

BERNARD DE GRUNNE



SENUFU
CHAMPION CULTIVATOR STAFFS

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2014



Fig. 1 : Bohumil Holas, *Sculptures Senufo*, Centre des Sciences Humaines, Abidjan, 2ème édition, 1969, planche 41

ON SENUFO CHAMPION CULTIVATOR STAFFS

Bernard de Grunne

The Senufo people number around 1.500.000 people including the northern Senufo group in Mali (about 630.000) and Burkina Faso (about 100,000) and the central and southern branch in Northern Ivory Coast (over 700.000). They once lived as far north as the town of San in Mali and along with the closely related Dogon were part of a cultural conglomerate that occupied as early as A.D. 1100 lands associated with the Inland Niger Delta region and culture.¹

The first scholar to study the arts of the Senufo was Albert Maesen who participated in the scientific expedition to Côte d'Ivoire in 1938-39 organized by the University of Ghent and led by Frans Olbrechts.

Maesen wrote the results of his fieldwork in his unpublished doctoral thesis in 1946 which remained unpublished. Its scientific contribution was analyzed much later by Anja Veirman.² Maesen was deeply interested in the stylistic aspect of African art and defined five stylistic areas based on the formal characteristics of the sculptures. The Northeast area style partly influenced by the art forms found in Mali, the Central area style where one finds the greater naturalism, the Midwestern style, the stylized Northwestern style and the Southeastern style where one notices the influence of the Baule.

Robert Goldwater used Maesen's data in his ground-breaking exhibition on the art of the Senufo at the Museum of Primitive Art, New York in 1964. Goldwater employed a less refined division for the various styles and wrote of three main styles, the Northern, Western and Central stylistic areas.³

Bohumil Holas, an anthropologist and the former curator of the Musée d'Abidjan in Côte d'Ivoire was also fascinated by Senufo culture and their various art styles.⁴ He published a stunning photo of a group of Senufo staffs (Fig. 1).

Finally, Dr. Anita Glaze carried her extensive field research of more than six years between 1969 and 1992 among the Senufo and is the only scholar who has published in depth research on many aspects of Senufo art and culture.⁵

She has been very generous in sharing her knowledge with me on this small project and through her deep knowledge of Senufo art history, help me considerably on the subtleties of their artistic styles.⁶

Glaze underlines the following in her stylistic analysis: "In order to grasp the intricacies of style variation in Senufo art history, it is essential to consider the intersecting networks of sculptors belonging to one of two endogamous artisans groups - a large population of *Fönöbele* blacksmiths, some of whom are sculptors, and the *Kulebele*, a relatively small

1• Anita Glaze, «The Senufo», in Jean-Paul Barbier, ed., *Art of Côte d'Ivoire*, Geneva, The Barbier-Mueller Museum, 1993, vol. I, p. 30

2• Albert Maesen, *De Plastiek in de kultuur van de Senufo van de Ivoorkust (Fransch West Africa)* University of Ghent, 1946. Anja Veirman, «Here a boy always becomes a sculptor, like his father» Albert Maesen and the study of the Art of the Senufo» in Constantine Petridis, ed., *Frans Olbrechts 1899-1958. In Search of Art in Africa*, Antwerp, Ethnographic Museum, 2001pp.268-287

3• Robert Goldwater, *Senufo Sculpture from West Africa*, New York, The Museum of Primitive Art, 1964, pp. 25-27

4• Bohumil THéophile Holas, *Les Senufo (y compris les Minianka)*, Paris 1957 et *Sculptures Senufo*, Abidjan, Centre des Sciences Humaines, 1969

5• Anita Glaze, «Women Power and Art in a Senufo village», in *African Arts*, VIII: 3, 1975, pp. 24-29, 64-68; «Themes in the Language of Senufo Ornament and Decorative Arts» in *African Arts*, XII:1, 1978, pp. 63-71, 107-08; «Dialectics of Gender in Senufo Masquerades», in *African Arts*, XIX:3, 1986, pp. 30-39; *Art and Death in a Senufo Village*, Bloomington, Indiana University Press, 1981; «Call and Response: A Senufo Female Caryatid Drum», in *Art Institute of Chicago Museum Studies*, 1993, vol. 19, n°2, pp. 118-133

6• After I send Anita Glaze a set on photos of all the staffs, we spent quite some time between February 15 and 22 discussing the Fonobebe and Kulebele styles.

ethnic group of woodcarvers specialists. Both *Kulebele* and *Fönöbele* have apprenticeship connections in other dialect areas. Stylistic influences flow in both directions: blacksmiths have been known to work as apprentices in a *Kule* workshop and the *Kulebele* are outstanding copyists of any sculpture including blacksmith work.⁷

Her Senufo informants even refer to a "*Fonobe* way of carving" as contrasted with the *Kulebele* way of carving". It seems that the *Fonobe* style is the most archaic, with angular, abstract, geometric definition of forms and without feet or fingers. According to Glaze, the famous Senufo rhythm-pounders from the sacred shrine of Lataha are carved in the classic *Fono* figurative style. In opposition the *Kule* style has a selective stylized naturalism with representation of hands defined as a separate form from the lower arm, detailed fingers and feet.⁸

Glaze also underlines another important factor in the art history of Senufo styles: the professional sculptors *Kulebele* are highly mobile with master carvers and restless ambitious young carvers carrying the family workshops and personal styles across an astonishing range of kilometers and ethnic change in clientele. The migration since approximately 150 years ago of many *kulebele* from their Northern Senufo communities around Sikasso in Mali to Northern Côte d'Ivoire had a huge impact on Senufo art history causing a florescent expansion of sculptural typology as well as geometric increase in sheer quantity of objects produced within the region.⁹

We are thus in front of a situation where the principal artistic centers were in fact part of a widespread network of ateliers and itinerant sculptors connected by ties of kinship, apprenticeship, and *poro* initiation society membership—all conducive to dissemination of interrelated style traits.

