

Clint Roenisch Gallery

Sculpture
And Masks

12 March ~ 30 April,
2022



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"We shall put together an Egyptian representation of the Sundoor guarded by the sun itself and the figure of the Pantokrator in the oculus of Byzantine dome, and explain that these doors by which one breaks out of the universe are the same as the hole in the roof by which a Native American enters or leaves their hogan, the same as the hole in the centre of a Chinese pi, the same as the luffer of the Siberian Shaman's yurt, and the same as the foramen of the roof above the altar of Jupiter Terminus..."

- Ananda K. Coomaraswamy, *Why Exhibit Works Of Art*, 1941

overleaf: Felix Beato (1832 - 1909), Chaukhandi Stupa, Sarnath, circa 1858 - 1862, albumen print (not in exhibition).





















Singer Mask (Ble Gla)

We / Ngere people, Ivory Coast/Liberia

early 20th century

soft leather shell with pendant flap mask, brass bells, horsehair, red felt, cowrie shells, leopard skin; unique

32" tall.

\$800CAD plus tax

The bells on We masks usually mark it as either a “singer” or a griot (“poet and musician”) mask. The purpose and visual character of a We mask can change over time. It is the headdress and other attachments that establish a mask’s particular character and its position in the masquerade hierarchy. The more important the spirit mask, the more elaborate the crowning and framing of the “face” with natural and fabricated materials. A We mask such as this may begin life as a low-ranking “beggar” dance masquerade used strictly for entertainment, to earn money for its owner’s family by its antics, and to sing the praises of notables. The same mask can move up in the hierarchy through successive transformations of form and repeated performance, evolving into a “singer” or, in some cases, into a “griot” masquerade. Such masks are sacred keepers of We history and cultural traditions. Each “singer” masquerade has a “life history.” Passed down from one generation to another within a family lineage, a “singer” builds its language skills and repertory of texts as it increases in age, reputation, and sanctity. Very old “singer” masks are venerated as the “mothers” of younger “singer” masks.



Dorian FitzGerald,
Schandmaske

2022

oil on board; unique

10 x 8 inches

signed, titled and dated in ink on the reverse

\$4,500CAD plus tax

The Mask of Shame, known in Germany as the *Schandmaske*, was a punishment used to moderate social misbehaviour, such as gossiping or fearmongering, hence the long tongue and large ears.



Yaqui Pascola Mask

Sonora, Mexico

early/mid 20th century

carved wood, pigment, hair bundles; unique

18 x 8 x 4 inches

\$1,600CAD plus tax

The pascola stands out as a dancer, a host, a speaker, and as community ritual clown. His presence is visible through the dances and heard in the music. He appears in oral traditions and through the manufacture of specific crafts associated with his performance.



A sculpture of a Bodhisattva from Thailand; early to mid 20th century; carved with a female deity adorned with beaded necklaces and wearing an animal mask in a dancing stance, while small animals and figures occupy the treetops and the ground; carved wood on a custom wood and cement base. From a private Toronto collection, acquired prior to the 1950s.

62 x 23 x 17 inches (figure); 116 inches on cement and tree trunk base

\$10,000CAD plus tax







A Torso of a Male Deity,

India

12th century or later

stone carving on a cement base (or small stone); unique.

15 inches tall, 18 on stone, 68 on cement base.

\$10,000CAD plus tax







A Sherdukpen Dance Mask from Arunachal Pradesh, Northeast India
early 20th century
felt, goat hair, cowrie shell and pigment; unique
24 x 13 x 6 inches (figure),
on cement base 67 inches tall.

\$7,500CAD plus tax

Sherdukpens are migrants from Tibet. The principal tribe, numbering about 1,600 souls, inhabits a single valley of the Kameng District, where most of the population is concentrated in the two principal settlements of Rupa and Shergaon, each of which has several satellite villages.







A sculpture of Hatshepsut from Egypt
early 20th century
carved red Aswan granite; unique
17 h x 9 d x 6 w inches, 66 on cement base

\$10,000CAD plus tax

Hatshepsut was a female king of Egypt (circa 1473 - 58BCE) who attained unprecedented power for a woman, adopting the full titles and regalia of a pharaoh. In causing herself to be depicted as a traditional king, Hatshepsut ensured that this is what she would become.







Sculpture of Sekhmet from Egypt
early 20th century
carved wood with patina; unique
20.8 h x 7.8 w inches (figure), 68 on cement base

\$10,000CAD plus tax

Sekhmet, also spelled Sakhmet, in Egyptian religion, a goddess of war and destroyer of the enemies of the sun god Re. Sekhmet was associated both with disease and with healing and medicine. Like other fierce goddesses in the Egyptian pantheon, she was called the “Eye of Re.” She was the companion of the god Ptah and was worshipped principally at Memphis. She was usually depicted as a lioness or as a woman with the head of a lioness, on which was placed the solar disk and the uraeus serpent.



Eight hours pass until we reach the far end of the basin where there is a narrow pass, a portal between two towering rocks. Beyond the bend in the path, down in the valley, the black, goat-hair tents...

- Annemarie Schwarzenbach, 1933



A Sherdukpen Dance Mask from Arunachal Pradesh, Northeast India
late 19th / early 20th century
felt, goat hair, cowrie shell and pigment; unique
20" x 18" x 14" (figure), 66" on custom plaster stand.

\$7,500CAD plus tax



“Certain it is that, when the culture of these people has been disturbed by European influence, in nearly every case the quality of their art has begun to fall off. The removal of the ancient norms of their economic, ceremonial and religious life has not resulted in the release of the energies of the individual artist and inspired them to novel and better creative efforts, but has in fact destroyed the most effective stimuli under which they previously worked.”

- from Verrier Elwin's The Art Of The North East Frontier of India, 1959



*Mask, made of felt and the hair of mountain goats,
used in the Ajilama dance of the Sherdukpens*





A Dayak or Naga Monkey Skull Necklace,
Borneo

early 20th century

shells, bone, fiber, pigment; unique

5 x 3.5 x 5.5 inches, height on stand: 8"; 67 inches
on cement base

\$3,600CAD plus tax



“The Dayaks are regarded as one the most marginalized ethnic groups in Indonesia and Malaysia. They have been driven off their land by logging schemes, palm oil plantations, deforestation, settlers from other ethnic groups and transmigration schemes. They have been forced to move from their river villages to towns, often dominated by other ethnic groups. They claim they have been denied jobs, education and land and that settlers to their traditional lands are given preferences to these things. They often occupy the lowest rungs of the economic ladder. The logging companies and palm oil estates prefer to use migrant labourers rather than Dayaks. Forced into the cities the Dayaks often find no work at all. To earn money, many Dayaks pan gold from the rivers and tap rubber trees. Some get dangerous jobs in gold, tin and copper mines or at palm oil and coconut plantations.”



An African Bakota Reliquary

Gabon

age unknown

hammered verdigris copper over a wood form;
unique.

22 x 11.5 x 3 inches (figure), 69 inches on cement
base

\$800CAD plus tax

Copper in particular is identified with longevity
and power.







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