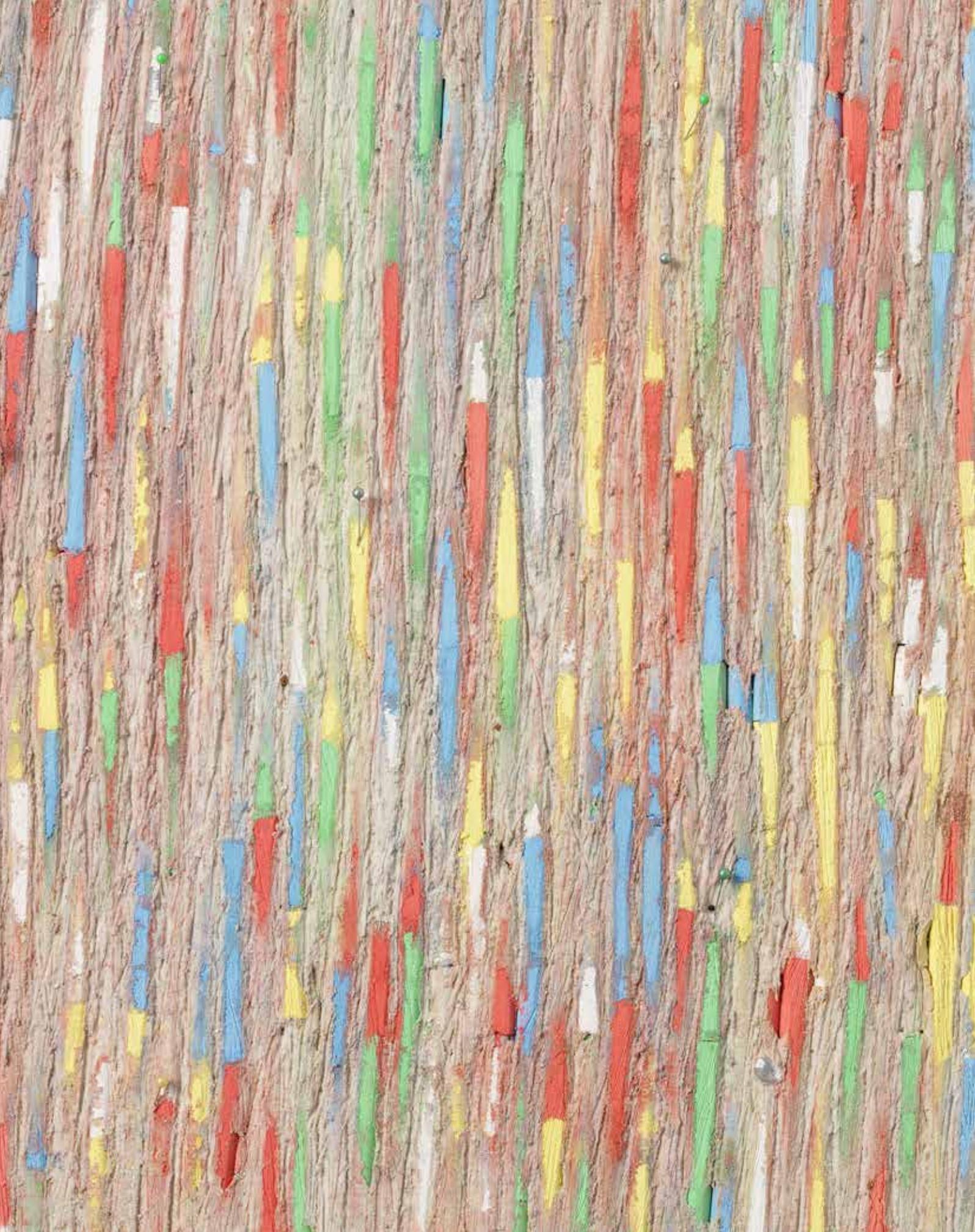


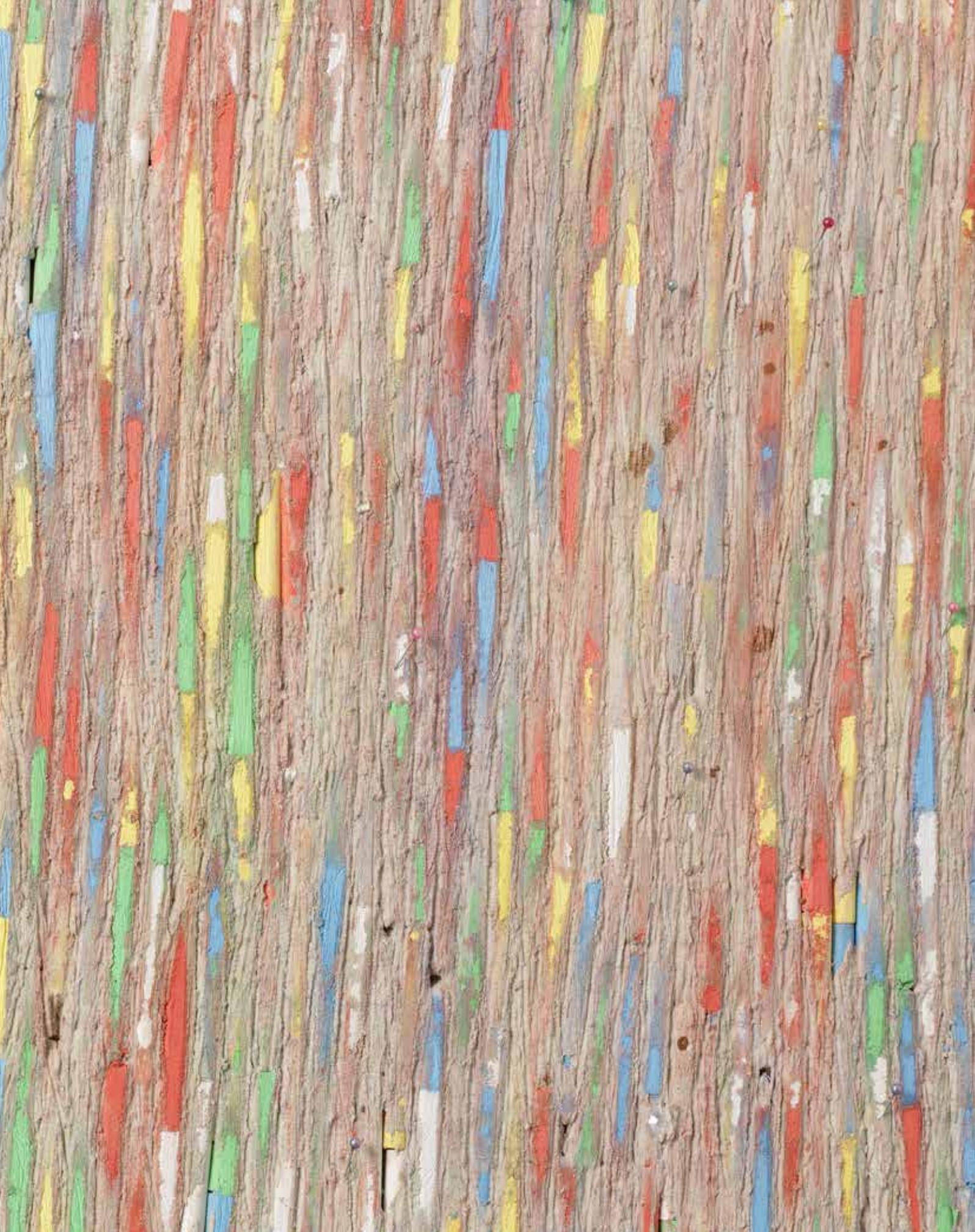
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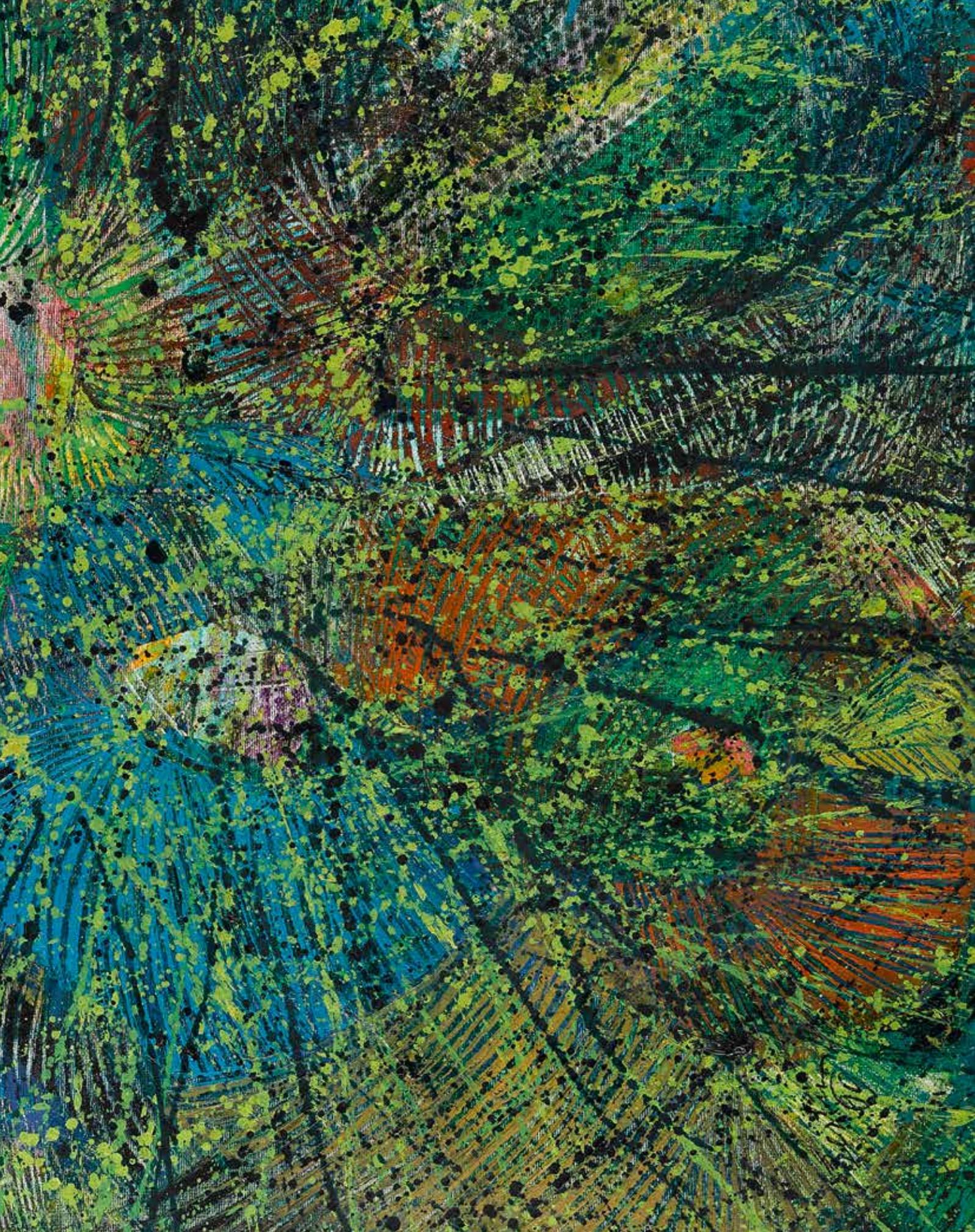
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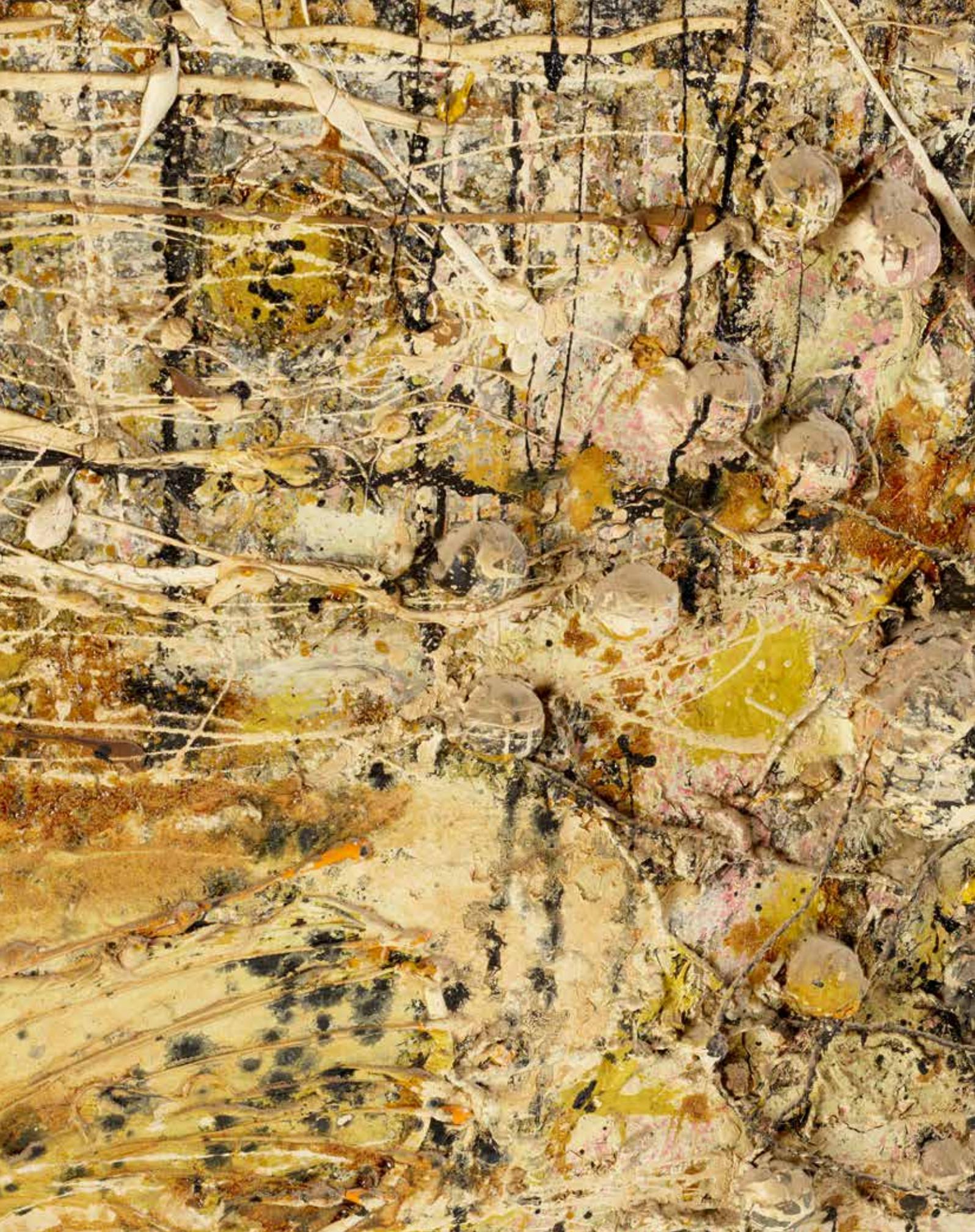
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1^W

