

Bashi, plectrum
Japan

19th century
Ivory
L. 20 cm

A substantially carved ivory *bashi*. A *bashi* is a refined plectrum that is used to play the *Shamisen*, one of Japan's most popular classical instruments. The *bashi* is an imitation of a ginkgo tree leaf.



Tokyo Geisha with Shamisen, circa 1870.



Civanovono, breastplate

Republic of the Fiji Islands

19th century

Sperm whale tooth, black lip pearl oyster and metal.

L. 19cm

A Magnificent and extremely rare *civanovono*, a composite breastplate, made of sperm whale (*physeter catodon*) tooth and black lip pearl oyster (*pinctada margaritifera*) fixed with metal.

Provenance : William Schultz, Washington State, USA.
Kirby Lewis-Wara, Seattle, USA
Kevin Conru, London

Exhibitions : «Océanie - Tekens van riten, symbolen van gezag», Rotterdam, 2009

Publications : South Seas, Brussels, 2008
«Océanie - Tekens van riten, symbolen van gezag», Rotterdam, 2009



Ratu Tanoa Visawaqa,
Vunivalu de Bau, by A.T. Agate, 1840.





Fijian breastplates within the William Oldman Collection.



Jovo - Thale, miniature door

New Caledonia

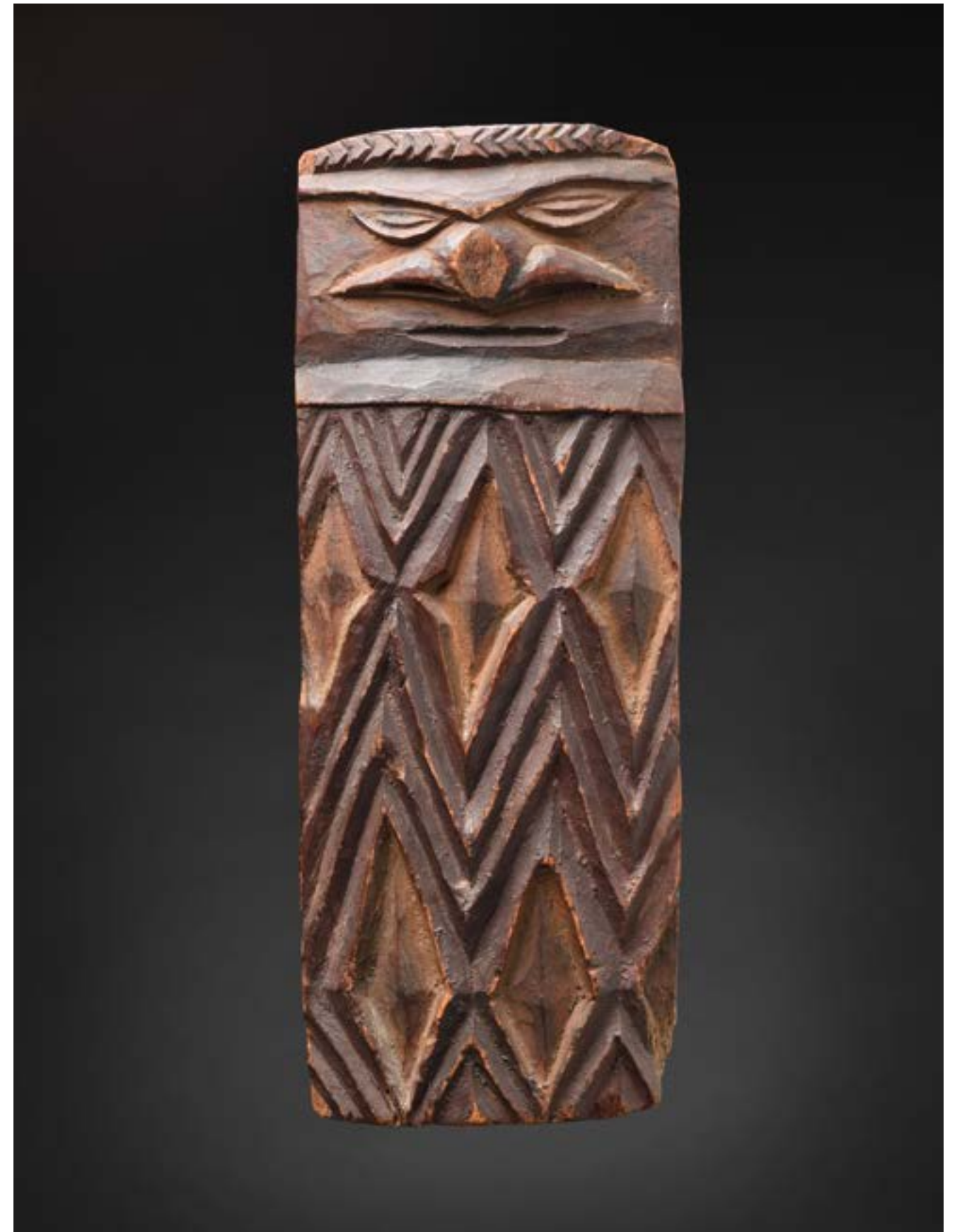
19th century

Wood

L. 27,3 cm

An interesting and unusual miniature *Kanak* wood door from a miniature of a house, placed on either side of a door panel that was often adorned with a lintel and a threshold carved with a face. The iconography of the doorjambs follows something of a standard pattern: a face emerges from a geometrical decor, perhaps representing the matting in which a corpse is wrapped at burial.

Provenance : New York private collection.



Poi, pounder

Hawai, USA

19th century

Stone

L. 46 cm

A stone *poi* pounder possibly carved from volcanic stone with a knobbed handle, and a straight body. The stone is a dark-gray pitted one and presents wear indicative of much use and age.



Luba, knife

Democratic Republic of Congo

19th century

Wood, iron, leather

L. 40,2 cm

An extremely rare *Luba* ceremonial knife presenting a beautifully carved wood handle and a classic blade in its original scabbard. *Luba* knives were amongst the most sacred objects within the *Luba* royal treasures.



«Beauté Fatale», Brussels, 1992.



Ndome, shield Kenya

19th century
Wood
L. 56 cm

A superb and rare *Kikuyu* dance wooden dance shield, called *Ndome*, in the shape of an oval pierced in the middle, painted and engraved with geometric designs.

These shields were used during the initiations ceremonies of boys passing into the adult age and was worn on the upper part of the arm.

Reference : «Afrique: l'Art des Formes», Collection Marc & Denyse Ginzberg, Skira, 2000, pages 154-155 and covers...

