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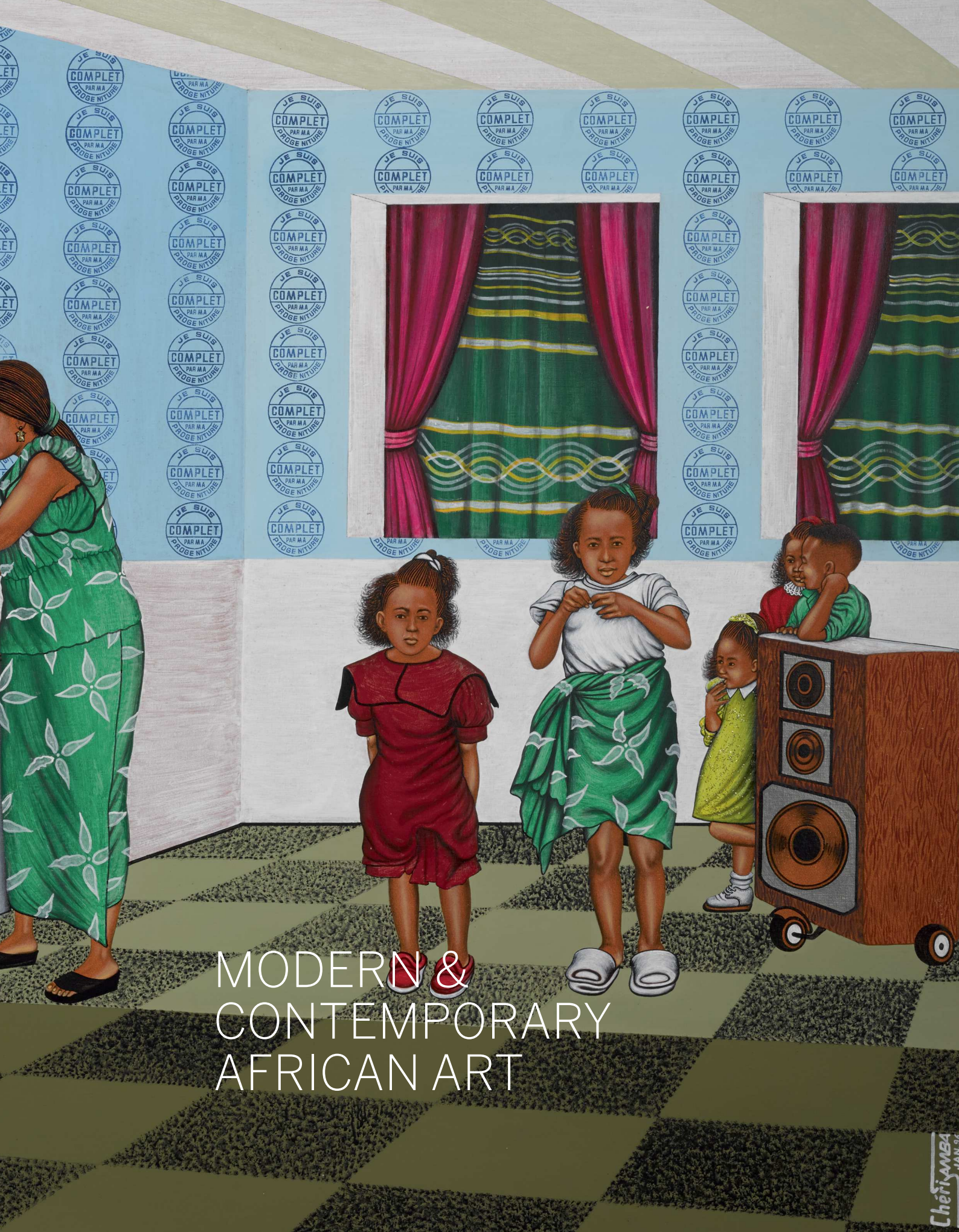
MODERN &
CONTEMPORARY
AFRICAN ART

LONDON 16 MAY 2017

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FRONT COVER
LOT 72 (DETAIL)
BACK COVER
LOT 13 (DETAIL)
THIS PAGE
LOT 2 (DETAIL)



MODERN &
CONTEMPORARY
AFRICAN ART



MODERN & CONTEMPORARY AFRICAN ART

AUCTION IN LONDON
16 MAY 2017
SALE L17801
2 PM

EXHIBITION

Friday 12 May
9 am-4.30 pm

Saturday 13 May
12 noon-5 pm

Sunday 14 May
12 noon-5 pm

Monday 15 May
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Hannah O'Leary
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hannah.oleary@sothebys.com



Adriana La Lime
Junior Cataloguer
+44 (0)20 7293 5463
adriana.lalime@sothebys.com



Sharon Obuobi
Junior Cataloguer
+44 (0)20 7293 6620
sharon.obuobi@sothebys.com



Amelia Hodgson
Sale Administrator
+44 (0)20 7293 5758
amelia.hodgson@sothebys.com



Charlotte Lidon
Paris liaison
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charlotte.lidon@sothebys.com

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fergus.duff@sothebys.com
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Shu Zheng
shu.zheng@sothebys.com

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katia.nounou@sothebys.com
Yassaman Ali
yassaman.ali@sothebys.com

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gauri.agarwal@sothebys.com

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Irina Kronrod
irina.kronrod@sothebys.com
Lilija Sitnika
lilija.sitnika@sothebys.com
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SALE ADMINISTRATOR
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amelia.hodgson@sothebys.com
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1

1

MONSENGWO KEJWAMFI "MOKE"

1950 – 2001

King and Leopard

signed and dated 1979 (lower right)

acrylic on canvas

90 by 86cm., 35½ by 34in.

Painted in 1979

PROVENANCE

Kinshasa Art School, Kinshasa (Acquired from the artist in 1979)

Acquired from the above by present owner

£ 5,000-8,000

€ 5,800-9,300 US\$ 6,300-10,000



2

2

CHÉRI SAMBA

b.1956

Une vie non ratée (A Successful Life)

signed and dated 1995 (lower right)
acrylic on canvas
130 by 195cm., 51¼ by 76¾in.
Painted in 1995

PROVENANCE

Contemporary African Art from the Jean Pigozzi Collection, Sotheby's London, 24th June 1999, lot 21, where acquired by the present owner

W £ 20,000-30,000
€ 23,100-34,600 US\$ 24,900-37,300

ROMUALD HAZOUMÈ

b.1962

La Mère Cotivet

signed and dated 2001 (on the reverse)

found objects

39.5 by 26.5 by 11.4cm., 15½ by 10½ by 4½in.

Executed in 2001

PROVENANCE

October Gallery, London (acquired in 2009)

Acquired from the above by the present owner in 2011

EXHIBITED

London, October Gallery, *Romuald Hazoumè - Made in Porto-Novo*, 2009, illustrated in the catalogue

LITERATURE

Bartholomäus Grill, Daniela Roth, Martin Henatsch, *Romuald Hazoumè: My Paradise: Made in Porto-Novo*, 2010, illustrated p. 105

Romuald Hazoumè is a Beninese artist known for his masks assembled from recycled jerry cans and other found materials. The jerry cans are originally used to contain fuel that is traded between Benin and Nigeria. As with *La Mère Cotivet*, Hazoumè often hangs a bundle of synthetic hair along the plastic frame, to identify some of his sculptures as female.

He explains, 'My masks aren't the same power objects as those masks formerly used for ceremonial purposes. Instead, they're portraits of real people I know, of sketches inspired by something, maybe a photograph I've recently seen. In Africa today, much attention is paid to the way women dress their hair, and lots of information is transmitted in the coded language of coiffure' (October Gallery, *Romuald Hazoumè, Cargoland*, 2012, p. 2).

Hazoumè's masks explore contemporary African identities, in his re-use of plastic jerry cans which reference the traditional African masks used in ceremonial masquerades. The conventional use of wood in making masks is culturally significant, in the belief that wood is the home of the honoured dead. In his sculptures, Hazoumè's use of plastic jerry cans re-contextualises the idea of traditional masks to challenge misconceptions about the nature of African identities today.

Romuald Hazoumè's work is included in the collections of The British Museum, La Fondation Zinsou, Queensland Art Gallery, and The Walther Collection. He has been exhibited at the Centre Pompidou, the Saatchi Gallery, the Irish Museum of Modern Art, The Menil Collection and the Smithsonian National Museum of African Art.

⊕ £ 8,000-12,000

€ 9,300-13,900 US\$ 10,000-14,900

ROMUALD HAZOUMÈ

b.1962

Alfred

mixed media

17 by 12 by 35cm., 6¾ by 4¾ by 13¾in.

Executed in 2000

PROVENANCE

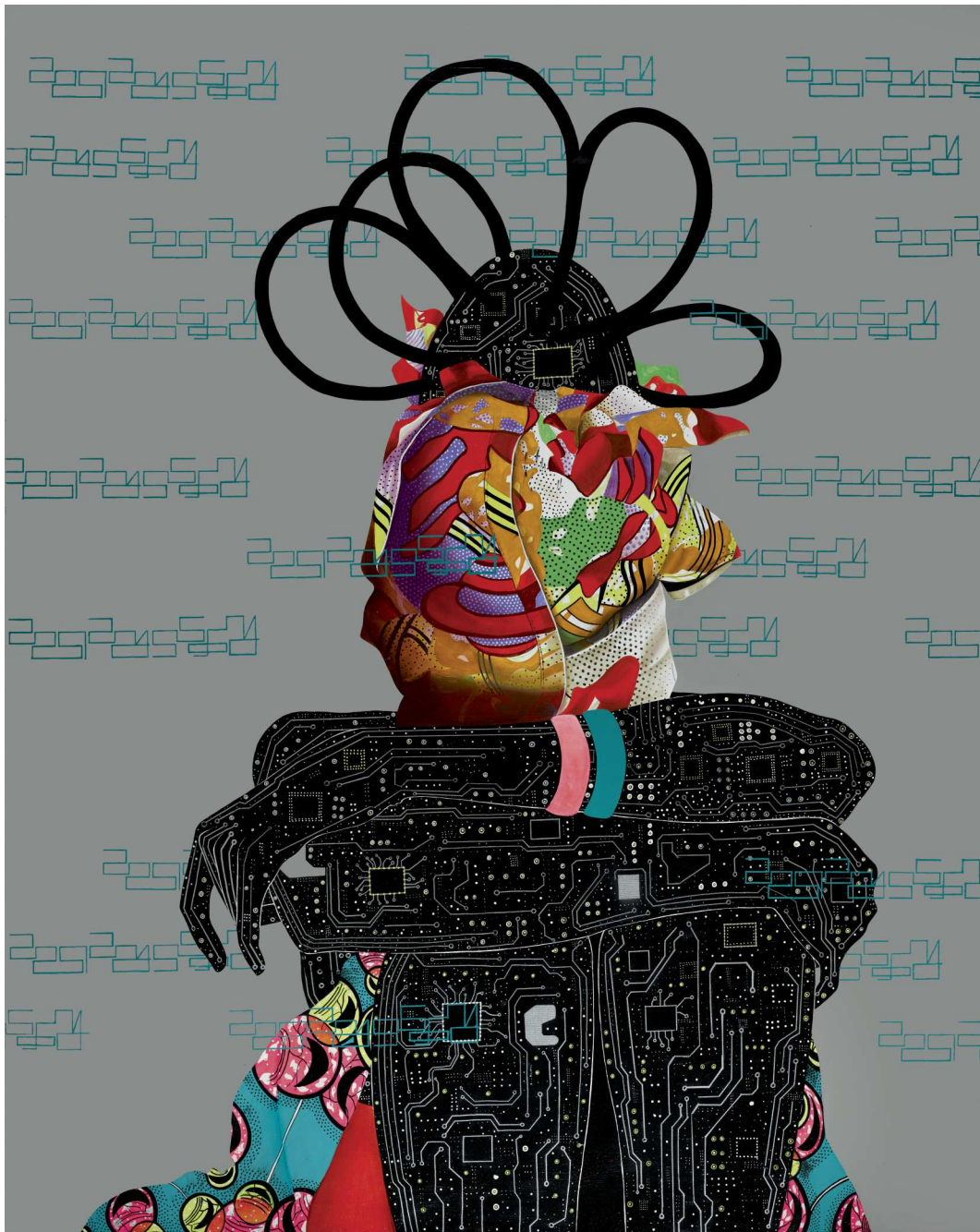
Art & Public, Geneva

Acquired from the above by the present owner

⊕ £ 10,000-15,000

€ 11,600-17,300 US\$ 12,500-18,700





5

5

EDDY ILUNGA KAMUANGA

b.1991

Elongated Head

signed and dated 2014 (on the reverse)

acrylic on canvas

150 by 120cm., 59 by 47½in.

Painted in 2014

PROVENANCE

Acquired directly from the artist by the present owner in 2014

EXHIBITED

London, Saatchi Gallery, *Pangaea II: New Art from Africa and Latin America*, 2015, illustrated in the catalogue p. 103

See catalogue note at sothebys.com

† W £ 5,000-8,000

€ 5,800-9,300 US\$ 6,300-10,000



6

6

BORIS NZEBO

b. 1979

Cours Familiale

signed (lower right)
acrylic on canvas
230 by 200cm., 90½ by 78¾in.
Painted in 2014

PROVENANCE

Jack Bell Gallery, London
Acquired from the above by present owner

EXHIBITED

London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin America*, 2015, illustrated in the catalogue, p. 122

See catalogue note at sothebys.com

† W £ 8,000-12,000
€ 9,300-13,900 US\$ 10,000-14,900



7

7

DAWIT ABEBE

b. 1978

No. 2 Background 5

signed and dated 2006 (lower centre)
mixed media painting
150 by 130cm., 59 by 51in.
Painted in 2014

PROVENANCE

Kristin Hjellegjerde, 2014
Acquired from the above by present owner

EXHIBITED

London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin America*, 2015, illustrated in the catalogue p. 12

No 2 background 5 is part of the *Background* series by Ethiopian artist Dawit Abebe, which features a range of subjects stiffly positioned with their backs to the viewer. Set in an urgently orange coloured scene, the subject of this work holds a note written in Amharic including the numbers 2 and 93626.

The notes are a collage of recycled documents which the artist gathers in Addis Ababa. These reused texts are a combination of old invoices,

newspapers reports, and ancient Amharic records discarded by government offices. In examining these texts, the viewer observes fragments of the complex socio-political histories in Ethiopia.

Dawit Abebe's work has been acquired by the Barjeel Art Foundation, the Rema Hort Mann Foundation, the Frank Cohen Collection, the Carole Server and Oliver Frankel Collection, and the Saatchi Gallery Collection.

† W £ 5,000-8,000
€ 5,800-9,300 US\$ 6,300-10,000



8

8

VIRGINIA CHIHOTA

b. 1983

Raising Your Own (Kurera Wako)

signed and dated 2014 (lower right)
drawing and screen print on paper
189 by 152.4cm., 74½ by 60in.
Executed in 2014

PROVENANCE

Tiwani Contemporary, London
Acquired from the above by present owner

EXHIBITED

London, Tiwani Contemporary, *Virginia Chihota: A Thorn in my Flesh (munzwa munyama yangu)*, 2015
London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin America*, 2015

LITERATURE

Saatchi Gallery, *Pangaea II*, 2015, p. 66-67
Raising Your Own (Kurera Wako) is part of the 2014 series *A Thorn in my Flesh (munzwa munyama yangu)* by Zimbabwean artist Virginia Chihota.

This is a work that was inspired by the artist's personal encounters as a woman, mother, and wife. It explores the moments of beauty, horror, love and solitude she experienced while relocating to Libya in 2012. As a body of work, the series is an intimate response to the boundaries and unlimited desires of relationships.

Chihota has been exhibited at the Lyon Biennale (2011) and the 55th Venice Biennale (2013) where she represented Zimbabwe.

† W £ 5,000-8,000
€ 5,800-9,300 US\$ 6,300-10,000



9

9

ABIODUN OLAKU

b. 1958

Heavenly Steps

signed and dated 1995 (lower right)

oil on canvas

84.25 by 68cm., 33 by 26¾in.

Painted in 1995

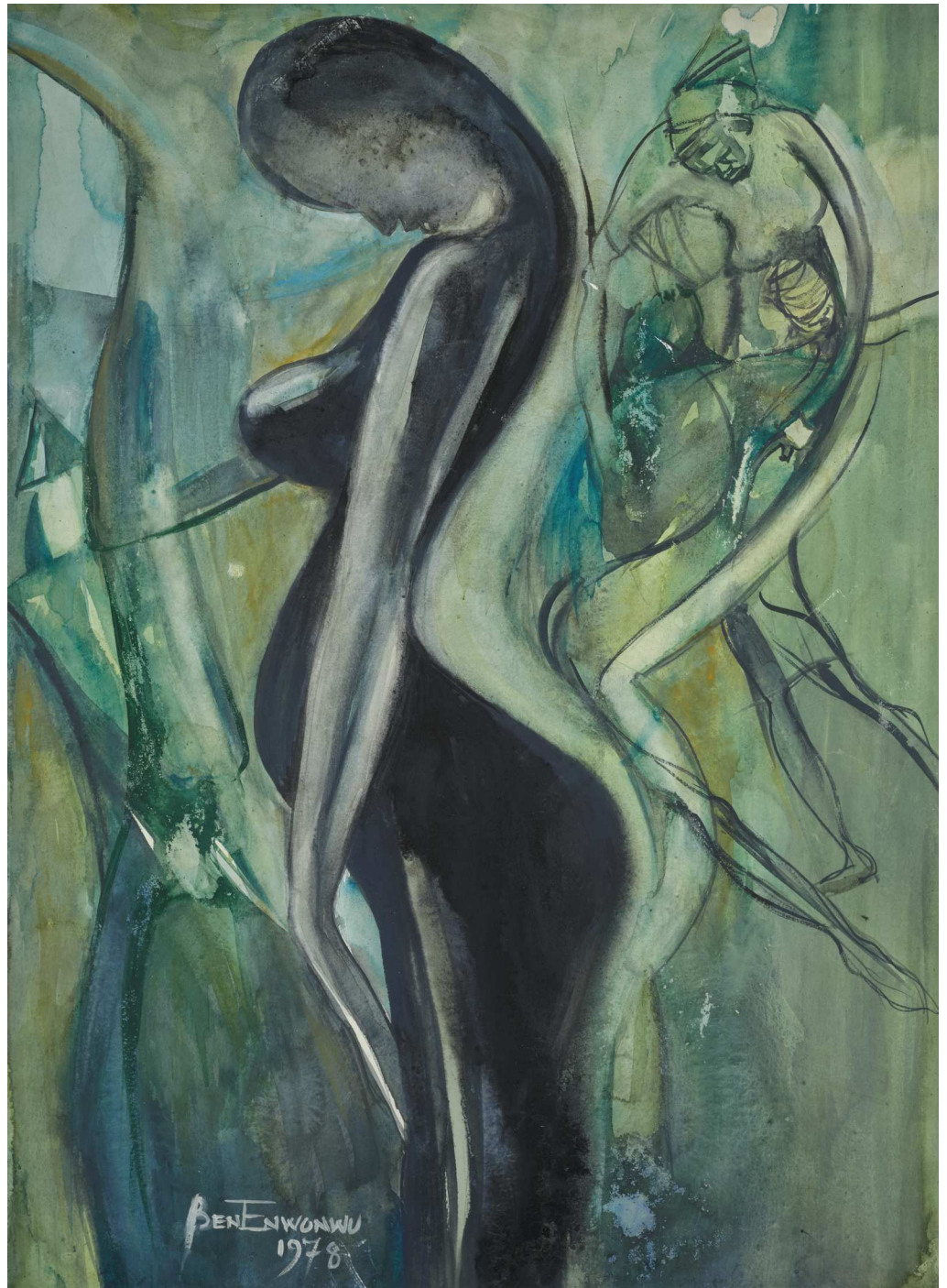
PROVENANCE

Acquired from Hon. Habeeb Fasinro, Fenchurch
Gallery, Onikan, Nigeria

See *catalogue note* at sothebys.com

£ 6,000-9,000

€ 7,000-10,400 US\$ 7,500-11,200



10

10

BEN ENWONWU

1921 - 1994

Negritude

signed and dated 1978 (lower right)
gouache on paper
75 by 55cm., 29½ by 21½in.
Painted in 1978

PROVENANCE

Private Collection, Lagos

See catalogue note at sothebys.com

± £ 20,000-35,000

€ 23,100-40,400 US\$ 24,900-43,500



11

11

BEN ENWONWU

1921 - 1994

Landscape

Signed and dated indistinctly 1982

oil on canvas

61 by 91cm., 24 by 35¾in.