The group of sixteen wooden and three brass and iron Senufo sculpture presented in this catalogue share a variety of styles within an identical iconography of a female figure seated on a four legged stool with arms bent and hands resting on the hips. They belong to two categories of works: small size stand-alone figures and long staffs surmounted by similarly carved female figures used as staffs for champion cultivators.

The three small stand-alone figures (n^{os} 01-03) are commissioned for one of three purposes: firstly by the owner of a *yasungu* (a power object on which sacrifices are made on an altar or shrine; second as a *tugu* or "spirit" figure by a *sando* diviner; or finally as a display figure carried by *poro* graduates after their graduation.¹⁰

Two of the statuettes carry spherical bowls on the head, most certainly as containers for *karité* (shea butter) used by members of the *poro* initiate classes. According to Anita Glaze, the seated figure from plate 2 belongs to a very ancient Northern Senufo *Fono* style from the Tengerela area at the border between Mali and Ivory Coast. There are three classical *fonobe* motifs to substantiate this: the oil container as a typical *fonobe* objet, the horizontal motif of a framed zig-zag on the middle ridge of the container and the four antelope horns carved in high relief on the bowl.¹¹

The third figure (n^o03) belongs to a classic style of small –size sculpture which can be considered the epitome of Senufo style : exceptional plasticity of form marked by a dynamic counterpoint of angular and spherical forms along an almost "Gothic" vertical axis. This style seems to be a subtle balance of both the more austere Mande-influenced style and more naturalist *Kule* styles with the transformation of organic parts into purified forms that remain voluptuous.

Among the formal characteristic of this style are the deeply concave facial plane with an exaggerated narrowing of the lower face and a strong forward thrust of the lower jaw, a simple helmet-like central plaited hair crest and a

7• Anita Glaze, «Pillars of the Community: Memorial Figures for Ancestral and Recently deceased «Children of Poro», in Marie-Therèse Brincard, ed., *Constellations. Studies in African Art*, Purchase, Neuberger Museum of Art, 2008, Vol I., p. 5

8• Anita Glaze, *Art and Death in a Senufo Village*, Bloomington, Indiana University Press, 1981, p. 14

9• Anita Glaze, «The Senufo», in Jean-Paul Barbier, ed., *Art of Côte d'Ivoire*, Geneva, The Barbier-Mueller Museum, 1993, vol. I, p. 33-34

10• Anita Glaze, "catalogue entry" in Jean-Paul Barbier, *Arts de la Côte d'Ivoire from the collections of the Barbier-Mueller Museum*, Geneva, 1993, Volume II, p.27

11• Anita Glaze, personal communication, February 22, 2014.

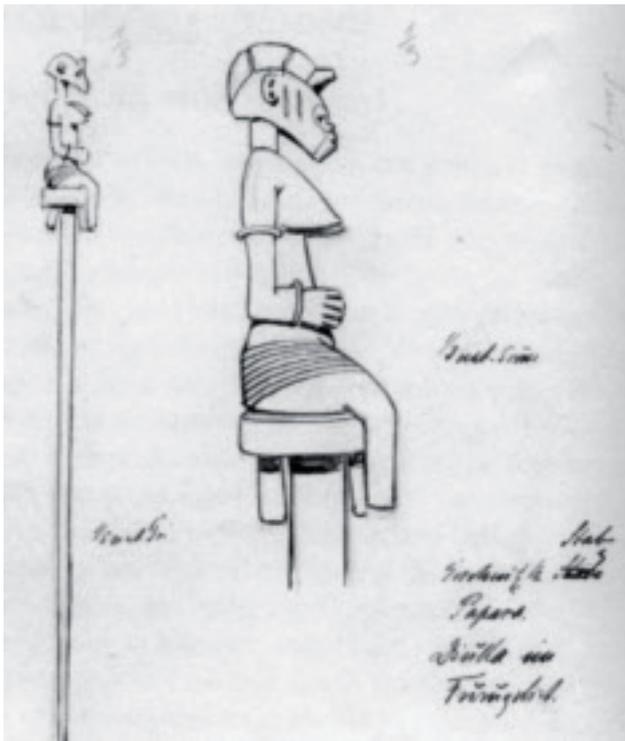


Fig. 2 : Champion Cultivator Staff , Cercle de Kadiolo, Region of Sikasso, Mali, drawing in 1908 by Léo Frobenius or one of his assistants, Fritz Nansen or Reinhard Hegershoff in Bertrand Goy, *Côte d'Ivoire. Premiers regards sur la sculpture*, Paris, galerie Schoffel & Valluet, 2012, illus. 84



Fig. 5 : *Tefalipitya* Staff and eagle staff on display by the deadone's house at a funeral for an elder Champion cultivator, Kufulo Group, published in Anita Glaze, *Art and Death in a Senufo Village*, Indiana University Press, Bloomington, 1981, plate 77



Fig. 3 : Yam cultivating contest with the tefalipitya staff in village of Iyelikaha in 1987 , photo Till Förster published in Till Förster and Lorenz Homberger, *Die Kunst der Senufo*, Zurich, Museum Rietberg, 1988, Abb. 8



