

BERNARD DE GRUNNE



DAYA YAYA K2

FROM BORNEO



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2015



Bernard Sellato, "Symboles de haut rang en bas-relief; portes et panneaux sculptés de Bornéo," in *Arts et Cultures*, Musée Barbier-Mueller, Genève, n° 2, 2001, p. 141



TOWARDS A CHRONOLOGY OF DAYAK SCULPTURE FROM BORNEO

by Bernard de Grunne

This essay will deal specifically with the antiquity of styles of Dayak anthropomorphic statuary in wood generally called *hampatong*. The word *hampatong* (Ngadju) *kapatong*, *tempatong* (Ot Danun) means statue or figure in general and refers to large anthropomorphic ancestral figures made of ironwood. Recent discoveries of *hampatongs* with deeply eroded surface showing considerable age have initiated some collectors, dealers and museums to start dating them by C14. These results mostly unpublished until now must force us to completely revise our understanding of the evolution and age of these art styles and integrate them in the larger landscape of Art History of Southeast Asia and the Pacific.

The name Dayak is a generic term meaning "native" simply distinguishing "inlanders" or "highlanders" from the interior as opposed to "coastal dwellers" The Dayak who carved numerous works of art descend from the original inhabitants of Borneo who arrived on there around 35.000 years ago.¹ They number 2.5 million and comprise dozens of tribal groups, the largest being the Ngaju the Ot Danum in the Central and southern regions, the Iban in Sarawak and part of West Kalimantan, the Kayan-Kenyah in the highland regions of East Kalimantan and Northeast Sarawak. All these groups speak Austronesian languages and as a whole refer themselves as Dayak to distinguish themselves from Indonesians, Chinese, Malay and Philippine people who also inhabit the island.

Archaeological and linguistic evidence supports now the idea that a common Austronesian proto-culture existed in Southeast Asia and the Pacific. Recent scholarship has even suggested that both Dongson and Lapita artistic traditions are part of ancient common roots of the formal canons of all Indonesian art.

Borneo, the third largest islands in the world after Greenland and New Guinea with a land area of 750.000 square kilometres forms a solid center of gravity to the surrounding Malayan Peninsula and Indonesian and Philippines Archipelagoes. Borneo is divided politically into four units: Sabah (former British North Borneo) and Sarawak which belong to the federation of Malaysia, the sultanate of Brunei, and Kalimantan (formerly Dutch Borneo) which is the modern Indonesian portion of Borneo. Borneo has six major and numerous minor navigable rivers that function as trade and communication routes in a rugged and densely vegetated terrain. The largest river system is the Kapuas in West Kalimantan, with a length of 1,143 km. Other major rivers include the Mahakam in East Kalimantan (980 km long, the Barito in South Kalimantan (880 km long, and Rajang in Sarawak (562.5 km)

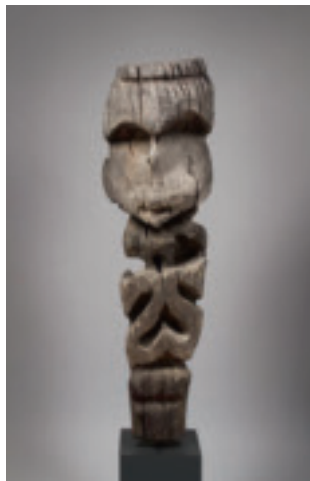
Borneo has significant cave systems. Clearwater Cave, for example, has one of the world's longest underground rivers. Deer Cave is home to over three million bats, with guano accumulated to over 100 meters deep. The Borneo rainforest is 140 million years old, making it one of the oldest rainforests in the world. There are about 15,000 species of flowering plants with 3,000 species of trees, 221 species of terrestrial mammals and 420 species of resident birds in Borneo. There are about 440 freshwater fish species in Borneo (about the same as Sumatra and Java combined). It is the centre of the evolution and distribution of many endemic species of plants and animals.

1• Jan Avé, "The Dayak of Borneo", in W. Stohr, ed., *Art of the Archaic Indonesians*, Genève, Musée d'Art et d' Histoire, 1981, p. 95

There were already modern humans in Borneo while Europe was still populated by Neanderthals. "Deep Skull" belonging to a gracile young 15-17 year old found by Tom Harrison in 1958 in the cave of Niah in Sarawak have been definitively dated to a ca 40-44,000 years ago, making it the oldest established presence of anatomically modern humans outside of Africa.²

Professor George Kubler, probably the most influential art historian of the notion of style in art and which I was fortunate to have as my thesis advisor at Yale University invented the useful concept of the Prime Object.³ He defines the prime object as an invention possessing prime traits and denoting the entire system of replicas, copies, reductions, transfers and derivations floating in the wake of important works of art. Prime objects are extremely few and, like black holes in astrophysics, are known solely by the large mass of derivative stuff in their path. Prime objects occur at rare moments when all combinations and permutations of the formal game are in front of the artist. Kubler cites the Parthenon as an example of a prime object. Although it is built upon an archaic formula (a peripteral temple) surviving in Periclean time, the Parthenon is recognized as prime by direct comparison with other temples of lesser quality and by the presence of many refinements lacking in other temples of its series. In time inventions (prime objects) evolve into replicas. These replicas then generate change through variation. Variations are of long or short life. They change slowly or quickly.

A perplexing 8000 year old Borneo sculpture recovered from river mud and tested by C14 three times by two laboratories could be considered as a Prime Object of the Paleo-Dayak art styles. This figure was originally discovered in Borneo by Michael Palmieri in 1978 or 79 as one can see from the field photo from that time and is now part of the promised gift of Thomas Jaffe at Yale University Art Museum.⁴ Future research will allow us to clarify the status of this mysterious sculpture.



The earliest Paleo-Dayak sculpture, dated circa B.C. 6,000

Michael Palmieri with the sculpture in situ, Borneo, 1978. (Photos Courtesy of Mark Johnson Los Angeles)

Austronesians started in Taiwan some 3000 thousand years ago to colonise eastward both the through the Moluccas and Melanesia to the scattered islands of the as yet inhabited entire Pacific while a second branch sailing to the West reach the islands of Borneo, Java and Sumatra ending in Madagascar some 2000 year ago.⁵

Some of the most ancient objects excavated in prehistoric Southeast Asian and Pacific island cultures are the fragments of clay pottery from Lapita Pacific islands culture (1500 to 500 B.C.) and the bronze ware from Vietnam's

2• World Archeology, November 7, 2003

3• George Kubler, *The Shape of Time. Remarks on the History of Things*, New Haven, Yale University Press, 1962, p. 110-114

4• I would like to thank both Mark Johnson and Alexandre Bernand for this information and the photographic documents.

5• Reimar Schefold, "Art and its Themes in Indonesian Tribal Traditions," in R. Schefold, ed., *Eyes of the Ancestors. The Arts of Island Southeast Asia*, Dallas Museum of Art, Yale University Press, 2014, p. 19

Dongson culture (600-B.C. to A.D. 100).⁶ Taylor underlines the fact that according to linguistic evidence various Austronesian cultures that make up the vast majority of Indonesian cultures to which the Dayak are an integral part developed from one primary cultural substratum. Prehistoric trade routes were responsible for the circulation and distribution of bronze artefacts throughout Indonesia such as the famous Dongson metal kettledrums and ax heads as well as a few rare bronze figurines all dated between 600 B.C. and A.D. 500.

I am proposing to divide the art history of Dayak Art into two cultures and five distinct styles. The first phase would be a Paleo-Dayak culture stretching from at least B.C. 1.000 or earlier to circa A.D. 1600 while a Neo-Dayak culture would start circa A.D. 1600 to the present times.

1. The Archaic Style dating from circa 1000- 300 B.C.
2. The Early Classic Style dating to circa A.D. 800 -1.000
3. The Classic Style dating between A.D. 800 - 1600
4. The Late Classic style between A.D. 1600-1900
5. The Late Classic Bahau Style between A.D. 1469 to 1950.

Since my original essay from March 2015, Thomas Murray published for *Parcours du Monde* in September 2015 a fascinating new book "C-14 Dating of Dayak art" in which he provided an additional very impressive group of 51 dates by C-14 of wooden sculpture.⁷ Due to time constraints, I cannot use to its full extent his additional scholarship. He basically agrees with my initial stylistic framework while expanding the stretches of time. He proposes to split my Late Classic Style into two sub-styles: the Late Classic from A.D. 1450-1650 and a fifth style which he calls the Post-Classic Period: A.D. 1650-1950.

