



11 WORKS

galerie patrik fröhlich

*Illustrated on cover and on
page 9*
Tatanua Mask, New Ireland,
19th century
Height: 33cm

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One of the foremost pleasures for an art dealer is to bring to light the once forgotten collection history of an important work of art. In our case the profound re-establishment of history was among others possible for an extremely rare Nootka figure, illustrated on page 19 and for an important *tatanua* mask, whose history goes back until 1905. On the other hand, for the 11th work, a Suku helmet mask, we could not yet re-establish its certainly long history.

Hence, these 11 works from the four distinctive regions of extra-European art – Africa, Oceania, Southeast Asia and native America – present a careful selection of different works of art that share their highest artistic quality, rarity, as well as their well-documented history. From the collections of renowned private collectors and dealers – such as Serge Brignoni, Mathias Komor, William Oldman or Hubert Goldet – they further testify for the unique, very individual views of those persons, who did much for the perception of extra-European art.



Philips Goldman's landmark exhibition *Hunstein – Korowori* of 1971 in London was together with Maurice Bonnefoy's exhibition *The Caves of the Karawari* of 1968 in New York a significant moment, as it made the art of the Korewori-River for a first time accessible. These two exhibitions, both accompanied by wonderfully produced catalogues, are hence until today considered as milestone moments. With its combination of several fine details – such as the beautifully adorned torso – this rare female *aripa* sculpture, which is in its conceptual terms utterly different from a male figure, is a work of art of an impeccable harmony.

Female sculpture
aripa
Ewa people, Inai
Caves
Korewori-River
Wood, pigments
H. 91cm

Collection history:
Philip Goldman, before
1971

Publications:
Philip Goldman,
Hunstein – Korowori,
1971, n° 3



Tatanua Mask
Northern New Ireland
19th century
Wood, pigments, fibers,
turbo petholatus oper-
culum
H. 33cm

Collection History:

George Fabian Lawrence,
London (1861–1939)
William Oldman, London
(1879–1949), acquired from
the above on 7. September
1905 (inv. 8612), sold at Ste-
vens's Auction Rooms on 13.
December 1906
Pierre Vérité, Paris
Jacques and Denise Schwob,
Brussels

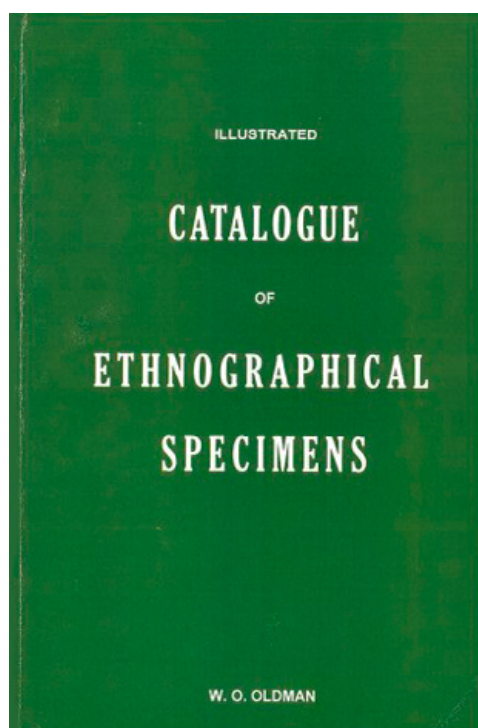
Publications:

William Oldman, *Catalogue
of Ethnographical Specimens*
No. 42, September 1906, n°
56

The Oldman *tatanua* Mask

The important, very beautiful *tatanua* mask from northern New Ireland illustrated on page 9 was acquired by William Oldman on September 7th 1905 from George Fabian Lawrence. Until today Oldman is considered to be a most successful dealer of Oceanic art that had great and far-reaching influence on his contemporaries. Almost exactly one year after his purchase of the *tatanua* mask, he published it in one of his famous *Catalogues of Ethnographical Specimens, Issued by W. O. Oldman*. The next known owner of this well-documented mask was Pierre Vérité, whose expertise for New Ireland art is widely acknowledged. Vérité sold the mask in the early 1950s to Jacques and Denise Schwob, it stayed in their possession for more than half-a-century.