Fig. 4 : Cultivator Contest in yam field. A Champion cultivator is dancing with staff to greet musicians, October 1969, photo A. Glaze published in Anita Glaze, *Art and Death in a Senufo Village*, Indiana University Press, Bloomington, 1981, plate 78

shoulder outline of expanding curve that narrowly contracts at the elbow creating an effect of a pulsating hour-glass shape. Anita Glaze situated the center of the style to the west of the Bagoé River valley at the settlement of Kouto.¹² Lorenz Homberger has named this artist and his circle the Master of the Cockscomb Hairstyle.¹³

Two figurines by the Master of the Cockscomb Hairstyle were published quite early in Carl Einstein's *Negerplastik* in 1915 and Marius de Zayas' article in 1916 which suggest a 19th century period for the floruit of this style.¹⁴ Another figurine, sold by René Rasmussen in the 1970's was part of the collection of Robert Rubin in New York.¹⁵

12• Anita Glaze, "catalogue entry" in Jean-Paul Barbier, *Arts de la Côte d'Ivoire from the collections of the Barbier-Mueller Museum*, Geneva, 1993, Volume II, p. 25 and personal comm. February 19, 2014

13• Lorenz Homberger, «Künstler in Werkstätten der Senufo», in Eberhard Fischer and Lorenz Homberger, *Afrikanische Meister. Kunst der Elfenbeinküste*, Zurich, Museum Rietberg, 2014, p. 173

14• Carl Einstein, *Negerplastik*, Leipzig, Verlag des Wissen Bücher, 1915, plate 71 and Marius de Zayas, *African Negro Art-Its Influence on Modern Art*, New York, 1916, plate 12

15• Sotheby's, *The Robert Rubin Collection of African Art*, New York, May 13, 2011, lot 4



Fig 6 : Women dancing at the funeral services in the Boudiali region with a champion cultivator staff, a *poro* initiation dance staff and the flag with colors of the République, Photo A. Glaze in Jean-Paul Barbier, ed. *Art of the Côte d'Ivoire*, Geneva, 1993, vol. 1, plate 43, p. 48

The thirteen champion-cultivator staffs presented here are known as *daleu* or in the central Senufo area as *tefalipitya* ("Hoe-work-girl). They are composed of a long slender staff topped by a small figure, all carved in one piece of wood—a feat of workmanship. The figure at the top of the staff, usually seated and female, closely resembles in style other larger ancestral and divinatory representations. This type of object, quite specific to the Senufo, has a deep history since German ethnographer Leo Frobenius was able to draw and collect two of these staffs in Senufo territory during his second DIAFE African expedition of 1907-1908 in West Africa (Fig. 2 and 13).

Such staffs have multiple layers of meaning and can be described as trophy figures, agricultural staffs and initiation prizes as Anita Glaze explains in her detailed entry on the *tefalipitya* staff in the Tishman collection:

"The staff honors the champion cultivator, and by extension, the residential and kinship unit whose pride and prestige he upholds. From dawn to dusk throughout the cultivating season, teams of young men swing their iron hoes to the rhythms of drums and xylophones, as proud staff bearers follow behind the competing champions of each team. The multimedia event celebrates the courage and strength of the leaders, who spur the others to stretch themselves to the utmost, and who proclaim the values of endurance, skill, cooperation, and obedience (Fig. 3-4).

The staffs are held in trust by champion cultivators in each succeeding generation of *poro* age sets, and a staff genealogy may name a dozen or more titleholders. Such champions may be said to achieve a degree of immortality, because they are paid homage as ancestral champions of their kinship unit. A more temporal reward is that champion cultivators are said to stand the best chance of their elders' arranging marriage with the loveliest and most personable girl in the area.

The sculptured figure always represents a *pitya* - a young unmarried woman at the peak of her physical beauty. She wears fine ornaments, and is proud and upright in bearing. Thus, the figure promises a beautiful fiancée, increase for the kinship unit, abundant harvests, and many children. The calm repose of the seated figure is a sign of honor and is intended as a deliberate contrast to the bending, striving gestures of the laboring youths. When a man or woman of the kin group dies, the staff is placed on display outside the house where the body lies in state - in death as in life, the staff is a sculptural honor guard."¹⁶

These staffs are also connected with the *poro* initiation society, awarded to initiates for mastery of the secret language of the *poro* and it serves at promotion ceremonies. Among certain groups, it is held by the masked *kpélié*-dancer as

16• Anita Glaze, Entry «Staff for Champion Cultivator», in Susan Vogel, ed., *For Spirits and Kings. African Art from the Paul and Ruth Tishman Collection*, New York, The Metropolitan Museum of Art, 1981, p. 48



Fig. 7 : Kpélié and Koutopitya masked dancers of the *poro* society holding anthropomorphic staffs, drawings by Gilbert Bochet in Robert Goldwater, *Senufo Sculpture From West Africa*, The Museum of Primitive Art, New York, 1964, p. 14, plate 8 & 9



Fig. 8 : A Poro ceremony among the Tyebara near Korhogo with the masked dancer holding an anthropomorphic staff photographed circa 1954 by Gilbert Bochet, in Jean-Paul Barbier, ed., *Art of Côte d'Ivoire from the Barbier-Mueller Collection*, Geneva, 1993, vol. I, p.103, fig. 100

shown in the drawing by local administrator Gilbert Bochet made in the 1950's. (Fig. 7-8) In other groups, it is considered as a weapon of *Katiéléo* (earth-mother) used to repulse any harmful influences which might alter the course of religious ceremonies.¹⁷ According to Glaze, these insignia staffs which are identical to *tefalipitya* ones tend to be shorter and underline the female symbolic presence to counterbalance the masculine blacksmith's *poro* helmet masquerade.¹⁸

Another context noticed by Glaze is the commemorative funeral of a member of the *tyepka* society, the female counterpart of the *poro* where during the funeral procession, a group of women carry and dance a champion cultivator staff, one of the community most prized symbol (Fig. 6).