Painted in 1987

± £ 25,000-35,000

€ 28,900-40,400 US\$ 31,100-43,500

12

UCHE OKEKE

1933 - 2016

Kate

signed and dated 1965 (lower right)

oil on board

70 by 49cm., 27½ by 19¼in.

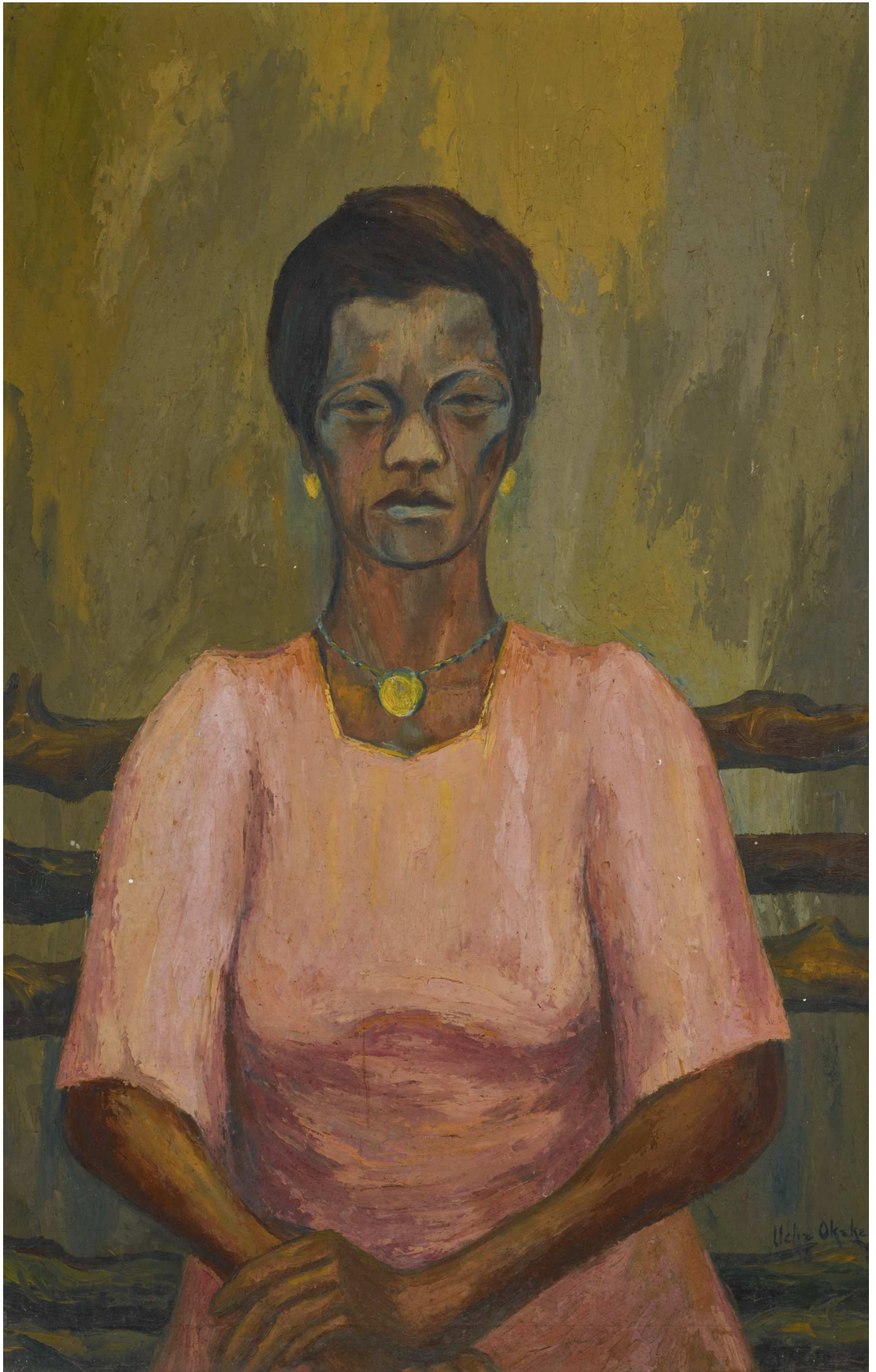
Painted in 1965

The present lot is a beautiful example of the artist's amalgamation of European technique and style with African content. Painted in 1965 in Enugu, Nigeria, *Kate* is a depiction of the artist's sister who tragically died at a young age. Painted several years after her passing, Kate was the only family member the artist ever painted.

See catalogue note at sothebys.com

± £ 20,000-30,000

€ 23,100-34,600 US\$ 24,900-37,300



IRMA STERN

1894 - 1966

Sunflowers

signed and dated 1942 (upper right)

oil on canvas

86 by 86cm., 33¾ by 33¾in.

Painted in 1942

PROVENANCE

Acquired directly from the artist by Caroline

('Ina'), Lady Oppenheimer, 24 June 1944

Collection of Sir Ernest and Lady Oppenheimer,

Brenthurst, Johannesburg

Private Collection, United Kingdom

£ 350,000-550,000**€ 404,000-635,000 US\$ 435,000-685,000**



13

Sunflowers was painted in the same year as Stern's seminal trip to the Belgian Congo. The Second World War had prevented her from returning to Europe, and her wanderlust inspired travel within Africa instead. Following her first visit to Zanzibar in 1939, by March 1942 she was planning to visit the Congo: "I want a change badly. Here if war is at the door – what do I do – but sit and get bombed" (as quoted in *Remembering Irma*, Mona Berman, Cape Town, 2003, p.84). An oil painting titled *Sunflowers*, most likely the present lot, was included in Stern's Elisabethville (present-day Lubumbashi) exhibition at the Musée Ethnographique at the end of her Congo trip in October 1942. The exhibition included other paintings apart from those of Congolese subjects, including *Cape landscape* and at least five other flower still lifes: *Carnations*, *Gladioli*, *Dahlias*, *Magnolias* and *Roses*. It is unlikely that these still lifes were painted in the Congo, the focus of her trip being the Watussi and Mangbetu people. She had planned the exhibition in advance of her departure, so it is more likely she brought these paintings with her from Cape Town, storing them in Elisabethville while she made the arduous journey further north: "My plans are to go up to Elisabethville by rail – truck my car – then get a chauffeur there – and motor for three days – then the road stops – and I can rail my car for 12 hours then I arrive at Albertville. I shall want to paint the Watussi – and a tribe much further north still beyond the Kivu... a 2,000 miles trip through the Lake district" (Berman, p.84-5). Stern probably completed *Sunflowers* in Cape Town during the antipodean summer of 1942, before leaving for the Congo in May.

Sunflowers returned from the Congo with the artist, and remained in her collection until purchased by Lady Caroline ('Ina') Oppenheimer two years later. Lady Oppenheimer was the second wife of Sir Ernest Oppenheimer, who founded the Anglo American Corporation in 1917, and took over de Beers in the late 1920s. The Oppenheimers were great art collectors and philanthropists, amassing a priceless collection of art and antiques at their Johannesburg estate, Brenthurst. Their patronage is recorded by Stern in her letters to her close friends Richard and Freda Feldman, writing on 24 June 1944 "have sold the *Sunflowers* to Lady Oppenheimer", and in her accounting ledger, "June 24 Lady Oppenheimer/ Little Brenthurst/ 3rd Ave Parktown Johb. in exchange of Malay head £44.5 taken the *Sunflowers* £78.15 to pay £31.10" (Irma Stern archives, National Library of South Africa). The Oppenheimers were early supporters of Stern's work, and purchased several paintings both for their own private collection and for the South African National Gallery (Zionist Record, 15.3.1929). Stern was also the recipient of the Oppenheimer Trust Award, a prize founded in Sir Ernest's memory, in 1963.

Irma Stern's visual fascination with the natural world is clearly demonstrated in her still lifes, which span her full career from the 1920s to the 1960s. These depictions of flower arrangements provided the artist with an opportunity for formal experimentation, and *Sunflowers* illustrates perfectly the rich colours and brushwork that are typical of Stern's work in this genre. *Sunflowers* is naturalistic and descriptive; it manages to combine an intensity of expression with a true sense of character and colour. The deep, sensuous blues and greens of the leaves and vase are complemented by bright accents of the golden sunflowers. In keeping with a typically Expressionist style, Stern makes use of thick impasto applied in short assertive brushstrokes, especially apparent in the moulding of the table surface and flower petals. This energetic and expressive paint application combines with the lush colours to create a uniquely colourful and vital interpretation of the traditional still life. This sensual and eclectic still life sees the artist at her most inspired; it is a quintessential Stern, infused with drama and executed with an elegant and masterful control.

These abundant and seductive still lifes were usually set up in the artist's studio at her home in Cape Town, The Firs (now the Irma Stern Museum). While many of her paintings are the result of hasty experiments on the move, "the interior spaces of her home and the sanctuary that was her studio were as important to her as the world at large" (Marion Arnold, *Irma Stern: A Feast for the Eye*, Vlaeberg, 1995, p. 125). To one side of her studio, French doors opened onto her mature garden, where she cultivated a wide variety of flowers including "larkspur, stocks, enormous geraniums, all shades of pelargoniums, great balls of white and also yellow daisies, violet and yellow poppies, sunflowers, and many, many roses, carnations, petunias, fuchsias" (the artist's letter to Trude Bosse dated 14 November 1928, as quoted in Karel Schoeman, *Irma Stern: The Early Years*, Cape Town, 1994, p. 88). Stern was a keen collector of Chinese antiques, and the large green-glazed martaban jar depicted here (Irma Stern Museum collection no. 520) makes an appearance in numerous other works, including *Still life with Dahlias* 1947, *Still life with Roses* 1934 and *Bowl of Flowers* 1946 (all illustrated in Arnold, p.114, 134, 136). The distinctive Bedouin fabric also features in *Vase of Poppies* 1938, "a vigorously patterned cloth, occupying the foreground plane, introduces a processed design which offsets the informal pattern of pale petals in the upper format" (Arnold, p.129). *Sunflowers* were not a common subject for Stern, and on first glance this double variety may be mistaken for chrysanthemums. The present lot compares closely, both stylistically and in the variety depicted, with another dated 1945 in the collection of the Johannesburg Art Gallery (*Irma Stern: Impressions of a Journey*, Standard Bank exh. cat., Johannesburg, 2003, illustrated p.165, mistitled *Chrysanthemums*).



IRMA STERN

1894 - 1966

Stella, Lady Bailey

signed and dated 1944 (upper right)
oil on canvas laid to board
64 by 77cm., 25¼ by 30¼in.
Painted in 1944

PROVENANCE

Die Kunsamer, Cape Town
Private Collection

± £ 80,000-120,000

€ 92,500-139,000 US\$ 99,500-149,000

Stella Mary Chiappini was born in 1904 to government official Charles du Plessis Chiappini and his wife Susan Margarite (née Klerck). The Chiappinis were a prominent family in Cape Town; her great-great-grandfather Anthonio was a Florentine merchant who settled in the Cape Colony in 1807. As a young woman Stella was a friend and confidant to Princess Alice, Countess of Athlone, whose husband was Governor-General of the Union of South Africa (1924-1931). Princess Alice's biographer describes Stella as 'lively and lovely' and 'a member of Cape Town's young "Government House set"' (Theo Aronson, *Princess Alice: Countess of Athlone*, London, 1981, p.140-141).

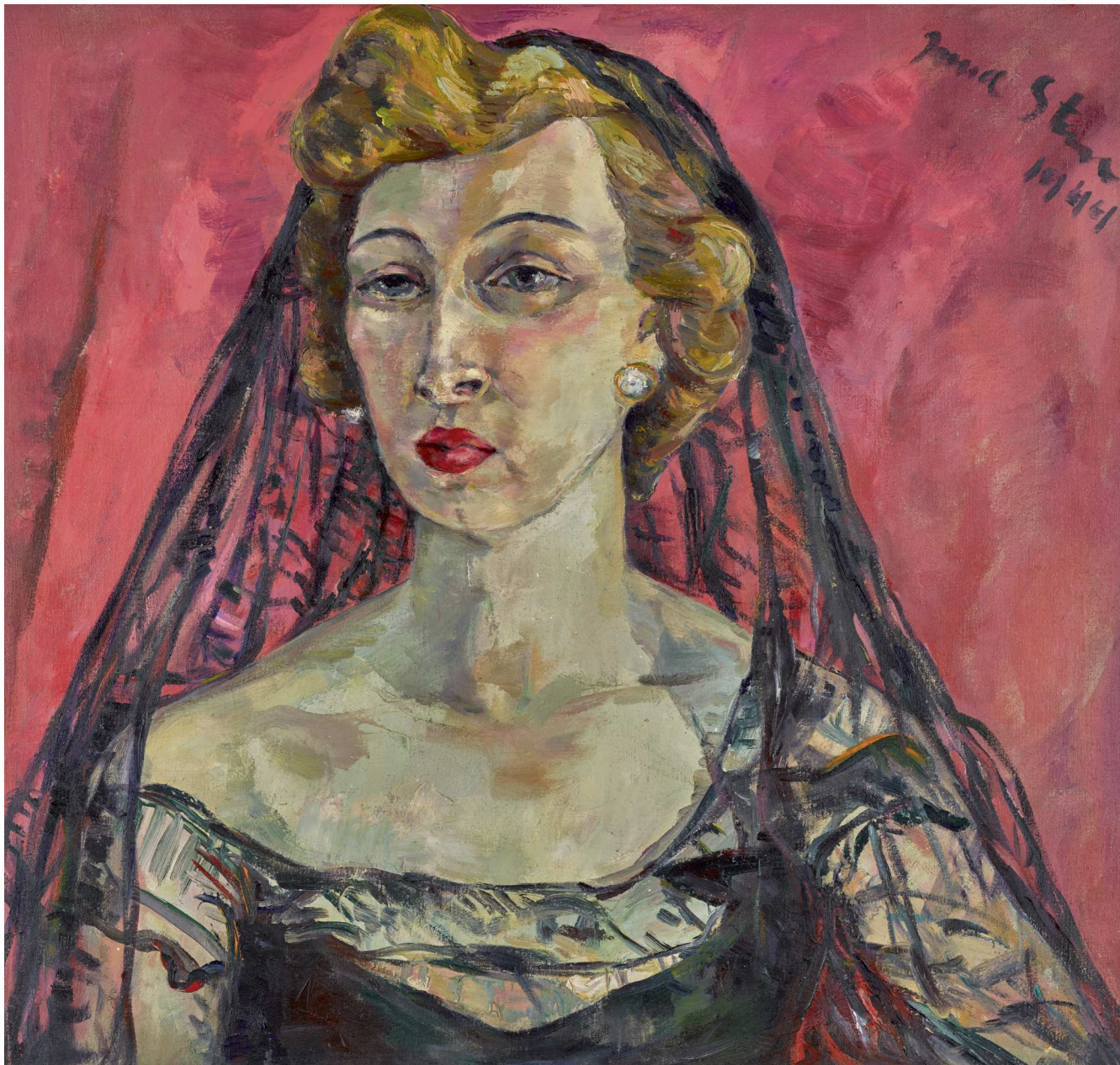
Stella worked at the Argus Gallery on Burg Street, Cape Town, where Irma Stern exhibited annually from 1941-1949. Irma and Stella worked closely together, with the artist visiting the gallery daily in the run up to her exhibitions, often bringing lunch and holding court as if she was in her own dining room at the Firs. By 1944, the year in which the present lot was painted, the two women would have known each other well.

This elegant portrait, a Cape Town subject painted in her Cape Town studio, nonetheless speaks of the artist's love of travel and her

longing for Europe and her beloved Spain.

Stern's European travels had been curtailed by war, and she had not visited the continent since 1937. We can include Stella with a small series Stern completed in the early 1940s of portraits of complex women in traditional Spanish dress, such as *Portrait of Mary Cramer* (Irma Stern: *Expressions of a Journey*, Standard Bank exh. cat., Johannesburg, 2003, illustrated p.81), and *Argentinian woman* (Irma Stern Trust Collection, accession no. 12). Stern has clothed her model in a black lace mantilla and gauzy textures, which provide a striking contrast with the sitter's alabaster skin, and evokes the Spanish Master Francisco Goya's portraits of the Duchess of Alba (New York Hispanic Society), Antonia Zárate (National Gallery of Ireland) and Doña Isabel de Porcel (National Gallery, London).

The following year Stella became Lady Bailey when she married Sir John Milner Bailey, 2nd Bt. on 4th May. Sir John was the eldest son of Col. Sir Abe Bailey, 1st Bt., (1864–1940), Randlord and art collector, whose bequest to the South African National Gallery numbered over 400 works. The marriage was cut short when Sir John passed away just nine months later, on 13 February 1946. Stella, Lady Bailey, never remarried. She remained a patron of the arts well into her 80s.



14



15

15

JACOB HENDRIK PIERNEEF

1886-1957

Plaasopstel met Bome (Farm Dwellings With Trees)

signed (lower right)

oil on board

39 by 54.5cm., 15½ by 21½in.

PROVENANCE

Acquired by the present owner's parents,
Johannesburg, circa 1945

± £ 30,000-50,000

€ 34,600-58,000 US\$ 37,300-62,500



16

16

JACOB HENDRIK PIERNEEF

1886-1957

Drakensberg Vanaf Bosberaad
(The Drakensberg from the
Bushveld Escarpment)

signed (lower left)

oil on board

44.5 by 59cm., 17½ by 23¼in.

PROVENANCE

Acquired by the present owner's parents,
Johannesburg, circa 1945

± £ 50,000-80,000

€ 58,000-92,500 US\$ 62,500-99,500

JACOB HENDRIK PIERNEEF

1886-1957

Louis Trichardt

signed (lower left)
oil on canvas
41 by 56cm., 16¼ by 22¼in.
Painted circa 1930

J.H. Pierneef is widely-revered for not only depicting, but defining, the South African landscape, and *Louis Trichardt* is both an excellent example of the master's work, and a precursor to one the Johannesburg Station Panels, widely considered to be the artist's masterpieces.