Predating any external influence, the *tatanua* mask is of a highly individual character, which suggests that it is the embodiment of a specific ancestor. Danced on the last day of the *malangan* ceremony and thus deeply linked to funerary rites, it is a mask that was ritually used over a long period. At the time the mask was not used, it was carefully stored in a specially built shrine. As a complex and stunning work of art, the mask offers several fine details, such as the magnificent leaf symbol on the ear, the well-thought out interaction between composition of the face with the detailed coiffure, as well as the teeth, which all have three separate notches; a rare detail that is found on some of the oldest examples.



The London of 1890–1910 as a Center for Oceanic Art

With preeminent dealers like William Downing Webster and William Ockleford Oldman and visionary collectors like Harry Geoffrey Beasley or Augustus Pitt-Rivers, the London of the late 19th, early 20th century was one of the most vivid centers for collecting Oceanic art. What happened there at that time had significant influence on the rest of the 20th century.

To that circle of collectors and dealers belonged George Fabian Lawrence. Today somewhat lesser known, his influence should not be underestimated. Despite not being exclusively specialized in extra-European arts, he was nevertheless very capable to discover objects firsthand and sell them on to more specialized dealers and collectors like Oldman or Pitt-Rivers. The reason why he was able to work so closely with them was his excellent network that he used to acquire high-quality works from various sources. Hence, his shop at 7 West Hill, Wandsworth in London became a regular meeting point on every Saturday for collectors and dealers alike.



The Oldman tatanua mask illustrated in William Oldman's Catalogue of Ethnographical Specimens No. 42, September 1906

Not only did George Fabian Lawrence sell the fabulous *tatanua* mask illustrated on page 9 to William Oldman in 1905, but it was also him who acquired the *kava* bowl from the Fijian Islands illustrated on page 13 from the Wharton collection, which he sold to Augustus Pitt-Rivers on March 1899. More than 80 years later the *kava* bowl was included by Charles Mack in his important publication *Polynesian Art at Auction 1965–1980*.

Kava bowl
Fijian Islands
19th century
Wood, pigments,
inscription
Diameter: 73cm

Collection History:
The Wharton Collection,
England
George Fabian Lawrence,
London (1861–1939)
Pitt Rivers Collection, acquired
in March 1899

Publications:
*Sotheby's, African, Oceanic,
pre-Columbian and American
Indian Art*, London, 15th
July 1975, lot 74

Loudmer-Poulain, *Arts Pri-
mitifs*, Paris, 16.12.1978, lot 94

Charles W. Mack, *Polynesian
Art at Auction 1965–1980*,
1982, p. 269



Sulka *ngaile* Shield
New Britain
Wood, rattan, red,
black, white and green
pigments
H. 120icm

Collection History:
Acquired *in situ* by Norbert
Jacques in 1912/13
Collection Norbert Jacques
(1880-1954), Germany
By descendance to the family
collection, Zürich
Private collection, Switzer-
land, acquired from the
above in 2000



Traveling in the South Sea in the early 1910s

Due to the astonishing combination of form and color, their incredible rarity and their unique and iconic appearance, the shields of the Sulka became right after their discovery at the beginning of the 20th century to of the most sought after works of art from the South Sea. As – unlike with the masks of the Sulka people – the tradition and knowledge behind the shields was already forgotten before the beginning of the first World War, there are not many examples known outside of the few in the collections of German museums, which were collected in the short period between 1900 and 1914.

This beautiful Sulka shield illustrated on page 14 – whose captivating back side is shown on the back-cover of our catalogue – was acquired *in situ* at the end of 1912, beginning of 1913 by Norbert Jacques during his yearlong travel in the German colonies of the South Sea.