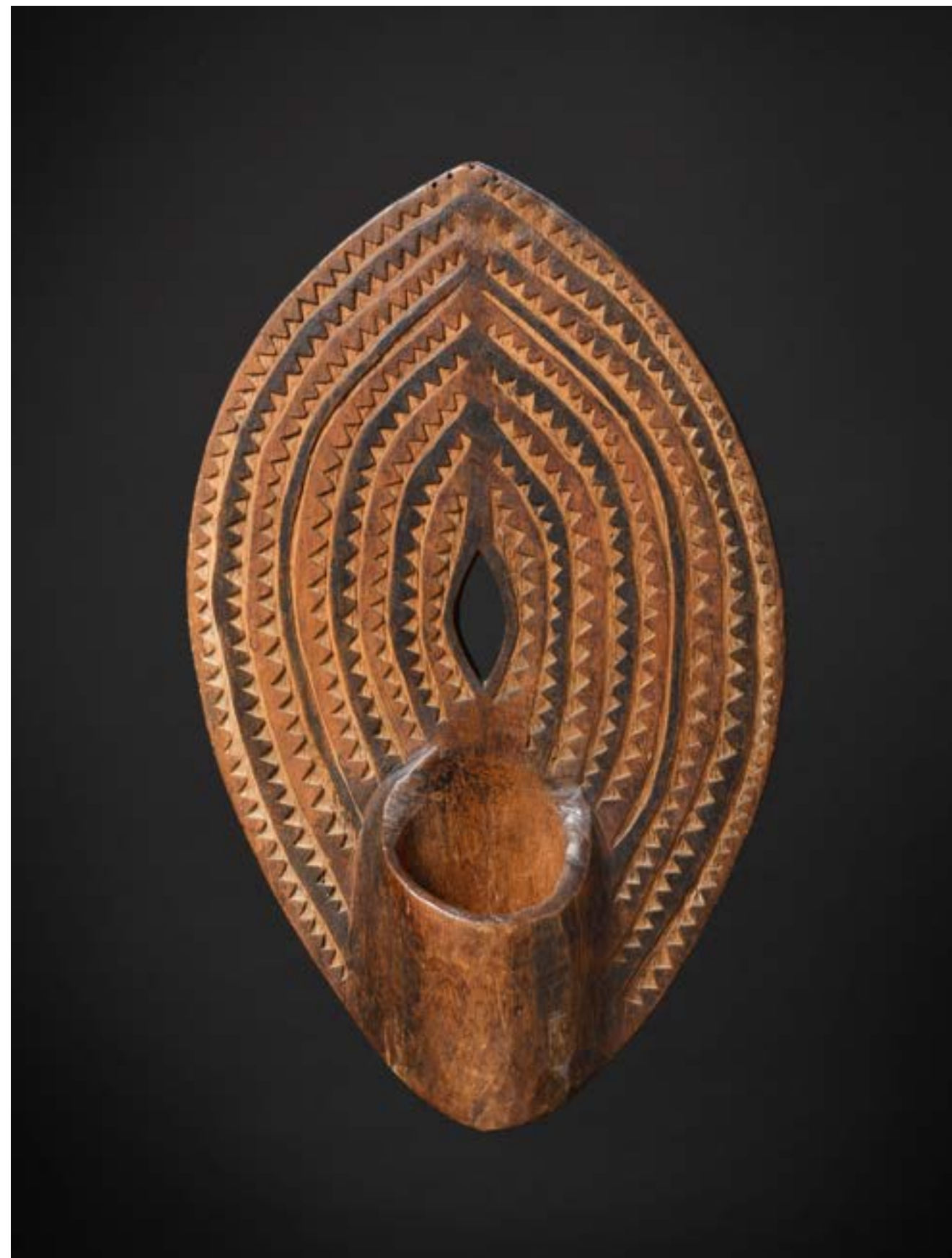


« Rear Window »,
Alfred Hitchcock & James Stewart, 1954.





« African Arms and Amor », C. Spring, BMP, London.



Butchering Knife, Alaska, USA

19th century or earlier
Bone leather and copper
L. 41,5 cm

A very rare and beautiful Eskimo butcher's knife made of a bone handle and a copper blade. Eskimo knives used in butchering and for other household purposes were variously made from flint, slate, ivory bone, native copper and trade metal. There were few fighting weapons in the Arctic and this shows the relatively minor importance attached to war. Survival in the Arctic required a considerable degree of cooperation and there was little opportunity or encouragement for protracted warfare.

Reference : Art and Artefacts of the Pacific, Africa and the Americas :
The James Hooper Collection, by Steven Phelps, London, p. 285.



Gat, hat

Korea

19th century
Horse hair and bamboo
16 cm high, circumference : 32 cm

A traditional Korean hat called *Gat* made of horsehair and bamboo.

A *gat* is a type of Korean traditional hat worn by men along with *hanbok* (Korean traditional clothing) during the Joseon Period (1392-1897). It is made from horsehair with a bamboo frame and is partly transparent in black color. Most *gat* are cylindrical in shape with a wide brim on a bamboo frame. Only noble class men during the late 19th century could wear *gat*, which represented their social status and protected their topknots. Under the Joseon, black *gat* were restricted to men who had passed the gwageo (civil service) examination.