Mark Johnson, who has been dealing in Borneo artefacts since a few decades is also planning a publication focusing mainly on my Dayak Classical Style which he labels "the Kayanic Style" and forming a Kayanic cultural complex, consisting of related subgroups like the Kayan proper, Modang, Bahau, and Busang. According his research, this group arrived on Borneo about 1500 years ago, most likely around present day northern Sarawak state and evolved over time, spreading up to Sabah state and then down into eastern and central part of the island.⁸

I. The Archaic Dayak Style, circa 1000-300 B.C.

Two ancient anthropomorphic bronze figures and three wooden architectural fragments belong to this style. The most famous bronze sculpture is the small (height 145 mm) standing figure of Imun Ajo discovered by Tom Harrisson in 1961 among the Kayan Dayak in the far interior of Borneo, on the upper Baloi branch of the Rajang river in Sarawak. It represent a walking man with both hands clasped in some kind of sacred gesture as they are not holding anything and his head decorated by a magnificent hornbill headdress very similar to those used by the Kenyah Dayak to this day.⁹ It has never been scientifically dated but in the view of the second bronze figure described below, we can assume a date of manufacture of the Late Bronze age anywhere between A.D. 200 and 1500.

The second ancient bronze statuette from Borneo is a standing maternity figure (height 285mm) collected in the upper Wahau River in East Kalimantan and currently in the collections of the Honolulu Academy of Art.¹⁰ This figure has been dated to 390 to 290 B.C. and is made of an alloy of medium tin bronze with almost pure Copper (90%) and 7% Tin.¹¹

6• Paul Michael Taylor, "Prehistory," in P.M. Taylor and Loraine V; Aragon, *Beyond the Java Sea. Art of Indonesia's Outer Islands*, Washington, D.C. The Smithsonian Institution, The National Museum of Natural history, 1991, p. 59-61

7• Thomas Murray, *C-14 Dating of Dayak Art*, San Francisco, 2015

8• Mark Johnson, *The Kayanic Tradition: Guardian Spirits of the Kayanic-Dayak Culture*, forthcoming.

9• Tom Harrisson, "Imun Ajo. A Bronze Figure from the interior," in *Artibus Asiae*, New York, Institute of Fine Arts, Vol. XXVII 1/2, 1964, p. 157-171

10• Robin Maxwell, *Life, Death and Magic. 2000 Years of Southeast Asian Ancestral Art*, Canberra, National Gallery of Australia, 2010, p. 74

11• The C14 date was done by Dr. Otlet at the Isotope Measurement Laboratory, Harwell in 1987 and two metal content analysis were made : one by Dr. J. Riederer of the Berlin Rathgen- Forschungslabor and by Dr. Peter Northover at Oxford University. I want to thank Anthony Plowright for this information.



Archaic style bronze maternity 390-290 BC Honolulu academy of art

The early date of manufacture of the Wahau River Bronze Maternity must now be correlated with C14 dates of three Proto-Dayak wooden sculptures which have been discovered in caves or grottoes deep inside the highlands of Central Borneo.

The first wooden artefact is an architectural fragment dated to B.C. 1004-857 making it to my knowledge the oldest wooden sculpture from Tribal Indonesia. It is of rectangular form and decorated by a stylized human figure in high relief with an oval shaped head and hollowed-out eye sockets, arms raised and bent knees and covered on its upper and lower parts with repetitive geometric patterns and curving lines which points toward a Austronesian influence. The linear floral motifs coming out of the uterus (?) of the splayed female figure associated symbolically women, fertility and vegetation that any good tribal mother should guarantee.

A second artefact dated to B.C. 719-393 and allegedly coming from the Upper Kapuas region in the Highlands of Kalimantan shows a similar iconography of a human figure with splayed arms and legs, a large size head with a wide gaping mouth with some type of fangs on the lower lip and two lateral projections on the sides of the head.

A third architectural fragment, dated is B.C. 792-586, is the upper torso of a zoomorphic torso (an opossum or a flying fox ?) with diminutive raised arms, a gesture similar to the first two other works described above and a heart-shaped face.

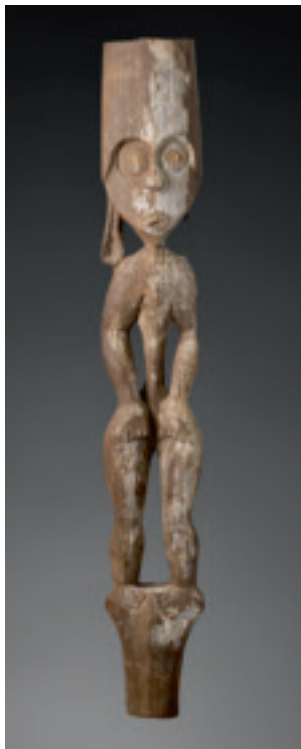
These three wooden sculptures plus possibly the mysterious Prime Object dated the B.C. 8.000 and the two bronze figures form the corpus of the Archaic Dayak art style which must be connected both chronologically and formally with the corpus of Austronesian art. Indeed if the date of manufacture of these five artefacts ranging from 1000 to 393

B.C. are substantiated by further research, it would make them Pre-Dongson and relating chronologically to the great Austronesian expansion. I shall call this the Archaic Dayak Style.

2. The Early Classic Dayak style A.D. 800-1.000 A.D.

This style, strictly linear and geometric is quite severe. The corpus is currently very small with only four figures which are quite similar that they must belong to at least two related workshop. All four measure roughly 100 cm and represent human figures standing on a small square base, legs bent, the torso rectangular in shape with a large cavity hollowed out in the back, the head very narrow and hyper elongated with a long straight nose and hollowed out cavities for the eyes. All four have their arms broken off and their surface shows a quite eroded patina as if they had spent a long time in a river bed. One figure, originally collected by Belgian dealer François Coppens around 1980 is a promised gift of Thomas Jaffe to the Yale University Art Gallery and is closely related to another which passed through the hands of Antonio Casanovas. The Jaffe figure was collected originally by Coppens with a second one now in a private collection with a more compressed feel and a less elongated head. Apparently all four have been reported to have been found in caves near the Sirian district, just east of Kuching.¹² This Early Classic style may have been peripheral to the later developments of Dayak styles as it does not bear any formal connections either to earlier or later arts Dayak styles.

3. The Classic Style A.D. 800-1600.



Classic Style Hampatong
The Tomkins Collection, Height: 117 cm

The world classic has many connotations in the art history of Greek Art and was considered as a high point, apogee and a constant point of reference, and a steady march towards the attainment of the idealised naturalism. I would use the term differently as the story of an ongoing effort to meet the essential goal of great artists: to produce a "wonder to behold." The culmination of a Classic Style is not perfection and harmony but an aesthetics of overwhelming and dazzling radiance, of statues that strike the eye by shining as they glitter out of the dark. Classical Dayak art is not about being more realistic or perfect than their Archaic predecessors but more wonderful.

I have found seventeen statues and two architectural fragments which belong to this Classical style, which is very consistent and almost repetitive in its canon. They have quite a riveting presence of an otherworldly being, a remarkable fusion of the world of the living and that of the supernatural. The formal norm of the seventeen anthropomorphic figures is an elongated and narrow body with legs and arms creating negative spaces in between the limbs, and surmounted by an oversized head of a concave heart-shaped outline, elongated straight nose, disc-shaped or bulging hemispherical eyes and small parted ferocious mouth showing two rows of teeth. All these figure end in a small cylindrical projection at the base, possibly for insertion in an architectural setting or possibly a stone shrine.

Four of these figures are in museums: one in the collections of the National Museum of Australia in Canberra, one a promised gift of Thomas Jaffe to the Yale University Art Gallery, New Haven, one at the Fowler Museum in Los Angeles and the fourth in the Dallas Museum of Art¹³. All the other are in various private collections in Europe and the U.S.A.