BORIS NZEBO (CAMEROON, BORN 1979)

The Great Realisations of 2035

signed and dated 'Boris Nzebo – 014' (lower right); signed, titled, dated and inscribed 'Boris Nzebo – The Great Realisations of 2035 2014' (verso)

acrylic and posca on canvas

229.9 x 199.4cm (90 1/2 x 78 1/2in).

\$4,000 - 6,000

£3,000 - 4,500

€3,500 - 5,300

Exhibited

London, Saatchi Gallery, Pangaea II: New Art from Africa and Latin America, 2015

Literature

Saatchi Gallery, Pangaea II, 2015, p. 121-124

Boris Nzebo started his artistic career painting signs for barbershops in Cameroon's largest city and economic capital Douala. This experience acted as a catalyst for Nzebo's growing fascination with the representation of different hairstyles. A medium of creativity and perfectionism used to convey identity, social status and ones political stance. For example, in the present lot the subjects braids dominate the canvas. Nzebo has carefully and meticulously illustrated each strand in a singular red line. The plaited heads of his subjects are reminiscent of the late Nigerian photographer J. D. 'Okhai Ojeikere'.



2 * W

AIME MPANE
(DEMOCRATIC REPUBLIC OF CONGO, BORN 1968)

La Ramasseuse De Mains Coupées (2014)
signed and dated 'Aime Mpane 2014' (lower right)
wooden mosaic
208 x 158cm (81 7/8 x 62 3/16in).

\$15,000 - 20,000
£11,000 - 15,000
€13,000 - 18,000

Following a period at the Fine Arts Academy of Kinshasa, Mpane continued his studies at the prestigious La Cambre National School of Visual Arts in Belgium, where he graduated with a master degree in painting. Although his studio is based in Brussels, he remains deeply attached to his place of birth, making regular visits to Kinshasa.

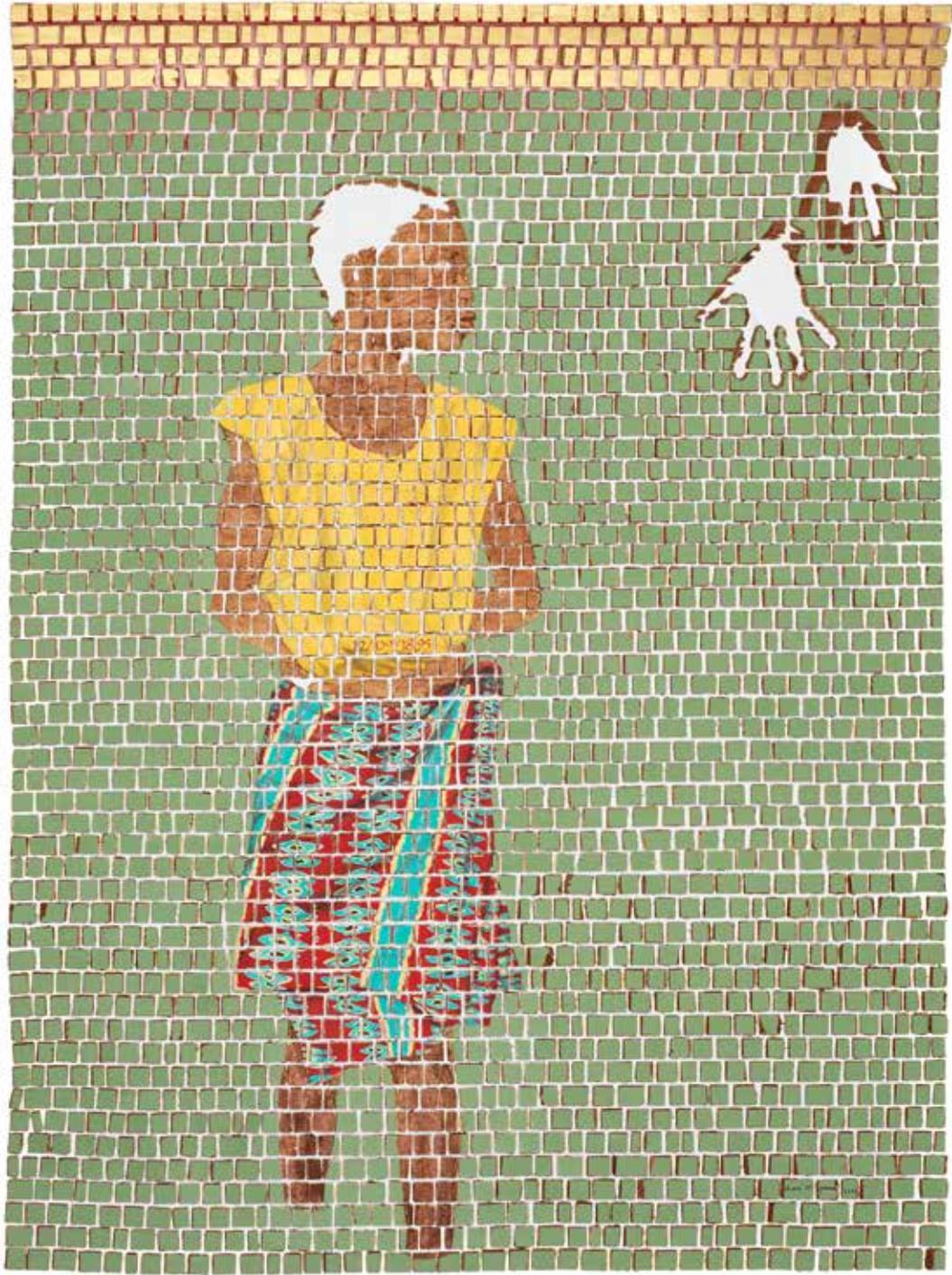
Many of Mpane's works explore the legacy of colonialism on the DRC. 'La Ramasseuse De Mains Coupées' depicts a scene from 1895, a decade after King Leopold II of Belgium established personal sovereignty over the region, renaming it "the Congo Free State". It tells the story of a young woman forced to work on a plantation gathering rubber. Labourers who failed to meet the quotas set by the Belgian officers were flogged or had their hands severed. This woman cradles her mutilated arms and turns her head to right, staring mournfully at the outline of her disembodied hands.

The history and traditions of the region are written into the very medium of Mpane's artwork. The wooden mosaic has been cut from a thin strip of plywood using an adze, an ancient tool used by Congolese craftsman for centuries. The pieces are held together with fishing net. Despite his formal training as a painter, Mpane states that he prefers the aroma and feel of working with wood. He claims that he was inspired to work with the mosaic format following an afternoon's contemplation of a brick wall across from his studio:

"I break things down to put them back together. I didn't want to choose the form of a painting, preferring instead a planar surface. I like brick walls and reproduce them as 'trompe l'oeil', creating optical illusions. I had the idea of reinventing the mosaic, a technique dating back to antiquity which existed across civilisations, when I was looking at the wall made of small bricks that I stand across from in my studio in Brussels. I made the mosaic malleable, so it could be folded up and transported in a normal suitcase. It is light in structure, but it bears a cosmic message."

The fragmentary nature of Mpane's medium reflects the many cultural influences that have informed the DRC. The work reveals that all aspects of the country's heritage must be remembered if we are to understand its identity, no matter how painful. A comprehensive picture only emerges once all the pieces are brought together.

Mpane has been the subject of solo exhibitions at the Station Museum of Contemporary Art, San Antonio, TX (2007); Museum of Katanga Lubumbashi, Democratic Republic of the Congo (2011); University of Wyoming Art Museum, Laramie, WY (2016); and Mill - Musée lanchelevici, La Louvière, Belgium (2017). He has also been included in group exhibitions at Glazen Huis Amstelpark, Amsterdam, Netherlands (2010); Fondation d'art contemporain Francés, Paris, France (2013); Los Angeles County Museum of Art, CA (2013); Kemper Museum of Contemporary Art, Kansas City, MO (2015); Brooklyn Museum, NY (2016); and McNay Art Museum, San Antonio, TX (2017). Mpane's work has been collected by public and private institutions in Africa, Europe and the United States including The Brooklyn Museum, NY; Fondation Jean-Paul Blachère, Apt, France; Royam Museum of Central Africa, Tervuren, Belgium; and National Museum of African Art, Smithsonian Institution, Washington, D.C. He was the recipient of the Prix de la Fondation Jean-Paul Blachère at the Dak'Art Biennale, Dakar, Senegal (2006) and was later presented with the Dorothy and Herbert Vogel Award (2012).



3

BERTINA LOPES (MOZAMBICAN, 1924-2012)

Fiesta

signed and dated 'Bertina 90' (lower right); signed, dated and inscribed 'Bertina Lopes 91' (verso), signed, titled, dated and inscribed 'Bertina 75-89 "fiesta"' (verso)

oil on canvas

120 x 140cm (47 1/4 x 55 1/8in).

\$7,000 - 10,000

£5,300 - 7,600

€6,200 - 8,800

Born in Maputo in 1924 to a Mozambican mother and Portuguese father, Bertina Lopes left for Lisbon to pursue a degree in painting and sculpture. It was in Lisbon where Lopes met and socialised with famous artists such as Carlo Botelho, Albertina Mantua, Costa Pinheiro and Nuno Sampayo. She was influenced by avant-garde painting of Portuguese modernism. In this period the National Society of Fine Arts held an exhibition of Western painters and South American artists which also had a profound impact on Lopes.

In 1953 Lopes returned to Mozambique to teach at General Machado Girls' Technical School. However, during this period Lopes became politically involved, socializing with both Edoardo Mondlane, the founder of FRELIMO (Frente de Libertação do Moçambique), and Samora Machel, the future President of the Republic of Mozambique. She also married Virgílio de Lemos, whose anticolonial poem resulted in a trial for the desecration of the Portuguese flag in 1954. As a direct result of her increasing political activity, Lopes was forced to flee Mozambique for Portugal. After a significant amount of upheaval, in the early 1970s Lopes moved to Italy where she would stay for the remainder of her life.

In the early 1990s, Lopes developed a fascination for the Cosmos. The present lot is one of this series, characterised by the heavy drips of paint and kaleidoscope of colour. With the finely painted stripes glowing from underneath the poured paint, this is an abstract depiction of the universe. The development of this new body of work was clearly escapism from everyday life. To this day Lopes is considered one of the most important modern female artists from Mozambique.