A Joseon painting which represents the Jungin (literally middle people), equivalent to the *petite bourgeoisie*.



Shilluck, shield

Sudan

19th century

Skin and wood

L. 138 cm

An extremely rare and unusual *Shilluck* crocodile skin ceremonial shield with a wooden support at the rear and an old beautiful patina.

Provenance : old Italian collection.



Tevau, currency roll

Solomon Islands

early 20th century
Feathers, bark and shell beads
D. 37 cm

A *Tevau*, which is a Santa Cruz feather currency roll, with red honeybird feathers and hung with shell beads, each end coiled on a bark ring.

These remarkable forms of Pacific Island currencies are made of elaborate coils of red feathers taken from the scarlet honey-eater (*Myzomela Cardinalis*) and were the basis for a trading network between the neighbouring islands of the Solomons. In Polynesian societies the colour red was significant, as it was the colour of the gods, and used for the personal adornment of chiefs who believed they were the embodiment of the gods.



Oshele, currency

Democratic Republic of Congo

19th century

Iron

L. 56 cm

A rare and very elegant *Oshele* Bashele currency from the Ndengese people. Forged in the shape of a throwing knife, the *Oshele* was more likely seen as a fetich, or a talisman and had several functions: pass to access the forces of Nature and/ or magical powers, symbol of authority, used as currency to pay a debt, etc.