Born in Pretoria to a Hollander and Trekker family, Pierneef would come to be recognised as the pre-eminent Afrikaner artist, his rise in popularity mirroring the rise in Afrikaner nationalism in the wake of independence from the British. The years following the end of the Boer War (during which time the Pierneef family relocated to the Netherlands) and the Union of South Africa in 1910 saw a period of nation-building and the creation of a national identity, in which the artist was actively involved. He was a member of the Afrikaner Broederband, a secret organization founded in 1918 by an emerging elite of Afrikaner nationalists, like-minded intellectuals and artists, who actively promoted the idea of a unique Afrikaner culture in order to influence political power. In 1929 he was a founding member of the Afrikaner cultural association Federasie van Afrikaanse Kultuurvereniginge (FAK), and in 1932 he wrote 'it would be a disaster if we allowed ourselves to be dictated to by such outsiders as to what African art is. And since Art is the spontaneous and highest expression of our people, who are of Dutch origin, it is essential that we as Afrikaners should take care that no foreign influences creep into our heart' (as quoted in Nessa Liebhammer (ed.), *Art from the African Continent*, Johannesburg, 2005, p.26).

The South African landscape was central to the ideology of the emerging nation. During this period the land was claimed both physically and artistically as 'home', and in turn both the land and the landscape helped to define the nation. The national mythology centred on the Voortrekkers and their migration from the Cape to the

Transvaal, and Pierneef depicted the South African landscape in a way that expressed its unique character as well as the Afrikaners' connection to the land. Many of these national ideas were synonymous with religious righteousness, and Pierneef's Edenic landscapes can be interpreted as depictions of God's Promised Land. This dream of an idealised perfect landscape was shared by many South Africans, who came to see their country through Pierneef's eyes.

By 1929, Pierneef's fame and nationalist sensibilities made him the natural choice for a commission from the South African Railways and Harbours Administration to decorate the concourse of the newly constructed Park Station in Johannesburg with a series of twenty eight landscape paintings, produced between 1929 and 1932. The SAR&H being a government body, the commission served political as well as economic purposes. On the surface an advertisement for South African tourism, the panels also served as nationalist propaganda, promoting the burgeoning city of Johannesburg's wealth and as well as the young nation's position in the continent and the world. Their installation at the central train station ensured the works were seen and appreciated by a wide audience of commuters as well as national and international travellers.

The present lot, *Louis Trichardt*, appears to be a preparatory study for the station panel of the same name. Pierneef usually made preliminary sketches *en plein air* before completing his formalized paintings in the studio, and considering the scale of the commission and the requirement for stylistic cohesion, the panels must have required exceptional preparatory work and pre-planning. It is thought Louis Trichardt was one of the first panels completed, and Pierneef travelled to Louis Trichardt soon after the commission was announced in 1929. The present lot was likely completed in the studio from the artist's outdoor sketches as it is both naturalistic and topographically accurate.

On first glance the present lot and its namesake panel appear to be the same composition, but the restrictions of the space allocated to the panels and their architectural setting proved a challenge to the traditional landscape format. The panels had to be taller than they were wide,

giving the series a vertical quality not usually seen in landscape painting, and were hung up to 5 metres above eye level. Designed to be seen from a distance, the subtleties of brushstroke and detail seen in the present lot were abandoned for strong lines, smooth surfaces and uniform colour. Sketches show the artist's reworking of the present composition to allow the application of the principles of the Symbolist artist Willem van Konijnenburg, whom he had met in Holland in 1925, and who used mathematical proportion, linear rhythm and simplified form to realise beauty and harmony in his painting.

The application of these theories mark Pierneef's transition to his mature style; in the example of the Louis Trichardt panel, the point of the church spire is moved to the exact centre of the composition and the clouds describe concentric circles around that point. Pierneef's monumental cumulus clouds and the vertical nature of the composition also add a transcendental quality to the painting that further serves to suggest the meeting of heaven and earth and the presence of the divine in nature and, more specifically, in the Transvaal.

Louis Trichardt was chosen for the series for its historical significance as a Voortrekker settlement. A group of Trekkers under the leadership of Louis Tregardt, after whom the town is named, stayed in the area from May 1836 until August 1837, before moving on to Lourenço Marques. The town of Trichardsdorp, later Louis Trichardt, was founded in February 1899. Being the most northerly scene in the series, it also represents the frontier between South Africa and the rest of the continent. The Dutch Reformed Church, which features so prominently in Pierneef's paintings, was designed by Gerard Moerdijk in 1926; Moerdijk also worked on the design for the Johannesburg Park Station and would later design the Voortrekker Monument. Further public commissions for Pierneef also followed, including another series of panels at South Africa House, London, and a painting commemorating the Great Trek and the inauguration of the Voortrekker Monument.

£ 70,000-100,000
€ 81,000-116,000 US\$ 87,000-125,000



17



18

18

MIKHAEL SUBOTZKY

b.1981

'Ponte City from the Yeoville Ridge',
Ponte City series, 2008

C-print and flush-mounted to aluminium
Image 105.1 by 131.2cm., 41½ by 51½in.;
sheet 125.5 by 150cm., 49½ by 59in.

PROVENANCE

Goodman Gallery, Johannesburg
Acquired from the above by the present owner

EXHIBITED

Edinburgh, National Galleries of Scotland, *Ponte City (with Patrick Waterhouse)*, 2014; Antwerp, FotoMuseum Antwerpen, 2014; Paris, Le Bal, 2014

£ 6,000-8,000

€ 7,000-9,300 US\$ 7,500-10,000



19

19

DAVID GOLDBLATT

b. 1930

Diepsloot

digital print in pigment inks, edition 6 of 10
98 by 125cm., 38¾ by 49¼in.
Executed in 2009

PROVENANCE

Goodman Gallery, Johannesburg
Acquired from the above by the present owner

± £ 8,000-12,000
€ 9,300-13,900 US\$ 10,000-14,900

Born in 1930 in Randfontein, South Africa, a town just outside of the metropolis of Johannesburg, David Goldblatt has come to be recognized as one of Africa's leading photographers. Known for his work surrounding one of South Africa's most divisive periods in history, David Goldblatt never intended on using his lens to simply document the apartheid era. Instead, the artist strives to make lyrical photographs as a means to reflect on and to scrutinize the sometimes-harsh realities of his surroundings. From depictions of working-class Afrikaners to the effects of the Bantustans on the black majority, David Goldblatt has created a large body of work that undoubtedly solidifies his title as the 'father of South African documentary photography' (Tamar Garb, *Figures and Fictions, Contemporary South African Photography*, 2011, p. 117).

Whilst Goldblatt's earlier work focuses on the dynamics of South African society under apartheid, this edition of photographs is exemplary of Goldblatt's more recent work concentrating on South Africa's post-apartheid urban landscapes. The present work is an aerial shot of Diepsloot, a sprawling township to the north of Johannesburg, long ignored by the local government. *Diepsloot* is an expression of the artist's frustration with how Johannesburg's social and urban landscape has developed since the end of apartheid, specifically the misallocation of funding originally intended for communities such as Diepsloot. By choosing to take an aerial photograph of this community, the artist is emphasizing the expansiveness of these neighbourhoods and the sheer number of impoverished residents who continue to be denied access to basic necessities.



20

20

MIKHAEL SUBOTZKY

b.1981

'Playing with plastic, Toekomsrus',
Beaufort West, 2007

C-print on archive paper

Image 105.5 by 128.66cm., 41¾ by 50¾in.;
sheet 126 by 147.66cm., 49¾ by 58¾in.

PROVENANCE

Goodman Gallery, London

Acquired from the above by the present owner in 2011

EXHIBITED

Cape Town, Goodman Gallery, *Beaufort West*, 2007

New York City, Museum of Modern Art, *New Photography 2008: Josephine Meckseper and Mikhael Subotzky*, 2008 (another example exhibited)

London, Saatchi Gallery, *Out of Focus:*

Photography, 2012, illustrated in the catalogue

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

LITERATURE

Mikhael Subotzky, Jonny Steinberg, *Beaufort West*, London, 2008, illustrated p. 10

See catalogue note at sothebys.com

† W £ 6,000-9,000

€ 7,000-10,400 US\$ 7,500-11,200

ROGER BALLEEN

b.1950

Guardian, 2001

silver print, signed, titled and numbered 11/20 in pencil on the reverse. Mounted to passe-partout and framed.

36 by 36cm., 14¼ by 14¼in.

PROVENANCE

Everard Read, Johannesburg

Acquired from the above by the present owner

£ 1,000-1,500

€ 1,200-1,750 US\$ 1,250-1,900



21

ADAMA KOUYATÉ

b. 1928

Studio d'Afrique, Ségou, 1971

blind stamped in the lower margin

signed and numbered in pencil on the reverse

ed. 3/8 + 2 AP

silver print, printed 2010

75 by 76 cm., 29½ by 29¾in.

PROVENANCE

Acquired directly from the artist by the present owner

† £ 3,000-5,000

€ 3,500-5,800 US\$ 3,750-6,300



22



23

23

ABDOULAYE ABOUDIA DIARRASSOUBA

b.1983

Untitled

signed (centre left)
acrylic and mixed media on canvas
129 by 138cm., 50¾ by 54¼in.
Painted in 2014

PROVENANCE

Jack Bell Gallery, London
Acquired from the above by the present owner

EXHIBITED

Martigny, La Manoir De La Ville De Martigny,
*Dakar-Martigny: Hommage à la Biennale d'art
Contemporain*, 2016

£ 8,000-12,000
€ 9,300-13,900 US\$ 10,000-14,900

Abdoulaye Diarrassouba, known as Aboudia, was born in 1983 in Abidjan, Ivory Coast and graduated from the Centre Technique des Arts Appliqués in the Ivorian town of Bingerville in 2003. Aboudia has come to be one of the Ivory Coast's most recognized artists, achieving international acclaim for attempting to chronicle the devastation suffered by the Ivorian people during the country's violent civil war, particularly the 2011 Battle of Abidjan. As forces began to pour into the capital city, Aboudia found safety in an underground studio beneath the streets of Abidjan. It was there that he began work on a series of large-scale canvases, documenting the chaos unfolding directly above him. These works would come to be the focus of the artist's 2011 solo exhibition, *War Series*, at Jack Bell Gallery in London.

Aboudia claims that his work is deeply tied to the street art of the Ivorian youths or 'Nouchi', with

whom he feels a kinship. Street art produced by Nouchi are often physical expressions of resilience, defiance as well as representations of the hopes and dreams of a people struggling on the sidelines of society.

Often compared to the bright and gestural works of Basquiat in style and the revealing and sombre works of Goya in theme, Aboudia masterfully combines ominous, dark and usually skull-like imagery with energetic and vibrantly coloured brushstrokes.

Executed in 2014, this present work is a continuation of Aboudia's exploration of life in post-civil war Abidjan and the daily hardships endured by the Ivorian people, especially the youth. Aboudia continues to create large multi-layered works in an attempt to bring to light both the immense struggles endured by the Ivorian people but also their relentless desire to overcome.



24

24

ARMAND BOUA

b.1978

Untitled, from the Street Kids series

signed (lower right)

tar, acrylic and oil on cardboard

206 by 209cm., 81 by 82¼ in.

Painted in 2015

PROVENANCE

Acquired directly from the artist by the present owner

± W £ 8,000-12,000

€ 9,300-13,900 US\$ 10,000-14,900

Born in 1978 in Abidjan, Ivory Coast, Armand Boua's artistic practice is centred on depictions of street children from his hometown. Intended to serve as a sobering reminder for the rest of the world, Boua's portraits feature abstracted Ivorian children suffering in the wake of immense violence caused by their country's great political unrest. Neglected and without a home, these children leave their youth behind and travel to the urban districts of Abidjan in search of work during the day and shelter at night, often using cardboard or other materials they find on the street.

Opting to work on found objects, usually cardboard in homage to his subjects, Boua uses layers of acrylic paint and tar, which he strips and fades away, in order to create the highly

textured and abstracted figurative compositions for which he is most known. His figures appear to effortlessly meld into the rest of the composition, ignoring the confines of their young bodies.

By using a rather aggressive technique in combination with a subject matter that is charged with such jovial and youthful energy, Boua imbues his work with an atmosphere of both crippling violence and childlike innocence. The overall distressed and out-of-focus appearance of a work by Armand Boua evokes a sense of recollection, or rather the struggle to recollect. Living and working in Abidjan, the artist continues to be dedicated to drawing attention to the lives of the children that are quickly fading into the background of society.



25

25

EL ANATSUI

b.1944

Untitled

signed and dated 1999 (lower right)

wooden sculpture, 19 parts

76 by 147cm., 30 by 57³/₄in.

Executed in 1999

PROVENANCE

Private Collection, Lagos (acquired from artist in 1999)

Private Collection, Lagos (acquired from the above in 2012)

Acquire from the above by the present owner

± £ 25,000-35,000

€ 28,900-40,400 US\$ 31,100-43,500



26

26

FRANCISCO VIDAL

b.1978

Icarus Chocolate

mixed media

300 by 350cm., 118¼ by 137¾in.

Executed in 2013

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Luanda, Centro Cultural Português, Instituto Camões, *Água e Luz*, 2013

W ₤ 15,000-20,000

€ 17,300-23,100 US\$ 18,700-24,900

Born in 1978 to Cape Verdean and Angolan parents, Francisco Vidal lives and works between Lisbon and Luanda. The artist has also spent time in New York City where he earned his MFA from Columbia University School of the Arts. Using a former bomb factory as his studio, Vidal explores themes of colonialism (focusing on the relationship between Portugal and Angola), labour, war, violence, travel and the concept of an industrial revolution, which the artist believes is key for the advancement and prosperity of Angola.

Citing artists such as Jean-Michel Basquiat and Andy Warhol amongst his influences, Vidal is known for creating large painting or silkscreen installations comprised of bold colours and gestures. The artist also explores the act of repetition and, much like Warhol, aligns the creation of his work to that of manufacturing within the confines of his former factory. The colours and rhythms of the 1980s, graffiti, hip-hop and MTV also influence the artist's aesthetic.

Spurred by the lack of available materials in Angola, Vidal began to use machetes as his canvas, adorning their metallic surfaces with depictions of colourful cotton flowers and figural representations. Vidal's cotton buds are representative of a 1961 conflict between a Portuguese-Belgian cotton plantation and its Angolan labourers who were fighting for better working conditions. This event is often referred to as the first step in Angola's war for independence. *Icarus Chocolate* exhibits Vidal's cotton buds but also explores themes of Greek mythology and Icarus's, or perhaps Angola's, new wings. Proudly displayed on the Angolan flag, the symbolism of the machete and its place within the history of Angola has become a hallmark of the artist's practice.

Co-founder of the Angolan artist collective 'e-studio Luanda', Vidal has been instrumental in the development of the Angolan art scene. Known as one of Angola's preeminent artists, the artist has experienced much international success, exhibiting at the 2015 Venice Biennale, 2015 Expo Milan and, more recently, at the 2016 Armory Show.

SOKARI DOUGLAS CAMP

b.1958

Lovers Whispering

steel, gold leaf and perspex

138 by 140 by 71cm., 54½ by 55¼ by 28in.

Conceived in 2016, this work is unique

EXHIBITED

London, October Gallery, *Primavera*, 2016,
illustrated in the catalogue p. 14 & 15

† W £ 8,000-12,000

€ 9,300-13,900 US\$ 10,000-14,900





VITSHOIS MWILAMBWE BONDO

b. 1981

Glamorous and Fairy

acrylic and collage on canvas
140 by 100cm., 55 by 39¼in.
Executed in 2014

PROVENANCE

Primo Marella Gallery, Milan, Italy
Acquired from the above by the present owner

EXHIBITED

London, Primo Marella Gallery Booth, 1:54
Contemporary African Art Fair, 2014
Milan, *Destination...1:54, Contemporary African Art*, Primo Marella Gallery, 2014

LITERATURE

Prima Noctis Art Gallery, *Contemporary African Art*, 2014

See catalogue note at sothebys.com

£ 10,000-15,000

€ 11,600-17,300 US\$ 12,500-18,700





29

29

ATO DELAQUIS

b.1945

The Descent of the Golden Stool

signed and dated 1979-80 (lower left and on the reverse)

oil on canvas

102 by 90cm., 40 by 35½in.

Painted in 1980

PROVENANCE

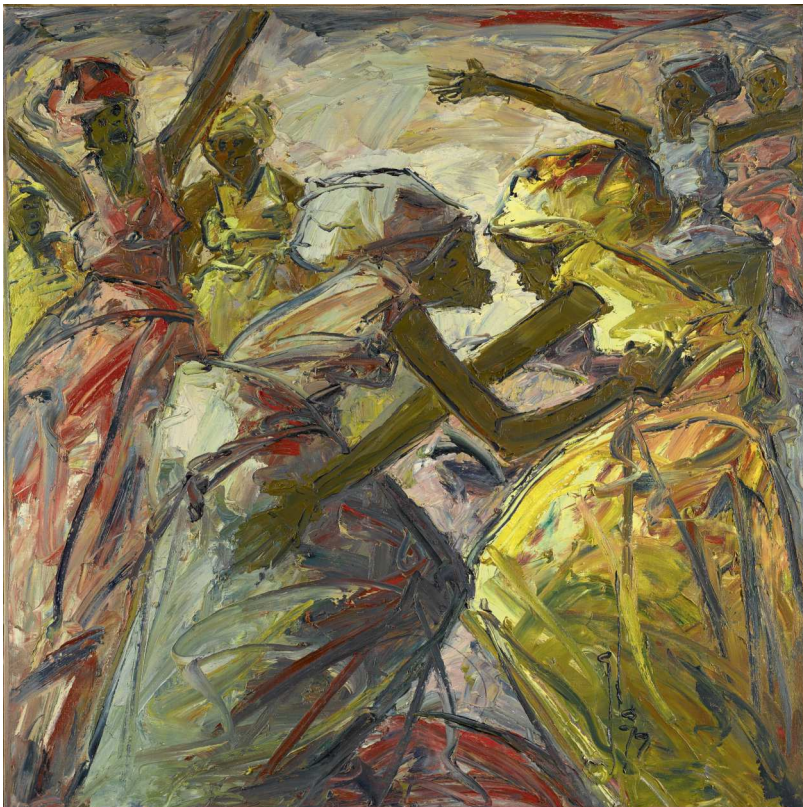
Acquired directly from the artist by the present owner

According to Ashanti legend, the High Priest Okomfo Anokye caused the Golden Stool to descend from the sky heavens and land on the lap of Osei Tutu, the first Asante king, after the defeat of the rivalled Denkyera people. Now the royal throne, this stool is revered in Ashanti culture, and said to carry the spirit of the nation.

£ 4,000-6,000

€ 4,650-7,000 US\$ 5,000-7,500

30



30

ABLADE GLOVER

b. 1934

The beauty and the beast

signed and date 1979 (lower right)

oil on canvas

101 by 101cm., 39¾ by 39¾in.

Painted in 1979

PROVENANCE

Acquired from the artist in 1979

£ 4,000-6,000

€ 4,650-7,000 US\$ 5,000-7,500



31

31

ABLADE GLOVER

b. 1934

Carnival I

signed (centre right)

oil on canvas

151.5 by 151.5cm., 59¾ by 59¾in.

Painted in 2014

PROVENANCE

October Gallery, London, UK

Acquired from the above by the present owner

± W £ 10,000-15,000

€ 11,600-17,300 US\$ 12,500-18,700

Carnival I is a vibrant oil painting by established Ghanaian artist Ablade Glover. It is part of his series of carnival themed paintings which illustrates a festive crowd parading through a city. With short brushstrokes in the hues of red, yellow, white and blue, *Carnival I* offers the signature techniques that Glover is known for.