4

ERNESTO SHIKHANI (MOZAMBICAN , 1934-2010)

Libertação dos Povos Negros

signed and dated 'SHIKHANI/ 74' (upper right); inscribed '-1-

Libertação dos Povos Negros' (verso)

oil on canvas

100 x 50.5cm (39 3/8 x 19 7/8in).

\$6,000 - 9,000

£4,500 - 6,800

€5,300 - 8,000

Provenance

Acquired by Mr Guglielmo Riccitelli in East Africa in the late 1970s.

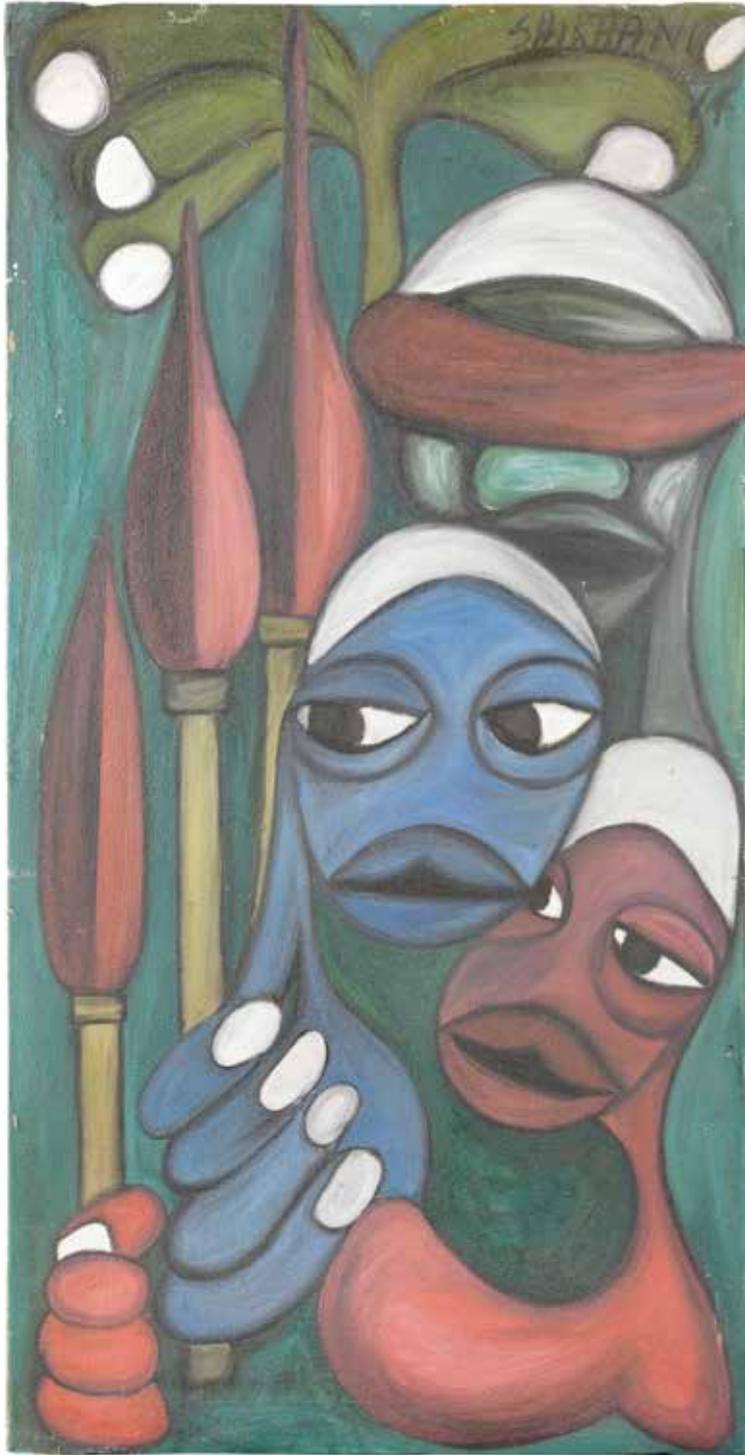
By direct descent to the current owner.

Shikhani and his contemporaries, the artists Malangatana and Chissano, were part of a prominent group of artists in Mozambique who played a key role in broadening aesthetic reciprocity across Africa, Europe and the USA.

Following his first solo show in Maputo in 1968, Shikhani was awarded a scholarship from the Gulbenkian Foundation in Lisbon in 1973. The grant enabled the artist to exhibit internationally.

However, when his works went on display in Lisbon, their overtly political nature and nationalist sentiment soon attracted the attention of the PIDE (Portuguese International and State Defense Police). The exhibition was shut down and Shikhani's works confiscated.

At the time this painting was executed, a ceasefire had just been negotiated between FRELIMO and Portugal, bringing a decade of violence to an end. This was a pivotal moment for the artist, finally freed from the constraints of colonial censorship.



5

CHÉRI SAMBA
(DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)

Je suis un rebelle
signed and dated 'Chéri Samba/ OC.1999' (lower right)
acrylic on canvas
100 x 150cm (39 3/8 x 59 1/16in).

\$25,000 - 35,000

£19,000 - 26,000

€22,000 - 31,000

Chéri Samba was born in 1956 in the small village of Kinto M'Vuila, in Lower Congo. His natural facility for drawing and caricature was revealed early on; inspired by the cartoons in the magazine *Jeunes pour Jeunes*, he began to make sketches of classmates and family members. At sixteen, Samba left school and traveled to Kinshasa to find work. Drawing on his artistic abilities, he soon found employment in the Mbuta-Masunda Studio of sign-painters. His bright, eye-catching advertisements were well-received by the city's inhabitants. In 1975, he was commissioned to illustrate the cartoon, 'Lolo m'a decu', in the entertainment publication *Bilenge Info*. The success of these drawings enabled Samba to open his own studio.

Inspired by his experiences in the advertising studio, Samba began to incorporate text in his paintings:

"I had noticed that people in the street would walk by paintings, glance at them and keep going. I thought that if I added a bit of text, people would have to stop and take time to read it, to get more into the painting and admire it. That's what I called the 'Samba signature'." (Cheri Samba)

In this way, the artist was able to set himself apart from his peers, pioneering a style that would become known as Zairian Popular Painting. For Samba, art should be accessible and easy to relate to; paintings of the people, for the people. His scenes are often satirical in tone, criticizing social inequality, corruption, greed, and poor education in Kinshasa.

In regards to the present lot, *je suis un rebelle* Cheri Samba remarked that he "wanted to remind people that so far nothing has changed. You still have the dominated and the dominant. We pretend to fight terrorism, but it's still there. Rebels are traitors who manipulate and harm people. It is basically a power struggle and I'm not only talking about Congo. I had a problem once, because of a painting where somebody thought I had portrayed them. So they hassled me. Although I am not the type of rebel I just described, I chose to use myself as a model to avoid running the same risk again."

Bibliography

A. Magnin ed., *J'aime Cheri Samba*, (Paris, 2004), pp.11-15, 104.



DEMAS NWOKO (NIGERIAN, BORN 1935)

Children on Cycles

signed twice 'NWOKO D NWOKO DEMAS' (verso)

oil on board

121.9 x 91.4cm (48 x 36in).

\$70,000 - 100,000

£53,000 - 76,000

€62,000 - 88,000

Provenance

Acquired at the Mbari Exhibition in Nigeria by J. Donald Kingsley (Head of the Ford Foundation's program in Africa), circa 1961;

By direct descent;

A Private Collection, USA.

Exhibited

Mbari Arts Festival, Lagos, 1961.

The influential Nigerian painter, sculptor, architect and designer, Demas Nwoko (b. 1935), was a leading member of the Art Society, established by students in the art program of the Nigerian College of Art, Science and Technology, Zaria (1958-61). This group, along with their peers in literature, theatre, music constituted a postcolonial modernist vanguard in Nigeria in the early 1960s. Convinced that a new art appropriate for Nigerian and African political independence must combine indigenous and western modernist aesthetics, forms and processes, this generation of artists set about creating spaces—such as the now-legendary journal *Black Orpheus* and the Mbari Writers and Artists Club, Ibadan—for the production and discourse of Nigerian and African modernism. After Zaria and Mbari, Nwoko established his own New Culture Studios in Ibadan, and the late 1970s founded the journal *New Culture*, which he dedicated to the promotion of African cultural and socio-political systems as the bases of modern, progressive society. When in 1992 he became presidential candidate of his own national political party, and ran on the platform of culture as foundation for national development.

Nwoko's protean imagination found expression across many artistic genres. Besides making his mark as a painter, his sculpture in wood in the early 1960s and terracotta (1965-68) earned him critical acclaim. After studying scenography and theatre design in France and Japan between 1961 and 1963, he established the theatre arts program at the University of Ibadan, and designed stage sets for important plays by Wole Soyinka, J. P. Clark and other leading Nigerian dramatists; and in 1967 he designed and began construction of his New Culture Studios, the first of his many buildings now recognized as international architectural landmarks. However, his career as a painter and sculptor effectively ended in the late 1960s, overtaken by his turn to architecture, design and publishing. As a result, compared to his Zaria peers—Uche Okeke, Bruce Onobrakpeya and Jimo Akolo, and Yusuf Grillo—his painting corpus is limited to a few dozen works.

As an art student, Nwoko developed a painting style based in part on his adaptation of the palette and colour attitudes of the Parisian avant-garde, especially *les fauves*, and an idiosyncratic, expressive figuration. The quirky rendering of disfigured facial features and limbs, make his human figures frequently seem like caricatures and convey a sense of wicked humour, whether or not he takes on political subject matter (*Nigeria in 1959*, 1960) or genre themes (*Adam and Eve / Metro Ride*, 1962). But unlike in his sculpture and architecture where he systematically explored and reinterpreted stylistic elements of Igbo, Edo and ancient Nok art and design, his painting had no such sympathy or commitment to any specific Nigerian or African artistic tradition. Whereas in sculpture he developed a postcolonial modernist style with an undeniable connection to indigenous Nigerian artistic heritage, in painting his primary concern was the development of a unique mode of pictorial satire.

Children on Cycles is arguably one of Nwoko's finest paintings. Produced in his last year at Zaria, when he painted some of his most memorable work, it was featured in the artist's joint exhibition with his close friend and Art Society colleague Uche Okeke at Mbari in July 1961. Organized by the influential critic and *Black Orpheus* founder Ulli Beier, the exhibition was historic being the first of many notable shows by Beier presenting important modern international artists, including Ibrahim El Salahi, Susanne Wenger, Skunder Boghossian, Malangatana Ngwenya, Jacob Lawrence, William H. Johnson, Karl Schmidt-Rottluff and Naoko Matsubara. J. Donald Kingsley, then of the Ford Foundation, bought this painting from that Ibadan exhibition.

Children on Cycles captures the distinctive qualities of Nwoko's early 1960s pictorial style and thematic focus. During his last years in Zaria, he seemed to have turned from an expressive, painterly style represented by *Beggars on a Train* (1959) toward an increasingly flat, highly stylized figurative mode (*White Fraternity*, 1960). But even as he worked out these painting problems, he and his classmates, Okeke and Onobrakpeya, seemed to have settled, in their final year, on painting scenes with a remarkably similar color sensibility. *Children on Cycles* for instance shares with Okeke's *Jumaa* (1961) the same limited palette dominated by a featureless and non-perspectival red field in which the drama of quotidian life plays out.

A keen observer of ordinary life and unremarkable events, Nwoko here depicts three girls out in the street with their bicycles. Typical of his sense caustic of humour, the girls seem to walk rather than ride their cycles; even the girl to the left pushes hers forward with a playmate firmly seated at the back. They might be kids on the move, but they seem to go nowhere, their path blocked by a dark truck the front grill of which resembles the teeth of a menacing beast. Nwoko here juxtaposes the children's carefree play with perilous confrontation of machine and life; but with the bodies of the girls fused and entwined with the cycles' strangely anthropomorphic frames, he also insinuates the human dependence on technology.

We are grateful to Professor Chika Okeke-Agulu for his assistance in the preparation of the above catalogue entry.



7

EL ANATSUI (GHANAIAN, BORN 1944)

After the Blaze, 2000

signed and dated 'EL/00' (lower right of plank 37)

painted and incised wooden planks

91 x 200cm (35 13/16 x 78 3/4in).

in 43 pieces

\$25,000 - 35,000

£19,000 - 26,000

€22,000 - 31,000

A graduate of Kwame Nkrumah University of Science and Technology, located in Kumasi, Ghana, El Anatsui is internationally known for his monumental bottlecap installations. However prior to this Anatsui worked with reclaimed wood on a much smaller scale. The present lot, 'After the Blaze', is a perfect example of this.