Its use in combat is evident from the remains of a spear point that once penetrated the shield. Jacques was a well-known German author who had the chance of visiting the German colonies of the South Sea early on. Staying mainly in New Britain and in New Ireland, he was able to assemble a little but important collection – he had the helping advise of experienced collectors he had met there, such as Franz Boluminski or Karl Nauer.

Like the other early examples this shield is colored with black pigments, extracted from burnt nuts, red pigments, extracted from powdered tree bark, white earth pigments, as well as a light green color, which was extracted from the juice of a plant. This combination of natural pigments together with perfect precision of the sculpted form and the careful rattan binding, give this Sulka shield its impressive presence, which makes it to a highly beautiful work of art.

Nootka Sound

The works of ceremonial art from the southern Northwest Coast come from an ancient tradition that placed high value on a simple and direct type of sculpture, which exhibits a magnificent and uncluttered elegance. This impressive Nootka sculpture from the Clayoquot Islands – on loan at the Smithsonian Museum from 1918 to 1938 – is a wonderful and very rare object of fascinating presence that perfectly illustrates that elegance.

The Clayoquot Islands, which were visited by Captain James Cook during his Third Voyage in April 1778, were home to the Nootka, whose sculptural work is highly captivating. With the perfectly continuous line of the coat and the intense head this figure is a work of art of an impeccable accomplishment. It was Miss Isobel H. Lenman – a wealthy collector with an eclectic approach from Washington D.C. – who generously loaned it to the Smithsonian National Museum of Natural History, whose opening in 1911 she experienced.

Mathias Komor – who owned this magnificent Nootka sculpture subsequently – was a famous New York gallerist who was among others specialized in African, Oceanic and American Indian art and can be considered as one of the most important American dealers in the field of extra-European art at his time. He sold the sculpture to Mary and Edward M. M. Warburg. Both were important collectors and patrons to the arts in New York City; Edward Warburg served on the Board of Trustees of the MOMA and the Metropolitan Museums of Art. This exceedingly well-documented Northwest Coast sculpture was part of their collection for a long time.



The Smithsonian and the Mathias Komor label on the Nootka sculpture illustrated on page 18

Nootka sculpture
Clayoquot Island
British Columbia
Wood, pigments, glass
beads, old labels and
inscription
H. 17cm

Collection History:
Isobel H. Lenman (1845–1931),
Washington D.C.
Milo Elson Emmerson (1885–
1958)
Mathias Komor Gallery, New
York
Mary Warburg (1908–2009),
New York

Exhibition History:
Smithsonian Museum of Art,
December 27th 1918 – April 6th
1938 (inv. 305131)



From the important collection of Oceanic and Indonesian art of Serge Brignoni, this female Dayak ancestor figure is an extraordinary sculpture. As the embodiment of a female ancestor, this sculpture was placed at a sacred part in the village and served protective function. In a rare style with a prolonged head and made from the characteristic very hard, dense wood, it is evident that it is a sculpture of considerable age.

Brignoni's deep interest and understanding of African, Oceanic and Indonesian art originated from his time in Paris in the early 1930s. The importance of his collection resulted from the combination of his in-depth knowledge about the field he collected, combined with his own elemental sculptural understanding.

Dayak female ancestor
sculpture
Hampatong
Borneo
Wood, pigments
H. 135cm

Provenance:
Collection Serge Brignoni,
Bern, Switzerland
Thence by descent





This well-known *okua* mask was prominently included into three important French publications and furthermore exhibited in the Musée Dapper in 1995 during their significant show that had its focus entirely on a careful selection of African masks. Deriving from the Middle Cross River region, it is a mask that was danced during funeral ceremonies. Calm, pensive and of a captivating presence, it is a highly beautiful work of art that is perfectly able to embody the graveness of this fundamental event.