Glover's fascination with movement and colourful energy is evident in the palette knife application of thick impasto layers. In his abstraction of the crowd scenes, Glover draws the eye to the gestures of jagged movements accentuated by bursts of colour. He explores the theme of crowds

in his body of work, within various scenes at marketplaces, city centres, beaches, bus stations and busy streets.

Ablade Glover has been exhibited by numerous institutions over a career spanning 50 years. These include Studio Museum in Harlem and the World Bank Art Society. His works have also been collected by the Commonwealth Foundation, Ghana Museums and Monuments Board, National Gallery of Modern Art in Lagos, National Gallery of Zimbabwe, and UNESCO Headquarters, among others.



32

32

EL ANATSUI

b.1944

Patched Cloth I

signed and dated 1992 (piece 10)
painted and incised wood planks
46 by 145cm., 18¼ by 57¼in.
Executed in 1992

PROVENANCE

Private collection, France (acquired from artist in 1999, Lagos)
Acquired from the above by present owner

£ 18,000-22,000

€ 20,800-25,400 US\$ 22,400-27,400

33

OUATTARA WATTS

b. 1957

Masada

signed and dated 1993 (on the reverse)
wooden sculpture, mixed media
295.91 by 256.54cm., 116½ in by 101in.
Executed in 1993

PROVENANCE

Cavaliero Fine Arts, New York (acquired from artist in 1993)
Acquired from the above by present owner

EXHIBITED

Venice, Fusion: West African Artists at the Venice Biennale, June 1993
New York, The Museum for African Art, 1994

LITERATURE

Thomas McEvilley, *Fusion: West African Artists at the Venice Biennale, The Museum for African Art*, New York and Prestel, Munich, 1993, illustrated p. 75 & 79.

Adi Martis; Mieke Rijnders, *Expressionisme en primitivisme in de beelden Kunst van de twintigste eeuw*, Open Universiteit, Heerlen, 1998; illustrated p. 234. Cited p. 233 & 234.

W ⊕ £ 15,000-20,000

€ 17,300-23,100 US\$ 18,700-24,900

Masada is a large-scale mixed media by Ivorian artist Ouattara Watts (b. 1957) known for his paintings exploring African cosmology. Watts' love for jazz, alchemy, cosmos, human relationships, and numbers are common themes in his work.

This large mixed media work was made shortly after Watts moved to New York, following an encounter with Jean Michel Basquiat. The artists met in 1998 at Basquiat's exhibition opening in Paris, and Basquiat insisted on visiting Watt's studio, where he bought a painting that night. Basquiat was a keen supporter of Watt's work and convinced him to move to New York, where they worked together briefly before Basquiat's death.

On their shared interest Watts writes, 'Like Keith Haring and Jean-Michel, the spiritual side keeps me going, it's a way of being and living. The human relationships, that of the artist and the cosmos. Jean-Michel exhibited work in the Ivory Coast in 1986 [in Abidjan, at the French Cultural Centre] and that was my parent's region. And I think it was here that he saw this spiritual side in me'. (Clotilde Scordia, 'Ouattara Watts: Mystical Storyteller', *Happening*, 2015)

Ouattara Watts has been exhibited at MoMA PS1, the Whitney Biennale, and the New Museum in New York, Magazzino d'Arte Moderna, Galeria Leyendeker, The Hood Museum of Art, Leo Koenig Gallery, Baldwin Gallery, The Kemper Museum, Gagosian Gallery, and Documenta in Kassel, Berkeley Museum, to name a few.





34

34

OUATTARA WATTS

b. 1957

Untitled

oil pastel on paper
66 by 103cm., 26 by 40½in.
Painted in 1992

PROVENANCE

Cavaliero Fine Arts, New York, (acquired from
the artist in 1993)
Acquired from the above by present owner

⊕ £ 4,000-6,000
€ 4,650-7,000 US\$ 5,000-7,500



35

35

OUATTARA WATTS

b. 1957

The Deep and the Long

oil pastel on paper
66 by 103cm., 26 by 40½in.
Painted in 1992

PROVENANCE

Cavaliero Fine Arts, New York, (acquired from
the artist in 1993)
Acquired from the above by present owner

⊕ £ 4,000-6,000
€ 4,650-7,000 US\$ 5,000-7,500

MESCHAC GABA

b. 1961

Le Pavé dans la Mère

Textile and coins
220 by 120cm., 86¾ by 47¼in.
Executed in 1999

PROVENANCE

Private Collection of Marcella Stefanoni, Milan

EXHIBITED

Besançon, Salle de Jeux - Museum of
Contemporary African Art, *Le Pavé Dans La Mare*, 1999

W ₤ 20,000-30,000

€ 23,100-34,600 US\$ 24,900-37,300

Le Pavé Dans La Mère is a stitched flag by Beninese artist Meschac Gaba made after his 1996–7 residency in Amsterdam, during which he created his seminal work *Le Musée d'Art Africain*. Made from a re-used jute sack, which is often used for exporting goods, *Le Pavé Dans La Mère* references the economic factors involved in African trade and manufacturing. The obsolete coins attached to the end of the flag are further reinforcement of the passage of the relationship between time and economics.

Flags are a primary theme in the work of Gaba, who began producing them in the later 1990s, using them to explore the concepts of cultural identity, political boundaries, and African unity. Meschac Gaba rose in notoriety after creating *Le Musée d'Art Africain* (1997-2001), which was later concluded at Documenta XI, Kassel. Gaba was included in the Dutch Pavilion at the Venice Biennale (2003) and has had solo exhibitions at numerous international museums including Tate Modern in 2013.

Meschac Gaba has also been part of numerous group shows which include those at Vitra Design Museum, Foundation De 11 Lijnen, Museo Tamayo, CCA Wattis Institute for Contemporary Arts, Museum of Contemporary Art in Detroit, the Benin Biennale (2012); La Triennale at Palais de Tokyo, ZKM Center for Art and Media Karlsruhe, the 2010 Liverpool Biennale; Greenland Street Gallery, and, in 2006, the São Paulo, Gwangju, Sydney and Havana biennales.





37

37

VINCENT MICHÉA

b. 1963

Before the Bigger Splash

acrylic on canvas
130 by 130cm., 51¼ by 51¼in.
Executed in 2012

PROVENANCE

Jack Bell Gallery, 2013
Acquired from the above by present owner

EXHIBITED

London, Jack Bell Gallery, *Vincent Michéa: Before The Bigger Splash*, 2012

London, Saatchi Gallery, *Pangaea: New Art From Africa And Latin America*, 2014, illustrated in the catalogue p.106

Munich, Institute of Art History, Ludwig-Maximilians-Universität, *Flow of Forms, Forms of Flow*, 2017

Before the Bigger Splash offers a vibrant and glamorous depiction of Dakar, a city the French-born artist calls home. Presented through a 'reticular lens', the painting illustrates the chic lifestyle of Dakar's inhabitants. Modernist architectural structures can be seen along the background horizon, further contextualising the city in a new-fashioned time.

In the foreground, the rear view of a female swimmer and an awareness of her imminent jump into the pool engage the viewer with the immediacy of the moment. Her form is accentuated with pointillism, and a pop art, graphic style effect which adds a young contemporary tone to the image.

Vincent Michéa was born in France in 1966, and moved to Dakar twenty years later. His work has been exhibited at multiple galleries and institutions, which include the Saatchi Gallery (2014), Centre de Cultura Contemporània de Barcelona (2015) and Guggenheim Museum Bilbao (2016).

† ⊕ W £ 5,000-8,000
€ 5,800-9,300 US\$ 6,300-10,000



38

38

VINCENT MICHÉA

b. 1963

NÂ°66

signed and dated 2004 (lower right)

acrylic on canvas

129.5 by 129.5 cm., 51 by 51 in.

Painted in 2004

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin America*, 2015

NÂ°66 is an illustrated version of an album cover by *Orchestre Cobantou*, which dates back to 1970. The People's Republic of the Congo had just been formed as a 'self-declared Marxist-Leninist socialist state' two years after the 1968 coup in which Captain Marien M'gouabi assumed presidency from President Massamba-Debat.

Despite all the ongoing political events, the Republic of Congo was blossoming with 'a new

stream of pop music, energetic guitars, and honey-toned vocals'. It was this spirit represented on the album cover of *Orchestre Cobantou* that Vincent Mischea recreates.

In NÂ°66, a man in a blue suit plays a guitar outside the political building, while sitting on a red car. He is aware of the ongoing political events but nevertheless, finds a moment to indulge in the musical vibrancy of the city.

† ⊕ £ 5,000-7,000
€ 5,800-8,100 US\$ 6,300-8,700



39

39

DOMINIQUE ZINKPÈ

b. 1969

Agonmenouvi

signed (lower right)
mixed media on canvas
180 by 150cm., 71 by 59in.
Executed in 2011

PROVENANCE

Private Collection, Brussels
Acquired from the above by the present owner in 2013

EXHIBITED

Brussels, Fine Art Studio, *Metamorphoses*, 2011,
illustrated in the catalogue p.48

Born in 1969 in Cotonou, Benin, Dominique
Zinkpè gained international recognition through
his presence at the 2002 Dakar Biennale.
Winner of the 2002 West African Economic

and Monetary Union Award for his installation
Malgré tout (In Spite of Everything!), Zinkpè has
created a broad repertoire of work consisting of
drawings, paintings, sculpture, performance and
installation. Although the artist tackles a variety
of themes using a wide array of mediums, it is his
paintings that seem to offer the most in-depth
perspective into this talented artist.

W £ 5,000-8,000
€ 5,800-9,300 US\$ 6,300-10,000



40

40

DOMINIQUE ZINKPÈ

b. 1969

Murmures II

signed and dated 2010 (lower right)
mixed media on canvas
150 by 180cm., 59 by 71in.
Executed in 2010

PROVENANCE

Acquired directly from the artist by the present owner in 2010

EXHIBITED

Brussels, Fine Art Studio, *Metamorphoses*, 2011, illustrated in the catalogue p. 101

LITERATURE

Roger-Pierre Turine, *Les Destins de Zinkpè*, Paris, 2013, illustrated p. 33

The present work is exemplary of Zinkpè signature style. Intrigued by the notion of animism, the belief that all things are alive, Zinkpè's figures present themselves as unfamiliar beings that appear to effortlessly move within, and even beyond, the confines of the canvas. Exhibiting a surrealist quality, Zinkpè works

are not grounded in rationality; instead, they seem to tap into the ethereal, the unexplained and even elements of voodoo. *Murmures II* highlights the artist's mastery of colour as layers of black, white, red, blue and yellow effortlessly meld together within this dynamic composition, pulling viewers into a world of ritualism and magic. Works such as this one by Zinkpè are simultaneously unsettling as well as deeply intriguing. The artist's works explore a variety of themes including mysticism, religion and cultural conflict within his home country of Benin.

W £ 5,000-8,000
€ 5,800-9,300 US\$ 6,300-10,000



41

41

SOLY CISSÉ

b.1969

Les Héritiers II

acrylic on canvas
150 by 150cm., 59 by 59in.
Painted in 2016

PROVENANCE

Acquired directly from the artist by the present owner in 2016

EXHIBITED

Paris, Ellia Art Gallery, *Spirits in the Wind*, 2016;
Cloître des Billettes, 2016

£ 3,000-5,000
€ 3,500-5,800 US\$ 3,750-6,300

42

FRÉDÉRIC BRULY BOUABRÉ

1923-2014

La sublime humanité aux couleurs de l'arc-en-ciel

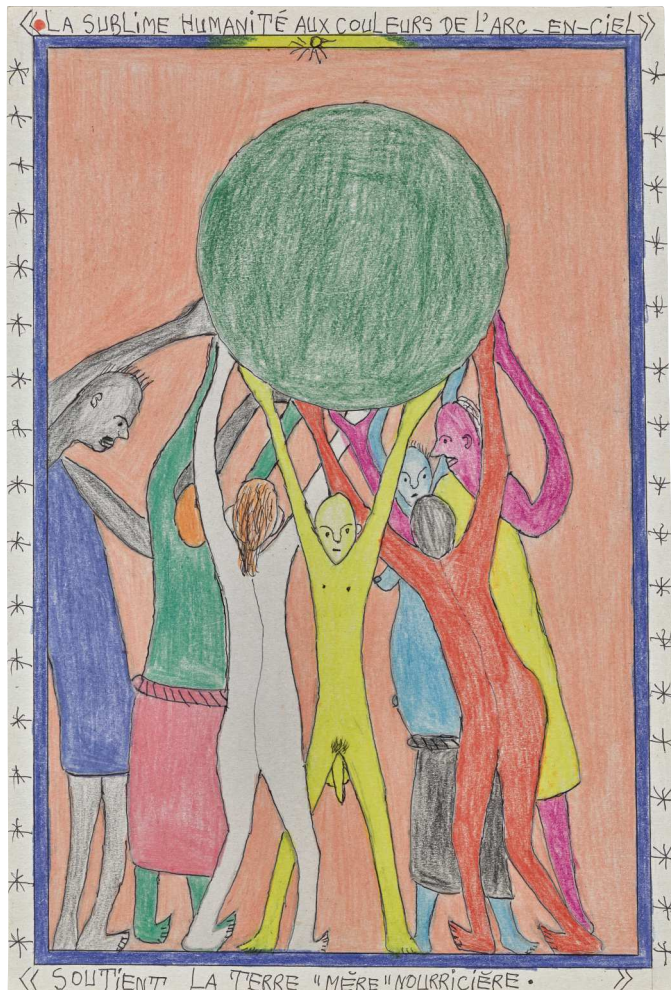
pencil and pastel on cardboard
60 by 40cm., 23¾ by 15¾in.
Executed in 2012

PROVENANCE

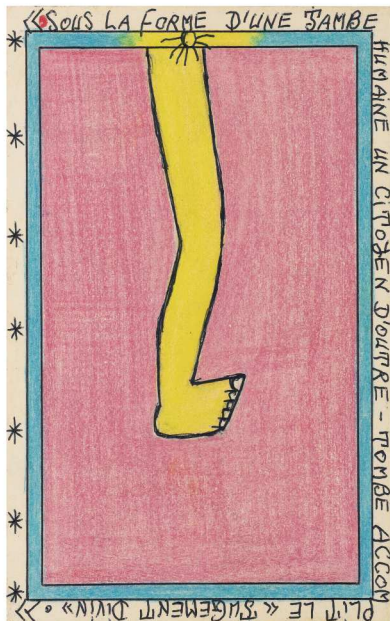
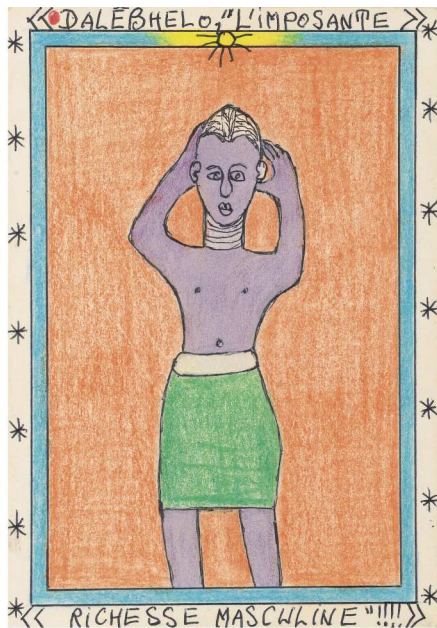
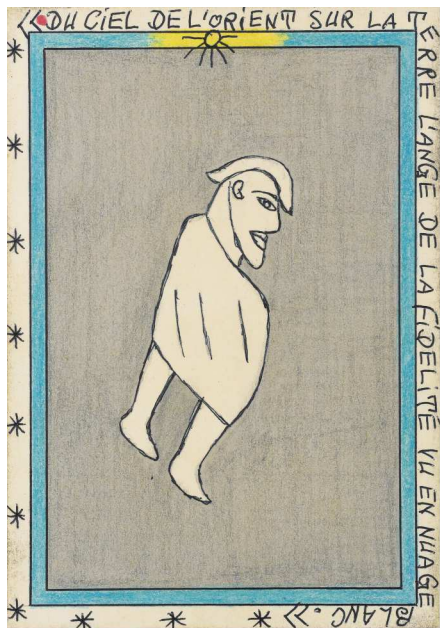
Acquired directly from the artist by the present owner in 2012

La sublime humanité aux couleurs de l'arc-en-ciel perfectly demonstrates a theme that interlaces much of Bouabré's work —the artist's desire to unite mankind and to liberate the world from the idea that we do not share any sort of universality. Here we see several figures, each a different colour, hoisting up a world. By creating this image, Bouabré seeks to unite and uplift mankind by highlighting that despite our differences we all share a common origin and purpose, much like a rainbow.

£ 4,000-6,000
€ 4,650-7,000 US\$ 5,000-7,500



42



43

43

FRÉDÉRIC BRULY BOUABRÉ

1923-2014

Bété Legends

crayon and pen on paper

(6)

23 by 16cm.. 9 by 6¼in.

Executed 2007-2011

PROVENANCE

Acquired directly from the artist

Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Art-Z, *Africa Now*, 2016-2017

See catalogue note at sothebys.com

£ 3,000-5,000

€ 3,500-5,800 US\$ 3,750-6,300



44

44

GEOFFREY MUKASA

1954-2009

Young People in Blue

signed and dated 06-07 (lower right)
oil on canvas
152 by 122cm., 60 by 48in.
Painted in 2006-2007

PROVENANCE

AKA Gallery, Kampala
Acquired from the above by the present owner

EXHIBITED

Kampala, Tulifanya Gallery, *Geoffrey Mukasa Memorial Show*, 2011

Geoffrey Ernest Katantazi Mukasa, born in Uganda in 1954, is widely recognised as one of East Africa's most respected and sought-after painters; his work is held by collections in America, Europe and Africa.

Mukasa earned a Fine Arts degree in India at Lucknow College of Arts and Crafts. He left with a deep appreciation of Indian and European

aesthetics and returned to Uganda with a style that was notably different from his peer group in East Africa.

Favouring depictions of the female face, as he believed it was women who carried the biggest burdens of life, Mukasa created bold and dynamic works of art that wonderfully intertwine figures with their more abstracted surroundings.

W £ 6,000-9,000
€ 7,000-10,400 US\$ 7,500-11,200

BEN OSAGHAE

1962 – 2017

Untitled

signed and dated 2000 (lower right)

oil on canvas

210 by 90cm., 82¾ by 35¾in.

Painted in 2000

PROVENANCE

Acquired directly from the artist by the present owner in 2000

Osaghae is celebrated as one of the most prominent artists in post-independence Nigeria. This work, made during the later period of Osaghae's artistic production, exemplifies his signature techniques of bold coloured backgrounds, blurred subjects, and an energetic force of emotion.