El began to collect disused mortars and house posts in 1980s Nsukka, Nigeria. He would then lay all the different pieces of wood on the floor and carve into them, often using a chainsaw. Although when completed, the wooden slats look organised and are each individually numbered on the reverse, they are not designed to be hung in that exact order. "With the wood, I would put numbers behind the slats serially, but these numbers were just an initial proposal. The arrangements are all just proposals, not the final say." The wooden wall hangings are thus designed to be fluid, with no formal set arrangement. In addition to this, El made an association between the adjacent, vertical hanging of the wooden strips and the narrow-strip weaving techniques of the Ewe and Asante. The bright painted sections of wood in 'After the Blaze' closely resemble the blocks of colour seen in Kente cloth.

El Anatsui's presence in the USA was cemented with the ground-breaking group exhibition 'Contemporary African Artists: Changing Tradition' at the Studio Museum in Harlem, New York 1990 co-curated by Kinshasha Conwill and Grace Stanislaus. Most recently Anatsui has exhibited at the Haus der Kunst in Munich curated by Professor Chika Okeke-Agulu. He is also participating in the forthcoming 58th Venice Biennale, in Ghana's first pavilion.

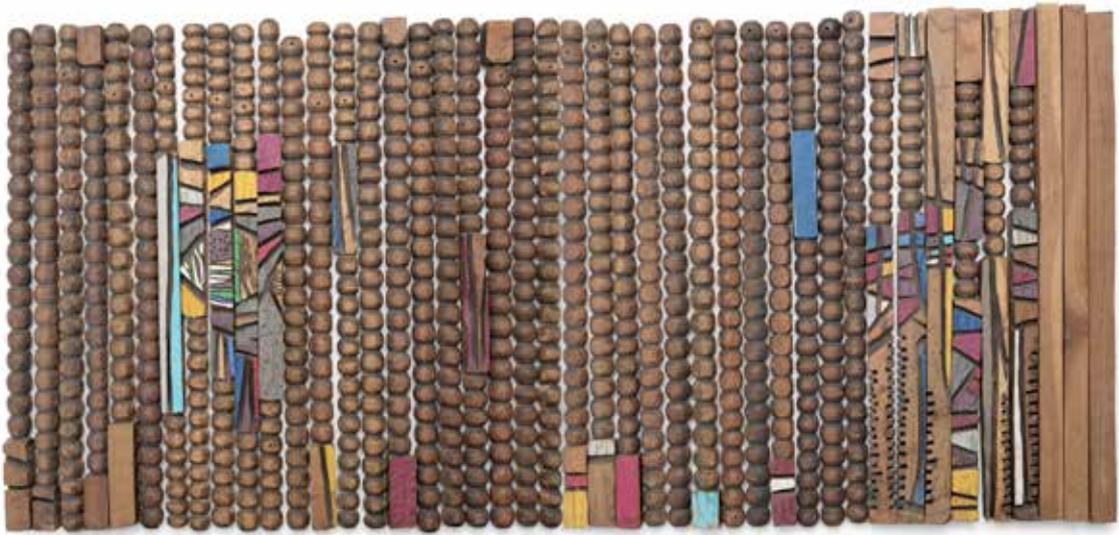
His work can also be found in the collections of Los Angeles County Museum of Art, Museum of Modern Art, New York, The National Museum of African Art, Smithsonian Institution, Washington D.C., The Newark Museum, New Jersey, Centre Pompidou, Paris, The British Museum, London, Guggenheim, New York and The Metropolitan Museum of Art, New York.

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El Anatsui: New Worlds, (Mount Holyoke College Art Museum, 2014), p.41

Susan Mullin Vogel, El Anatsui: Art and Life, (Prestel), p.37

John Picton, El Anatsui: A Sculptured History of Africa, (Saffron Books, 1998), p.85



8^w

CHRISTO COETZEE (SOUTH AFRICAN, 1929-2000)

Untitled

signed, inscribed and dated 'Coetzee 9/12/56 Paris' (verso)
oil, ping pong and tennis balls, string and other material on canvas
129.5 x 195.5cm (51 x 76 15/16in).

\$4,000 - 6,000

£3,000 - 4,500

€3,500 - 5,300

This painting was executed when Coetzee first moved to Paris in 1956. He was introduced to gallerist Rodolphe Stadler by the influential art critic Michel Tapie. This resulted in three exhibitions at Galerie Stadler in Paris, the first of which was joint with the well renowned Italian artist, Lucio Fontana. Following this Coetzee travelled to Japan and worked closely with the Gutai Group in Osaka.

Bibliography

Stevenson & Viljeon, Christo Coetzee: *Paintings from London and Paris 1954-1964*, (Cape Town, 2001) pp.27



9

**NELSON ROLIHLAHLA MANDELA
(SOUTH AFRICAN, 1918-2013)**

The Cell Door, Robben Island
signed 'NMandela' (lower right)
wax pastel crayon
59.4 x 42cm (23 3/8 x 16 9/16in).

\$60,000 - 90,000

£45,000 - 68,000

€53,000 - 80,000

Provenance

The collection of Nelson Mandela (1918-2013);
By direct descent to the current owner, Dr. Pumla Makaziwe Mandela.

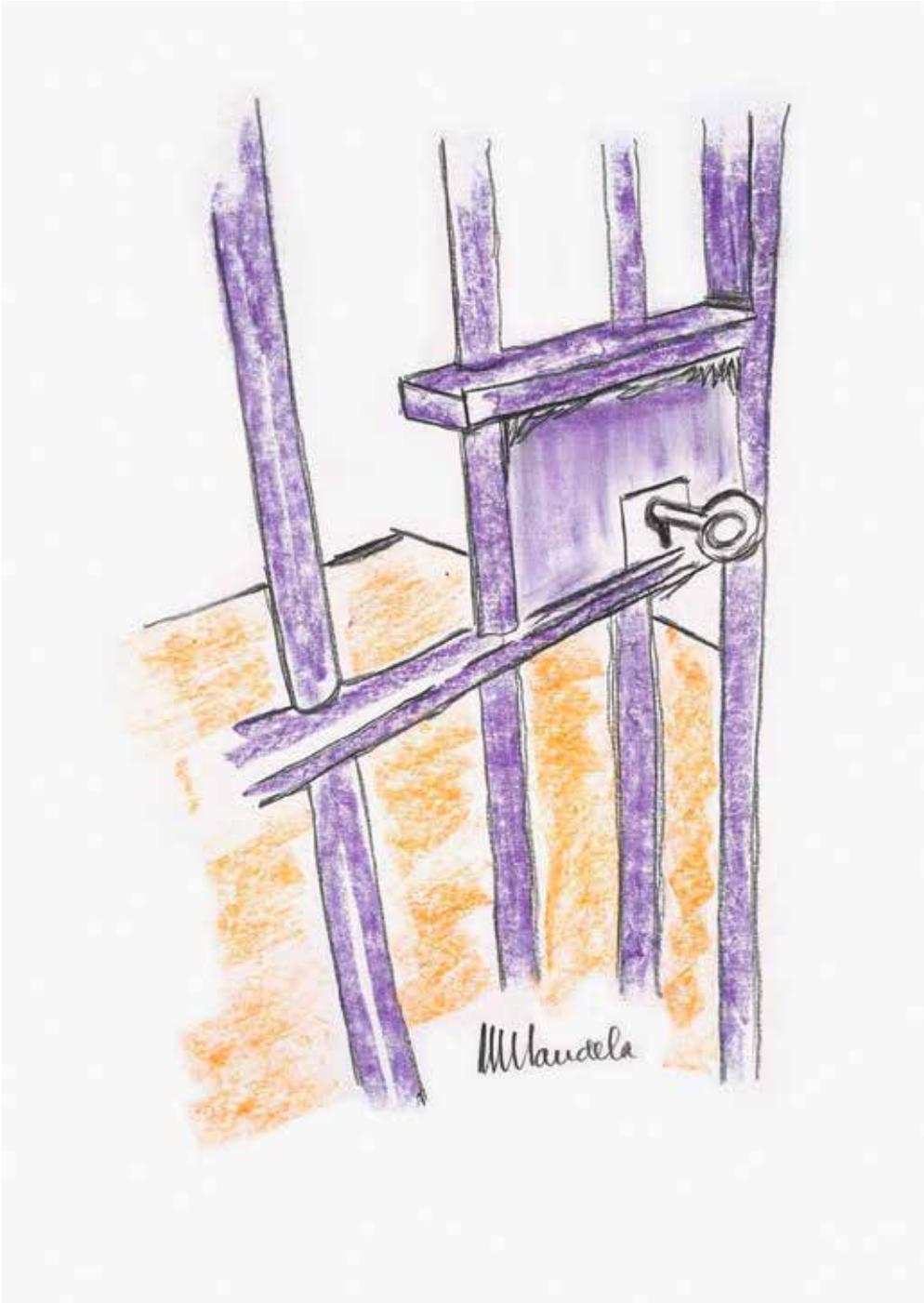
On 16th June 1999 Nelson Mandela retired as President of South Africa. What is less well known is that following his retirement he began a new career as a talented artist.

"When my father retired as the president, he didn't have much to do. I think for him, art was a good way of expressing himself or trying to come to terms with his history and his (I wouldn't want to say) demons but just coming to terms with his whole life."
Makaziwe Mandela.

Mandela began a series of sketches on the subject of Robben Island in early 2002. He painted under the watchful eye of his art teacher Varenka Paschke, who aided with the basic composition of the sketches and method of the colour applications. Around twenty-two sketches were completed that included images he found meaningful, both symbolically and emotionally, during the period of his incarceration on the island.

Ten of these original drawings were then reproduced as editions of lithographs 'My Robben Island' in 2002 and 'Reflections of Robben Island' in 2003. The above drawing of his cell door on Robben Island was produced at this time but was not used for the edition of lithographs, it remained in the collection of the Mandela family.

Nelson Mandela's Robben Island cell No 5 has been visited by presidents, prime ministers and VIPs from across the globe including President Obama (2013) and President Clinton (1998). It has become a place of pilgrimage for those who wish to trace the footsteps of a man who dedicated his life to freedom.



“Today when I look at Robben Island I see it as a celebration of the struggle and a symbol of the finest qualities of the human spirit, rather than as a monument to the brutal tyranny and oppression of apartheid.

Robben Island is a place where courage endured in the face of endless hardship, a place where people kept on believing, when it seemed their dreams were hopeless and a place where wisdom and determination overcame fear and human frailty.

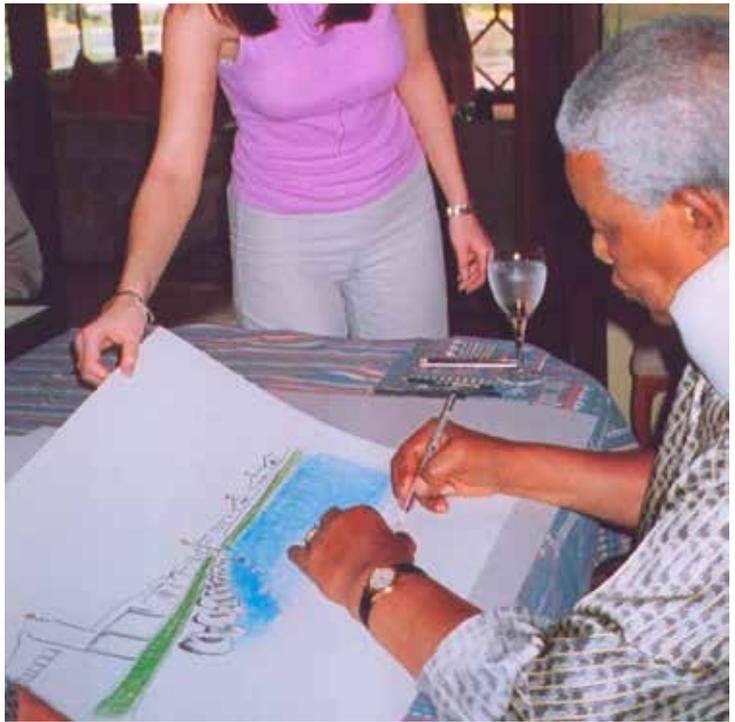
It is true that Robben Island was once a place of darkness, but out of that darkness has come a wonderful brightness, a light so powerful that it could not be hidden behind prison walls, held back by prison bars or hemmed in by the surrounding sea.

In the sketches entitled: My Robben Island, I have attempted to colour the island sketches in ways that reflect the positive light in which I view it. This is what I would like to share with people around the world and, hopefully, also project the idea that even the most fantastic dreams can be achieved if we are prepared to endure life’s challenges.”