These staffs are exemplary works of arts which assume the kinetic factor of time and motion. In the Senufo world, sculpture dance, move in procession and participate in many ritual ceremonies. For instance a divination figure may be lifted high in the air during funerary processions for an elder diviner.

A closer examination of the thirteen staffs published here shows a wide range of stylistic conventions from the more geometric to the naturalistic.

Staffs n° 4 and n° 5 share a similar modelling of the face with an elegant concave facial plane ending in a jutting chin, an elongated hair crest, conical breasts and hands just marked by a series of parallel grooves at the end of the arms.

A white cowrie shell cluster on staff n° 4 is attached so that it is placed in the exact position where the Senufo mothers carry their infants- an evocative symbolic promise of children to come according to Glaze's informants.¹⁹ Also the wide hole at the back of the coiffure indicates that the bundle of white feathers was large and that the staff belonged to a senior member of the *poro* society. This style must be from the Korhogo area, the same region as the Lataha shrine where were collected the three most famous masterpieces of Senufo rhythm pounders.²⁰

This style is certainly quite ancient as we can compare it to another one very similar especially in the treatment of the face and projecting chin which was collected by Leo Frobenius during his 1907 expedition to West Africa and drawn by one of his assistants. (Fig. 2)

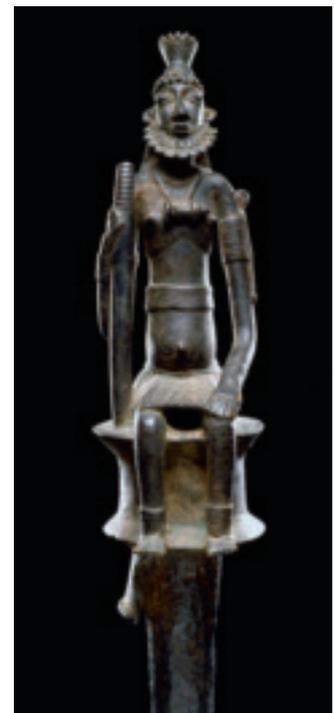


Fig. 9 : Seated Bronze Figure on iron staff
Pre-Dogon or Djenne
Height: 100 cm
Musée Barbier-Mueller inv. n° 1004-145

17• Bohumil Holas, *Cultures matérielles de la Côte d'Ivoire*, Paris, 1960, p. 51

18• Anita Glaze, «Dialectics of Gender in Senufo Masquerades,» in *African Arts*, Vol. XIX, n° 3, May 1986, p. 36.

19• Anita Glaze, "catalogue entry Champion Cultivator staff," in Jean-Paul Barbier, *Arts de la Côte d'Ivoire from the collections of the Barbier-Mueller Museum*, Geneva, 1993, Volume II, p.33

20• A. Glaze, personal comm. February 22, 2014



Fig. 10. Lega Ivory figurine on iron staff with copper tip. Height: 55 cm

Staff n°07, is carved in a classical *kule* style with the general modeling of the head, with a stronger emphasize on the vertical elongation of the torso. The arms pinched at the elbows and rudimentary hands are carved in a similar manner to another staff (n°09). However, in staff n°9, one feels a certain Mannerism in the extreme exaggeration, exaggerated pinch of the arms and the narrow elongated head .

Staff n°06 is the most explicit in the modelling of the arms narrowly contracting above the elbows and expanding again in a pulsating organic rhythm. According to Anita Glaze, it is a very fine example of one of the more ancient *Fono* styles with its very simple central crested hairstyle, semi-closed hooded eyelids and short stumps-like hands.²¹

Staff n°11 with its slender limbs and narrow delicate head also reminds us of another collected by Frobenius in 1907 in the Pomporo village, cercle de Kadiolo, Sikasso region, Mali. (Fig. 13) According to Glaze who saw some similar ones in this quasi miniature style , they could originate from a region north of Kouto.

Staff n° 10 is a "one of a kind" work of art, carved by a powerful artist who carved in a pure *fono* style. The realistic treatment of the body is contrasted by an oversized head, with a long thin nose, large bulging eyes and a very unusual coiffure which looks like it was pushed back. The entire carving, covered with a lustrous oily surface was carved by an unknown blacksmith Master, possibly from the Koufo area, known for famous *Fono* carvers.

Staff n° 15 although not by the same hand as staff n° 10 also belongs to another great *fono* style, with this quite unique visual pun of a classic blacksmith stool but repeated twice.

Staff n°s 12, 13 and 14 and 15 all belong to a more naturalistic Western style probably by a circle of *Kule* carvers . A staff carved in a similar style was indeed collected by Maesen in the village of Dyentene, Canton de Tyonyonkaha in 1939.²²

Among the mains features of this Western style, is a more pronounced naturalism in the overall modelling of the body which feels more plump and less dynamic, a clear modelling of the hands and fingers as well as the nose, mouth and lips. The coiffure is also more elaborate with a characteristic projecting frontal braid in front of the elliptically outlined central crested coiffure.

Staff n° 12 has some nice formal features such as the cubistic treatment of the loincloth, the elegance of the almond-shaped eyes and fine compressed buttocks.