« Armes de jet des populations du Congo »,
J. Maes, Tervueren, 1922.



Patu paraoa, club

New Zealand

18th century or earlier

Whalebone

L. 40,4 cm

A Maori whalebone hand weapon, *patu paraoa*, presenting a flat elongated blade with a sharp edge, the pierced rounded butt lug on the upper part of the handle for a tau, or wrist sennit cord

Provenance : Anthony Meyer, Paris

Reference : Kaeppler, A., «Artificial Curiosities», An Exposition of Native Manufactures Collected on the Three Pacific Voyages of Captain James Cook, R.N., Honolulu, 1978, p.9, fig.11 / p. 190, 373f



Paiwan, sword

Taiwan

19th century
Iron, wood and copper
L. 74,5 cm

A very elegant *Paiwan* sword called *sitjeqalqala* a *tjakit* is at the same time a weapon, an ornament, and a sign of prestige. This peculiar weapon is carried above the left hip when wearing ceremonial clothing during rituals or ceremonial visits. The scabbard, *tseqelap*, and the *zulung* dagger are entirely decorated with traditional motifs developed by Paiwan artists.

Reference : Taiwans multiethnisch gesellschaft und die bewegung der ureinwoner,
Michael Rudolph, Heidelberg, 2003.



Sedang, knife

Vietnam

early 20th century

Metal, rattan

L. 42 cm, the scabbard 18 cm

A rare *Sedang* knife used as a weapon and a tool with a metal handle and a wooden scabbard covered with rattan from the Xo Dang or Xe Dang region located in the Southern part of Vietnam and Laos.

Reference : See Musée du Quai Branly – Jacques Chirac, ref. 71.1946.74.3.1-2 for a similar piece.



Jarai woman and children, Vietnam.



Gaung'akao, hook

Rennell Island, Melanesia

19th century
Wood and woven sennit
30.5cm high including loop, 21.5cm high without loop.

A rare and beautiful wooden shark hook *gaung'akao*, made of wood and woven sennit.

Provenance : Squadron Leader Bowes-Lyon, Agincourt House, Dartmouth, late 1960's.

Reference : Adrienne L. Kaeppler. Polynesia - The Mark and Carolyn Blackburn Collection of Polynesian Art, 2010, p.272, pl.227 - «Ritual hooks were used by the priest of the island to invoke the gods before fishing and were considered taboo.»



National Museum, Copenhagen.



Jingasa, hat Japan

First half of the 19th Century
Shells
D. 44 cm

A Fine Japanese Lacquer *Jingasa*, the hat of a foot soldier decorated with a gold mon on a ground of crushed abalone shells, the underside lacquered in red.