Nelson Mandela, June 2002



Courtesy of the Belgravia Gallery.



Courtesy of the Belgravia Gallery.

10^W

GONÇALO MABUNDA (MOZAMBICAN, BORN 1975)

O trono em dois tempos, 2015

deactivated weapon parts and bath tub

103 x 80 x 52cm (40 9/16 x 31 1/2 x 20 1/2in).

\$5,000 - 8,000

£3,800 - 6,000

€4,400 - 7,100

Goncalo Mabunda was born in Mozambique in 1975, the same year it gained independence. Following this a civil war broke out between the years 1976 – 1992, killing over 1,000,000 civilians. Despite losing relatives of his own, Mabunda uses decommissioned weapons from the war and transforms them into masks and thrones like the present lot. The throne is the most iconic example of Mabunda's work and demonstrates the tension power and arms create. It's also a great piece of modern design, with Mabunda beautifully welding the bullets in a systematic grid format together with an enamel bathtub. Thus completely transforming the history and purpose of the weapons.





11^W

ABOUDIA ABOUDILAYE DIARRASSOUBA (IVORIAN, BORN 1983)

Djoly du Mogoba (Diptych), 2011

twice signed and dated 'ABOUDIA/11' (lower center left and lower center right)

acrylic and mixed media on canvas

351.8 x 473.8cm (138 1/2 x 186 9/16in).

\$18,000 - 25,000

£14,000 - 19,000

€16,000 - 22,000

This diptych is atypical of Aboudia's large scale works. Although painted with a degree of innocence, large brushstrokes and bright colours, the subject itself is dark and unnerving. In 2011, the same year this work was executed, civil unrest broke out following political elections. Despite the violence, Aboudia continued to paint in an underground studio in the city of Abidjan. This experience influenced the creation of works such as the present lot, which depicts child soldiers, death and complete chaos. The two civilians painted in the middle of the diptych are quite literally caught up in the crisis.



Aboudia works between Abidjan and Brooklyn, New York and has been included in the following shows, Summer Exhibition, Royal Academy of Arts 2017, *Regarding Africa: Contemporary Art and Afro-Futurism*, Tel Aviv Museum of Art, Israel and *Pangea II: New Art from Africa and Latin America*, Saatchi Gallery, London, UK.

12

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E
(NIGERIAN, 1917-1994)**

The Court of the Oba of Benin
signed and dated 'BENENWONWU 1972' (lower right)
oil on canvas
91.1 x 76.2cm (35 7/8 x 30in).

\$120,000 - 180,000

£91,000 - 140,000

€110,000 - 160,000

Provenance

Private collection, USA.

Ben Enwonwu's Oba of Benin (1972) is an important image in his body of work. It shows a Benin king (identified by the royal ceremonial sword he holds) in the foreground, attended by chiefs bearing ceremonial swords. The group walks through a corridor of a building with red earthen walls, which indicate their location within the great palace of the Benin king. Dressed in folds of white cloth and a white skullcap rather than the formal red coral-bead royal regalia of Benin kings and ivory bangles on each wrist, the king appears to be on his way to a palace ceremony.

The large figure of the king is in the foreground and painted a dark tone with yellow tints reflected from the yellow-colored sword he holds. The large white robes of the king and his chiefs fill the lower foreground and contrast with the red earth tones of the wall and the yellow swords. The top part of the painting is taken completely by the palace's wood-beam rafters, which are rendered in sharp perspective.

Images of royalty from the Edo kingdom of Benin began to appear in Enwonwu's art from 1941 onwards, when he secured a teaching appointment at Edo College Benin City. As someone from Onitsha whose people claim descent from a Benin noble, Enwonwu considered his sojourn in Benin City among the most significant experiences of his career and a spiritual homecoming.

The kingdom of Benin ranked highly among pre-colonial African kingdoms. It was a powerful independent kingdom that was at one time actually an empire. It dominated the southern part of Nigeria from Lagos to the River Niger, and parts of the Niger Delta. Its dynasty was centuries old and it had an amazing tradition of brass/bronze casting.

Benin bronzes include bronze heads, carved ivory tusks, and a large number of plaques in which were recorded the histories of its great kings. The kingdom's foreign relations were encapsulated in images of Portuguese merchants and soldiers, as well as the Portuguese nobility depicted on the tiara of its most famous artwork – the ivory pendant mask of Iyoba (Queen Mother) Idia, mother of King Esigie who ruled from 1504-1550.

Benin's cultural calendar was filled with important festivals and ceremonies supervised by the King with important chiefs in attendance, and each drew large crowds. The annual Igue festival was the most important of these and it is full of pomp and pageantry. The festival is held in December to offer thanks to the ancestors for the passing year and to celebrate the New Year. After a period of seclusion, the king appears in public in his full royal regalia and is greeted by chiefs who perform complicated dances during which they throw into the air and catch their eben (swords of rank). Edo peoples claim Igue has been celebrated for more than a thousand years and will often travel great distances to return home for the festival.

Enwonwu was impressed by the pageantry, large crowds and songs used in these festivals. He painted images of Benin royalty, landscape and culture for the rest of his career, and would often insert images of Benin bronze heads of its kings into his Negritude paintings. These bronze heads were cast by a specialized guild –Iguneromwon, and Enwonwu apprenticed with them for a while, learning how to cast bronze using the lost-wax technique. He was invited to witness palace ceremonies and subsequently created many artworks focused on palace ceremonies and rituals. Above all, he travelled widely and created many paintings of the Benin countryside.

The years Enwonwu spent in Benin had a great impact on his creativity. He derived a great store of images and themes from his immersion in Benin culture and these resurfaced in various forms throughout his career. This particular painting, Oba of Benin, was painted in 1972 and dates from his tenure as a professor at the University of Ife, during which he produced his most iconic Negritude paintings. Enwonwu's painting of Benin royalty therefore represents an important motif in his art, and ranks alongside his paintings of masquerades as one of his most iconic subjects.

We are grateful to Professor Sylvester Ogbechie for his assistance in the preparation of the above catalogue entry.



13

LEONCE RAPHAEL AGBODJELOU (BENIN, BORN 1965)

Untitled Triptych (Demoiselles de Porto-Novo series), 2012

c-print

150 x 100cm (59 1/16 x 39 3/8in).

Edition of 5 + 2 AP (#1/5)

\$9,000 - 13,000

£6,800 - 9,800

€8,000 - 11,000

Provenance

Acquired from Jack Bell Gallery, London.

Private Collection, UK.

Exhibited

Paris, Grand Palais, Picasso.Mania, 2015

Trained by his father, the renowned photographer Joseph Moise Agbodjelou (1912-2000), Leonce Raphael Agbodjelou has become one of the most well established artists of the Republic of Benin

Demoiselles de Porto is part of Leonce's Citizens of Porto Novo series. Capturing those who live in the Benin capital, using a daylight studio and medium format film. In the present work, the nude female model is photographed within the colonial setting of the artist's family house. One of many mansions built at the end of the 19th century by Africans who had returned to the continent from Brazil following the abolition of slavery.

Leonce is also the founder and director of Benin's first photographic school, and is the president of the Photographer's Association of Porto-Novo.



14^W

ALEXANDER SKUNDER BOGHOSSIAN (ETHIOPIAN, 1937-2003)

Blue Composition

signed in Amharic (lower right)

acrylic, gouache and air brush on panel in artist's frame

119.4 x 184.2cm (47 x 72 1/2in).

\$50,000 - 80,000

£38,000 - 60,000

€44,000 - 71,000

Provenance

Acquired directly from the artist in Ethiopia in the late 1960s;
Private Collection, USA.

Alexander Skunder Boghossian was the first contemporary African artist to have a work acquired by the Museum of Modern Art (MoMA) in New York. His career as an artist started in Ethiopia, where he won second prize at the Jubilee Anniversary Celebration of Ethiopia's Emperor Haile Selassie I in 1954. Following this Skunder traveled to London on a scholarship to study at the prestigious St. Martins School and Central School of Art. He then taught at the Academie de la Grande Chaumiere in Paris, returning to Ethiopia in 1966. It was during this short period in Ethiopia that he completed this particular *Blue Composition*. After a short stay at the School of Fine Arts in Addis Ababa, Skunder made the permanent move to the United States in 1972 where he taught at Howard University in Washington D.C. between 1972-2001.

Bibliography

E. Harney, *Ethiopian Passages: Contemporary Art from the Diaspora*, (New York, 2003)



15^W

MOHAU MODISAKENG (SOUTH AFRICAN, BORN 1986)

Untitled (Frame X), 2013

Edition 2 of 3 +2AP

Ink-jet print on Epson UltraSmooth
200 x 150cm (78 3/4 x 59 1/16in).

\$9,000 - 12,000

£6,800 - 9,100

€8,000 - 11,000

Provenance

Acquired from Brundyn+ Gallery, Cape Town, 2013;
A private collection, UK.

Illustrated

Mohau Modisakeng, with essays by Hlonipha Mokoena, Ruth Simbao,
and Ashraf Jamal, (WHATIFTHEWORLD), p.22

Modisakeng was born in the South African township of Soweto, Johannesburg. His experience growing up during Apartheid is reflected and intertwined with his work. Using memory to explore different themes of history, body and place.

A graduate of the esteemed Michaelis School of Fine Art, Cape Town, Modisakeng currently lives and works between the South African cities of Cape Town and Johannesburg. His work has also been recently exhibited at the Performa 17 Biennial, New York 2017 and the 55th Venice Biennale in 2015 as part of the South African pavilion.



16

GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)

Blue Head

signed 'G Sekoto' (lower right)

oil on canvas

61 x 50.2cm (24 x 19 3/4in).

\$40,000 - 60,000

£30,000 - 45,000

€35,000 - 53,000

Provenance

A private collection, USA.

In 1960 Sekoto made a portrait drawing of Miriam Makeba, who had just arrived in New York as the lead role in the musical production 'King Kong'. Makeba was interviewed and featured in the February 1960 issue of Time magazine.

The Blue Head series of portraits which were commenced in 1960 were partly inspired by Sekoto's awareness of Makeba's instant fame and his desire to portray people of African origin with innate dignity and beauty is clearly stated by him to Barbara Lindop in a series of letters during the 1980's. This particular Blue period lasted until 1965 and forms a coherent and identifiable stylistic body of work.

However Sekoto was always a distinguished portraitist and some of his finest portraits date as early as 1940 right up to his old age in 1987. His deeply felt sense of humanity and awareness thereof relates to the African philosophical tenet of Ubuntu - loosely translated as Man is Man because of Man.

The illustrious author and humanitarian Ezekiel Mphahlele bought one of the Blue Head portraits in Paris in the mid 1960's during his exile. Mphahlele refers to the Blue Head in his autobiography Africa my Music, and describes the iconic value this painting held for him as he endured exile and its miseries.

"Those heads do not easily express themselves to a foreigner or even amongst themselves - each one's own a state to herself. Hence even that twinkle of irony".
(The artist, as quoted in B. Lindop, Gerard Sekoto, Randburg, 1988, pg. 214).



17

PASCAL MARTHINE TAYOU (CAMEROONIAN, BORN 1967)

Classroom E, 2013

signed, dated and titled (verso)

chalk, pins, wood frame

123 x 123cm (48 7/16 x 48 7/16in).

\$32,000 - 45,000

£24,000 - 34,000

€28,000 - 40,000

Pascale Marthine Tayou divides his time between Ghent, Belgium and his birthplace of Yaounde, Cameroon. At the start of his artistic career Tayou distanced himself from the typical male/ female ascriptions by adding an 'e' to the end of both his first and middle names, thus making it feminine. As well as gender, Tayou doesn't confine himself with set themes or materials.

Classroom E is part of Tayou's Classroom Walls series. A selection of works from this series were exhibited in his solo exhibition 'Akwaba, Assinie mon amour' at Galerie Cecile Fakhoury in 2014. "I take inspiration from white and coloured pieces of chalk in reference to childhood and school memories. But even the bright colours that the pieces of chalk give to this artwork an happy and light aspect, this can't hide the wounds and the cuts of those years of apprenticeship. Very often, at our expense, there is one side what we learn at school, and on another side what life teaches us. Here, Classroomwalls can refer to the walls of hell or to the walls of heaven".

Pascale Marthine Tayou's solo exhibitions include *Beautiful*, Bass Museum, Miami, USA 2017; Serpentine Sacklar Gallery, London 2015 and *World Share: Installations by Pascale Marthine Tayou*, UCLA Fowler Museum, Los Angeles, USA.