Okua Mask
Southern Idoma or Boki
Middle Cross-River,
Nigeria
Wood, pigments,
metal, brown to
black patina
H. 23cm

Collection History:
Collection Maud and
René Garcia, Paris

Publications:
Marie-Louise Bastin,
*Introduction aux Arts
D'Afrique Noire*, 1984, n°
196, p. 207

François Neyt, *The Arts
of the Benue – to the
roots of tradition*, 1985,
n° III.3, p. 91 (in color)
and p. 133 (black and
white)

Christiane Falgay-
rettes-Leveau et al.,
Masques, Musée Dapper,
1995, p. 92

Selected for François Neyt's seminal publication *La Grande Statuaire Hamba du Zaïre* of 1977, the first and most important monograph on the art of the Hamba and further prominently featured in *Arts traditionnels et histoire au Zaïre*, this *kabeja* sculpture by an artist of the Yambula stylistic region is one of the most beautiful and important of its type. The underlying concept of duality is perfectly realized, which results in a sublime harmony between the male and the female counterpart. As a *kabeja* figure with protective means, it was an intimate object, created by an important artist that certainly sculpted also big *singiti* ancestor figures.

Kabeja Figure, Hamba
Democratic Republic of
the Congo
Wood, pigments
H. 23cm

Collection History:
Jacques Hautelet, Brussels
and Los Angeles

Publications:
François Neyt, *La Grande Statuaire Hamba du Zaïre*, 1977,
p. 486, n° 82

François Neyt, *Arts traditionnels et histoire au Zaïre*,
1981, p. 284, n° XIV. 19





When a miniature sculpture has the presence of a monumental work, it is always the creation of a great artist. This is the case for this Dogon sculpture that was chosen by Hubert Goldet for his important and very selective collection of Dogon figures. With its magnificent crusty patina, the perfect harmony of the legs, arms and the body and the fine subtlety of its facial expression, it is a highly beautiful little Dogon sculpture.

Dogon sculpture
Mali
Wood, pigments,
crusty patina
H. 16cm

Collection History:
John and Nicole
Dintenfass, New York
Hubert Goldet, Paris

Publications:
Étude François de
Ricqlès, *Vente Hubert
Goldet*, June 30th 2001,
lot 99

This Suku helmet mask is the perfect unison of different contrasts. The harmonious expression of the white face is balanced by the big raphia structure that surrounds it, as well as by the red pigmentation of the complex coiffure. Further, the dynamic of the animal that adorns the top of the mask – on the verge of moving – beautifully contradicts the tranquility of the head.

Consistent with Arthur P. Bourgeois description in *The Art of the Yaka and Suku* of 1984 of old northern Suku masks that date to the time prior to 1930, this Suku mask has no vertical support handle under the raphia, but rather the frontal portion of the helmet extending downwards, appearing as a rounded edge, as well as the narrow slit eyes and painted eye brow lines which are also characteristic traits of old northern Suku masks.

Northern Suku mask
Democratic Republic of
the Congo
Wood, pigments, nails,
raphia
H. 61cm



This often published Wurkun-Mumuye masks perfectly combines an impressive, complex and striking head with the monochrome structure of the body. Both parts – connected with each other by the large cylindrical neck – are due to the way they are sculpted, as well as their different patina diametrically opposed. The head of considerable size with the metal eyes, the careful scarification marks and its black, sweating patina is thereby set in contrast to the torso, which is reduced to its elemental point.

Wurkun-Mumuye Mask
Nigeria
Wood, pigments, metal
H. 147cm

Collection History:
Dr. Karl-Ferdinand Schädler,
Munich
Allan Stone, New York

Publications:
Karl-Ferdinand Schädler,
Afrikanische Kunst in Deutschen Privatsammlungen,
1973, p. 251

Karl-Ferdinand Schädler,
Antiquitäten – Afrikanische Kunst, Heyne, 1975, p. 181

Karl-Ferdinand Schädler,
Africana, 1988, p. 149



*Illustrated on back-cover and
on page 15*
Sulka *ngaile* shield, New
Britain, 19th century
Height: 120cm

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