12• Mark Johnson, personal communication, September 3, 2015

13• Robin Maxwell, *Life, Death and Magic. 2000 Years of Southeast Asian Ancestral Art*, Canberra, National Gallery of Australia, 2010, p. 200, Jerome Feldman, *Arc of the Ancestors, Indonesian Art from the Jerome L. Joss Collection at UCLA*, Los Angeles, 1994, Fig; 30 and R. Schefold, ed., *Eyes of the Ancestors. The Arts of Island Southeast Asia*, Dallas Museum of Art, Yale University Press, 2014, fig; 36, p. 136-7

Four have been dated by C14, with a period spanning from A.D. 772 to 1500. The concave face of this style points directly to the classical facial design of Dongsonian origin: the flat characteristic heart-shaped face with huge round or oval eyes seen on the sides of the Moon of Bali Bronze kettledrum from Pejeng dated circa 300 B.C. This connection between the Dallas Museum figure and Dongson was recently suggested by Schefold.¹⁴ The two architectural fragments are show a mix of Classic and Late Classic style are could be transitional pieces towards the Late Classic style with their more naturalistic bodies and muscular athletic post.

4. The Late Classic Style and the Late Classic Bahau Style, A.D. 1402-1900.

The Dayak carved many thousands of *hampatongs* in this Late Classical style. ¹⁵ There is a tremendous stylistic range in these sculptures and specific function and use vary according to ethnic group. ¹⁶. Some have frightful appearances, long protruding tongues and huge fangs with often savage dogs or raring tigers crouching above their head.

In this second edition on Dayak styles, I have included a number of monumental figures of a specific sub-style which I propose to name the Late Classic Bahau Style. Four of these large *hampatongs* have been dated and their date of manufacture is firmly anchored in the Late Classic Style period. As in the Classic style, there is such a consistent formal repetition, that one can suggest an active workshop even related to one specific Dayak sub-group; possibly the Bahau. The formal features of this Late Classic Bahau style are the following: all statues share a very large size ranging from 150 to 260 cm, are seated on some kind of cylindrical column with their hands resting on their hips, an oversized head with a deep concave facial plane and a tubular-shaped projection above the head. The Swedish zoologist and ethnographer Eric Mjöberg even photographed one in situ, standing at the entrance of a Dayak village. These *hampatongs* protect the village against epidemics, and misfortunes and are erected on the paths near the entrance of the village and on the river banks next to the village.

Hampatongs are also erected in shrine areas or sanctuaries, small sacred areas with a sacrificial shrine used in connection with headhunting or mortuary feast. ¹⁷ According to Schärer, an *hampatong* is erected below the village for each head taken in a raid in order to appease the spirit of the victim to prevent its retaliation against the living.¹⁸ Other *hampatongs* are images of named ancestors. They are erected in the vicinity of the longhouse and depict humans who have passed away. They are the temporary "home" for the soul and depict loved ones sometimes with moving tenderness especially those in which children are represented in the intimate embrace of their mothers. ¹⁹

Finally *hampatongs* are also placed in the village square in a sanctuary in front of the chief's residence. They are considered as masculine and can dressed as warriors. During funerary feasts, a stone is placed in the shrine for each deceased person and the wooden image is then a metaphor for the human body while the stone is the soul or spirit of the departed. ²⁰

There are not detailed studies on regional styles for this Late Classic Style but a vast majority of these statues have been attributed to the Ngaju Dayak. They range stylistically from a quasi naturalism to highly stylized skeuomorphs

14• Reimar Schefold, "Art and its Themes in Indonesian Tribal Traditions," in R. Schefold, ed., *Eyes of the Ancestors. The Arts of Island Southeast Asia*, Dallas Museum of Art, Yale University Press, 2014, p. 21

15• The dealer Emile Deletaille alone claims to have purchased over 800 *hampatongs* during his career, starting in the late 1960's. (Emile Deletaille, *personal comm.* February 3, 2015).

16• C.T. Bertling "Hampatongs" of "Tempatongs" van Borneo, in *Nederlandsch-Indië, Oud and Nieuw*, 1927, N° 12, pp. 133-144, 179-192, 223-236, 249-254

17• Eugenia Sumnick-Dekovich, "The Significance of Ancestors in the Arts of the Dayak of Borneo," in Jerome Feldman, ed., *The Eloquent Dead*, Los Angeles, UCLA Museum of Cultural History, 1985, p. 118-119

18• Hans Schärer, *Ngaju Religion: The Concept of God among a South Borneo People*, The Hague, Koninklijk Instituut voor Taal-, Land- en Volkenkunde, 1963, p. 147

19• Avé, 1981, p. 98

20• Schärer, 1963, p. 148

mixing human and animals features. The figures are carved seated, standing, dancing and just walking with one leg in front of the other. Seriation of this very large corpus needs to be done but workshops can be identified. A group of four standing figures with outstretched arms is clearly part of a regional sub style dated to A.D. 1500 to 1800. Another remarkable sub style includes three standing rulers with their left leg moving forward, a rare example of the representation of movement in Dayak art.

The new periodisation of Dayak art styles proposed above raises also some more theoretical issues on the notion of Dayak styles. Let us postulate that any given Dayak statue is made of a cluster of forms intricately related to other works of art, both old and new, by a network of incoming and outgoing influences. Each statue is composed of formal traits (hair styles, scarifications, decorative motives) which belong to different series (form classes). Each formal trait can be an early or late entry in each series and the sum of formal traits (the work of art) can belong to widely different sources. Therefore the concept of tribal styles as constant forms which remained identical in the flow of time is inaccurate in the analysis of Dayak statuary. Any Dayak artist faced synchronous choices among synonymous possibilities when he carved each new statue.²¹ If we want to reintegrate Dayak art into the flow of time, one should use concepts pertaining to duration and the dynamisms of the passage in time.

Kubler also noted that a complex form such as a cathedral contains traits which belong to different formal sequences, each representing successive solutions to visual problems.²² Therefore the date of manufacture of an art object (its absolute age) must be also connected to its systematic age, i.e. its position in various formal sequences of which it is made. Of course each sequence evolves according to its own particular schedule: its time has a particular shape. In consequence chronologically simultaneous artistic achievements can occupy different places within their own time frame, one appearing early in its own formal series, another appearing much later. They both fall in the same time period but differ in age. The rose window of Chartres, for instance, has a systematic age unlike that of the ogival vault.

Clearly, we are in front of a linked series of forms which differ from one another until the potentialities of the class have been exhausted. Aesthetic fatigue becomes unavoidable as each new maker reduces the excellence of the replica. We see also this phenomenon among Dayak styles especially among the Late Classic style.

We can compare the birth and flourishing of Dayak styles emerging from a Proto Austronesian style with that of the rise of Nok terracotta statuary in Sub-Saharan Africa. Anonymous Nok artists had invented a new canon for the representation of the human figure, a set of rules and proportions some time after the appearance of proto-Bantu languages in a region not far from this cradle area. This artistic canon, a purely intellectual notion, allowed to resolve the essential problem of transmittal of a common artistic language from one population to another. This Nok canon is the African proto-style by analogy to the proto-Bantu language, that is to say the now-lost ancestral Bantu language which evolved into the 600 Bantu languages spoken today in Central and Southern Africa by more than 140 million people.²³

This is not unique in the history of art. One can look at the immense artistic legacy of Alexander the Great whose international Hellenistic style, of course helped by the intellectual unity and strength of the *koiné*, has influenced the art of all the great kingdoms of the Mediterranean basin, the Middle East and Central Asia all the way to Kazakhstan, Afghanistan and China.²⁴

21• G. Kubler, « Towards a Reductive Theory of Visual Styles, » in Beryll Lang, ed., *The Concept of Style*, University of Pennsylvania Press, 1976, p. 127

22• George Kubler, *The Shape of Time. Remarks on the History of Things*, New Haven, Yale University Press, 1962, p. 114

23• Bernard de Grunne, *The Birth of Art in Black Africa. Nok Statuary in Nigeria*, Luxembourg, Banque Générale du Luxembourg, Paris, Adam Biro, 1998, p. 30

24• K. Papaioannou, *L'art grec*, Mazenod, Paris, 1975, pp. 163-65



Eric Mjöberg, *Borneo. Het land der koppensnellers*, J.T. Swartsenburg, Zeist, 1927, Afb. 152



Wooden image of Bali Atap, a Kenyah god, in C. Hose & W. McDougall, *The Pagan Tribes of Borneo*, Macmillan & Co, London, 1912, vol. II, plate 148



Wooden images set up before a Kenyah house at the approach of an epidemic of cholera, in C. Hose & W. McDougall, *The Pagan Tribes of Borneo*, Macmillan & Co, London, 1912, vol. II, plate 147

Argument supporting this type of hypothesis in Art History can be made on the persistence of certain symbolic gestures both in Southeast Asia and Africa. One should also note that the antiquity of the gesture of outspread arms bent upwards used in the Archaic Style is quite extraordinary as it has persisted all the way to 19th century images of female legendary founders found in shrines of the Southeast Moluccas islands of Leti Kisar and Luang. For the Nok culture from Central Nigeria dated between B.C. 2000 to A.D. 500, we can take the example of the gesture of a female figure, standing, arms folded, and hands resting on breasts. This gesture invented by Nok people, is found represented on statues from tribes which are situated along the dispersal routes of Bantu languages, whether it is with the Western Bantu such as Fang, Tshogo, Kongo and Suku or among eastern Bantu people such as the Luba and Bembe.