18

FRÉDÉRIC BRULY BOUABRÉ (IVORIAN, 1921-2014)

La Legend Bete - "Ivoire Sacré"

all numbered, dated and signed (verso) "F B Bouabre", no 1-8 dated "15-3-2008", no 9-18 dated "16-3-2008" & no 19-22 dated "17-3-2008"

wax pastel crayon with pen inscriptions

15 x 19cm (5 7/8 x 7 1/2in) each.

unframed (22)

\$9,000 - 14,000

£6,800 - 10,600

€8,000 - 12,400

Provenance

The collection of the artist's family.

While he became a legendary character, Cheik Nadro, "the one who does not forget", the Ivory Coast artist invented a universal language with an alphabet that brought him the reputation of "new Champollion". Made up of 440 monosyllabic pictograms, it constitutes the graphic representation of its vernacular language, the one of the Betes, also able to reproduce all the speech sounds of every spoken language : "The alphabet is the indisputable pillar of the human language. It is the crucible where the memory of the man lives. It is a remedy against oblivion, dreadful factor of ignorance." Translating sounds was not enough : it was also necessary to capture what he saw.

19

IRMA STERN (SOUTH AFRICAN, 1894-1966)

Malay Girl

signed and dated "Irma Stern 1946" (upper left)

oil on canvas

86 x 60.5cm (33 7/8 x 23 13/16in).

\$250,000 - 350,000

£190,000 - 260,000

€220,000 - 310,000

Provenance

Acquired from Die Kunsamer, Cape Town, 1974;

By descent to the current owner.

The 1940s are regarded as the epitome of Irma Stern's artistic career. This work preceded by her two trips to Zanzibar in 1939 and 1945 draws heavily on the remarkable works she painted whilst on this island.

Stern was fascinated by the Malays and through the sitter's strong confident gaze that engages the viewer the artist she has emphasized her strength and poise. The almond eyes framed by the arched eyebrows are similar to those in her masterpiece "Bahora Girl" painted only 12 months before. The simple green robe and white shawl contrast most beautifully with the sitters' warm skin tones.

The shield-shaped raffia mat that is featured behind the sitter would have one of those the artist brought back from Zanzibar and then subsequently displayed to augment her Zanzibar exhibitions at the Argus Gallery in Cape Town and the Gainsborough Gallery in Johannesburg.

As Marion Arnold stated in her monograph:

"Her vision is also the product of a woman's sensibility stimulated by extensive contact with many peoples and places ... (her) assertion of a woman's vision is also transgressive since it challenges stereotypical ideas on feminine style and social expectations about women's art".

Bibliography

Arnold, M., A Feast for the Eye, pub Fernwood Press, 1995.



20^W

CECIL EDWIN FRANS SKOTNES (SOUTH AFRICAN, 1926-2009)

Shaka Zulu

signed "C Skotnes" (lower left)

oil on incised panel

122 x 119cm (48 1/16 x 46 7/8in).

\$35,000 - 50,000

£26,000 - 38,000

€31,000 - 44,000

Provenance

A private collection, South Africa.

The present lot dates from circa 1972, when the artist was working on the Shaka Epic. This series engrossed Skotnes and he worked on the project for over fifteen months, making drawings, studies and the one hundred and fifty blocks needed for printing.

Shaka Zulu (c.1787-1828) was the most famous and influential Zulu king who, by the end of his ten year reign, ruled over 250,000 people. He was a military genius who also is revered as the founder of the Zulu nation; he was assassinated by his two half-brothers Dingane and Mhlangana at the height of his powers.

The artist said of his subject:

"I was totally absorbed by the man and loved him as I probed his story. He seemed to laugh at civilization as we know it. He indicated that the new Africa would take what it wanted from our world and use it for its own purposes".

A similar work "U Shaka" hangs in the collection of the Pretoria Art Museum (illustrated in Harmsen, 1996, p.33).

Bibliography

F. Harmsen (ed.), Cecil Skotnes, (Cape Town, 1996)



21

GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)

The morning ride
signed 'G Sekoto' (lower right)
oil on canvas
64.8 x 81cm (25 1/2 x 31 7/8in).

\$40,000 - 60,000

£30,000 - 45,000

€35,000 - 53,000

Provenance

Acquired by descent.
Private collection, USA.

The above work dates from the early years of Sekoto's exile in Paris. He had arrived in the city in 1947 having left South Africa early that year, never to return.

Initially he was too poor to buy materials to paint and only survived by playing the piano in bars and bistros. But eventually he managed to hold his first solo exhibition in 1949 at Galerie Else-Clausse and following a favourable review in Time magazine his life improved.

A similar work depicting children riding horses can be seen behind the artist in the image from the 1955 Galerie Reflets de Paris exhibition in Vichy. The theme was one that Sekoto returned to many times and six works of a similar title with dates from 1955 to 1970 have been sold in these rooms.



image courtesy of N. Chabani Manganyi, *A Black Man Called Sekoto*, (Witwatersrand University Press), 2006, p.89



22

GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)

Township Scene

signed and dated 'G Sekoto 72' (lower right)

gouache and watercolor on paper

37.6 x 55.9cm (14 13/16 x 22in).

\$12,000 - 18,000

£9,100 - 14,000

€11,000 - 16,000

Provenance

A private collection, USA.



23

MIKHAEL SUBOTZKY (SOUTH AFRICAN, BORN 1981)

Strip Search, Pollsmoor Maximum Security Prison, 2004

Inkjet print

50 x 75cm (19 11/16 x 29 1/2in).

\$5,000 - 8,000

£3,800 - 6,000

€4,400 - 7,100

Exhibited

London, Saatchi Gallery, Pangaea II: New Art from Africa and Latin America, 2015

Literature

Saatchi Gallery, Pangaea II, 2015, p. 151-153

Subotzky has been depicting South African life through the prism of prisons since 2004. Located in the suburb of Tokai in Cape Town, Pollsmoor Maximum Security Prison is one of South Africa's most dangerous, exceeding its maximum capacity. Whilst still a student at the renowned Michaelis School of Fine Art, Cape Town, Subotzky travelled with members of the Elections Commission to document prisoners at the polling booth. As a result, Subotzky created a number of panoramic images, including 'Strip Search', from as many as eighteen negatives. All of which were exhibited at the prison on Freedom Day, 27 April 2005, in the same cell that once housed Nelson Mandela.

His work is in the collections of the Museum of Modern Art, New York, the Victoria and Albert Museum, London, the South African National Gallery, Cape Town and the Johannesburg Art Gallery. Subotzky continues to live and work between Cape Town and Johannesburg.

Bibliography

Okwui Enwezor, Contemporary African Photography from The Walther Collection: Events of the Self: Portraiture and Social Identity, Steidl. Pp 381-382.



24^W

PIETER HUGO (SOUTH AFRICAN, BORN 1976)

Animal Handler with Ajasco, Lagos, Nigeria, 2007

Signed, titled, dated, inscribed and numbered 'Animal Handler with Ajasco, Lagos, Nigeria, 2007 Edition 3/5 Pieter Hugo' (verso)

C-Print

172.7 x 172.7cm (68 x 68in).

\$30,000 - 50,000

£23,000 - 38,000

€27,000 - 44,000

Born in 1976 in Johannesburg, South Africa, Pieter Hugo is a self-taught photographer who began familiarizing himself with the camera at age ten. He worked in the film industry in South Africa as a young adult before embarking on a two year residency at Fabbrica in Italy, where he was exposed to the up-to-the-minute fashion and print design culture that informed a large part of global culture in the 1990s. Hugo settled in Cape Town on his return home. The Hyena & Other Men, the 2005 series to which this image belongs, is probably his best known work, earning him a World Press Award that year. Singers Beyonce and Nick Cave referenced the images on stage; other widespread exposure of the images is arguably responsible for the current era in contemporary African art, inspiring collaborative shows with Zina Saro-Wiwa and others who began to define what we speak of when we invoke "contemporary African art."

Hugo's major museum solo exhibitions include ones at The Hague Museum of Photography, Musée de l'Elysée in Lausanne, Fotografiska in Stockholm, and MAXXI in Rome. His work is represented in prominent public and private collections, among them the Museum of Modern Art, V&A Museum, San Francisco Museum of Modern Art, Metropolitan Museum of Modern Art, J Paul Getty Museum, Walther Collection, Deutsche Börse Group, Folkwang Museum and Huis Marseille. Hugo received the Discovery Award at the Rencontres d'Arles Festival and the KLM Paul Huf Award in 2008, the Seydou Keita Award at the Rencontres de Bamako African Photography Biennial in 2011, and was shortlisted for the Deutsche Börse Photography Prize 2012.

Hugo shoots regularly in a 4X5 format, famously employing a Hasselblad. Asserting that that photography is "inherently voyeuristic," he puts the unease of his relationship to his subjects to use: each image is a conscious confrontation between sitter and image maker. This has been a source of criticism as well as success. Many of his critics, however, do not account for his perhaps unseen but deeply conscious negotiations between self and subject. Even his choice of format--"a larger and more cumbersome format of photography, one that would require negotiating consent and dialogue with the person being photographed--a more sedate and contemplative approach" informs this reflexive practice.

Placidity is a sign of unhealth in baboons. The beast, its posture, is something of the world of taxidermy. The handler is as arresting and theatrical as the beast. He has the air of the dead, but he's unequivocally alive. The beast is named Jaasco. The man is not named but titled: Animal Handler. Though in a large West African city, your mode of employ may mark you more than a name. ("Oh, here comes Emmanuel Taxi Man and Breadseller."). The community of which Jaasco and Animal Handler, rumored to be debt collectors and drug dealers, are a part live on the fringes, more circus men or minstrels, selling native medicine and performing with their animals. The story in this frame is all in the hands, the plantedness of the feet on Lagos sand, the preternatural Harmattan light under the concourse of an assumedly abandoned superhighway. Homelessness and exile, nomadic man and captured wild, modernity and the shiny--all extreme locations of each other. These polarities pick up on ideas that inform Hugo's work--notions of outsidership and otherness that he ascribes to feeling African but remaining white. Hugo trades on myth just as the handlers do: reifying layers of awe and human abjection.

We are grateful to Catherine E. McKinley for her assistance in the preparation for the above catalogue entry.

Bibliography

The Hyena and Other Men, Will Smith, Museo magazine



PAPA IBRA TALL (SENEGAL 1935-2015)

Vin Noir

signed and dated 'PapalbraTall 64' (lower right); inscribed 'VIN NOIR' (verso)

oil on canvas board

98.5 x 98.5cm (38 3/4 x 38 3/4in).

\$40,000 - 60,000**£30,000 - 45,000****€35,000 - 53,000**

Senegalese artist Papa Ibra Tall (b. 1935, d. 2015) was a crucial figure in the history African modernism, Senegal's nationalist arts movement, and Négritude. The liberatory ideology of Négritude was first formulated in the 1930s and espoused by poets and politicians Léopold Sédar Senghor of Senegal, Léon Damas from French Guiana, and Aimé Césaire from Martinique. For these and scores of other politicians, artists, authors, it protested colonialism, promoted African heritage, culture, and identity, and advocated for Pan-African and Afro-diasporic solidarities. It also deeply shaped the work of Tall throughout his career, as well as the production of other similarly preoccupied members of what became known as the École de Dakar, which included artists such as Bacary Dième and Ibou Diouf.

Initially educated in Senegal, Papa Ibra Tall traveled to France in 1955, supported by Senghor and his party who were interested in nurturing the talent of Senegalese artists for the benefit of the nation. While in Paris, Tall studied various media and artmaking techniques, working with architecture at the École Spéciale d'Architecture et des Beaux-Arts, as well as pottery, painting, drawing, tapestry, and silk screen printing at various French institutions.

In 1960, Tall returned to a Senegal that was working to build up its national culture and doing so by investing specifically in the fine arts. That year – which also coincided with Senegal's independence from France— Senghor, who had become the nation's first president, opened the École des Arts du Sénégal, ushering in a new period of government-backed artistic production. Tall taught at the school alongside other artists such as Iba Ndiaye and served as the co-chair with Pierre Lods of the Section de Recherches Plastiques Nègres, working to develop an understanding of modern Senegalese art informed by Négritude and to eschew European artistic conventions. In 1965, Tall left his position at the art school to found and direct what would become the Manufacture Sénégalaise des Arts Décoratifs.

Tall's oeuvre from the 1960s demonstrates his commitment to Négritude as well as the development of his unique visual language, which he explored through various media such as paintings and tapestries. Works like *Black Wine* feature vibrant colors and sinuous lines that transverse the entire canvas, page, or tapestry. Each mark or thread is methodically and rhythmically placed; Tall was a very detail-oriented, skilled draftsman who created swirling, precise compositions in his effort to help create a national artistic sphere and idiom.