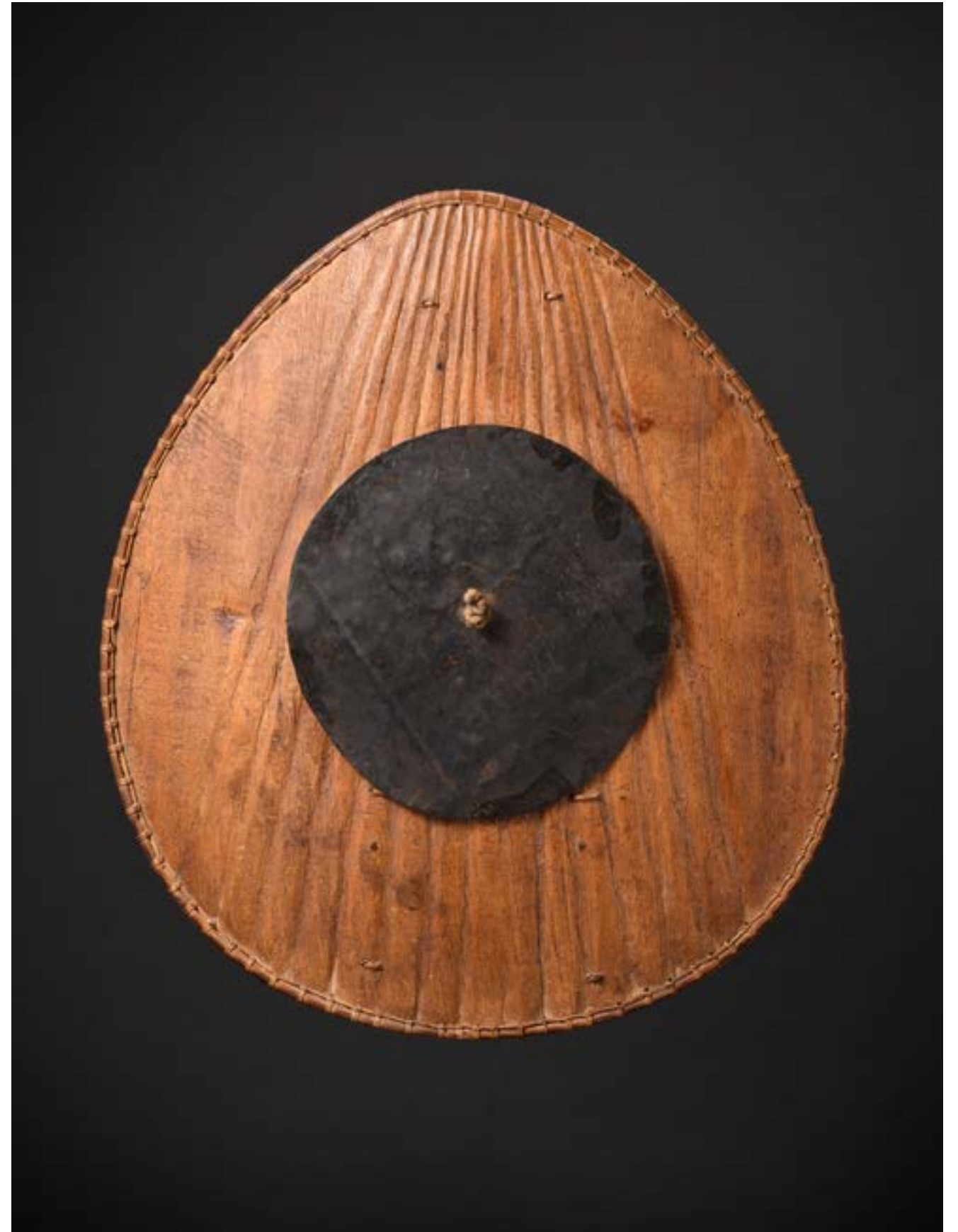
Jarai, shield

Vietnam highlands

19th to early 20th century
Wood, metal and fiber
L. 51 cm

A Shield from the *Jarai* people, made of wood, metal and fiber. This perfectly proportioned lightweight shield from the highlands of Vietnam is designed to be carried on the arm with easy maneuverability for blocking sword or spear strikes. It features a round metal boss to help deflect blows. The teardrop architecture is aesthetically pleasing, and it bears visual affinities to some of the earliest surviving Dayak shields from Borneo, speaking to a possible common cultural impulse shared long ago.

Provenance : Kenneth Dalke, Scotts Valley, California.



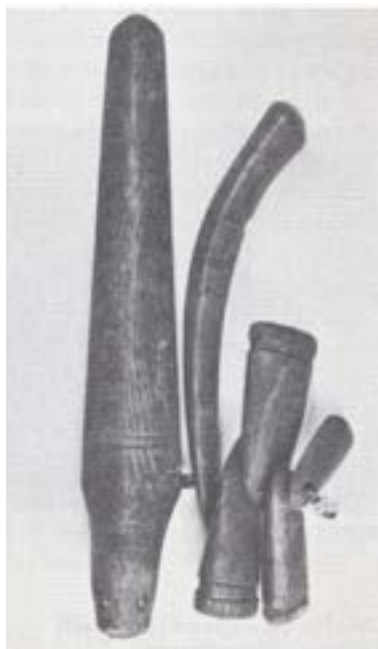
Wound plug,
Alaska, USA

19th century
Wood
L. 19,7 cm

A rare and very nice Eskimo wooden wound plug with tufted whiskers. It was used by Eskimo hunters to insert into the wounds of hunted sea mammals, primarily seals, in order to stop the bleeding and to prevent the animal from filling with water and sinking, as it was being pulled to shore behind a kayak.

Provenances : Ex Julius Carlbach collection, New York
Ex Ron Nasser collection, New York

References : «Indian and Eskimo Artifacts of North America»,
by Charles Miles, 1963, p. 40.
A similar object in the Princeton University Art Museum,
object number 1997-362.



«Indian and Eskimo Artifacts of North America»,
Charles Miles, 1963, p. 40.