As research progresses, we hope to better understand if these Dayak art styles stand for cultures, social divisions like clans, organized polities or some other categories we are not aware of. Some of these styles show also some significant overlap and one may have to shift away from a primarily linear model from Paleo- to Neo-Dayak cultures to another with significant chronological and stylistic overlap as well as mixed context of heirloom behaviour.

01

Archaic Style

Height: 150 cm

Private Collection

DATE:

B.C. 1004-857 (Rafter NZA 52127-R40134/6-192910, 95%)

PROVENANCE:

Bruce Carpenter, Bali



02

Archaic Style

Height: 122 cm

Private Collection

DATE:

Date: B.C. 719-393 (Rafter NZA 28810_29636/2_40243)

PROVENANCE:

Mark Johnson, Los Angeles

Bruce Frank, New York



03

ArchaicStyle

Height: 75 cm

Private Collection

DATE:

A.D. 792-586 BC(Rafter, NZA 57000-R40542/2-199588 (95 %))

PROVENANCE:

Mark Johnson, Los Angeles





04

Early classic style

Height: 85 cm

Private collection Spain

Courtesy of Ana and Antonio Casanovas, Madrid

DATE:

A.D. 638- 793 (95% ASA et Bonani)





05

Early Classic Style

Height: 95 cm

Private Collection

DATE:

A.D. 856-989 (CIRAM n° 0909-OA-200B-7)

PROVENANCE:

Mark Johnson, Los Angeles
Bruce Frank, New York





06

Early Classic Style

Height: 88 cm

New Haven, Yale University Art Gallery, Promised Gift of Thomas Jaffe, B.A. 1971, Inv. n° ILE2012.30.284

PROVENANCE:

François Coppens, Sint Niklaas
Thomas Jaffe, New York

PUBLICATION:

Jan Avé, *Les Dayaks dans la Collection François Coppens*,
Musée départemental de préhistoire de Solutré, Solutré-Pouilly, 1996, p. 48



07

Early Classic Style

Private Collection

DATE:

A.D. 1100- 1300

PROVENANCE:

Steven G. Alpert, Dallas

PUBLICATION:

Advertisement, Steven Alpert in *Tribal Arts* N° 7, Fall 1997, p. 4



08

Classic Style

Height: 145 cm

Private Collection, Courtesy of Thomas Murray, San Francisco

DATE:

A.D. 772-1047 (NZA RAFTER GNS SCIENCE N° 10179)

PROVENANCE:

An's Gallery Bali, 1990

Nagata Collection, Tokyo

George Hecksher Collection, San Francisco





09

Classic Style

Height: 118 cm

Private Collection San Francisco

Photo Don Tuttle, Courtesy of Thomas Murray

DATE:

A.D. 1036-1164 (Rafters, NZA 58520)

PROVENANCE:

Thomas Murray, *C-14 Dating of Dayak Art*, San Francisco, 2015, p. 102-103



10

Classic Style

Height: 100 cm

Private Collection

DATE:

A.D. 1161-1260 (CIRAM n° 0607-OA-05R)

PROVENANCE:

Philipp Konzett, Vienna



11

Classic Style

Height: 115 cm

New Haven, Yale University Art Gallery, Promised Gift of Thomas Jaffe, B.A. 1971, inv. n° ILE2012.30.727

PROVENANCE:

Robert Burawoy, Paris
Anthony Plowright, Paris
Thomas Jaffe, New York



12

Classic Style

Height: 89 cm

Courtesy of Ana and Antonio Casanovas, Madrid

DATE:

A.D. 1308-1444 (ETH 29632, ASA C14 409.172)



13

Classic Style

Height: 104 cm

Private collection, Vienna

PROVENANCE :

Jack Sadovnick, Bali
Bruce Frank, New York





14

Classic Style

Height: 112 cm

Los Angeles, Fowler Museum, inv. n° FMCH X86.3133

PROVENANCE:

Michael Palmieri, Bali

Jerome Joss Collection, Los Angeles

PUBLICATION:

Jerome Feldman, *The Eloquent Dead*, Los Angeles, U.C.L.A. Museum of Cultural History, 1985, p.120, fig.136

Jerome Feldman, *Arc of the Ancestors*, Fowler Museum, Los Angeles, 1994, cat. 30



15

Classic Style

Height: 114 cm

Canberra, National Gallery of Australia

DATE:

14th century

PROVENANCE:

Collection Robert Schrimpf, Paris, Hotel Drouot, Arts Primitifs, December 3, 2007
Bruce Frank, New York

PUBLICATION:

Robyn Maxwell, *Life, Death and Magic. 2000 years of Southeast Asian Ancestral art*, Canberra, National Gallery of Australia, 2010, p. 200



16

Classic Style

Height: 112,5 cm and 110 cm

Private Collection

PROVENANCE:

Rudsy Chatib, Jakarta

Munir Djody, Menteng (Jakarta)

The Karob Collection, 1981

PUBLICATION:

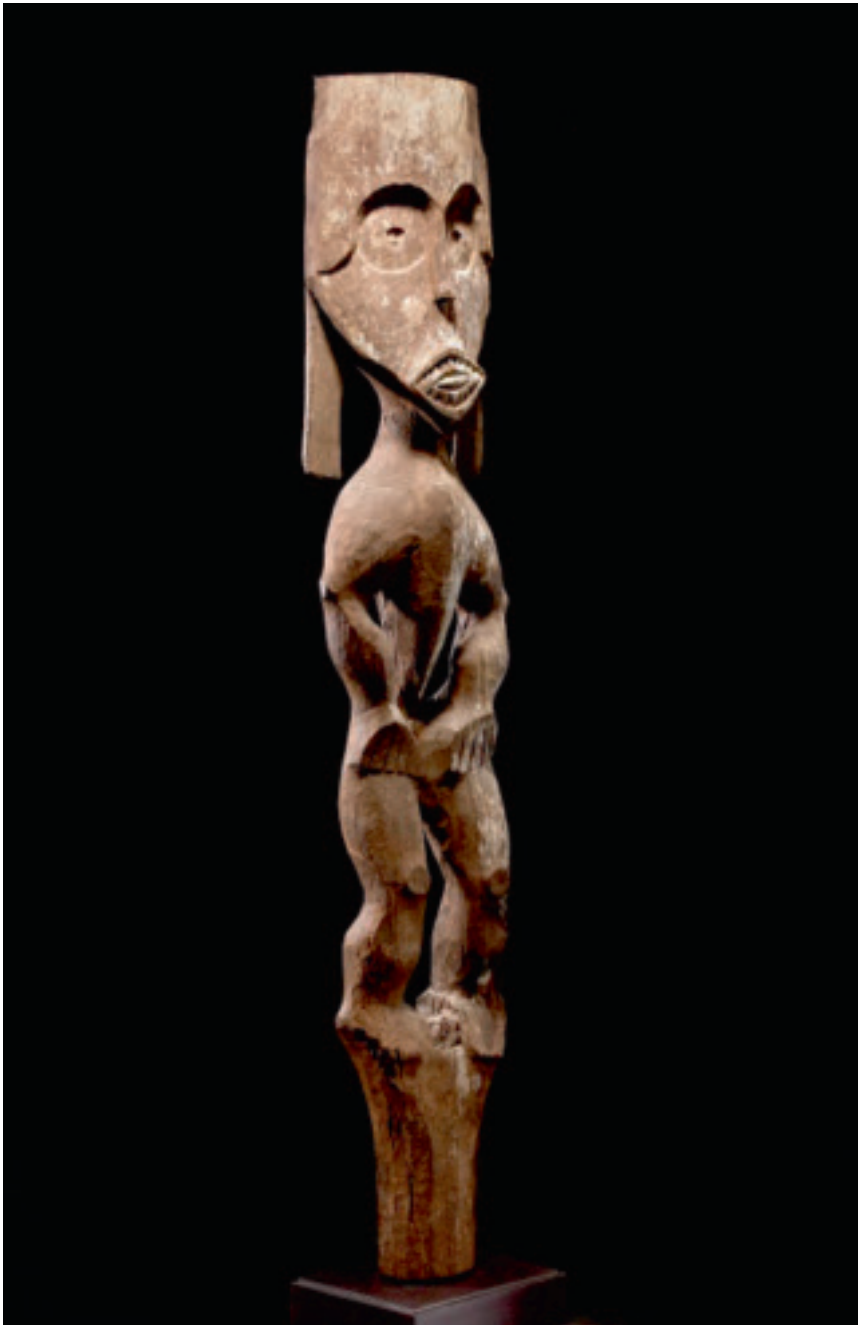
Andrew Tavarelli, *The Voice of the Spirits*, Boston College Art Gallery, 1989