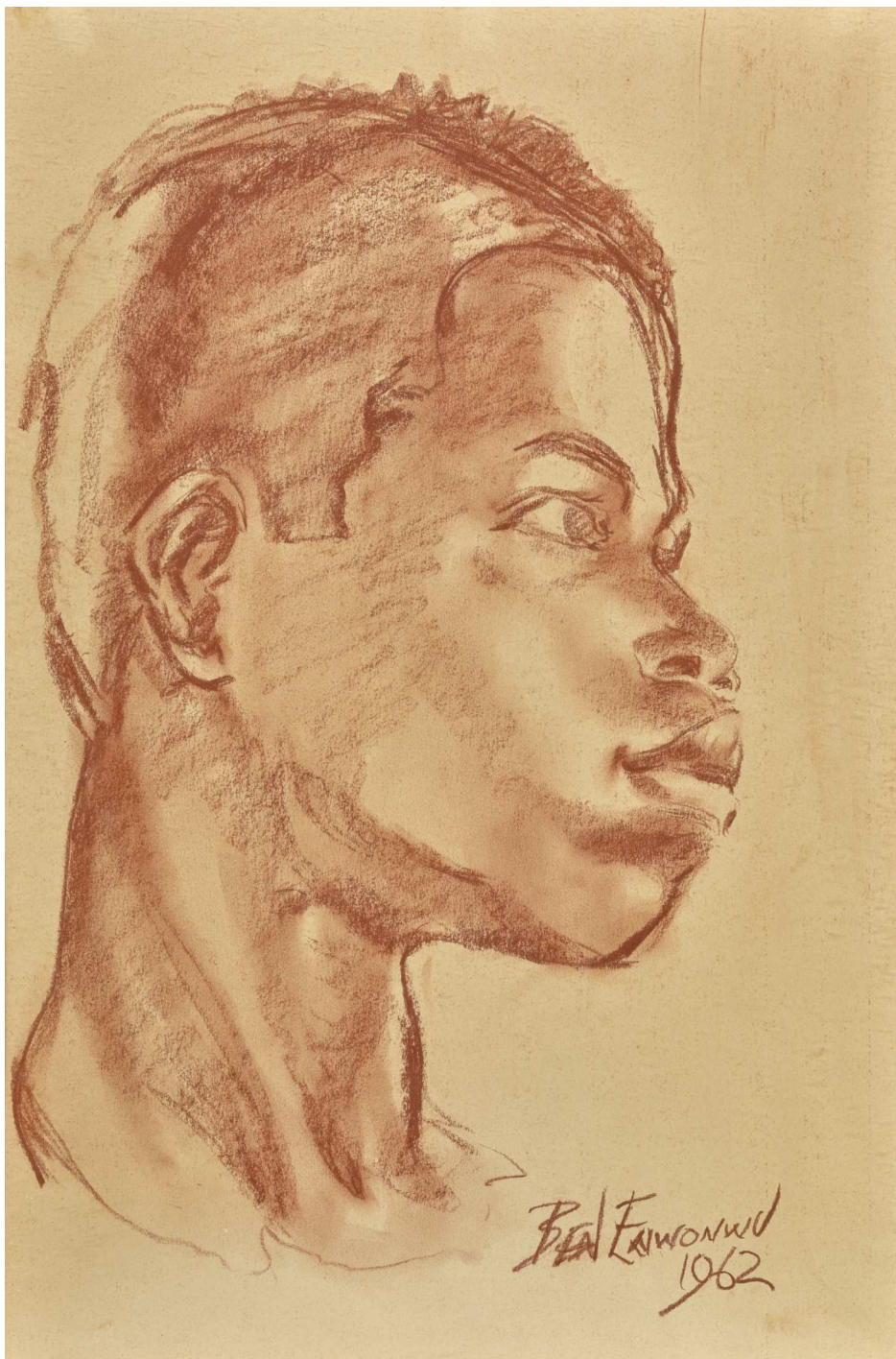
In this untitled painting, the red background is compelling in emphasizing the emotions of grief, anger, and passion conveyed by the subjects. Here, the illustrated figures are positioned with their heads bowed down, and crouched knees. As a consistent theme in his body of work, Osaghae addressed topics of institutional corruption and injustice in Nigeria.

In his online obituary, Jess Castellote writes, 'No other Nigerian artist was able to portray so vividly the liveliness, complexity and vibrancy of Lagos life. Sometimes this was done just through a small "vignette" with one of two characters; other times it is a whole tableau of the city's inhabitants. But it was always done with the confidence and self-assurance of a visual chronicler that happened to be an extraordinary draughtsman'.

£ 5,000-8,000

€ 5,800-9,300 US\$ 6,300-10,000





46

46

BEN ENWONWU

1921 - 1994

Drawing of a head

signed and dated 1962 (lower right)

red chalk on paper

37 by 56cm., 14½ by 22in.

Executed in 1962

PROVENANCE

Acquired by parents of present owner in 1962

£ 5,000-8,000

€ 5,800-9,300 US\$ 6,300-10,000



47

47

BEN ENWONWU

1921 - 1994

Masqueraders

signed and dated 1940 (lower left)
watercolour on paper
38 by 27.5 cm., 15 by 10¾in.
Painted in 1940

PROVENANCE

Michael Graham-Stewart, London, 2001
Acquired from the above by current owner

EXHIBITED

London, *About Strange Lands and People*, 2001,
illustrated in the catalogue, 7a

£ 7,000-10,000

€ 8,100-11,600 US\$ 8,700-12,500

BEN ENWONWU

1921 - 1994

Ogolo

signed and dated 1987 (lower right)
gouache, pen and ink on cardboard
29 by 21cm., 11½ by 8¼in.
Painted in 1987

PROVENANCE

Private Collection, London

± £ 60,000-80,000

€ 69,500-92,500 US\$ 74,500-99,500

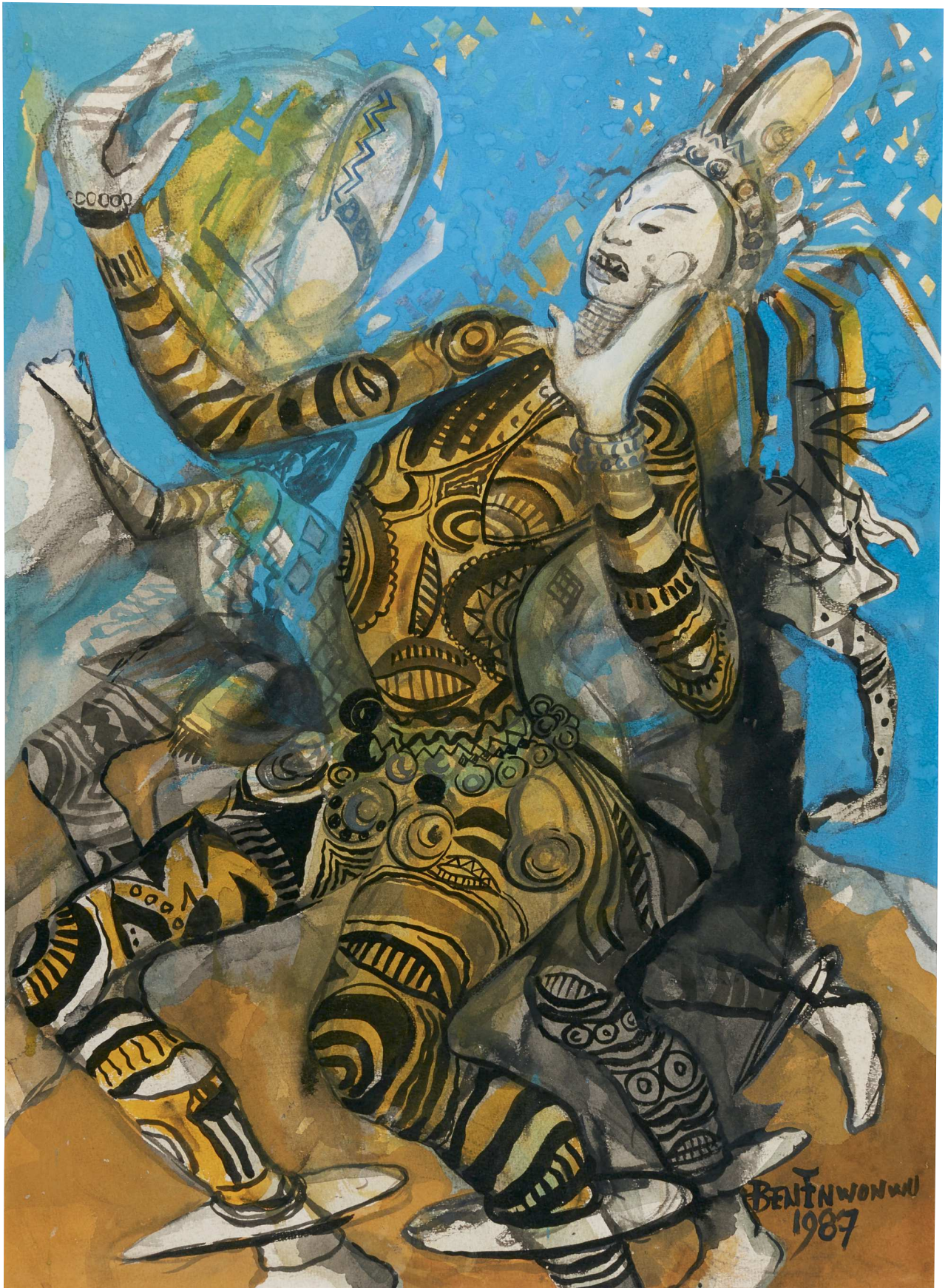
Ogolo was created in 1987 when Enwonwu attended the burial of his elder brother where masquerades of Mmonwu Ogongo (tall masks) and Ogolo were performed.

Reflecting on this experience, which impacted his final artist years, Enwonwu said:

'I saw the Ogolo among a host of other masquerades during my brother's funeral, and it impressed me a lot...I have focused on the Ogolo masked form that is closely related to the Agboghao Mmuo and Ayolungbe mask. It is part of my recent important works [and] a steady flow of thought and development' (Sylvester Okwunodu Ogbechie, *Ben Enwonwu: The Making of an African Modernist*, Rochester, 2008, p. 187).

Over the next decade, Enwonwu created over fifty masquerade themed works of paintings, sculptures, and drawings. Ogolo is one of the very first paintings Enwonwu created of this series, which displayed a range of contexts, but consistent forms.

Ogolo is illustrated with a bright blue sky, contrasted with yellow toned dancers on the ground. The vibrant nature of this painting reflects the warm experience, which Enwonwu reflects on, from the burial of his brother. As a continuation to his painting techniques, *Ogolo* demonstrates the same use of multiple dancers layered in the background, to further accentuate the movement in the scene.





49

49

UZO EGONU

1931 - 1996

Nkrumah

signed and dated 1962 (lower right)
oil on canvas, unframed
167 by 122cm., 65¾ by 48in.
Painted in 1962

Nkrumah was painted five years after Ghana had gained political independence in 1957. As the first President of Ghana and for his leadership in the

achievement of Ghana's independence, Kwame Nkrumah was admired by many across the continent and in the diaspora.

Uzo Egonu illustrates his own desire to be part of this movement, with the painting of his face directly to the right of Nkrumah. Surrounded by children and adult admirers, Nkrumah's gesture towards the kneeling children conveys his benevolent traits as a leader loved by the people. Nkrumah is dressed in a long kente fabric which represents Ghanaian culture, and symbolises his honourable status.

Compared to *Artist painting of mother and child*, this early painting offers more figurative detail in the representative depiction of Egonu, Nkrumah, and the crowd. Egonu's work has been included in the collections of the Victoria and Albert Museum, the Arts Council of England, National Museum of Modern Art in Poland, and the National Gallery of Modern Art in Lagos, among others.

W @ £ 10,000-15,000
€ 11,600-17,300 US\$ 12,500-18,700



50

50

UZO EGONU

1931 - 1996

Artist painting mother and child

signed and dated 1978 (lower right)

oil on canvas

123 by 152cm., 48½ by 60in.

Painted in 1978

Artist painting mother and child is a later work by Nigerian artist Uzo Egonu, painted during a period

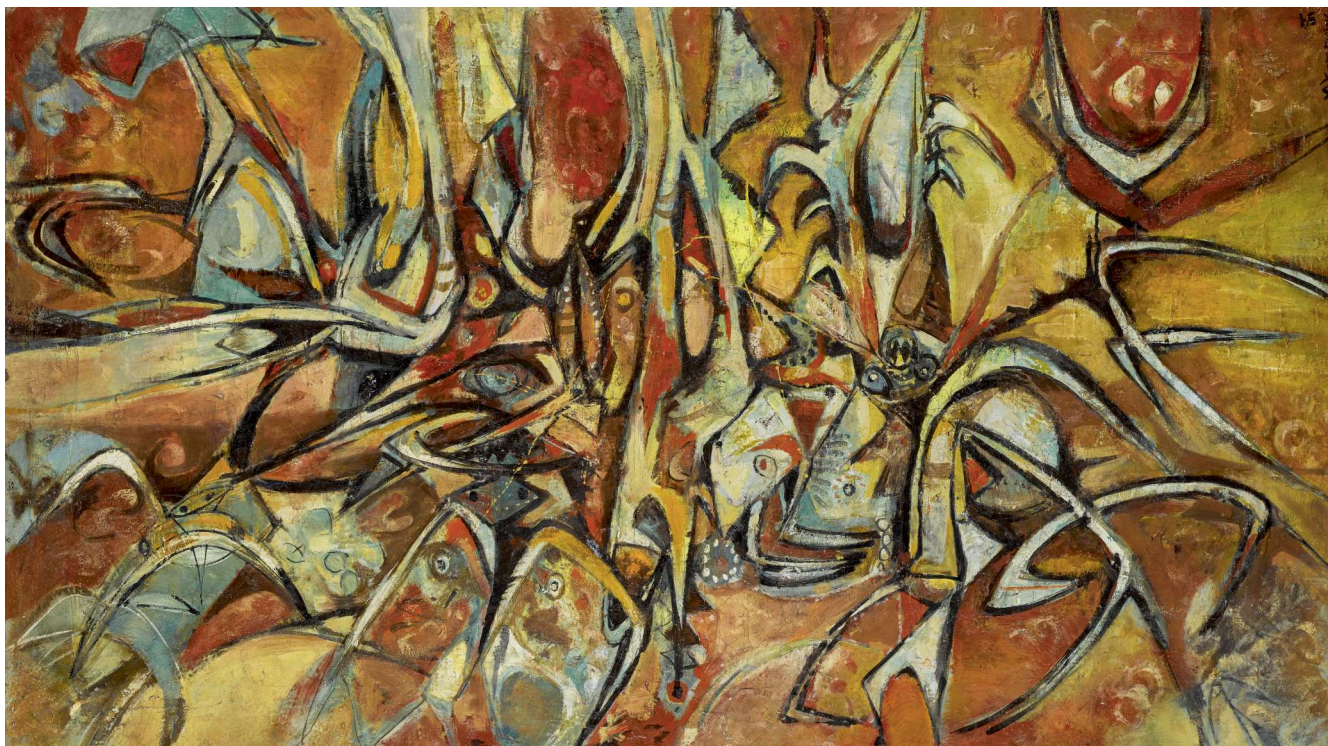
of physical and emotional agony. His partial blindness and deteriorating health prompted an introspective examination of his life. Stylistically, this painting is formed of abstract inspired bold patterns, simple linear detail, and broad flat areas.

A painting of an artist live-painting a mother who caresses her young child, this work is a personal reflection on Egonu's short relationship which his mother. Egonu moved to England as a 13 year old boy when his father, an affluent British colonial

civil servant, sent him to a private school (as most wealthy Nigerian families did at the time).

Decades afterwards, in the later part of Egonu's life, he painted this work amidst a period of anxiety when he was occupied with questions of nation and identity. These thoughts formed the conceptual foundation for the 'Stateless People' series, in which this painting belongs.

W ⊕ £ 12,000-18,000
€ 13,900-20,800 US\$ 14,900-22,400



51

51

ALEXANDER SKUNDER BOGHOSSIAN

1937 – 2003

Untitled

signed and dated 1959 (lower right)
oil on canvas

170 by 80cm., 67 by 31½in.

Painted in 1959

PROVENANCE

Private Collection, France

W £ 7,000-10,000

€ 8,100-11,600 US\$ 8,700-12,500

Alexander 'Skunder' Boghossian was an Ethiopian artist recognized as a major painter of the 20th century. He was born during Mussolini's occupation of Ethiopia, shortly before his father Colonel Kosrof Boghossian was taken as a war prisoner for 7 years.

Dated 1959, this painting is one of Skunder's earliest pieces, created amidst his immersion in 'the world of black Paris'. The young 22 year old Skunder was introduced to Cuban surrealist painter Wilfredo Lam by South African artist Gerard Sekoto. Lam's 'voodoo-surrealist' imagery influenced Skunder and inspired an exploration of radical cultural imagery juxtaposed with formal international black aesthetics. Examining this work reveals an array of early Surrealist and Cubist techniques, visible in the elements of fragmented limbs, and cattle horn motifs, which

were common in Lam's work. The warm red, orange, and yellow hues convey a passionate energy ignited in Skunder during this early period.

Skunder was the first contemporary African artist to be collected by the Musée d'Art Moderne in Paris (1963) and the Museum of Modern Art in New York (1965). He moved back to Ethiopia in 1966 and instructed at the School of Fine Arts in Addis Ababa. In recognition of his contributions to revolutionizing modern and contemporary art, the school was later renamed Skunder Boghossian College of Performing and Visual Arts. Skunder moved to the USA in 1970, where he taught at the Atlanta Center for Black Art and the Howard University from 1972. When a civil war began in Ethiopia in 1974, Skunder could no longer return, and lived in exile until his death in 2003.



52

52

WOSENE WORKE KOSROF

b.1950

Beauty of Your Own IV

signed and dated 2011 (lower right)
acrylic on linen
106 by 106cm., 41¾ by 41¾in.
Painted in 2011

Beauty of Your Own IV was painted by Ethiopian artist Wosene Worke Kosrof in 2011. Kosrof is known for his development of contemporary abstract art from the altering of traditional Amharic script. Inspired by his love of music, Kosrof also uses jazz notes and symbols to form

the foundation of his painterly compositions.

On his relationship with music as an artist, Kosrof says, 'Since my student years at the School of Fine Art in Addis Ababa (1967-1972), American jazz has asserted a significant influence on my painting. Like jazz music, the script provides a repertoire of dense, yet supple, elements that lend themselves well to visual improvisation. Jazz also influences my sense of composition: like improvisational music, the language symbols can be juxtaposed on canvas in nonverbal "word-plays" to create a visual language of form and color, rhythm and movement'.

Kosrof trained at the Addis Ababa School of

Fine Arts in 1972, where he studied under the tutorship of Gebre Kristos and Skunder Boghossian. With their guidance, Kosrof and other student artists moved past realistic photographic works, to explore subjects of a social, economic and political nature. Kosrof has been exhibited at the National Museum of African Art, National Museum of Ethiopia, The Newark Museum, Neuberger Museum of Art, Philadelphia Museum of Art, Fowler Museum at UCLA, and Fleming Museum, where his work is held in permanent collections.

£ 20,000-30,000

€ 23,100-34,600 US\$ 24,900-37,300



53

53

LEONCE RAPHAEL AGBODJELOU

b.1965

Untitled Triptych (Code Noir)

C-Print, Edition: 2/6 + 2AP
150 by 100cm., 59 by 39¼in.
Executed in 2014

PROVENANCE

Jack Bell Gallery, London
Acquired from the above by the present owner

EXHIBITED

London, Jack Bell Gallery, *Code Noir*, 2015

Untitled Triptych (Code Noir) is part of Leonce Raphael Agbodjelou's 'Code Noir' series, which explores the history of slave trade in Benin. Agbodjelou captures the complex history and human stories within his native Porto-Novo, the capital of Benin. The series is named after 'Code Noir' (Black Code), a legal order originally passed in 1685 by King Louis XIV, which outlined severe policies for the punishment and control of slaves.