Senghor's Négritude worked to imagine a universal black experience, typically conceived of as an idealized, essentialized blackness, to formulate transnational black solidarities. Tall's *Black Wine* is likely named after a line from Senghor's 1945 poem "Femme Noire," which praises the beauty of the black woman—calling her akin to "black wine"— and later equates her to an Africa that needs to be protected. The last lines of the poem read, "I sing your passing beauty and fix it for all Eternity/before jealous Fate reduces you to ashes to nourish the roots of life." For those inspired by Négritude, African culture and heritage needed to be safeguarded and valued. To do so, artists and authors relied upon both historical and fictional understandings of the African past. For example, in Tall's painting, the darkened eyes and profile view of the figure in *Black Wine* evokes African masking traditions. Additionally, the beads on the figure's neck and wrist, as well as the carefully elongated fingers and neck, give Tall's subject a sense of cool and collected elegance. *Black Wine* importantly underscores the ideological connections between Tall and Senghor as well as the importance of Négritude for many African artists during the mid-twentieth century.

We are grateful to Jessica Womack, Doctoral Student, Princeton University for her assistance in the preparation of the above catalogue entry.



26

YOUSSEF NABIL (EGYPT, BORN 1972)

Amani by Window, Cairo, 1993

'Youssef Nabil Cairo 1993 3/3' (on the reverse)

Hand-colored gelatin silver print

125.1 x 87.8cm (49 1/4 x 34 9/16in).

\$30,000 - 50,000

£23,000 - 38,000

€27,000 - 44,000

Youssef Nabil's career began in 1992, and developed significantly in the 1990s when he worked in both Paris and New York as a photographer's assistant. It was during this period where he began to photograph friends and artist's, both formally and in the realm of dreams.

In 1999 Nabil moved to Egypt where he continued to focus on portraits of celebrities. His work developed further, with the production of self-portraits that reflected his life away from Egypt. The hand-colored gelatin prints evoke a sense of longing and nostalgia, allowing his photographs to flicker between the past and the present.

Nabil's work has been presented in solo exhibitions including The Third Line Gallery, Dubai; Michael Stevenson Gallery, Cape Town; Savannah College of Art and Design, GA; Maison Européenne de la Photographie, Paris and The Pérez Art Museum, Miami.

Group exhibitions at venues including The Centre Pompidou, Paris; The British Museum, London; The Los Angeles County Museum of Art, LACMA; Museum of Anthropology, Vancouver; Aperture Foundation, New York; North Carolina Museum of Art; Victoria & Albert Museum, London and Smithsonian National Museum of African Art, Washington, D.C.



27

UZO EGONU (NIGERIAN, 1931-1996)

Poetess

signed and dated 'Uzo Egonu/ 80' (upper left)

oil on canvas

150.5 x 122.5cm (59 1/4 x 48 1/4in)..

\$15,000 - 20,000

£11,000 - 15,000

€13,000 - 18,000

Provenance

Collection of the artist.

A private collection.

Literature

O. Oguiibe, Uzo Egonu: An African Artist in the West, (London, 1995), illustrated p.83

The above lot belongs to the artist's Stateless People series, begun in 1980. This was a time of great anxiety and frustration for Egonu. Now partially blind, he was finding it increasingly difficult to paint. His hopes and expectations for Nigeria following the end of the civil war had also come to nothing. The wealth generated by the oil boom in the 1970s was channeled into hyper-consumption rather than developing the infrastructure. By 1983, socioeconomic conditions were so dismal that Chinua Achebe complained the country was in a state of crisis:

"Corruption in Nigeria has passed the alarming and entered the fatal stage; and Nigeria will die if we keep pretending that she is only slightly indisposed." (Achebe, The Trouble with Nigeria, Enugu, 1983. p.38)

His country and body in a state of decline, Egonu began to question his identity and the concept of nationhood. His reflections gave birth to Stateless People (1980-82). The series' unifying motif is the human figure bent over, consumed by shame, sorrow and regret. Each painting depicts a figure engaged in an activity close to Egonu's heart: a musician, an artist, a writer, a poet. The final work in the series, Stateless People: An Assembly, brings the characters together in a single composition.

When the works were first exhibited at the Royal Festival Hall in London in 1986, Egonu made the following statement:

"It is always assumed that 'Stateless People' are people who, through the consequence of their political activities (in opposition to the establishment) or who suffer victimisation due to their religious conviction in their original countries, either escaped or were forced out by their authoritarian regime. In this case, people who belong to this category cannot go back to their countries, and consequently end up without nationality.

My stateless people are far from being political or religious refugees. They are people who are symbolically stateless. How can a person who has a country and lives there...be regarded as a stateless person? If a country exists just in name without a permanent foundation, foresight, commonsense and ambition for the good of the country, in other words dwells in chaos and stagnation, it is non-existent...

In this modern age, it is not good enough for a country to feel that because it is not a colony of another power this fact in itself is commendable. What is commendable is what a country is trying to achieve and what it has accomplished. If symbolically a country does not exist, and if logic of existence is applied, anyone who inhabits such a country is stateless."

Egonu viewed the endemic corruption in Nigeria as a breach of the state's social contract with its citizens. Symbolically, the state had collapsed. The artist found at the centre of this painting represents a generation of frustrated visionaries, alienated by the abuse of political power, but it is also a poignant self-portrait.



28

**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E
(NIGERIAN, 1917-1994)**

Anyanwu

bears a Burleighfield foundry stamp to the lower right edge of the sculpture

bronze

89.5 x 25 x 17cm (35 1/4 x 9 13/16 x 6 11/16in).

\$100,000 - 150,000

£76,000 - 110,000

€88,000 - 130,000

Anyanwu is one of the artist's most accomplished and recognisable works. The title Anyanwu ('eye of the sun'), refers to the Igbo practice of saluting the rising sun in honour of Chukwu, the Great Spirit. The female figure is the powerful Igbo earth goddess Ani. For Enwonwu, the sculpture was a way of expressing his hopes for a nation on its way towards independence:

"My aim was to symbolise our rising nation. I have tried to combine material, crafts, and traditions, to express a conception that is based on womanhood – woman, the mother and nourisher of man. In our rising nation, I see the forces embodied in womanhood; the beginning, and then, the development and flowering into the fullest stature of a nation – a people! This sculpture is spiritual in conception, rhythmical in movement, and three dimensional in its architectural setting – these qualities are characteristic of the sculpture of my ancestors."

The artist's words clearly express his belief that Anyanwu was a visual manifestation of the new Nigeria, culturally-confident and proud of her heritage. It therefore seems fitting that in 1966, five years after Nigeria gained its independence from the United Kingdom on October 1 1960 that a version of Anyanwu was presented at the United Nations Headquarters in New York. The then Nigerian Ambassador Chief Simeon Olaosebikan Adebo gifted it to the Secretary General U Thant in the presence of the artist Ben Enwonwu (pictured above). This version of Anyanwu remains at the UN in New York, and towers over both staff and guests in the corridor of the conference building between the Security Council and Trusteeship Council Chambers.



image courtesy of the Daily Times of Nigeria photo archive



**BENEDICT CHUKWUKADIBIA ENWONWU M.B.E
(NIGERIAN, 1917-1994)**

'Water Sprite'

signed and dated 'BEN ENWONWU/ 1959' (lower right)
oil on board

61.5 x 45cm (24 3/16 x 17 11/16in).

\$20,000 - 30,000

£15,000 - 23,000

€18,000 - 27,000

Provenance

Purchased directly from the artist in Ibadan, Nigeria 1959 by Professor
Constance Geary of University College Ibadan;

A gift to the current owner, 1960;

Private collection, UK.

Enwonwu executed this work at a time when he had reached new heights of international fame. Having been awarded the MBE in 1956 by HM Queen Elizabeth II he was then commissioned to produce a bronze sculpture of the Queen, which he completed in 1957 and which was unveiled at the House of Representatives in Lagos in 1959, the same year in which *Water Sprite* was painted.

During this period, Enwonwu held a series of commercially successful and critically acclaimed exhibitions in London, Paris and The United States. In 1950, 1952, 1956 and 1957, Enwonwu held exhibitions in Washington DC, New York, Boston and Nashville under the auspices of the Harmon Foundation.

In *Water Sprite*, Enwonwu combines the themes of Negritude and *Africa Dances*, both themes having strong links with the Harlem

Renaissance. Sylvester Ogbechie writes that Enwonwu himself credits several of his techniques in creating rhythmical patterns to the study of the aesthetics of Harlem Renaissance artists such as Meta Warwick Fuller and Aaron Douglas. The influence of Aaron Douglas's work is evident in many of Enwonwu's Negritude pieces; the silhouetted figures representing race consciousness through black identity and experience. The use of geometric backgrounds and borders is also evident in *Water Sprite* as in the works of Aaron Douglas.

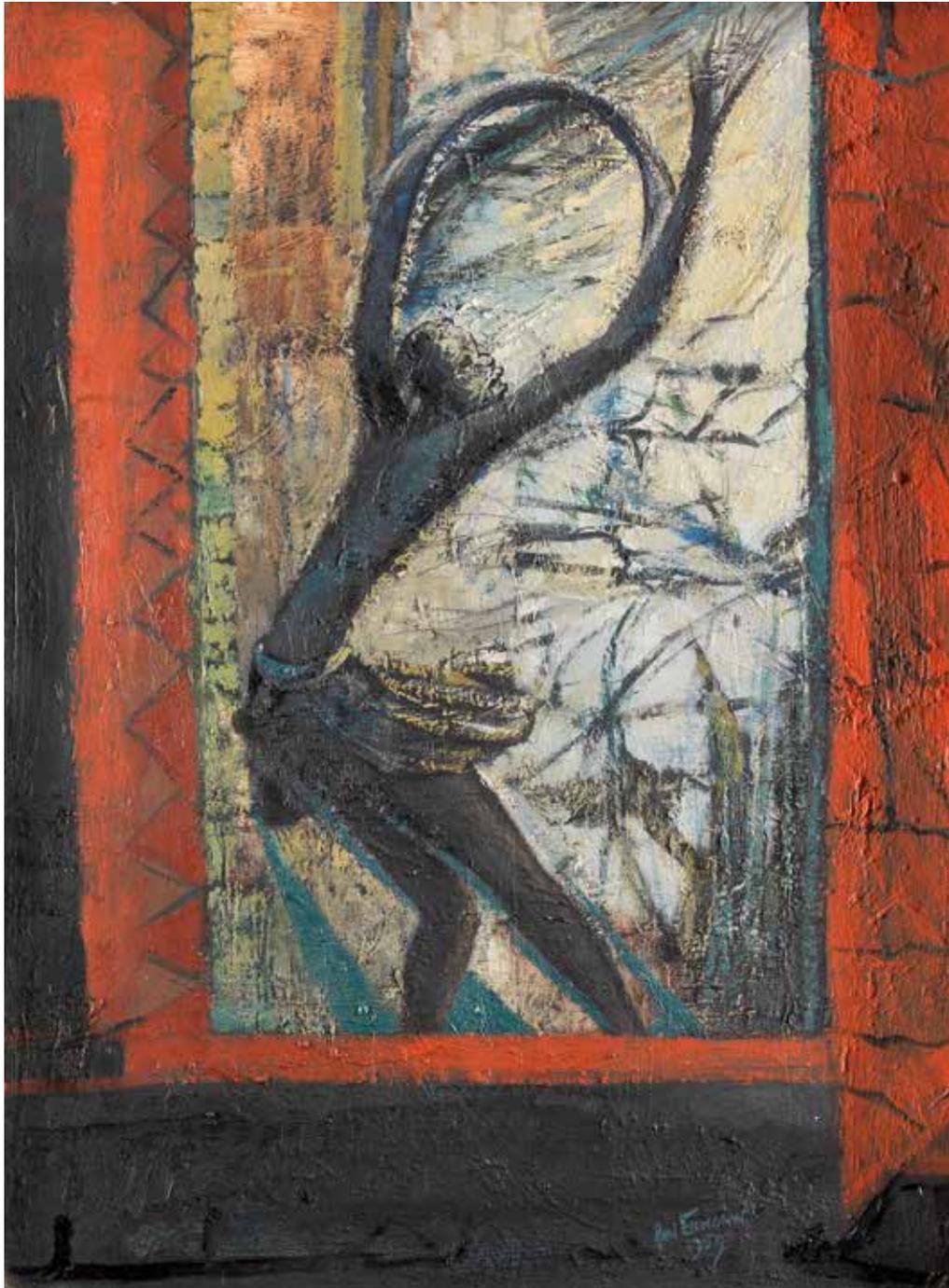
In this painting, Enwonwu has given the figure a very distinct dance gesture, providing the viewer the illusion of movement. Such dance gestures are evident in Enwonwu's *Africa Dances* works in wood, bronze and paint. One need only look at the sculptures of Richmond Barthé and once again, the paintings of Aaron Douglas, to make further connections between Enwonwu and the artists of the Harlem Renaissance. It is well documented that Enwonwu met both artists during his 1950 exhibition and lecture tour of the US.