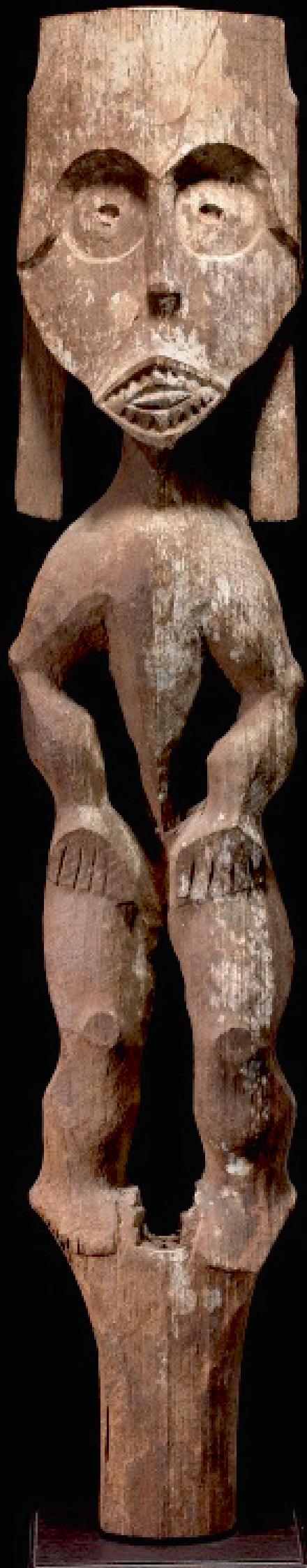
17

Classic Style
Height: 119 cm
The Tomkins Collection

PROVENANCE:
Bruce Frank, New York, 2003



Photos Oren Eckhaus



18

Classic Style

Height: 152 cm

Private Collection, Vienna

PROVENANCE:

Jack Sadovnick, Bali

Anthony Plowright, Paris





19

Classic Style

Height: 164 cm

The Dallas Museum of Art, Eugene and Margaret McDermott Art Found, Inc., 2001.268.McD

DATE:

A.D. 1500-1800

PUBLICATION:

Reimar Schefold and Steven G. Albert, *Eyes of the Ancestors. The Arts of Island South East Asia at the Dallas Museum of Art*, Dallas Museum of Art, Yale University Press 2013, p. 136-137





20

Classic Style

Height: 147 cm

Private Collection

DATE:

A.D. 1462-1941 (Zurich, ETH 39824, 100%)

PROVENANCE:

Anthony Plowright, 1980
Private Collection, London
Philippe Konzett, Vienna





21

Classic Style

Height: 96,5 cm & 100 cm

Paris, Musée du Quai Branly, inv. N° 70.201.27.515 & 516

PROVENANCE:

Jean-Jacques Porchez, Paris, Circa 1980

Geneva, Barbier-Muller Museum, inv. N° 3476 A & B

PUBLICATION:

Jean-Paul Barbier, *Indonesian Primitive Art*, Dallas, 1984, p. 97



22

Classic Style

Height: 126 cm

Private Collection

DATE:

A.D. 1000-1100 (Rafter NZA 52128-R40134/5-192909)

PROVENANCE:

Mark Johnson, Los Angeles
Bruce Frank, New York



23

Classic Style

Height: 76,5 cm

Private Collection

DATE:

A.D. 1443-1613 (Rafter NZA 52124-R 40134/4-192908)

PROVENANCE:

Michael Palmieri, Bali

Mark Johnson, San Francisco

Bruce Frank, New York



24

Classic Style

Height: 119 cm

Private Collection

DATE:

A.D. 1453-1627 (RAFTER NZA 52123-R40134/3-192907)

PROVENANCE:

Michael Palmieri, Bali





25

Late Classic Style

Height: 122 cm

Private Collection

Photo Don Tuttle, Courtesy Thomas Murray

DATE:

A.D. 1170-1257 (95%, RAFTERS NZA 59213)

PROVENANCE:

Collection Hiroshi Ogawa, Tokyo

PUBLICATIONS:

Thomas Murray, *Animistic Art of Island Asia*, San Francisco, 2008, p. 38-39

Thomas Murray, *C-14 Dating of Dayak Art*, San Francisco, 2015, pp. 106-107



26

Late Classic Style

Height: 124 cm

Private Collection San Francisco

Photo Don Tuttle, Courtesy Thomas Murray

DATE:

B.C. 1264-1291 (97%, RAFTERS, NZA 59217)

PUBLICATIONS:

Thomas Murray, *C-14 Dating of Dayak Art*, San Francisco, 2015, pp. 102-103



27

Late Classic Style

Height: 86 cm

Private Collection

DATE:

A.D. 1474-1635

PROVENANCE:

Jean-Baptiste Sevette, Genève, 1985
Bruce Frank, New York





28

Late Classic Style

Height: 101 cm

Private Collection

PROVENANCE:

Frederico Benthem, Barcelone





29

Late Classic Style

Height: 92 cm

Private Collection, Courtesy of Gallery Alain Bovis, Paris

DATE:

A.D. 1650-1800

PROVENANCE:

Steve Alpert, circa 1985



30

Late Classic Style

Height: 101 cm

Private Collection, Courtesy Galerie Alain Bovis, Paris

DATE:

A.D. 1499-1640 (Ceram N° 0713-OA-146B-2)

PROVENANCE:

Collected in Ngaju region par Dutch expedition in 1973



31

Late Classic Style

Height: 151 cm

Private Collection

DATE:

A.D. 1402-1516 (test C14 Dr. Bonani, Zurich)

PROVENANCE:

Philippe Guimiot, Brussels, 1971

Willy Mestach, Brussels, 1972-73

Comte Baudouin de Grunne, Brussels, 1973-2000

PUBLICATIONS:

Plaisir de France, February 1974, n° 416, cover

Waldhemar Stöhr et alii, *Art des Indonésiens archaïques*, Genève, 1981, p. 102, n° 53

Waldhemar Stöhr et alii, *Art of the Archaic Indonesians*, Genève, 1981, p. 102, n° 53

EXHIBITIONS:

Genève, Musée Rath, *Art des Indonésiens archaïques*, 25 Avril – 13 septembre 1981

New York, Brooklyn Museum, *Art of the Archaic Indonesians*, Novembre 5, 1981 – February 2, 1982



A coiffure similar to the one seen on this statue from C. Hose & W. McDougall, *The Pagan Tribes of Borneo*, Macmillan & Co, London, 1912, vol. I, plate 21 with caption: "Buling, the son of a Kenyan Chief of the Brama district"



Chinese jars similar to the one seen with this statue from C. Hose & W. McDougall, *The Pagan Tribes of Borneo*, Macmillan & Co, London, 1912, vol. I, plate 48 caption: "Ibans bargaining over old jars"



32

Late Classic Style
Total: 195 cm

DATE:

A.D 1648- 1950 (95%, CIRAM 0913-OA-188B)

PROVENANCE:

Dr Ben Tursh, Bruxelles 1978
Courtesy Entwistle gallery, Paris





33

Late Classic Style

Height: 135 cm

New Haven Yale University Art Gallery, Promised Gift of Thomas Jaffe, B.A. 1971, inv. n° ILE2012.30.125

PROVENANCE:

Emile Deletaille, Bruxelles, vers 1972

Alain Schoffel, Paris

Jacques Kerchache, Paris

Antonio Casanovas, Madrid

Thomas Jaffe, New York

PUBLICATION:

Jan Avé et Jouke van der Werf, *Kalimantan Mythe en Kunst*, Indonesisch Ethnografisch Museum, Delft, 1973, p.98, fig.57



34

Late Classic Style

Height: 78 cm

Private Collection

PROVENANCE:

Private Collection, San Francisco, circa 1969

Jack Sadovnick, Brussels

Collection Lindner, Munich

PUBLICATION:

Ana et Antonio Casanovas, Adam. *Ancient Masters from Africa, Pacific and America*, Arte y Ritual, Madrid, 2014, Plate 136





35

Late Classic Style

Total: 175 cm

Private Collection

DATE:

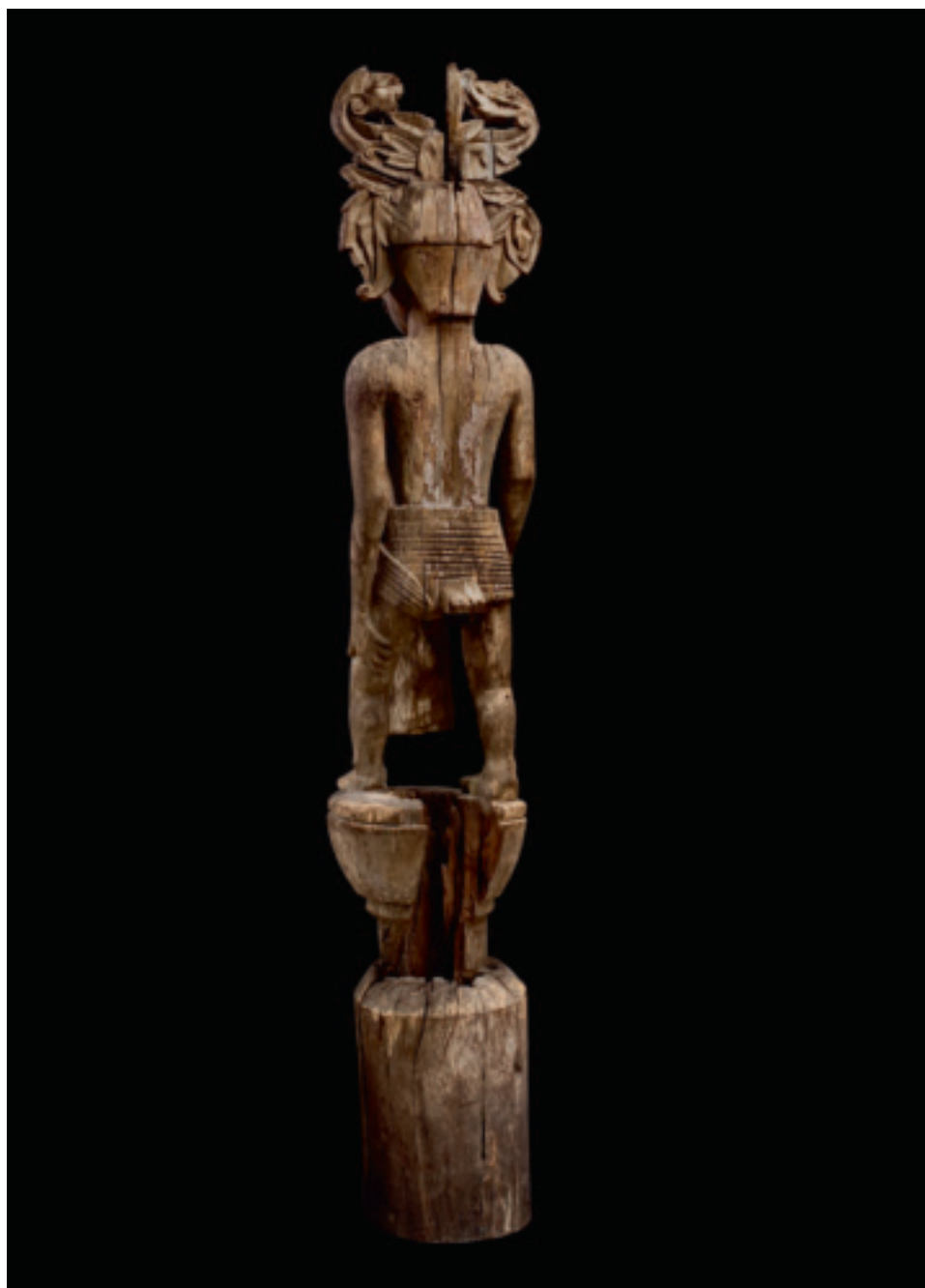
A.D. 1680-1939 (ETH 53023, Bonani, Zurich)

PROVENANCE:

Collection Jacques Kerchache, Paris avant 1974

PUBLICATION:

Plaisir de France, Février 1974, N°416, p.58





36

Late Classic Style

Total: 114 cm

Private Collection, Courtesy of Ana and Antonio Casanovas, Madrid

PROVENANCE:

Jacques et Anne Kerchache, Paris



37

Late Classic Style

Height: 122,5 cm

Private Collection

DATE:

A.D. 1669-1944 (ETH 53022, Bonani, Zurich)

PROVENANCE:

Pierre Langlois, Paris, 1972

Comte Baudouin de Grunne, Brussels



38

Late Classic Style

Total: 104 cm

Private Collection

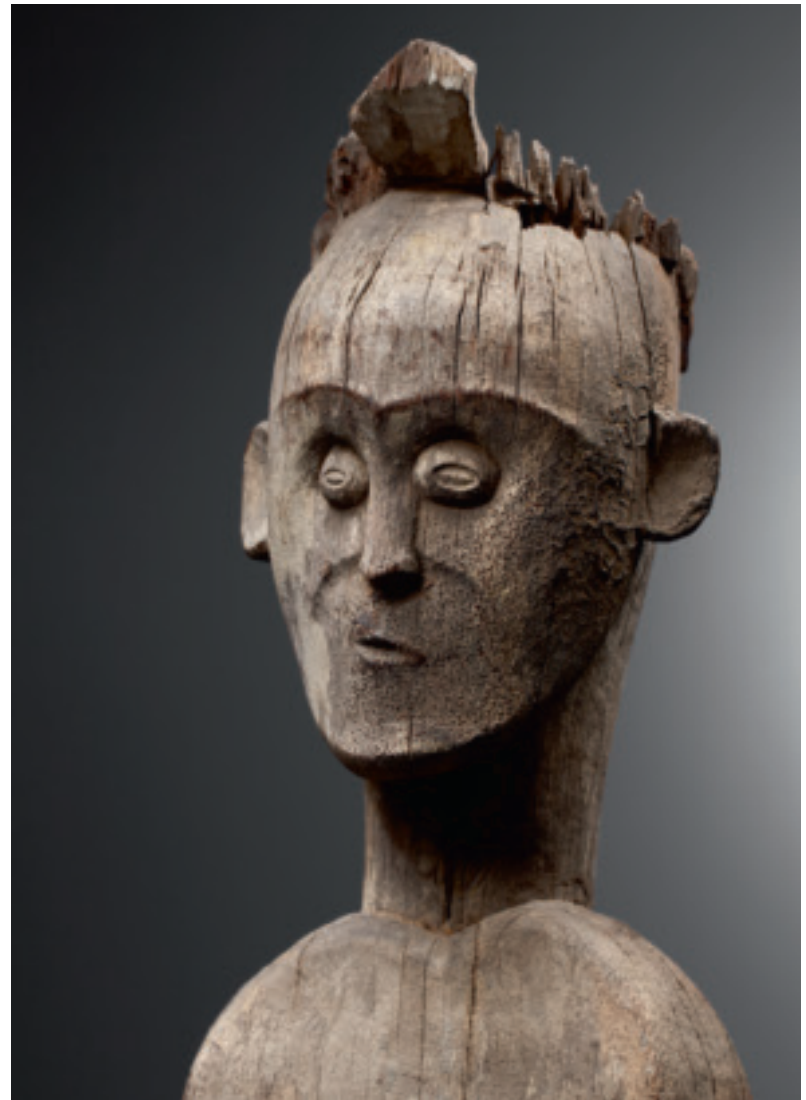
DATE:

A.D. 1520-1654

PROVENANCE:

Budi Art Shop, Djakarta, 1972

Emile Storrer, Zurich, 1973





39

Late Classic Style

Total: 130 cm

New Haven, Yale University Art Gallery, Promised Gift of Thomas Jaffe, B.A. 1971, inv. n° ILE2012.30.17

