**DANCE HEADDRESS**

Clay, red ochre and raffia - 45 cm  
Northern Territory, Australia

**€ 3000 - 5000**



097

**ALBERT LUBAKI**

D.R. CONGO, CIRCA 1895 - ?

Untitled

Watercolor and pencil on paper - 53 x 72 cm

Signed upper right

Provenance:

Private collection, Belgium

**€ 3000 - 4000**



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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.

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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 de 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.

L'Acheteur doit également s'acquitter de la TVA belge (21%) calculée uniquement sur la commission.

Pour les lots dont le vendeur est non-résident de l' E.U (lots signalés par ¶) l'adjudicataire paiera une taxe 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'écarter 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 instrumentant 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 geveild 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 toegewezen voorwerp wordt overhandigd.

b) De voorwerpen worden geveild 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 bezichtigd tijdens de tentoonstelling. De beschrijvingen in de catalogi, advertenties, brochures of andere geschriften afkomstig 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 geveilde voorwerpen. Alleen de verkoper is aansprakelijk voor de in de catalogus opgenomen beschrijvingen. Native neemt deze beschrijvingen alleen in zijn catalogus op als tussenpersoon 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 zou blijken dat een verkocht 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 vordering 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 machtiging tot vertegenwoordiging worden geeist. De vertegenwoordiger is solidair verantwoordelijk met de vertegenwoordigde voor het naleven van alle verplichtingen.

### 2. Hamerprijs, commissie, risico-overdracht, eigendomsverdracht, 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 koper is eveneens de Belgische btw (21%) op de commissie verschuldigd.

Voor kavels waarvan de verkoper niet-ingezetene is van de E.U. (kavels aangeduid met \*) 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 invoeren 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 nalaat te betalen, worden alle bedragen die op dat ogenblik verschuldigd zijn van rechtswege en zonder voorafgaande ingebrekestelling verhoogd met een verwijlinterest 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 verkopen 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 gemachtigd onmiddellijk betaling van een contant voorschot van 10% van de toewijzing of een borg te eisen. Bij afwezigheid van voorschot of borg is Native gemachtigd 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 bieders 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) Voormelde 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.

**CATALOGUE EDITORS**

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Printed by Snel Grafics









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