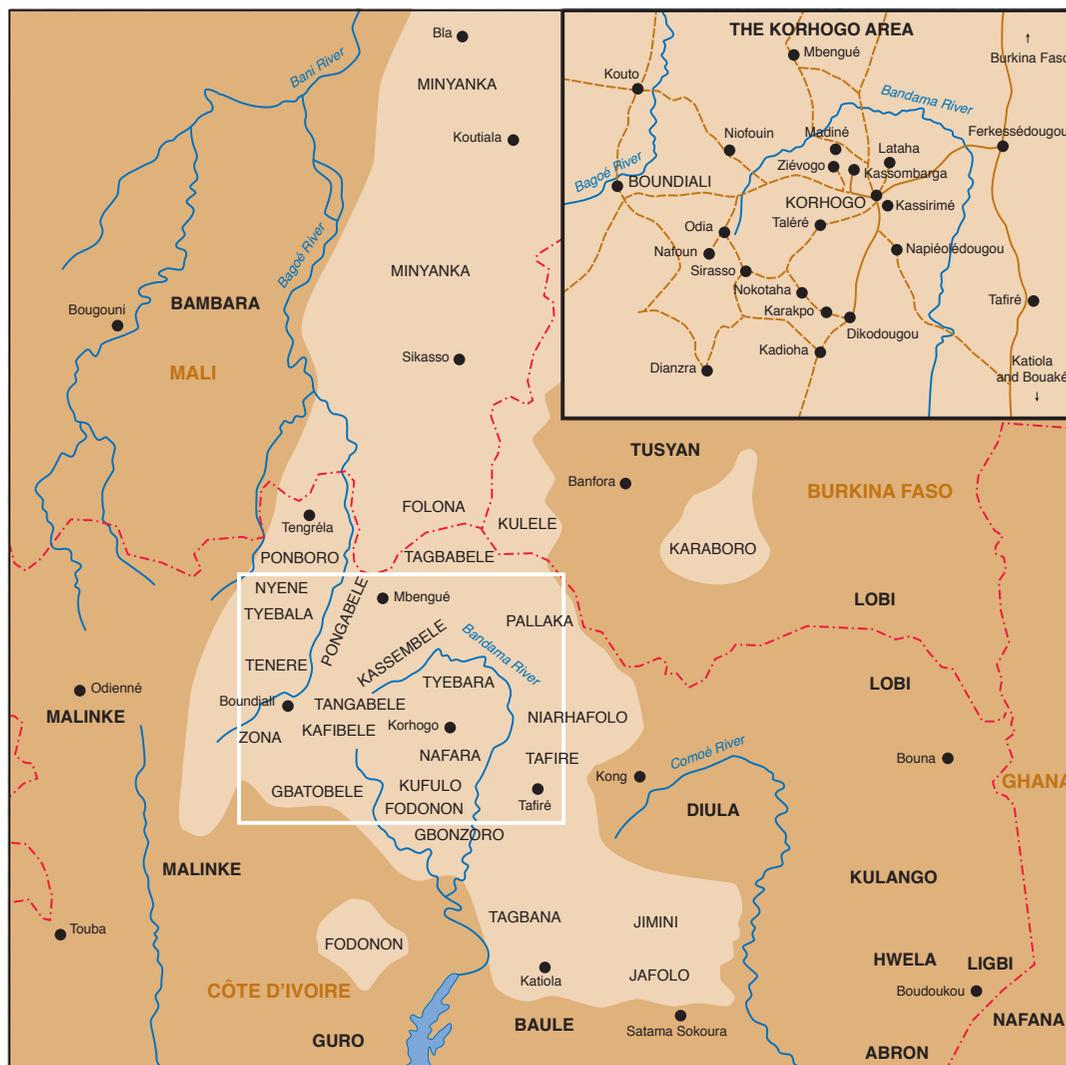
Staff n° 14 could be a guardian staff and not a champion cultivator staff. The square amulet above the stomach could be a mark of a *fono* style and the presence of multiple buns on the side of the head is also quite unusual.

Finally the three brass and iron insignia staffs are identical metal versions of the wooden *tefalipitya* staffs. They appear during an elaborate ceremony called *Nuyo's* which celebrates the climatic finale of the intermediate grade of the *poro* society. The central performers of this ceremony are the four Master Singers who wear a fiber masquerade each holding one of these metal staffs called *tumogani* ("spirit figure in brass").

Tumogani staffs are a wonderfully crafted combination of forged iron and cast brass and represent a young strong beautiful woman just like the champion cultivator staffs. According to Anita Glaze's research, these staffs help the Master Singers to

21• Idem

22• This staff is in the collection of the Etnografisch Museum in Antwerp inv. N° 55.37.16 and was published in Robert Goldwater, *Senufo Sculpture from West Africa*, New York, The Museum of Primitive Art, 1964, plate 132. See also a seated divination figure in the same style also collected by Maesen in the village of Dembasso, in Goldwater, 1964, plate 105.



produce songs that are “clear as light”, lucid and illuminating. The staffs also refer to land spirits that can be both malevolent and dangerous when crossed but also a source of inspiration for creativity and innovation in *poro* society art forms.²³

The Senufo are part of the larger Mande cultural sphere which originated in the Upper Niger region and is linked to the expansion of the Malian empire in the 13th and 14th century. There has always been a long history of contact, cultural exchange and borrowing between Mande and Senufo peoples.

As Glaze remarks, the historical impact of the Malinke and Dioula on the Central Senufo culture history goes back to at least the 13th-14th century and the ancient Mande trade routes to the south for kola and gold in exchange for salt and cloth. In the realm of art styles, zoomorphic helmets mask among the Senufo were probably introduced into Senufo culture as part of the secret societies such as the *Komo* of the Bamana and their cults linked with Mande blacksmiths.