Povai, club

Tonga Islands

18th century
Wood
L. 75,5 cm

A massive and classic ironwood *Povai* pole club. It is beautifully carved with geometric patterns with a great dark brown patina. The rounded flared top is clean, without carving.

Reference : Art and Artefacts of the Pacific, Africa and the Americas :
The James Hooper Collection, by Steven Phelps, London



Art and Artefacts of the Pacific, Africa and the Americas :
The James Hooper Collection, by Steven Phelps, London,
plate 92, p. 170.



Sisi, necklace

Fiji Islands

early 19th century

Whaletooth, sennit

L. 11 cm

A rare and charming *Sisi* whaletooth necklace, made by local craftsmen in Fiji, Tonga and Samoa. These functioned as highly regarded objects marking the status of ranking Fijians.

Reference : Newton, Douglas; «Arts of the Souths Seas», Prestel, Munich, 1999.



Fijian Warrior
probably by John William (J.W.) Waters, 1880s.



Tampaku-op, Tobacco box

Hokkaido Island, Japan

late 19th, early 20th Century
Wood, bone, coins
L. 20 cm

An extremely rare and beautiful Ainu *Tampaku-op* tobacco box with *Moreu* design carved wood.

It is said that Ainu men could not do without tobacco. The habit of smoking has probably spread among the Ainu in a similar period as among the Japanese, at the turn of the sixteenth and seventeenth centuries. The tobacco box has a unique character - the user made and decorated it himself. The work on the tobacco box started with making a central cylindrical fragment from one piece of wood, and then separating the upper and lower parts.

Reference : «The World of Ainu»,
Municipal Museum in Zory, edited by Lucjan Buchalik, 2018.



Patu Onewa, club

New Zealand

19th century
Basalt
L. 31 cm

A Maori Stone Club, *Patu Onewa*, greywacke, polished stone with biconical hole and ridged butt, of elegant proportions, the carinated tip beneath the grip pierced for a wrist thong, and flaring gracefully to a rounded edge; fine, slightly glossy dark green surface

Provenance : Merton Simpson Gallery, New York City.

Reference : «Te Maori, Maori Art from New Zealand Collections»,
exhibition catalogue, 1984.



Maedate, Japan

Edo Period, 19th century
Wood, horse hair and metal
L. 19,7 cm

Kabuto are often adorned with crests using four types of decorations such as the maedate (frontal decoration), wakidate (side decorations), kashiradate (top decoration), and ushirodate (rear decoration). These can be family crests or sculptural objects representing animals, mythical entities or other symbols. Horns are particularly common, and many kabuto incorporate kuwagata, stylized antlers like here.

The kabuto was an important part of the equipment of the samurai, and played a symbolic role as well, which may explain the many Japanese expressions, sayings and codes related to them.

References:

Arms and Armor of the Samurai, Ian Bottomley, Anthony Hopson Random House Value Publishing, 1993



Nuu-Chab-Nulth, club
Northwest Coast, United States

19th century or earlier
Whalebone
L. 53 cm

A rare Nootka thunderbird whalebone club, a close combat weapon with the top of the handle representing the head of a bird.

Reference : Art and Artefacts of the Pacific, Africa and the Americas :
The James Hooper Collection, by Steven Phelps, London, p. 309.



British Museum
«Handbook to the Ethnographical Collections» p. 263.