An example of this connection between the works of Enwonwu and Barthé can be seen in the dance poses of the Senegalese dancer Feral Benga and the American dancer Josephine Baker. Both dancers were muses to the artists of the Harlem Renaissance and were both living in Paris in the 1920's to 1940's, performing in jazz and cabaret clubs, in particular the Folies Bergere. Enwonwu visited Paris several times, exhibiting there in 1946 and in 1952.

"In London and Paris, Enwonwu joined African and African Diaspora intellectuals in evaluating the Harlem Renaissance Movement in The United States and defining its implications for Pan-African advancement in literature, music, theatre, dance and the fine arts."

Bibliography

Sylvester Ogbechie, *Ben Enwonwu: The Making of an African Modernist*, (University of Rochester Press 2008)



30

EL ANATSUI (GHANAIAN, BORN 1944)

Untitled

signed and dated 'EL/ 90' (lower right of plank 3)

painted and incised wooden planks

79 x 96cm (31 1/8 x 37 13/16in).

(in 10 pieces).

\$26,000 - 38,000

£20,000 - 29,000

€23,000 - 34,000



31^W

ABOUDIA ABDOULAYE DIARRASSOUBA (IVORIAN, BORN 1983)

The God

dated 2011 (verso)

acrylic and mixed media on canvas

175 x 235cm (68 7/8 x 92 1/2in).

\$20,000 - 30,000

£15,000 - 23,000

€18,000 - 27,000



32

ABOUDIA ABDOULAYE DIARRASSOUBA (IVORIAN, BORN 1983)

Untitled

dated '15 03 2013' (lower center)

oil on canvas

80 x 104cm (31 1/2 x 40 15/16in).

\$8,000 - 12,000

£6,000 - 9,100

€7,100 - 11,000



33

ERNESTO SHIKHANI (MOZAMBICAN , 1934-2010)

Chora a terra negra

signed and dated '74/ SHIKANI' (upper right); 'inscribed '7 Chora a terra negra' (verso)

oil on canvas

100.5 x 100.5cm (39 9/16 x 39 9/16in).(39 9/16

\$6,000 - 9,000

£4,500 - 6,800

€5,300 - 8,000



34^W

GONÇALO MABUNDA (MOZAMBICAN, BORN 1975)

Weapon Throne

weapon parts and welded metal

126.4 x 129.5 x 86.4cm (49 3/4 x 51 x 34in).

\$8,000 - 12,000

£6,000 - 9,100

€7,100 - 11,000



35

CHÉRI SAMBA (DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)

Le monde que nous voulons

signed and dated 'Chéri Samba/ JAN.2011' (lower right)

acrylic on canvas

114 x 145cm (44 7/8 x 57 1/16in).

\$25,000 - 35,000

£19,000 - 26,000

€22,000 - 31,000



36

VINCENT MICHEA (FRENCH, BORN 1963)

NÂ°101

signed, titled and dated 'V.MICHEA/ N'101-2007' (lower left)

acrylic on canvas

130 x 130cm (51 3/16 x 51 3/16in).

\$5,000 - 8,000

£3,800 - 6,000

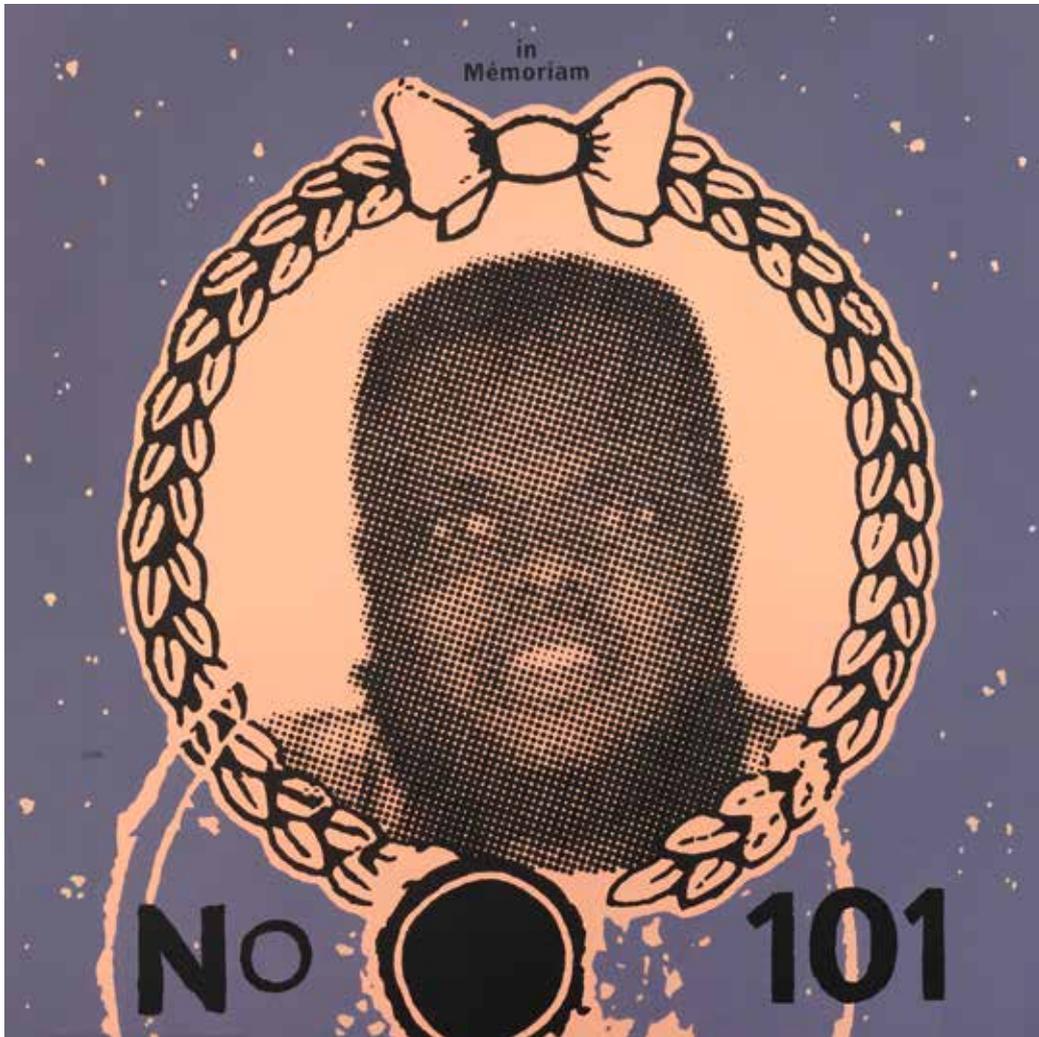
€4,400 - 7,100

Exhibited

London, Saatchi Gallery, Pangaea II: New Art from Africa and Latin America, 2015

Literature

Saatchi Gallery, Pangaea, 2015, p. 105-108



37

PEJU ALATISE (NIGERIAN, BORN 1975)

'Patterns of Joy I'

signed and dated 'Peju A/18' (lower right)

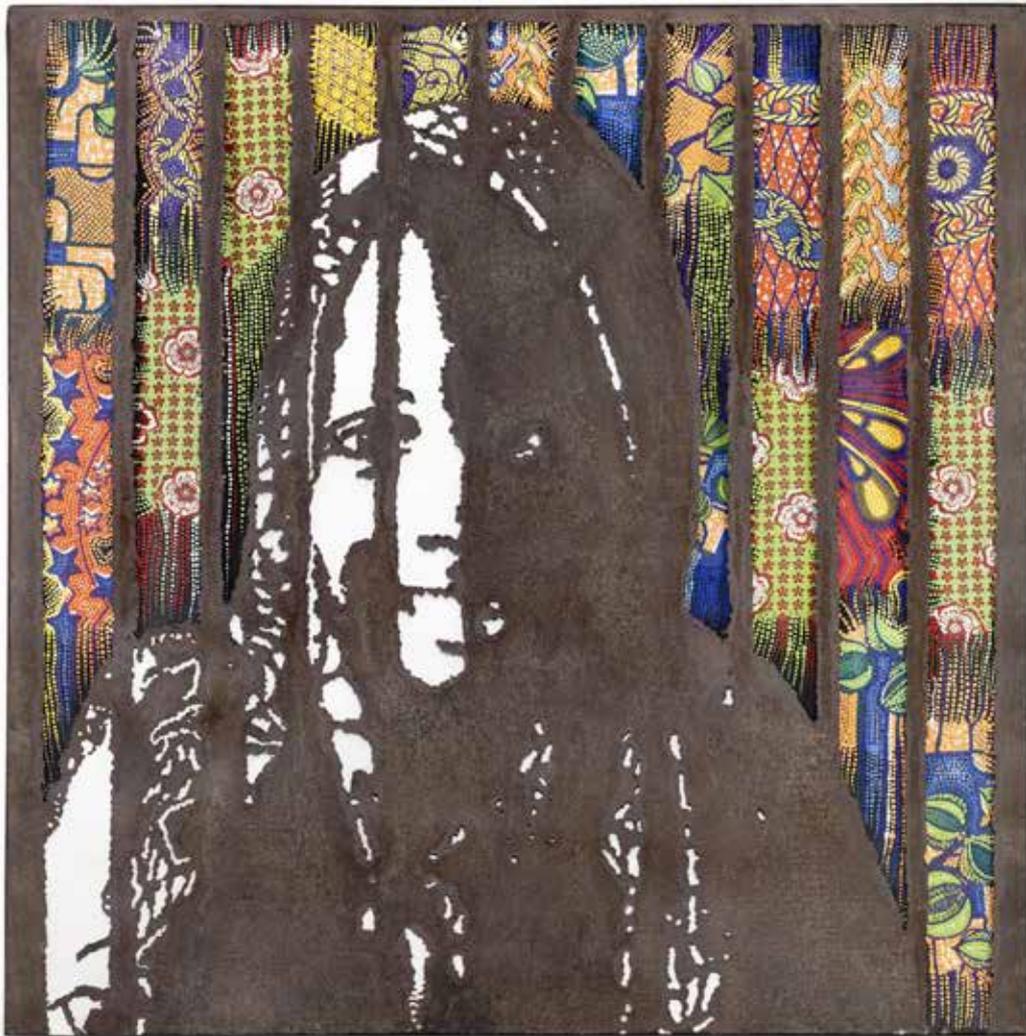
acrylic on canvas with metal overlay

120 x 120cm (47 1/4 x 47 1/4in).

\$8,000 - 12,000

£6,000 - 9,100

€7,100 - 11,000



38

DOMINIQUE ZINKPE (BENINESE, BORN 1969)

Untitled

signed 'ZINKPE' (lower right)

acrylic and mixed media on linen

135 x 135cm (53 1/8 x 53 1/8in).

\$6,000 - 9,000

£4,500 - 6,800

€5,300 - 8,000

Provenance

Acquired directly from the artist.

A private collection, Lagos.



39

SOKARI DOUGLAS CAMP (NIGERIAN, BORN 1958)

Family, 1990

welded steel

33 x 35.6 x 15.2cm (13 x 14 x 6in).

\$5,000 - 8,000

£3,800 - 6,000

€4,400 - 7,100

Sokari Douglas Camp was born in the town of Buguma in 1958, located in the oil-rich Niger Delta in Southern Nigeria. She then traveled to London to pursue an arts education. Becoming a graduate of the Central School of Art and Design, and the Royal College of Art in London in 1986.

The present lot is an early example of the sculptor's work. It is also significantly smaller than her usual body of work, as she normally welds metal together at a large scale.

The sculptures of Sokari Douglas Camp have been exhibited around the world, and are included in the collections of the British Museum in London, the Smithsonian Museum of African Art in Washington, and the Setagaya Art Museum in Tokyo. The artist was awarded a CBE in 2005.



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\$10,000 - 15,000

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\$12,000 - 18,000

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CONDITIONS OF SALE - CONTINUED

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(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

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(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as

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BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the σ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

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Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Friday 3 May oversized lots (noted as W next to the lot number and/or listed on page 94) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Thursday 16 May. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment. Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the date of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

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Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Friday 3 May. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON MONDAY 6 MAY.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Thursday 9 May. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full value protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dtusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
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+1 908 707 0011 (fax)
quotes@dtusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

1 2 8 10 11 14 15 20 24 31 34

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
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New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: Modern & Contemporary African Art		Sale date: May 2, 2019	
Sale no. 25486		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
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