New research will be necessary to underline these deep historical connections between the Inland Niger Delta region in Mali and the Central Senufo styles in Northern Ivory Coast . I am including a Pre-Dogon iron and bronze staff (Fig.9) surmounted by a seated figure dated between A.D. 1300- 1600 which I could suggest to be the prototype of this very specific type of ritual staff in the Senufo culture. Looking much further East, I could not resist illustrating a unique ivory initiation figure on a long iron staff from the Lega tribe in Eastern Congo which is conceptually very similar even it originated some 4000 miles away (Fig.10).

Senufo art is dance art from the most famous Senufo sculptures the “rhythm pounders” to the small divination figures and the *tefalipyitya* staffs designed for mobility and portability. The genius of Senufo carvers is exemplary in their predilection for art in motion to expressively weave the plastic qualities of their sculptures with stylized motion in procession, dance and ritual.

23- Anita Glaze, «Dialectics of Gender in Senufo Masquerades,» in *African Arts*, Vol. XIX, n° 3, May 1986, p. 38

01

Senoufo Figurine Height: 22,5 cm

PROVENANCE:

Collection Bernard et Bertrand Bottet, Nice avant 1960

PUBLICATIONS:

Pierre Amrouche et Marie-Laure Terrin-Amrouche, *Collection Bernard et Bertrand Bottet*, Pierre Amrouche expertises, 2013, n° 38, p. 124 et p. 147

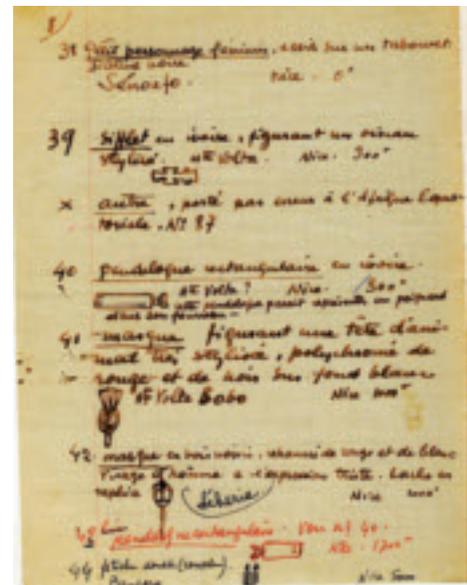


Fig. 11 A / B : Cahier II of the Bottet collection published in Pierre Amrouche and Marie-Laure Terrin-Amrouche, *Collection Bernard et Bertrand Bottet*, Paris, 2013, p.111 & 124



02

Senufo Figurine
Northern Senufo fono style, Tengerela area
Height: 29,5 cm

PROVENANCE:

Collection René Salanon, Paris, vers 1965
Collection Baudouin de Grunne, Bruxelles

PUBLICATIONS:

Elsy Leuzinger, *Die Kunst von Schwarz-Afrika*, Zurich, Kunsthaus, 1970, p. 75, plate D 18
Hans-Joachim Koloss, *Die Kunst der Senufo, Elfenbeinküste*, Berlin, Museum für Völkerkunde, 1990, p. 45, plate 35





03

Figurine by the Master of the Cockscomb Hairstyle
Kule Style, Region of Kouto
Height: 24,7 cm

PROVENANCE:

Private collection, Belgium, circa 1970's
Joachim Pecci, Bruxelles

PUBLICATION:

Eberhard Fischer & Lorenz Homberger, ed., *Afrikanische Meister. Kunst der Elfenbeinküste*,
Zurich, Rietberg Museum, 2014, p. 173, plate 229

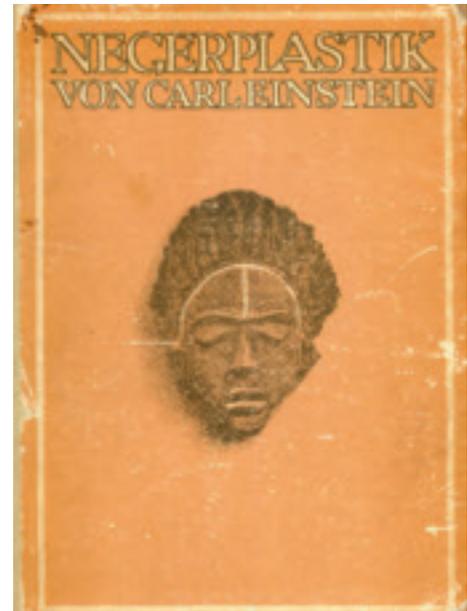


Fig. 12 A / B : Cover of Carl Einstein, *Negerplastiek*, Leipzig, 1915 and plate 12



04

Champion Cultivator Staff *telafpitya*
Korhogo Boundiali area
Height staff: 122 cm
Height figurine: 22,2 cm

PROVENANCE:
Erwin Fieger, circa 1960's
Adrian Schlag, Brussels

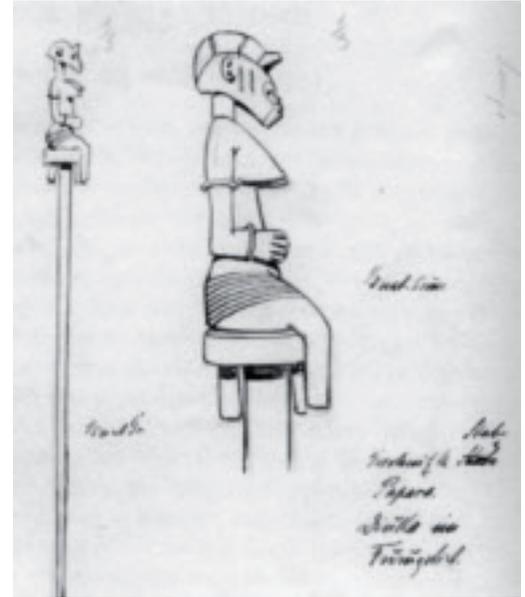


Fig. 2 : Champion Cultivator Staff , Cercle de Kadiolo, Region of Sikasso, Mali, drawing in 1908 by Léo Frobenius or one of his assistants, Fritz Nansen or Reinhard Hegershoff in Bertrand Goy, *Côte d'Ivoire. Premiers regards sur la sculpture*, Paris, galerie Schoffel & Valluet, 2012, illus. 84