Bagobo, shield

Southeast part of Mindanao, Philippines

19th century

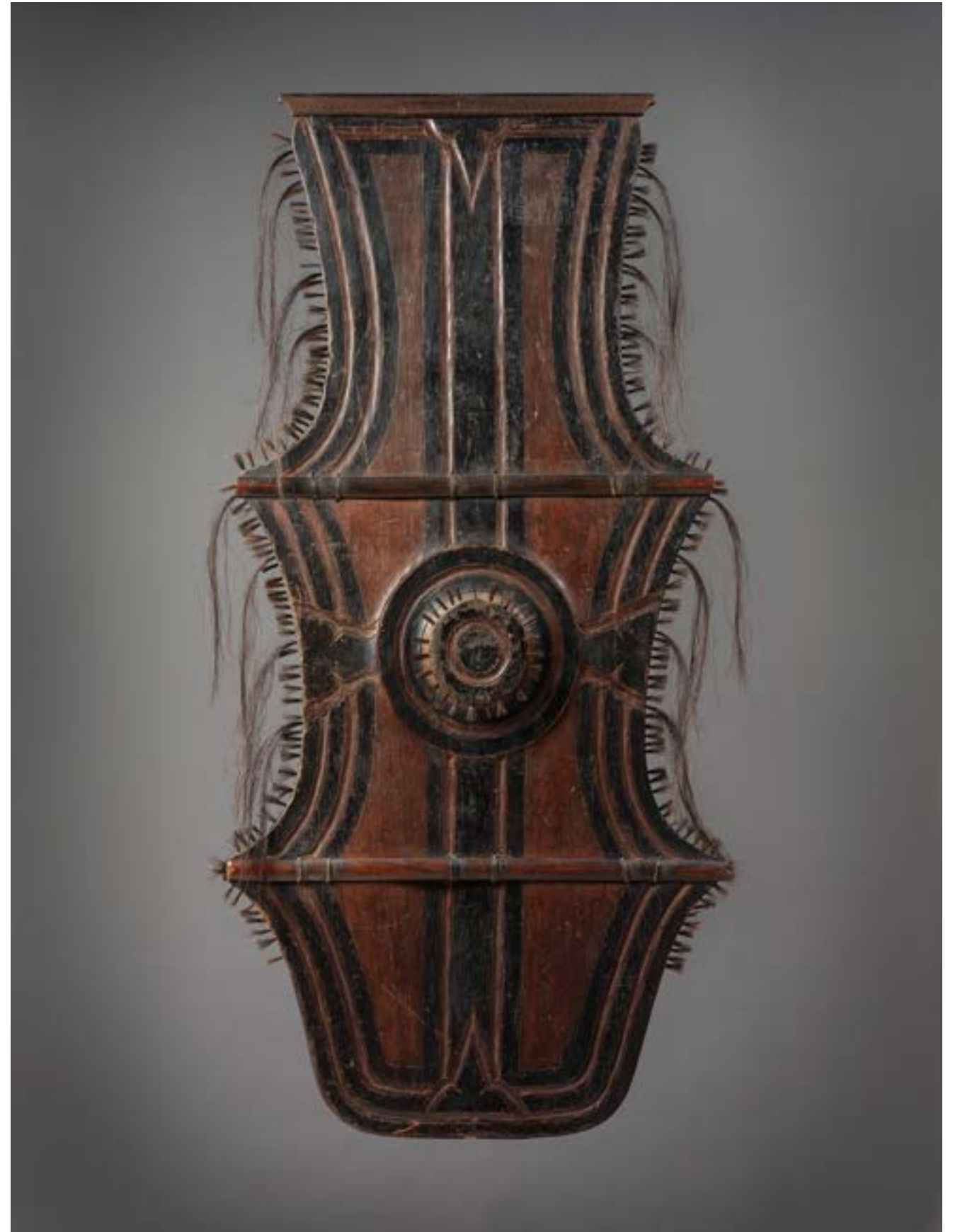
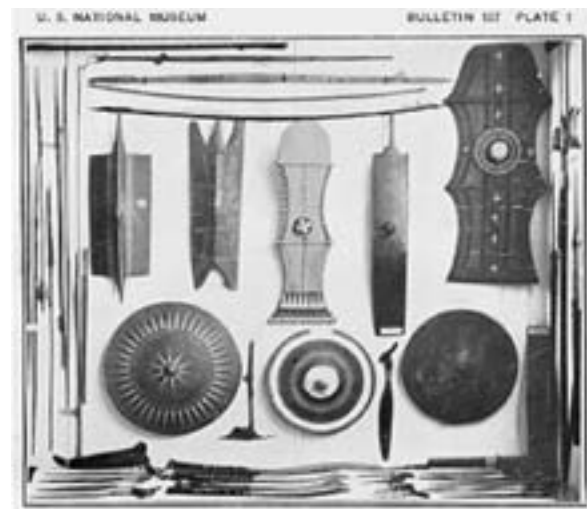
Wood, hair

L. 114 cm

An important *Bagobo* wood shield engraved and decorated with animal hair, sometimes called «Kalasag».

Traditionally, the *Bagobo* fought to avenge the death of a relative, to obtain wealth and slaves or to become a designated «Magani», a distinction obtained by those who had killed two or more enemies. In battles against other towns, they fought with the shields jumping in the way of a dance to incite adversaries.

Reference : Fundacio La Caixa, «Illes dels Mars del Sud», 2001, p.91.