The left and right photographs of this triptych work illustrate scenes in the city, which once served as the Portuguese slave trading port. In front of these decaying colonial structures, make-shift market shops now stand, as an integral part of the city's activity. In the middle

photograph, a woman proudly holds a black and white photograph of ancestors, remembered for their courage and strength. Agbodjelou offers an intimate look at the human effects of the slave trade, with a narrative lens on the people and scenes of Porto-Novo.

Leonce Raphael Agbodjelou's work has been collected by the Contemporary African Art Collection (CAAC) and the Pitt Rivers Museum in Oxford. He has been exhibited at Brooklyn Museum New York, Fowler Museum, Guggenheim Museum Bilbao, Israel & Camden Arts Centre, Saatchi Gallery London, Seattle Art Museum, Tel Aviv Museum of Art, and Vitra Design Museum, among others.

₣ W £ 9,000-12,000
€ 10,400-13,900 US\$ 11,200-14,900



54

54

LEONCE RAPHAEL AGBODJELOU

b.1965

Untitled (Demoiselles de Port-Novo Series)

C-print
180 by 130cm., 71 by 51in.
Executed in 2012

PROVENANCE

Jack Bell Gallery, 2012
Acquired from the above by present owner

EXHIBITED

London, Jack Bell Gallery, *Leonce Raphael Agbodjelou: Demoiselles De Porto-Novo*, 2012
London, Saatchi Gallery, *Pangaea: New Art From Africa And Latin America*, 2014, illustrated in the catalogue p. 35

Untitled is part of the 'Demoiselles de Porto-Novo' series, which spotlights young women of Porto-Novo. The faces of the women are covered in masks, and their breasts exposed. The photographs are taken in a mansion owned by Agbodjelou's family that was built in 1890, by Africans who returned after the abolition of slavery in Brazil.

In combining the setting of modern architecture, with bare breasted women wearing ethnographic masks, Agbodjelou addresses the evolving nature of African identity. 'Demoiselles de Porto-Novo' series is a continuation from 'Citizens of Porto Novo', which explored the masculinity of Porto-Novo's bodybuilders juxtaposed with the femininity of flowers.

† W £ 4,000-6,000
€ 4,650-7,000 US\$ 5,000-7,500



55

55

MIKHAEL SUBOTZKY

b.1981

'Ai 26's Smoke Tik', Beaufort West, 2006

C-print on archive paper, edition of 9
Image 105.5 by 128.66cm., 41¾ by 50¾in.;
sheet 126 by 147.66cm., 49¾ by 58¾in.

PROVENANCE

Goodman Gallery, Cape Town
Acquired from the above by the present owner
in 2008

EXHIBITED

Cape Town, Goodman Gallery, *Beaufort West*, 2007
New York City, Museum of Modern Art, *New
Photography 2008: Josephine Meckseper and
Mikhael Subotzky*, 2008 (another example
exhibited)

LITERATURE

Mikhael Subotzky, Jonny Steinberg, *Beaufort
West*, London, 2008, illustrated p. 57

£ 3,000-5,000
€ 3,500-5,800 US\$ 3,750-6,300



56

56

MIKHAEL SUBOTZKY

b.1981

'Break-In, Rustdene Township',
Beaufort West, 2006

C-print on archive paper, edition of 9
Image 105.5 by 128.66cm., 41¾ by 50¾in.;
sheet 126 by 147.66cm., 49¾ by 58¾in.

PROVENANCE

Goodman Gallery, Cape Town
Acquired from the above by the present owner
in 2008

EXHIBITED

Cape Town, Goodman Gallery, *Beaufort West*, 2007
New York City, Museum of Modern Art, *New
Photography 2008: Josephine Meckseper and
Mikhael Subotzky*, 2008 (another example
exhibited)

LITERATURE

Mikhael Subotzky, Jonny Steinberg, *Beaufort
West*, London, 2008, illustrated p. 50

£ 3,000-5,000
€ 3,500-5,800 US\$ 3,750-6,300



57

57

PIETER HUGO

b. 1976

Garuba Yawu with Mora, Ogere-Remo, Nigeria

Digital C-Print, Edition 2/5 + 2 AP
152 by 152cm., 60 by 60in.
Painted in 2007

PROVENANCE

Yossi Milo Gallery, New York
Acquired from the above by present owner

EXHIBITED

New York, Yossi Milo Gallery, *Pieter Hugo: The Hyena and Other Men*, 2007 - 2008

± W £ 18,000-24,000
€ 20,800-27,700 US\$ 22,400-29,800

Garuba Yawu with Mora, Ogere-Remo, Nigeria was photographed by South African artist Pieter Hugo as part of a 2007 series in Ogere-Remo. He travelled to Nigeria after learning about some men walking along the streets with a hyena in chains through local newspaper reports.

Pieter Hugo recounts his first encounter with the men in Abuja saying, 'It turned out that they were a group of itinerant minstrels, performers who used the animals to entertain crowds and sell traditional medicines. The animal handlers were all related to each other and were practising a tradition passed down from generation to generation. I spent eight days travelling with them'.

Born in Johannesburg and raised in Cape Town, Pieter Hugo became interested in the traditions of

African communities through his own struggles with identity. Fascinated by the stories of marginalized groups, his photography explores the varying representations of African collectives from taxi washers in Durban to honey gatherers in Ghana.

Pieter Hugo has been exhibited in solo shows at the Institute of Modern Art in Brisbane, Le Chateau d'Eau in Toulouse, the Australian Centre for Photography, and Foam Fotografiemuseum Amsterdam. He has also been included in group exhibitions at the ZKM Center for Art and Media Karlsruhe, Bass Museum of Art in Florida, Tate Modern, Calouste Gulbenkian Foundation, and the 27th São Paulo Biennial.

WILLEM BOSHOF

b. 1951

Blind Dots

mixed media

152 by 77cm., 60 by 30 1/4 in.

Executed in 2007

PROVENANCE

Goodman Gallery, Johannesburg

Acquired from the above by the present owner

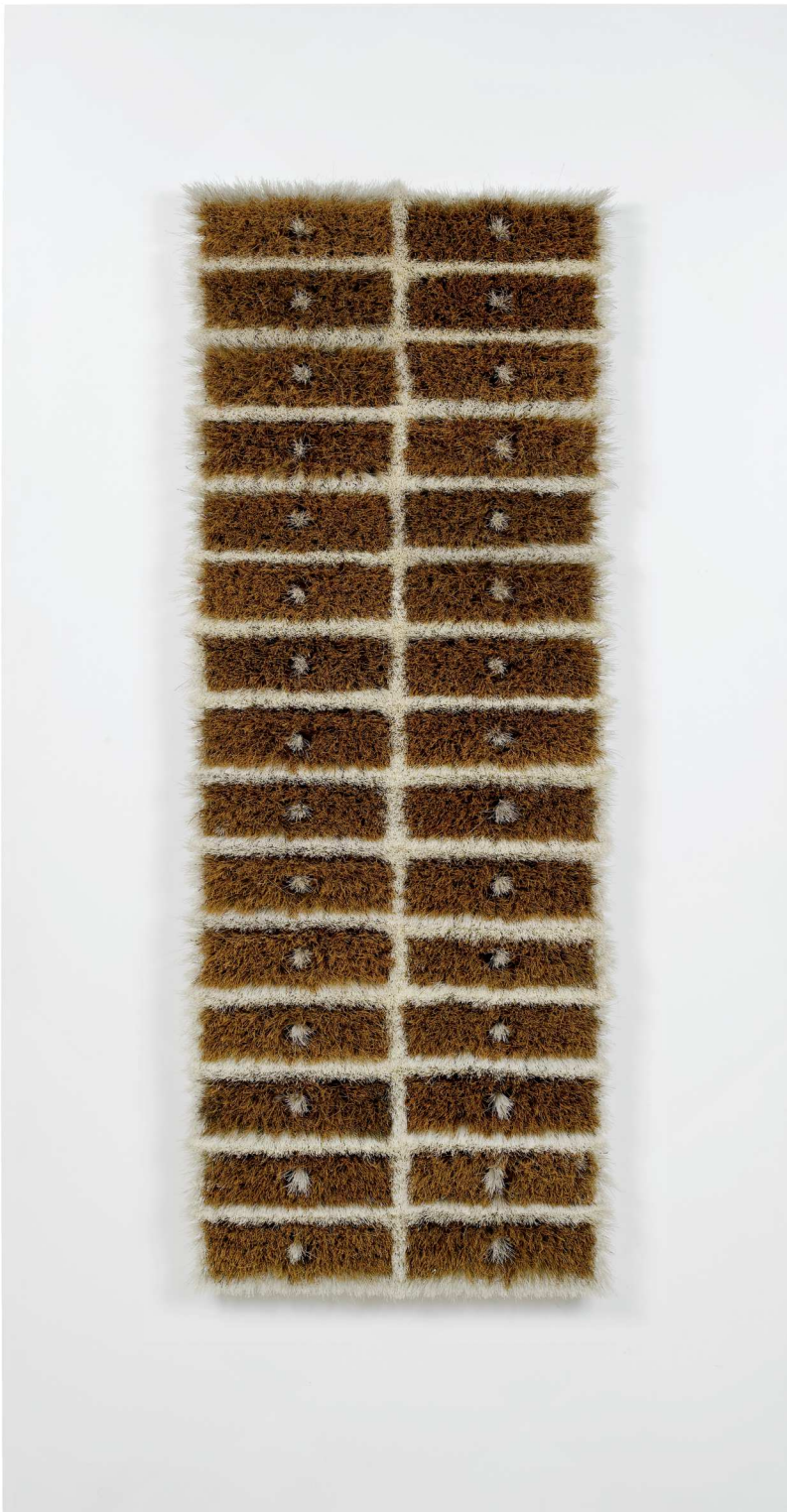
Born in 1951 in Vanderbijlpark, South Africa, to a carpenter father, Willem Boshoff developed a respect for craft and design from a young age, focusing particularly on the importance of technical expertise. Before earning his Master's degree in Sculpture from Technikon Witwatersrand in 1984, Willem Boshoff studied to become a teacher at the Johannesburg College of Art. Currently living and working in Johannesburg, the artist continues to produce the conceptual artwork for which he is most known.

'A book is conceptual until you open it. In art, those things are in your face. I work with the idea of knowledge in a package: how we keep knowledge, package it, store it—through books, the computer, oral tradition; how we process it and manipulate it through art and how we can share it, or publish it' (Sue Williamson, 'Willem Boshoff', *Artthrob*, no. 48, August 2001).

According to the artist, *Blind Dots* 'is so titled because the tactile brushes appear to invite light stroking with the hand, almost as if the visitor is blind. The dots were formed when the handle at the center of each brush left a small round gap when it was unscrewed. These gaps were filled by the same white bristle as that surrounding each brush. The dots are very slightly raised to make them noticeable to blind people'.

W £ 8,000-12,000

€ 9,300-13,900 US\$ 10,000-14,900





59

59

PENNY SIOPIS

b.1953

Scenery of the Four Seasons

ink and glue on canvas
100 by 100cm., 39½ by 39½in.
Executed in 2009

PROVENANCE

Stevenson Gallery, Cape Town
Acquired from the above by the current owner
in 2009

Penny Siopis's practice spans a variety of media including painting, photography, film and installation. Born in 1953 in Vryburg, South Africa, the artist explores themes such as violence, race, gender and sexuality, all under the umbrella of what Siopis calls the 'poetics of vulnerability'.

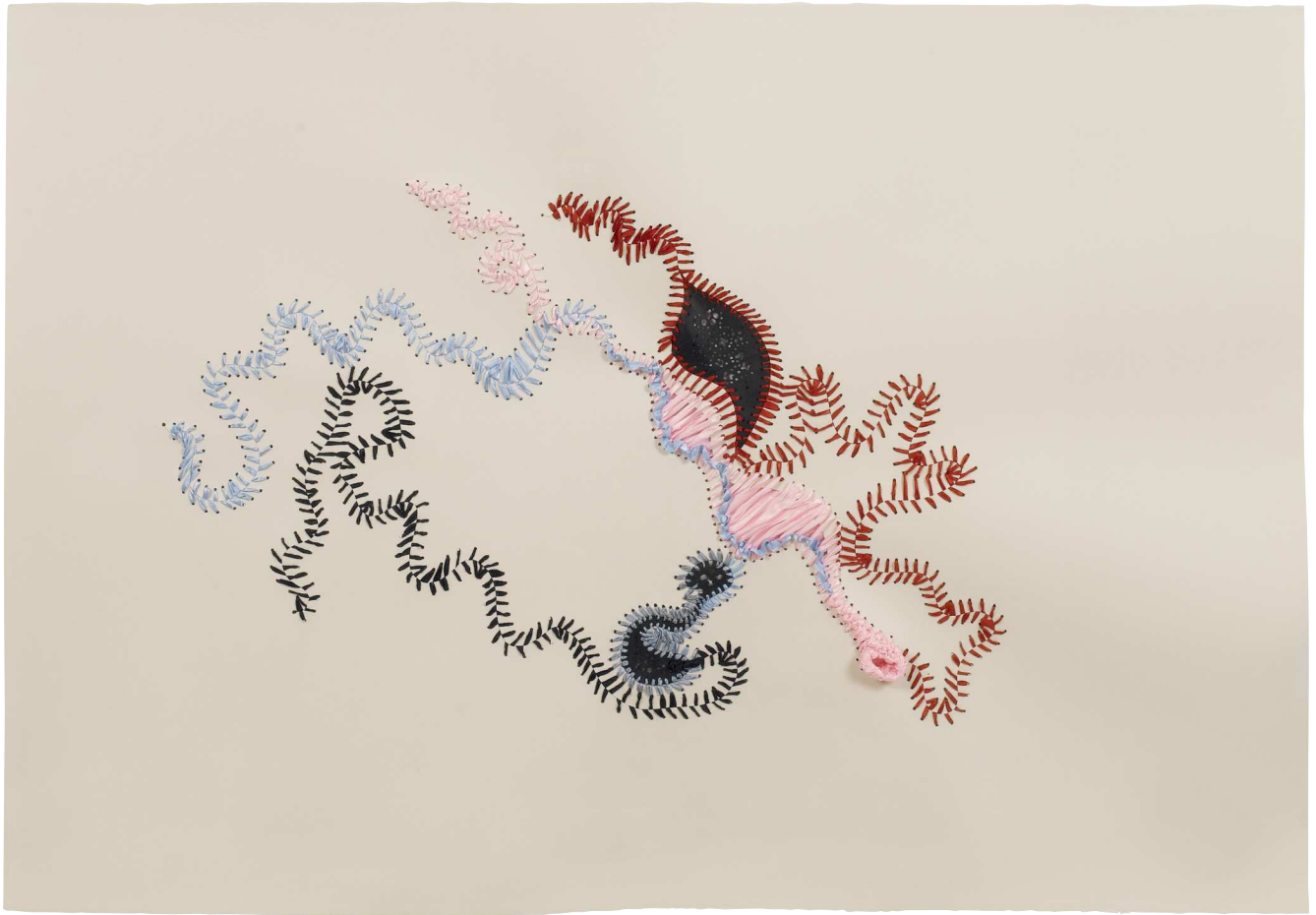
Penny Siopis has become particularly interested in the use of found objects within her work, the physicality of her materials and the politics surrounding the female body, the present work being exemplary of the latter two.

Using a mixture of ink and glue, Siopis pours and splatters her materials onto her canvas, gently manoeuvring and manipulating the mediums when necessary. The capillary action that inevitably occurs between the ink, water and glue, results in the creation of elegant, free flowing areas of colour. The present work by Siopis positions these formless areas of colour against the presence of the female form, often blurring the boundaries between the two. The porous boundaries within the work lend themselves to Siopis's exploration of the politics surrounding the female form, balancing the beauty of the female body with the violence and

shame experienced by women around the world on a daily basis. In addition to being categorized as one of South Africa's leading contemporary artists, Penny Siopis is also often celebrated as a feminist icon.

A professor at the Michaelis School of Fine Art, Siopis had a major retrospective entitled *Time and Again* at the Iziko South African National Gallery and the Witwatersrand Art Museum in 2014-15. The artist has also exhibited at the Kunsthau Dresden, Museum of Contemporary Art in Oslo and the 2003 and 2013 Venice Biennale South Africa Pavilion, amongst others. Most recently the artist has exhibited with the Erg Gallery in Brussels, the Taipei Biennial and had a solo exhibition at the Institute of Contemporary Art Indian Ocean.

± £ 10,000-15,000
€ 11,600-17,300 US\$ 12,500-18,700



60

60

NICHOLAS HLOBO

Untitled

mixed media, rubber inner tube, ribbon, on paper
86 by 115.5cm., 33¾ by 45½in.
Executed in 2006

PROVENANCE

Stevenson Gallery, Johannesburg
Acquired from the above by present owner

£ 8,000-12,000

€ 9,300-13,900 US\$ 10,000-14,900

In this mixed work, Hlobo weaves the ribbon and rubber to form images which are suggestive of sperm, internal organs, and umbilical cords.

Thematically, Hlobo is concerned with the topics of sexual identity, masculinity, and ethnicity. He often explores the subjects of same sex relations, birth and conception. Alternating between sculptures and mixed media paintings, Hlobo is consistent in his use of rubber inner tubing, silicone, thread, and ribbons.

Hlobo has been exhibited at Centre Pompidou, the Smithsonian National Museum of African Art, SCAD Museum of Art, Tate Modern, Yerba Buena Center for the Arts, the 19th Biennale of Sydney, the Liverpool Biennale, Tate Modern, and the Boston ICA, among others.



61

61

WILLIAM KENTRIDGE

b.1955

Ramp

signed and dated 1987 (lower left)
charcoal on paper
58.5 by 74cm., 23 by 29¼in.
Executed in 1987

PROVENANCE

Gallery International, Cape Town
Acquired from the above by present owner in 1988

£ 18,000-22,000

€ 20,800-25,400 US\$ 22,400-27,400

'I have spent all my life in Johannesburg. School, university, studio, are all within a three-kilometer radius of where I was born. So even when my pictures are set in Paris or New York, in the end they are about Johannesburg—that is to say, a rather bewildered provincial city. These pictures are not all little morals or illustrations of apartheid life. But they are all provoked by the question of how it is that one is able to construct a more or less coherent life in a situation so full of contradiction and disruption' (William Kentridge, in *From South Africa: New Writing, Photographs, and Art*, 1987).

Ramp, like many of Kentridge's drawings, shows the mining industrial landscapes around Johannesburg. The title refers to the ramps created in the dumped sands for driving trucks up

and around mine dumps, and the gantry structure also relates to the machinery of that intervention in the land. Later works depict the actual mine dumps, but in the present lot Kentridge appears to be responding to what he calls the ugly beauty of this gaunt landscape and human imprints on it. This drawing displays the germination of a number of ideas soon to feature in the animations of the Soho Eckstein films *Monument* (1990) and *Mine* (1991). The large block in the background might also foreshadow the idea of the mining magnate Soho, who hypocritically makes a monument to the labours of the worker Harry in the *Monument* film.

We are grateful to the Goodman Gallery, Johannesburg, for their assistance with cataloguing this work.



62

62

SYDNEY KUMALO

1935 - 1988

Standing Xhosa Figure

inscribed

bronze

83 by 20 by 22cm., 32¾ by 8 by 8¾in.