05

Champion Cultivator Staff *telafpitya*
Height: 27,9 cm

PROVENANCE:

Récoltée dans le village d'Abidji, Côte d'Ivoire
Collection Brémond, Nice
Bernard Dulon Paris





06

Champion Cultivator Staff *telafpitya*

Fono style

Height staff: 107 cm

Height figurine: 28,3 cm

PROVENANCE:

Collected in Abidji, R.C.I. in 1948

Collection Brémond, Nice

Galerie Entwistle, Paris





07

Champion Cultivator Staff *telafpitya*

Height staff: 141,5 cm

Height figurine: 35,2 cm

PROVENANCE:

Galerie Schoffel-Valluet, Paris

PUBLICATION:

Bertrand Goy, *Côte d'Ivoire. Premiers regards sur la Sculpture 1850-1935*, Paris, Galerie Schoffel-Valluet, 2012, p. 151





08

Champion Cultivator Staff *telafpitya*

Height staff: 138,5 cm

Height figurine: 43 cm

PROVENANCE:

Région de Korhogo

Collection Helena Rubinstein, Paris, avant 1965

(Sotheby's Parke Bernet, New York, *The Helena Rubinstein Collection. African and Oceanic Art*, April 21, 1966, lot 100)

Collection Alexander S. Honig, New York

(Sotheby's New York, *The Alexander S. Honig Collection of African Art*, May 18, 1993, lot 55)

Private collection





09

Champion Cultivator Staff *telafpitya*

Height staff: 122 cm

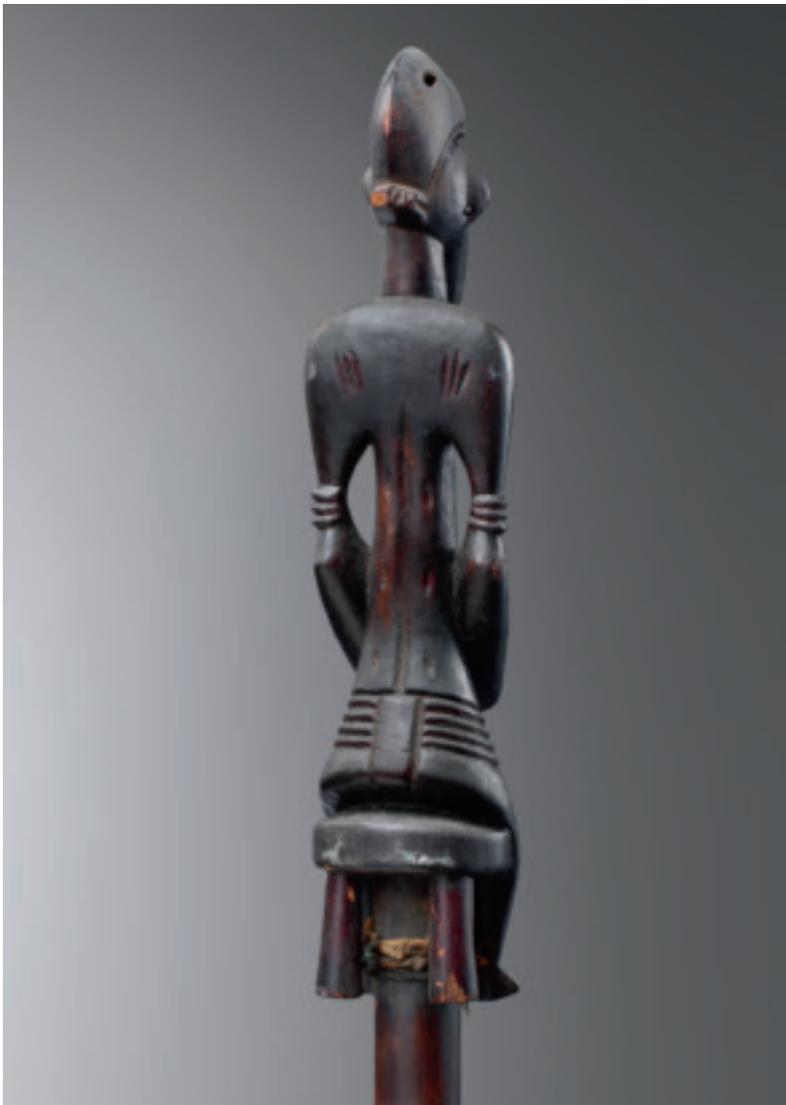
Height figurine: 28,6 cm

PROVENANCE:

Jerry and Susan Vogel, New York, 1970's
Philippe et Hélène Leloup, New York, 1980's
Jacques Germain, Montréal

PUBLICATION:

African Arts, Vol. XXVI, n° 2, 1993, p. 19, "Avertissement Helène et Philippe Leloup"
Jacques Germain, *Arts anciens d'Afrique noire*, vol. V, Montréal, 2010, pp. 26-27





10

Champion Cultivator Staff *telafpitya*

Fono style

Height staff: 112,5 cm

Height figurine: 32,4 cm

PROVENANCE:

Julius Carlebach, New York, 1960's
Private Collection, New York





11

Champion Cultivator Staff *telafpitya*
North of Kouto
Height staff: 103 cm
Height figurine: 20 cm

PROVENANCE:

Collected in Abidji in 1948
Collection Brémond, Nice
Bernard Dulon, Paris



Fig. 13 : Senufo staff, Pomporo group, Cercle of Kadiolo, Region of Sikasso, Mali, drawing in 1908 by Léo Frobenius or one of his assistants, Fritz Nansen or Reinhard Hugershoff in Bertrand Goy, Côte d'Ivoire. *Premiers regards sur la sculpture*, Paris, galerie Schoffel & Valluet, 2012, p. 155, illus. 87,





12

Champion Cultivator Staff *telafpitya*
Southwestern Style
Height staff: 112,3 cm
Height figurine: 29,8 cm

PROVENANCE:

Collected between 1930 and 1950 by a member of the Donne family
Yann Ferrandin, Paris



Fig. 14 : Ceremony to determine the Champion Cultivator in the Kufulo region, A. Glaze, 1969





13

Champion Cultivator Staff *telaipitya*
Height staff: 133cm
Hauteur Figure: 26,8 cm

PROVENANCE:

Jerry Dannenberg, New York, 1970's
Frank Licht, New York
David Licht, Coral Gables



Fig. 15 : *Telaipitya* Champion cultivator staff by carver Zana Soro, Photo A. Glaze, 1969 in Anita Glaze, *Art and Death in a Senufo Village*, Indiana University Press, Bloomington, 1981, plate 16





14

Guardian Staff
Southwestern Style
Height staff: 135 cm
Hauteur figure: 33 cm

PROVENANCE:

Loed Van Bussel, Amsterdam, vers 1980
Galerie Simonis, Dusseldorf
Private Collection Hamburg



Fig. 16 : Staff from the Western Senufo collected by Maesen in 1939 in the village Dyentene village Canton de Tyonyonkaha; Antwerpen, MAS, inv. n° AE.55.37.16. in Goldwater, Senufo, New York, 1964, plate 132





15

Champion Cultivator Staff *telafpitya*
Height: 34 cm

PROVENANCE:
Charles Ratton, Paris, before 1960



Fig. 17 : Charles Ratton in the 1930's, Archives Guy Ladière, in Raoul Lehuard, "Charles Ratton et l'aventure de l'art nègre", in *Arts d'Afrique Noire*, n° 60, Winter 1986, p. 13



16

Champion Cultivator Staff *telafpitya*

Fono Style

Height staff: 153 cm

Hauteur Figure: 33 cm

PROVENANCE:

Collection Christophe Rolley, Paris

Renaud Riley, Bruxelles





17

Tumogani Brass and Iron Staff
Total Height: 117,3 cm
Height of bronze Figure: 14,5 cm

PROVENANCE:

Collection Charles Rattton Paris, before 1960

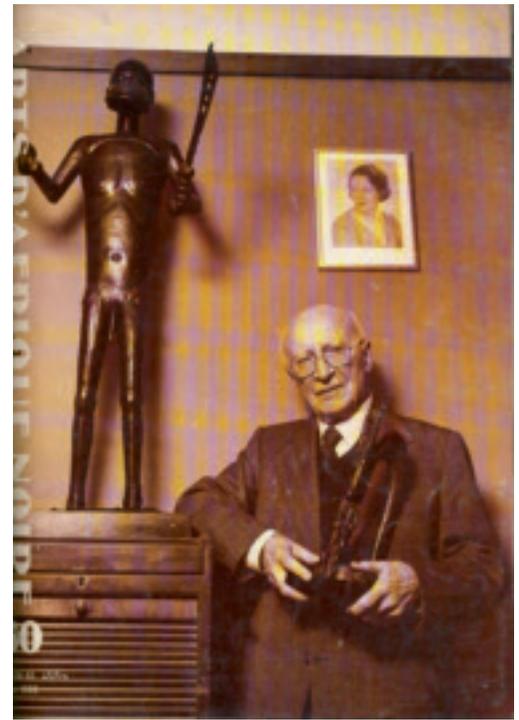


Fig. 18 : Charles Rattton in 1983, archives Guy Ladrrière in Raoul Lehuard, «Charles Rattton et l'aventure de l'art nègre», in *Arts d'Afrique Noire*, n° 60, Winter 1986, cover





18

Tumogani Brass and Iron Staff

Total Height: 104 cm

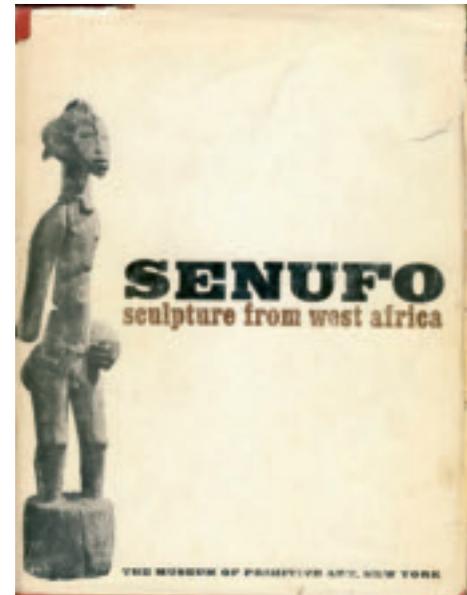
Height of bronze Figure: 17 cm

PROVENANCE:

Collection Charles Ratton Paris, before 1960

PUBLICATION:

Robert Goldwater, *Senufo Sculpture from West Africa*, New York, The Museum of Primitive Art, 1964, fig. 130





19

Tumogani Brass and Iron Staff

Total Height: 120 cm

Height of bronze Figure: 15 cm

PROVENANCE:

Collection Charles Ratton Paris, before 1960





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