PROVENANCE:

Emile Deletaille, 1972, Brussels
Comte Baudouin de Grunne, Brussels
Thomas Jaffe, New York

PUBLICATION:

Jan Avé et Jouke van der Werf, *Kalimantan Mythe en Kunst*, Indonesisch Ethnografisch Museum, Delft, 1973, fig.53



40

Late Classic Style

Total: 121 cm

Private Collection

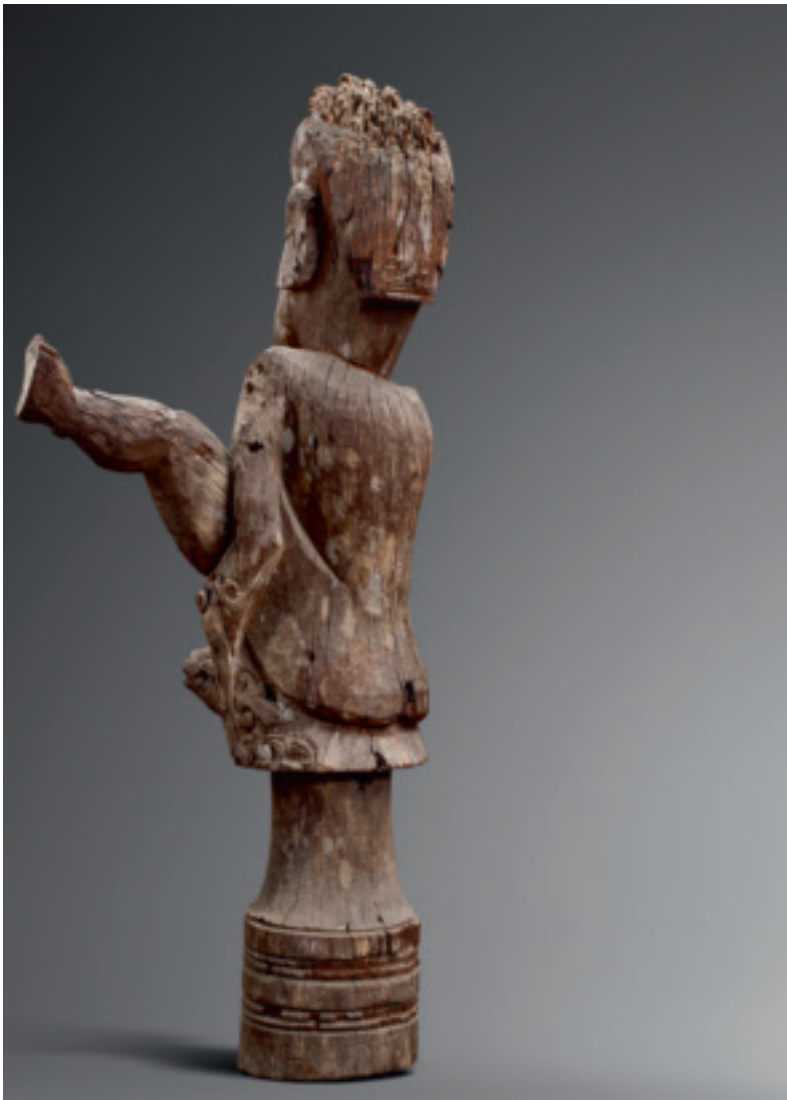
DATE:

A.D. 1696-1946 (ETH 53021, Bonani, Zurich)

PROVENANCE:

Emile Deletaille, Brussels, 1972

Comte Baudouin de Grunne, Brussels





41

Late Classic Bahau Style

Total: 212 cm

Private Collection

Courtesy of Ana and Antonio Casanovas, Madrid

DATE:

A.D. 1476-1651 (100%) ASA Bonani

PROVENANCE:

Collected by F. Benthem, 1970

Collection J.R. Pons, Barcelona





42

Late Classic Bahau Style

Total: 134 cm

Private Collection

PROVENANCE:

Bruce Frank, New York

Philippe Konzett, Vienna





43

Late Classic Bahau Style

Total: 171.2 cm

Private Southeast Asian Collection

Photo Don Tuttle, Courtesy Thomas Murray

DATE:

A.D. 1469-1647 (95%, Rafters NZA 29459)

PUBLICATIONS:

Thomas Murray, *Animistic Art of Island Asia*, San Francisco, 2008, p. 42-43

Thomas Murray, *C-14 Dating of Dayak Art*, San Francisco, 2015, pp. 140-141



44

Late Classic Bahau Style

Total: 229 cm

Private Collection

Photo Don Tuttle, Courtesy Thomas Murray

DATE:

A.D. 1522-1950 (95%, Rafters NZA 10014)

PUBLICATION:

Thomas Murray, *C-14 Dating of Dayak Art*, San Francisco, 2015, pp. 152-153



45

Late Classic Bahau Style

Total: 128 cm

New Haven, Yale University Art Gallery, Promised Gift of Thomas Jaffe, B.A. 1971, inv. n° ILE2012.30.19



46

Late Classic Bahau Style

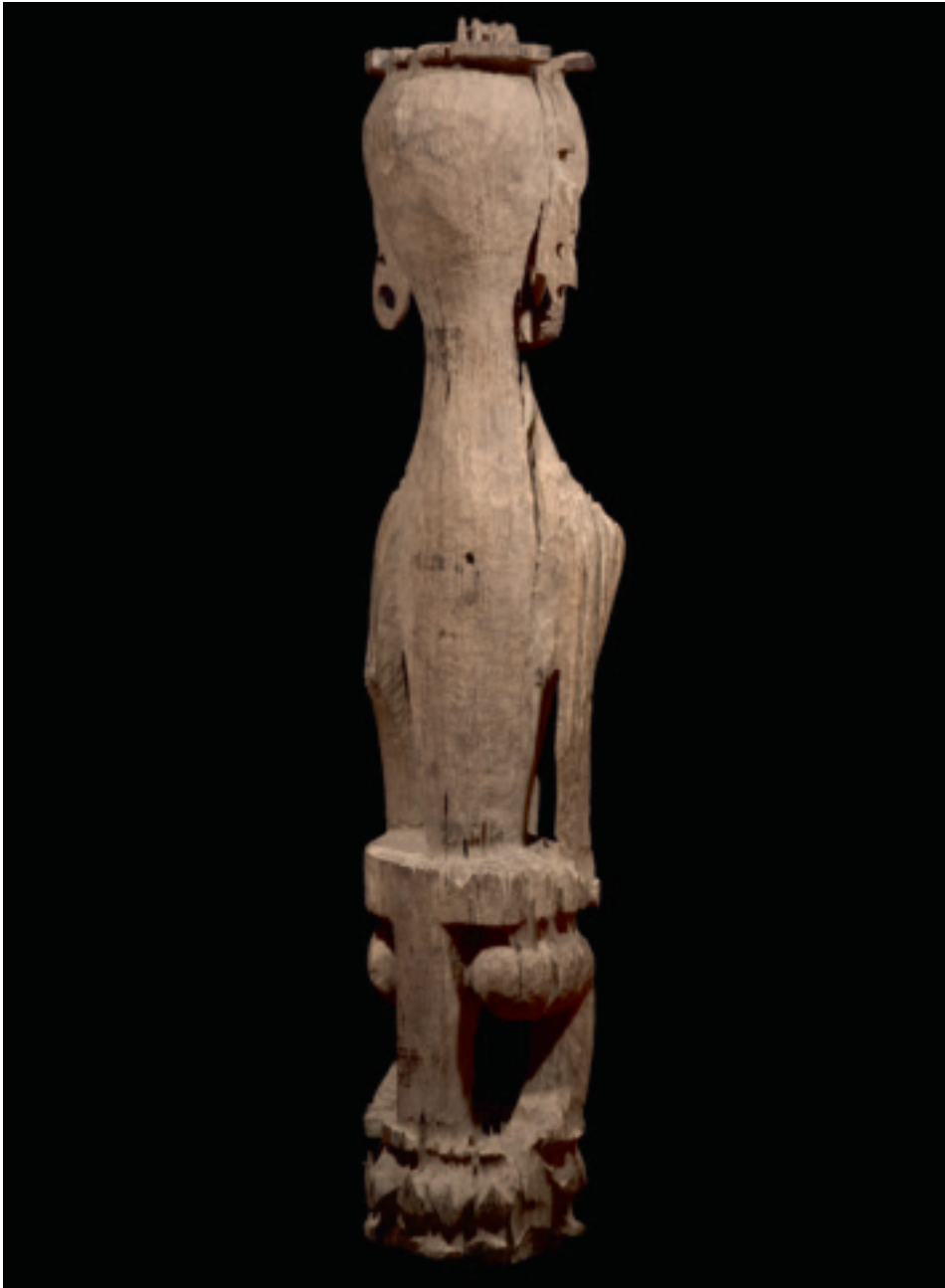
Total: 155 cm

Private Collection

PROVENANCE:

Allan Stone, New York

Courtesy of Bruce Frank New York

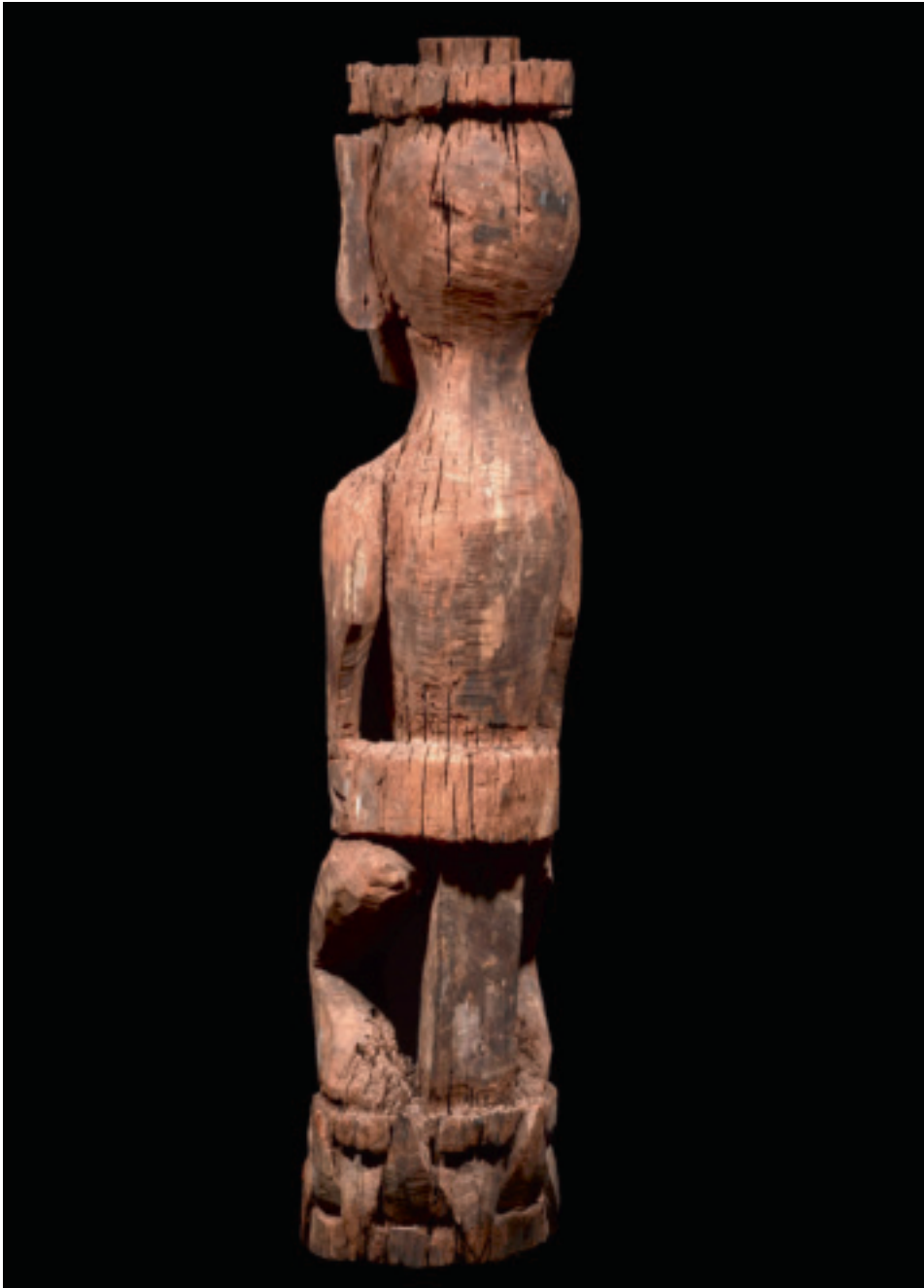




47

Late Classic Bahau Style
Total: 150 cm

PROVENANCE:
Ben Tursh, Brussels
Bruce Frank, New York





48

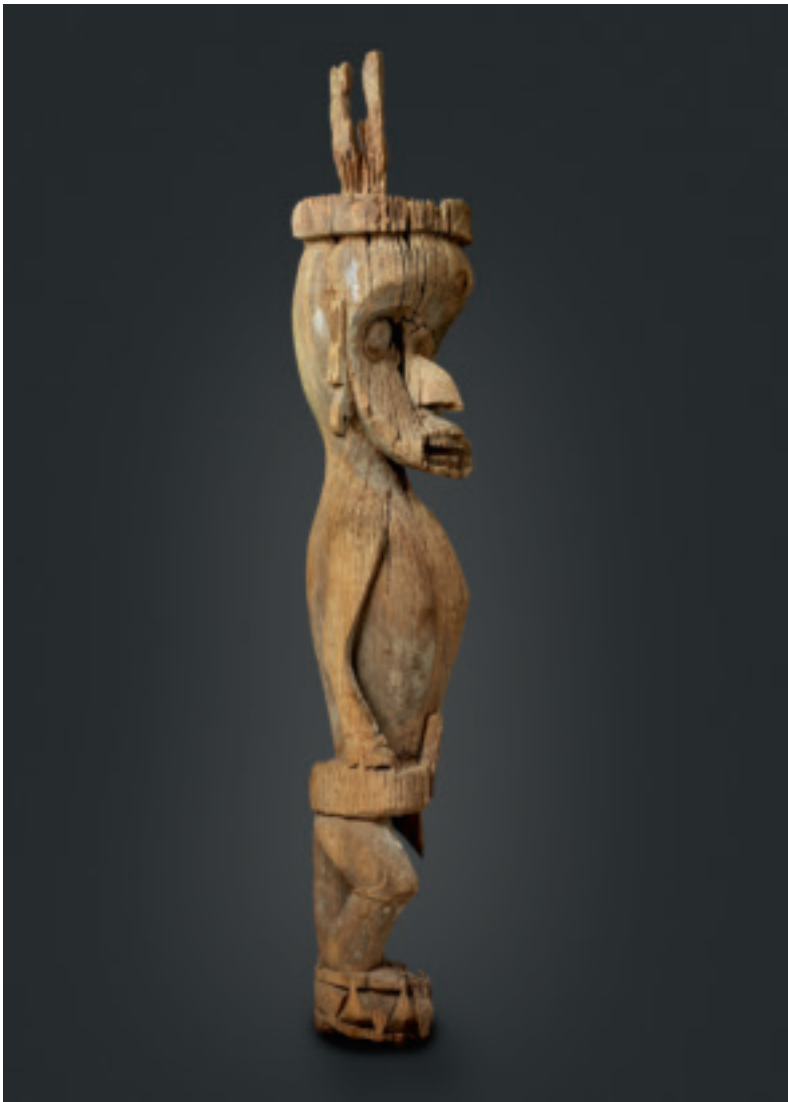
Late Classic Bahau Style
Total: 269 cm

DATE:

A.D. 1646-1952 (94%) CIRAM

PROVENANCE:

Emile Deletaille, Brussels, 1974
Private Collection, 1985





49

Late Classic Bahau Style

Total: 197 cm

New Haven, Yale University Art Gallery, Promised Gift of Thomas Jaffe, B.A. 1971, Inv. n° ILE2012.30.18

DATE:

circa A.D. 1700



50

Late Classic Bahau Style

Total: 252 cm

New Haven, Yale University Art Gallery, Promised Gift of Thomas Jaffe, B.A., 1971, Inv. n° ILE2012.30.697

PROVENANCE:

Carlo Monzino, Lugano

PUBLICATION:

W. Stöhr et alii, *Art des Indonésiens archaïques*, Genève, Musée Rath, 1981, p. 101



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frieze masters

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