Wuvulu,

Wuvulu Island (Maty Island), Para-Micronesia

19th to early 20th century

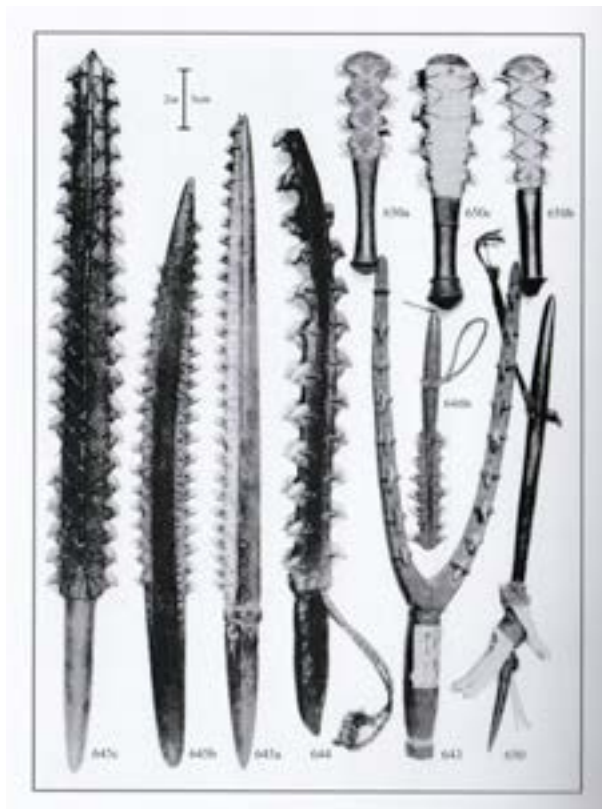
Shark tooth, wood and fiber

L. 23 cm

A rare and very elegant shark tooth weapon, finely carved. The wooden body of the weapon features shark teeth, which are pierced and attached to the body with fiber worked in a diamond pattern. The handle shows a dark patina.

Provenance : Richard I.M. Kelton Collection, Marina del Rey, California

Reference : British Museum Oc1895,-.964.a for a similar piece



Similar pieces from the William Oldman Collection.



Karkar, shield

Papua New Guinea

19th century
Wood, rattan and fiber
L. 121 cm

A very rare and beautiful *Karkar* rectangular wooden shield composed of three pieces, completely bound with red, yellow and black rattan and fibre forming a design on triangles down the central portion. *Karkar* shields are amongst the rarest from Oceania. *Karkar* Island off the coast from Madang in Papua New Guinea.

Harry Beran writes in “Shields of Melanesia” “*Karkar shields are relatively rare in museum collections as warfare was suppressed around 1900*”.

Reference : « War Art and Ritual : Shields from the Pacific », Evans Bill, 2019, ill. 76, p. 316



War Art and Ritual : Shields from the Pacific, p. 289.



PUBLICATIONS

COLOPHON



1998



*Couteaux de jet
ou la collection d'un peintre*
Juin 2003



Juin 2004



XV
Juin 2010



Boucliers
Novembre 2012



Matière
January 2013



Paradise
Juin 2013



Sphère plaisir
Novembre 2013



Forms and functions
Juin 2014



Utari : Ainu
Septembre 2014



Juin 2015



Bambou
Novembre 2015



Monique Chicot
Avril 2016



Naissance de Brillance
Juin 2017



South African Ndebele Paintings
Mars 2020

Thanks to :

Bill E.
Cristina
Ondine
Redmund
Sophie
Yvette

Photography :

Paul Louis, Brussels

Lay-out and production :

Sophie Lorent, Brussels
Ondine Wolfcarius, Brussels

We are feeling blessed to count those institutions within our clients:

- Instituto Bruno Lussato, Brussels
- Mingei International Museum, San Diego, United States
- Minneapolis Institute of Art, Minneapolis, United States
- Musée Barbier-Mueller, Geneva, Switzerland
- Musée des Instruments de musique, Brussels
- Musée du Quai Branly - Jacques Chirac, Paris, France
- Museum of Erotics and Mythology, Brussels
- Museum Miejskie w Zorach, Zory, Poland
- Royal Ontario Museum, Toronto, Canada
- The de Young Fine Arts Museum, San Francisco, United States
- The Watermill Center, Water Mill, United States

Printed and bound in June 2020 in Couillet by Crousse Graphic



29, rue des Minimes
1000 Bruxelles