PROVENANCE

Acquired from Grosvenor Gallery, London
Thence by descent

EXHIBITED

London, Grosvenor Gallery, joint exhibition,
28 September – 16 October 1965
London, Grosvenor Gallery, *Sidney [sic] Kumalo*,
Cecil Skotnes, 12 July – 6 August 1966

See catalogue note at sothebys.com

W £ 8,000-12,000

€ 9,300-13,900 US\$ 10,000-14,900

63

DUMILE FENI-MHLABA (ZWELIDUMILE MXGAZI)

1942 - 1991

Young Woman

signed and dated 1970 (centre)

ink on paper

114 by 87cm. image size; 81 by 55cm. framed,

45 by 34¼in. image size; 32 by 21¾in. framed

Executed in 1970

£ 3,000-5,000

€ 3,500-5,800 US\$ 3,750-6,300

64

DUMILE FENI-MHLABA (ZWELIDUMILE MXGAZI)

1942 - 1991

Untitled (Figure)

signed and dated 1985 (lower right)

ink on paper

64 by 48cm., 25¼ by 19in.

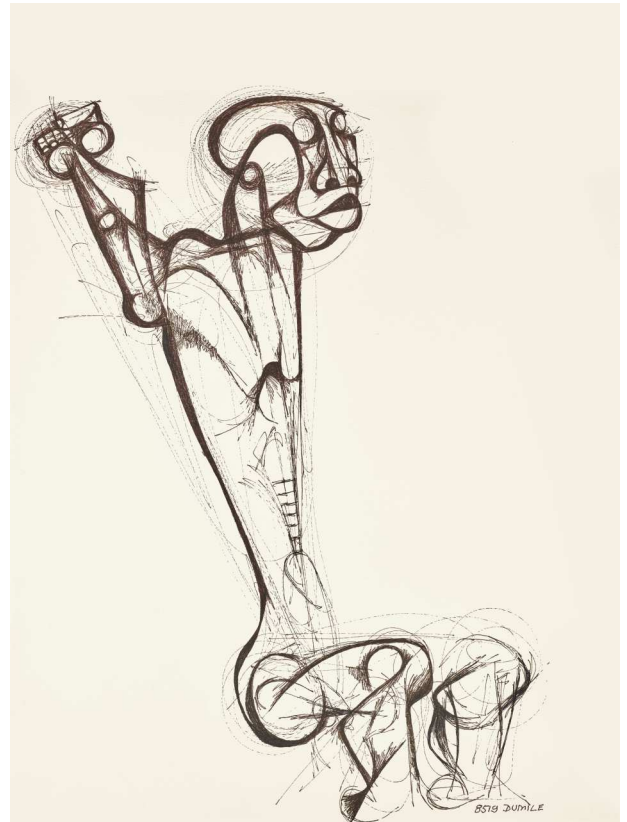
Executed in 1985

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,500-3,750



63



64

65

DUMILE FENI-MHLABA (ZWELIDUMILE MXGAZI)

1942 - 1991

Untitled (Two Figures)

signed and dated 1985 (lower right)

ink on paper

64 by 48cm., 25¼ by 19in.

Executed in 1985

PROVENANCE

Acquired directly from the artist by the present owner

£ 2,000-3,000

€ 2,350-3,500 US\$ 2,500-3,750



65



66

66

MAURICE VAN ESSCHE

1906 – 1977

On the Beach

signed (upper right)

oil on canvas

60 by 74cm., 23¾ by 29¼in.

£ 15,000-20,000

€ 17,300-23,100 US\$ 18,700-24,900



67

67

EPHRAIM MOJALEFA NGATANE

1938 - 1971

Rugby Match

signed and dated 1968 (upper right)
oil on board
77.5 by 72cm., 30½ by 28½in.
Painted in 1968

PROVENANCE

Acquired in South Africa by the present owner's parents, thence by direct descent

Born in Maseru, Lesotho in 1938, Ephraim Mojalefa Ngatane was known as the 'Hogarth of the township'. Educated under the tutelage of Cecil Skotnes at the Polly Street Art Centre in Johannesburg, it soon became clear that Ngatane was one of the strongest and most dynamic artists to have ever come out of Johannesburg's

township community. Coming of age during apartheid, Ngatane's work focuses on this dark period in South African history and its effects on the black majority. What separated the artist from his peers is his ability to communicate the hardships of township life whilst also managing to capture small moments of peace and happiness that seemed increasingly few and far between during one of the most violent and divisive periods in South African history.

The artist also became known as a prominent boxer and displayed a keen interest in sports and their role during the apartheid system. *Rugby Match* is a particularly interesting work as it highlights the parallels during that period between the hardships of being a black artist and the limitations placed on black athletes. Not only were South Africa's national teams entirely composed of white players, the South African government went so far as to ban or discourage foreign black athletes from touring in South Africa. Segregation

in sports, especially in Rugby, became a key point of contention both during apartheid and after the fall of apartheid in 1994. Using bold colours and highly gestural strokes, Ngatane manages to communicate both the physical intensity of rugby as well as the political significance of the sport within a highly fractured society.

Within his more expressive works such as *Rugby Match*, Ngatane tended to abstract his subjects to the point where he would need to create black grids over the top of his compositions, in order to formally hold them together. Ngatane's grid is also used to suggest movement as it flows backward behind the figures, giving the illusion that they are falling forward onto the rugby ball. Tragically, Ephraim Mojalefa Ngatane succumbed to tuberculosis in 1971 at the young age of 33.

± £ 7,000-10,000
€ 8,100-11,600 US\$ 8,700-12,500



68

68

DAVID KOLOANE

b.1938

Inner City II

signed and dated 2010 (centre right)

oil on canvas

130 by 120cm., 51¼ by 47½in.

Painted in 2010

PROVENANCE

Goodman Gallery, London

Acquired from the above by the present owner in 2013

EXHIBITED

London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, 2014, illustrated in the catalogue p. 60

† £ 5,000-8,000

€ 5,800-9,300 US\$ 6,300-10,000

The exploration of inner city life in the bustling city of Johannesburg during the apartheid era is central to David Koloane's artistic practice. The artist firmly believes that apartheid could be characterized by the seizure of the ability to control one's own physical space. Much of this was due to the many legislative roadblocks implemented by the South African government, which displaced people from their homes and restricted their movements within cities. Koloane saw his work during this period as a means by which to reclaim ownership of one's space and the ability to freely move from place to place.

Born in 1938 in Johannesburg, the artist continues to live and work in the city, drawing inspiration from the cityscape around him. Known for depictions of larger groups of people, usually buzzing township life or chaotic commuters

moving about the city, Koloane's work strikes a balance between being at once a representation of the harsh realities of apartheid but also a celebration of the collective human spirit.

This present lot is a perfect example of an expressionist work by Koloane. The artist uses bright colours and several short brush strokes to suggest the presence of a large and energetic crowd. Upon closer inspection, several abstracted figural shapes can be discerned amidst the mass of people as they make their way to their final destination. The geometric shapes rising above the crowd allude to the urban jungle of Johannesburg. Koloane's gestural and lively brushstrokes echo the artist's emotional reaction to the unfair treatment of the black inhabitants of Johannesburg during apartheid.



69

69

WALTER BATTISS

1906 - 1982

Untitled

signed (centre left)
oil on canvas
53.8 by 59 cm., 21¼ by 23¼in.

PROVENANCE

Acquired in South Africa, mid-1960s
Thence by descent to the present owner

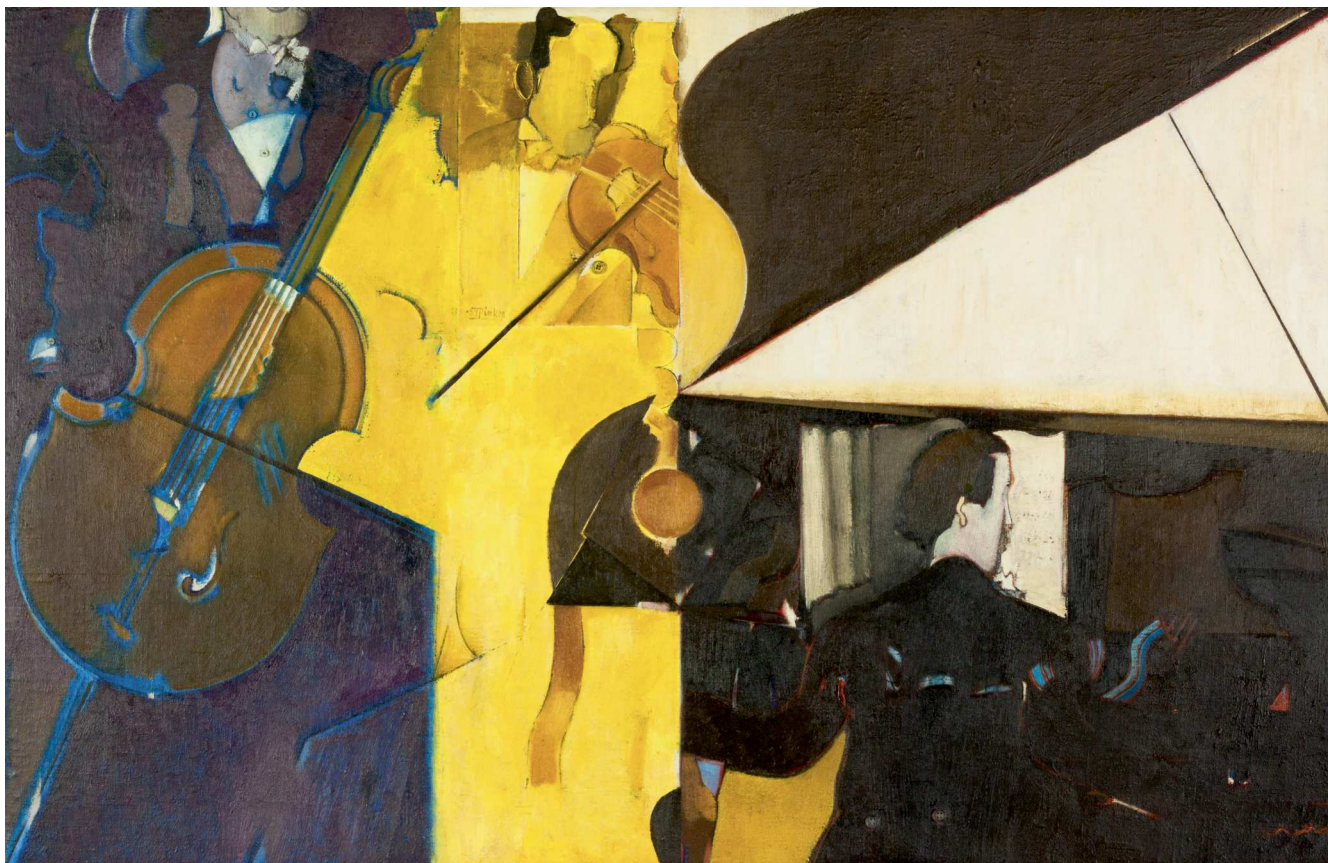
± £ 15,000-20,000
€ 17,300-23,100 US\$ 18,700-24,900

Born in Somerset East, South Africa, in 1906, Walter Battiss has come to be recognized for his extensive travels, research and immense passion for life. Spending most of his youth in rural South Africa, Battiss developed a keen interest in archaeology and bushman rock art, a subject on which he later published two books. Known as one of South Africa's most notable abstract painters, Battiss spent the majority of his career teaching at Pretoria Boys School (where he was headmaster 1953-58) and began his fine arts education later in life, obtaining his BA in Fine Arts from the University of South Africa in 1941.

Battiss very dedicated to the advancement of the arts in South Africa and was a founding member of the New Group, a collection of young South African artists who sought to educate South Africa on the artistic trends and movements taking hold of Europe during that time. Battiss

was chosen to represent the New Group Transvaal artists and curated the second New Group exhibition in Pretoria in 1938.

That same year, the artist would begin his international travels, embarking on a series of journeys that would have a major influence on his later works. In 1972, after a visit to the Seychelles, the artist developed one of his most famous concepts, Fook Island. Developing an imaginary map, language and history for his utopian and imaginary Island, Battiss claims that the genesis of Fook Island was a result of his travels to various tropical islands. Fook Island was also a push back against the Conceptualist art movement that took hold of the art world in the 1960s and 70s. This present lot is another depiction of Battiss's travels and appears to have been painted during one of his visits to Egypt or the Middle East, which date to the early 1960s.



70

70

STANLEY PINKER

1924-2012

The Orchestra

signed (centre left)
oil on canvas
78 by 115cm., 30½ by 45¼in.
Painted circa 1970

PROVENANCE

Acquired by the current owner's parents,
Cape Town, 1970s
Thence by direct descent

£ 20,000-30,000
€ 23,100-34,600 US\$ 24,900-37,300

Studying under the tutelage of Maurice van Essche, who was himself a pupil of Matisse, Stanley Pinker was undoubtedly influenced by the European modernist movement. Born in present-day Namibia in 1924, Pinker studied at the Continental Art School in Cape Town from 1947-1950 and at the Hammersmith School of Art in London from 1954-1956. After leaving school, the artist would spend a large portion of his life living and producing in Europe before returning to South Africa in 1964.

Upon his return to the continent, Pinker became enthralled with the land that he had left behind, initially investing his creative energy into the production of landscapes of rural South Africa and then broadening his scope to include commentary on socio-economic and political issues. Stanley Pinker became known for his ability to take his 20th-century European modernist background and fuse it with his home country of South Africa, where he drew most of his inspiration.

Exhibiting various cubist qualities, Pinker uses bold and flat areas of colour to depict a musical scene. *The Orchestra* is exemplary of Pinker's interest in playing with notions of space, image planes and perspective, all the while including elements of reality within his works, in order to bring the viewer into a new realm where they

can escape and observe reality in a new way. For Pinker, the act of observing a beautiful painting was of the utmost importance. Sue Williams, a fellow South African artist, says of works such as *The Orchestra*.

'His paint was sometimes light and lyrical, even sketchy, and sometimes drenched with rich colour. His subjects were often gently satirical. Odd objects were sometimes introduced. I remember seeing a painting of musicians, with real buttons stitched to the back of their blue tailcoats' (Suzy Bell, 'Pinker touched more than paint brush', *Cape Times*, South Africa, 2012). Looking closely at the tailcoat of the most prominent musician in the work, one can notice two buttons, almost camouflaged against the dark colours that make up that section of *The Orchestra*.

In 1969, Pinker became a faculty member of the Michaelis School of Fine Art in Cape Town. During his tenure, Pinker would shape many young artists, most notably Marlene Dumas, who would go on to become one of the most widely recognized contemporary artists of today. With many awards and accolades under his belt, the artist passed away in 2012 at 87 years old. Included in both public and private collections around the world, Stanley Pinker gained international recognition as one of South Africa's most prominent artists.



71

71

CHRISTO COETZEE

1929-2001

Boy with a Trumpet

signed and dated 1986 (lower left)
oil on hardboard
128 by 128cm., 50½ by 50½in.
Painted in 1986

PROVENANCE

Perosa Art Gallery, Ceres
Acquired from the above from the present owner

± £ 8,000-12,000
€ 9,300-13,900 US\$ 10,000-14,900

Coetzee attended the University of Witwatersrand from 1947 until 1950 before moving to London to earn his post-graduate degree at the Slade School of Art under the tutelage of Professor William Coldstream.

Coetzee's experience overseas enabled the artist to become familiar with the international art scenes of London, Paris and Japan, as he exhibited works at renowned venues within each city. Following a career spent largely outside South Africa, Coetzee's works were scarce in his country of origin prior to his 2001 exhibition, *Christo Coetzee: Paintings from London and Paris 1954-1964* in Cape Town and Johannesburg.

In 1953 Coetzee met art collector, Anthony Denney, marking the beginning of a friendship that would prove to be very fruitful for the young artist, as Denney was instrumental in Coetzee's introduction to the London art scene as well as

the artist's first solo exhibition in 1955 at the Hanover Gallery in London. Denney would go on to introduce Coetzee to Michel Tapié, a French art critic, who would mentor Coetzee during the ten years he resided in Paris, introducing him to artists such as Jean Dubuffet, Yves Klein and Lucio Fontana. Despite Coetzee's great appreciation for European art, one of his most important influences would be the avant-garde Japanese Gutai Group, whom the artist came across during his travels to Asia.

It was Coetzee's exposure to these various artistic movements taking hold in London, Paris and Japan in the mid to late 20th-century that greatly and collectively influenced the artist's work. Produced in 1986, *Boy with Trumpet* is a beautiful example of Coetzee's neo-baroque and avant-garde style and epitomizes the confluence of Coetzee's multi-national influences.

EL ANATSUI

b.1944

Earth Developing More Roots

aluminium bottle caps and copper wire

320 by 338cm., 126 by 133in.

Executed in 2011

PROVENANCE

Sakshi Gallery, Mumbai, India

Acquired from the above by the present owner

EXHIBITED

Delhi, Sakshi Gallery Booth, India Art Fair, 2012

Hong Kong, Sakshi Gallery Booth, Art Basel Hong Kong, 2013

London, Phillips, *A Very Short History of Contemporary Sculpture* curated by Francesco Bonami, 2014

Dakar, Le Manoir De La Ville De Martigny, *Dakar-Martigny: Hommage à la Biennale d'art Contemporain*, Illustrated in the catalogue, 2016

LITERATURE

Eunju Park, *Collector*, 2015, p. 332

Marie Rousseau, *Combining Art And Finance*, Paris, 2015

± W £ 650,000-850,000

€ 750,000-980,000 US\$ 810,000-1,060,000





72



Earth Developing More Roots by Ghanaian artist El Anatsui is a large-scale hanging sculpture made from discarded foil bottle-neck wrappers and copper wire. Anatsui's early sculptures of the 1980s were made of wood, but he later began to explore the use of metal wrappers after discovering a discarded bag of bottle-neck wrappers in 1998.

'Several things went through my mind when I found the bag of bottle tops in the bush,' he says. 'I thought of the objects as links between my continent, Africa, and the rest of Europe. Objects such as these were introduced to Africa by

Europeans when they came as traders... I thought that the bottle caps had a strong reference to the history of Africa' (Susan Mullin Vogel, *El Anatsui: Art and Life*, Prestel, 2012, p. 53-43).

In *Earth Developing More Roots*, we see a combination of techniques developed in Anatsui's progression with his bottle-neck installations. In the upper left corner, a sheer cluster hangs loosely in a delicate form. Anatsui began to experiment with this aesthetic in 2006, exploring the characteristics of 'visible space in an airy dimensionality' (*ibid*, p. 146). Spread freely across the sculpture, long compact strands of colour

lay as if in moving micro-biological form. As suggested by the title, *Earth Developing More Roots* alludes to the growing of more organic life on the planet.

With its textural form, Anatsui's works are reminiscent of the traditional kente cloth from Ghana. The red, yellow, and black are colours commonly used in the woven fabric, and symbolic of Ghana's flag. However, Anatsui's relationship with weaving cloth is a complex multi-layered one. His father was a master weaver of kente cloth, but El Anatsui was interested in the sculptural form of textiles. 'The idea of a sheet is





that you can shape and reshape it. It can be on the floor, it can be up on the ceiling, it can be up on the wall – all that fluidity is behind the concept' (*ibid.*, p. 119 - 120).

Earth Developing More Roots continues with a variation of the consistent colour palette seen in Anatsui's earlier bottle cap works. Taking its cue from the 'Gawu Group', a group of eleven seminal bottle cap works made between 2001 and 2004, this work is part of the second generation of bottle cap sculptures which address universal themes. In alignment with Anatsui's increasing global concerns, *Earth*

Developing More Roots refers to a world beyond Africa. Other recent works in the series are similarly named *Strips of Earth's Skin* (2008), *New World Map* (2010), *Straying Continents* (2010), and *Stressed World* (2011).

El Anatsui was born in 1944 in the Gold Coast, thirteen years before the British colony gained independence and became known as Ghana. From 1965 – 1969, Anatsui studied sculpture and art education at the University of Science and Technology in Kumasi. He moved to Nsukka, Nigeria in 1975 to expand his career opportunities as an artist.

Over the following decades, Anatsui established his reputation as an well-respected artist, with exhibited works at the 44th and 52nd Venice Biennale, in addition to solo exhibitions at the Nigerian National Museum (1991) and multiple travelling solo exhibitions at museums in Japan, Canada, and the USA. El Anatsui is included in several notable collections which include those of the Metropolitan Museum of Art, Museum of Modern Art in New York, Brooklyn Museum, Des Moines Art Center in Iowa, Centre Pompidou, Los Angeles County Museum of Art, Bill and Melinda Gates Foundation, Akron Art Museum, St. Louis Art Museum, Museum Kunstpallast, Setagaya Museum, and the British Museum.





73

73

EL ANATSUI

b.1944

Untitled

signed and dated 1986 (lower right)

wooden sculpture, 15 parts

77.5 by 178.5cm., 30½ by 70¼in.

Executed in 1986

PROVENANCE

Goethe Institute, London

Acquired from the artist through the above

EXHIBITED

Lagos, Goethe Institute, *Between Onitsha and Wasabi*, 1986

W £ 30,000-40,000

€ 34,600-46,100 US\$ 37,300-49,700



74

74

EL ANATSUI

b.1944

Bomboy

manganese, clay and glass
31 by 24 cm., 12¼ by 9½ in.
Executed from 1978-79

PROVENANCE

Private Collection (acquired directly from the artist)

EXHIBITED

Enugu, Nigeria, British Council, *Broken Pots: Sculpture by El Anatsui*, 1979, no. 3
Nsukka, Nigeria, Institute of African Studies, *Broken Pots: Sculpture by El Anatsui*, 1979, no. 3
Photographic study of this work was exhibited: Lagos, Goethe Institute, *El Anatsui: Sculptures, Photographs & Drawings*, 1982, under the title *Child*

£ 30,000-50,000

€ 34,600-58,000 US\$ 37,300-62,500



75

75

WILLIAM KENTRIDGE

b.1955

Six Birds

signed (lower right)

linocut, edition 23 of 30

72.5 by 79.2cm. image size; 80.5 by 87cm.

framed, 28½ by 31¼in. image size; 31¼ by

34¼in. framed

Executed in 2012

EXHIBITED

Gambier, Gund Gallery, Kenyon College, *Universal Archives*, 2014; Colgate, Picker Art Gallery, Colgate College, 2016; Fredrickton, Beaverbrook Art Gallery, 2016; Carlisle, Trout Gallery, Dickinson College, 2017 (another example exhibited)

£ 7,000-10,000

€ 8,100-11,600 US\$ 8,700-12,500



76

76

WILLIAM KENTRIDGE

b.1955

Nine Trees

signed (lower right)

linocut, edition 5 of 30

108 by 84cm. image size; 116 by 91.5cm. framed,

42½ by 33¼in. image size; 45¼ by 36in. framed

Executed in 2012

EXHIBITED

Gambier, Gund Gallery, Kenyon College, *Universal Archives*, 2014; Colgate, Picker Art Gallery, Colgate College, 2016; Fredricton, Beaverbrook Art Gallery, 2016; Carlisle, Trout Gallery, Dickinson College, 2017 (another example exhibited)

£ 8,000-12,000

€ 9,300-13,900 US\$ 10,000-14,900



77

77

KEITH ALEXANDER

1946-1998

The Recluse

signed (lower right)

oil on canvas

138 by 123cm., 54½ by 48½ in.

Painted in 1991

PROVENANCE

Acquired by the present owner's parents,
Toronto, circa 1990

± £ 15,000-20,000

€ 17,300-23,100 US\$ 18,700-24,900

Using a combination of realism and neo-surrealism, Keith Alexander has become known for creating visually dynamic works that challenge the viewer through their interesting and unexpected perspectives. The artist often chooses to represent unusual combinations of features within his works, creating compositions whereby elements often appear out of place within the broader setting. Prompted by his time spent in the Namib, a coastal desert in Southern Africa spanning across South Africa, Namibia and Angola, Alexander became interested in the ephemerality of humankind in the face of nature.

This theme is perfectly illustrated within this present lot. The dominance of nature and the transience of humankind are highlighted by the

run down appearance of the building in contrast to the imposing and powerful appearance of the mountain rising out of the rough seas. At the top of what appears to be a very treacherous rocky mountain sits a solitary run down building, a set winding steps creep around the side of the mountain, once used for carrying visitors to the top of the rock form. In the foreground of the work, we see a man standing at the front of the dock gazing out onto what we assume is the vast ocean that lies in front of him. Surrounded by ocean and presumably completely isolated, it seems unusual that this duo would be found within this setting. Entitled *The Recluse*, it is unclear as to whether or not Alexander is referring to the building or the man, if not both.



78

78

JACOB HENDRIK PIERNEEF

1886-1957

Landscape

signed (lower left)
oil on canvas
41 by 56.5cm., 16¼ by 22¼in.

PROVENANCE

Acquired by the current owner's parents,
Cape Town, 1970s

± £ 8,000-12,000
€ 9,300-13,900 US\$ 10,000-14,900

SOKARI DOUGLAS CAMP

b.1958

Waka Shege

steel, aluminium cans, plastic string, feathers and beads

155 by 60 by 54cm., 61 by 23¾ by 21in.

Conceived in 2011, this work is unique

EXHIBITED

London, Tiwani Contemporary, *It's Personal*, 2012

New York City, Stux Gallery, *Dressed to the Nines*, 2012

Born in 1958 in Buguma, Nigeria, a town located in the Niger delta, Sokari Douglas Camp hails from a particularly lush region of the country. Educated at Central Saint Martins and at the Royal Academy of Art in London, Sokari Douglas Camp has represented both Nigeria and the United Kingdom internationally and has partaken in countless exhibitions at prominent locations worldwide, the National Museum of African Art at the Smithsonian being amongst them. The artist was shortlisted for Trafalgar Square's fourth plinth in 2003, and in 2005 Douglas Camp was awarded a CBE for her leadership and dedication to the arts. Today, Douglas Camp lives and works in South London.

Sokari Douglas Camp creates mesmerizing figural works out of welded steel that seem to defy the constraints of their medium and exude a fluidity rarely seen in metal works of this nature. The discovery of oil in Buguma and the resulting exploitation of the Nigerian land and people is a theme that runs throughout much of the artist's works. Integral to Douglas Camp's practice is her fundamental belief that contemporary art is too often created based on intangible or imperceptible concepts. Sokari's work attempts to exist in contrast to this, remaining grounded in tangible and of the moment themes. Her pieces celebrate her heritage whilst commenting on the ongoing hardships and brutal realities experienced by her fellow Nigerians.

Using a mixture of steel, found objects and colourful beading, Sokari Douglas Camp creates a powerful female figure, attempting to ward off any sort of encroachment. According to the artist, *Waka Shege* 'is a Northern Nigerian curse word cursing your mother and your father and all that created you. Both these figures are charged with profanity and anger'. When speaking of the present work, Douglas Camp says: 'it reminds me of Congolese effigy figurines, which symbolise the passing of one's suffering to statues as a way of healing one's ailments. *Waka Shege* wears beads that women wear to be alluring and hide their faces because they are spirits. The sculptures are a force to be reckoned with; they will keep bad spirits at bay. *Waka Shege* is about being menopausal and swearing for a year. My way of curing myself' (Sokari Douglas Camp, 14 March 2017, Interview).

† W £ 8,000-12,000

€ 9,300-13,900 US\$ 10,000-14,900



79



80

80

ARMAND BOUA

b.1978

Untitled (Diptych)

signed (lower right)
tar and acrylic on cardboard
95 by 164cm., 37½ by 64¾in.
Painted in 2014

PROVENANCE

Jack Bell Gallery, London
Acquired from the above by the present owner

W £ 6,000-9,000

€ 7,000-10,400 US\$ 7,500-11,200

Born in 1983 in Abidjan, Ivory Coast, Armand Boua's artistic practice is centred on depictions of street children from his home town. Intended to serve as a sobering reminder for the rest of the world, Boua's portraits feature abstracted Ivorian children suffering in the wake of immense violence caused by their country's great political unrest. Neglected and without a home, these children leave their youth behind and travel to the urban districts of Abidjan in search of work during the day and shelter at night, often using cardboard or other materials they find on the street.

Opting to work on found objects, usually cardboard in homage to his subjects, Boua uses layers of acrylic paint and tar, which he strips and fades away, in order to create the highly

textured and abstracted figurative compositions for which he is most known. His figures appear to effortlessly meld into the rest of the composition, ignoring the confines of their young bodies.

By using a rather aggressive technique in combination with a subject matter that is charged with such jovial and youthful energy, Boua imbues his work with an atmosphere of both crippling violence and childlike innocence. The overall distressed and out-of-focus appearance of a work by Armand Boua evokes a sense of recollection, or rather the struggle to recollect. Living and working in Abidjan, the artist continues to be dedicated to drawing attention to the lives of the children that are quickly fading into the background of society.



81

81

BRUCE ONOBRAKPEYA

b.1932

Panel of Three Images

Original Plastocast
97 by 126cm., 38¼ by 49½in.

± W £ 12,000-18,000
€ 13,900-20,800 US\$ 14,900-22,400

Triptych is a three-part plastocast by Bruce Onobrakpeya, who is recognized for his contributions to modern Nigerian art and printmaking. This piece features Ibiebe, which a script of ideographic geometric and curvilinear glyphs developed by Onobrakpeya. The artist developed the Ibiebe scripts from 1978 to 1968, as part of an in depth study of his Urhobo cultural background.

While studying at the Nigeria College of Arts, Science and Technology (NCAST), Onobrakpeya was one of the founding members who formed the Zaria Art Society. This society was created to set up an alternative to the prevailing Eurocentric art academy curriculum. In alignment with Zaria

Art Society's principles, Onobrakpeya often explored 'the ideology of Natural Synthesis, which advocated a natural, unforced and unconscious synthesis of European media and techniques with forms, styles and contacts derived from indigenous Nigerian cultures' (N'Gone Fall and Jean Loup Pivin, *An Anthology of African Art The Twentieth Century*, 2002, p.247).

Onobrakpeya has been exhibited at the Smithsonian National Museum of African Art, Dak'Art 2006, and the Whitechapel Art Gallery, to name a few. His work has been collected by the British Museum, Metropolitan Museum, Victoria and Albert Museum, National Gallery in Nairobi, among others.



82

82

BEN ENWONWU

1921 - 1994

Old Ikorodu Road

signed and dated 1971 (lower left)

oil on board

58.5 by 147.5 cm

Painted in 1971

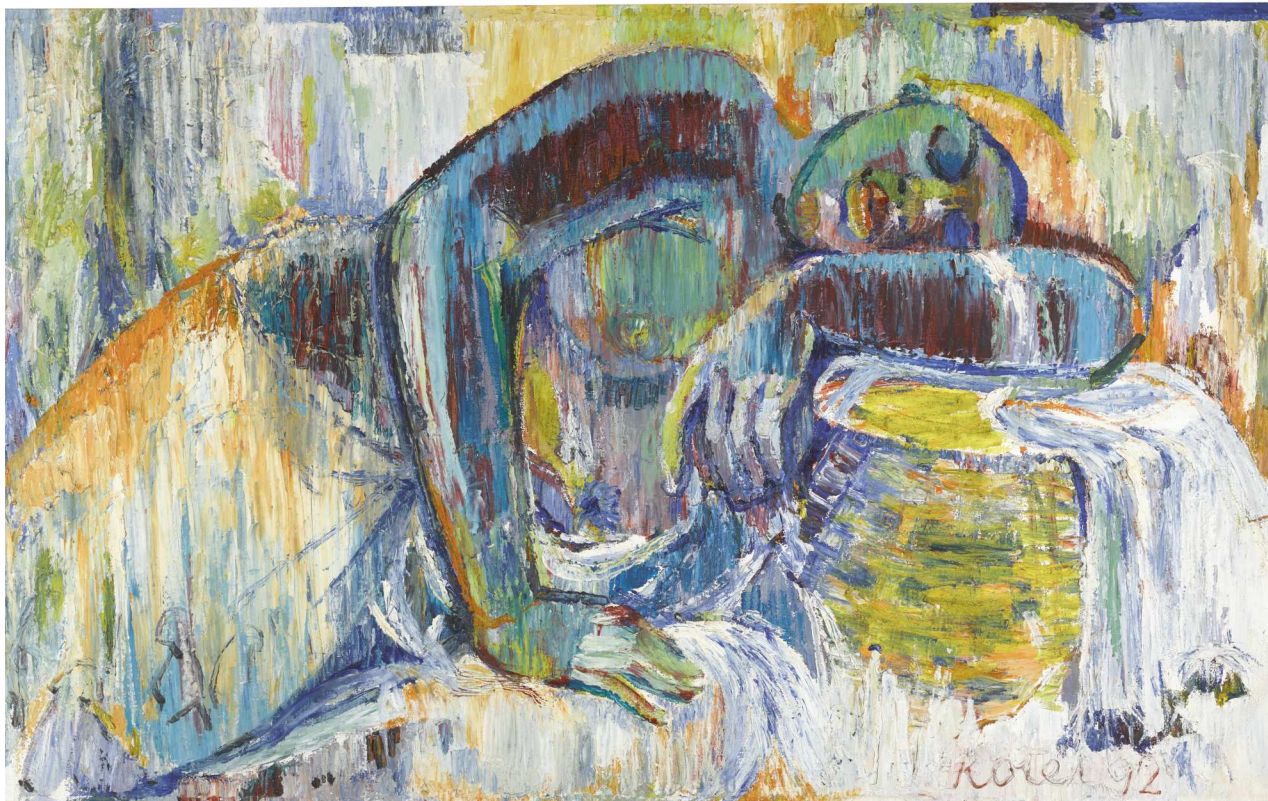
PROVENANCE

Collection of the artist

Thence by descent

₦ W £ 25,000-35,000

€ 28,900-40,400 US\$ 31,100-43,500



83

83

AMON KOTEI

1915 - 2011

Untitled, 1992

signed and dated 1992 (lower right)

oil on canvas

46 by 145cm., 18 by 57in.

Painted in 1992

PROVENANCE

Acquired from Rahman Akar Signature Gallery
in 1993

£ 6,000-9,000

€ 7,000-10,400 US\$ 7,500-11,200

ESTHER MAHLANGU

b.1935

Male Torso

acrylic and natural pigment on mannequin
96 by 46 by 23cm., 37¾ by 18¼ by 9in.
Conceived in 2015, this piece is unique

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Cape Town, UCT Irma Stern Museum, *Esther Mahlangu 80*, 2015, illustrated in the catalogue p. 40

When arriving at Esther Mahlangu's hometown of Weltevrede in South Africa, visitors are immediately alerted to the fact that they have reached the home of the Art Woman. 'Esther is here, Esther est ici, The first woman who visited overseas' reads the brilliantly coloured sign. Debuting on the international stage at the 1989 *Magiciens de la Terre* exhibition at the Centre Pompidou, Esther Mahlangu has dedicated her life and practice to promoting Ndebele arts and culture both overseas and at home in South Africa.

Born in 1935, Esther was taught to paint by her mother and grandmother. As a child, the artist honed her skills by helping her female relatives paint decorative traditional Ndebele patterns on the walls of their homes. Confined to practicing on the back walls until she improved her technique, Esther soon developed her own distinct style. Using fine chicken feathers as her tool of choice, the artist continues to reinvent Ndebele tradition by creating vibrantly coloured, large-scale geometric paintings that echo the traditional patterns used in Ndebele beadwork. Although still very much rooted in Ndebele culture, Mahlangu's works fit in beautifully within a greater contemporary setting.

As the artist adorns this unconventional surface with her bold patterns, *Male Torso* perfectly exemplifies Mahlangu's work as the meeting point of old and new, of traditional and contemporary. At 82 years old, Mahlangu has extensively widened the types of surfaces and objects on which she works, often partnering with some of the world's most renowned commercial companies. The most notable of these relationships being Mahlangu's 1991 partnership with BMW's Art Car Series, an initiative whose past participants include artists such as Andy Warhol and Jeff Koons. The result of this relationship was featured as a highlight of the recent British Museum exhibition, *South Africa: The Art of a Nation*.

£ 4,000-6,000

€ 4,650-7,000 US\$ 5,000-7,500



CHÉRI SAMBA

b.1956

College de la Sagesse

signed and dated 2004 (lower right)

acrylic and glitter on canvas

81 by 100cm., 32 by 39½in.

Painted in 2004

PROVENANCE

Acquired directly from the artist by the present owner

£ 8,000-10,000

€ 9,300-11,600 US\$ 10,000-12,500







86

CHÉRI SAMBA

b.1956

Live dans les sous-sols du Rex

signed and dated 1982 (lower left)

acrylic on canvas

95 by 200cm., 37½ by 78¾in.

Painted in 1982

PROVENANCE

Jacques Massadian, France (acquired from the artist in 1982)

Jean Marc Patras, France

Private Collection, France, 2008

Born in the village of Kinto M'Vuila in 1956, Chéri Samba's interest in art began at a very young age. After moving to the capital city of Kinshasa as a teenager, Samba found work in a local workshop as an assistant drawer, progressing until he was able to form his own studio, where he continues to produce today. Samba now lives and works between Kinshasa and Paris, the city that launched the artist onto the international stage through his debut at the 1989 *Magiciens de la Terre* exhibition at the Centre Pompidou.

Chéri Samba is a founding member of the Zaire School of Popular Painting, a movement

characterized by the creation of bold representational works, often incorporating narrative text, in order to comment on the political and socio-economic issues of their respective communities. At the heart of Chéri Samba's practice lies his desire to combine humour and irony in order to create works that reveal the truths about daily life in his hometown of Kinshasa, Democratic Republic of Congo (DRC). As the artist says: 'My project is a critical one; I play with humour of course, but the real point is to give a critical portrayal of the way people live' (*Chéri Samba a retrospective*, Institute of Contemporary Arts, London, p. 8).



86

Samba's works mainly consist of representational scenes of burgeoning city life in Kinshasa. The artist is known for his use of highly grotesque figures, a technique which reinforces Samba's satirical take on man and his existence as the ultimate comic figure.

Many of Cheri Samba's work are unapologetically blunt and created with a level of absurdity and irony that is intended to cause discomfort, shock or even anger. As a favour to future generations, the artist attempts to tap into that which is often swept under the rug. Samba forces us to acknowledge what we know exists but too often, in the artist's opinion, ignore.

Referencing a famous Parisian *discothèque*, *Live dans les Sous-Sols du Rex* depicts a lively and slightly promiscuous crowd enjoying a live band as several onlookers flank the side of the room. After being introduced to the French public in 1982, Cheri Samba would make regular trips to Paris where he would frequent the Rex nightclub. The present lot is then intimately linked to the artist and his time spent in Paris. This connection is reinforced by Samba's decision to depict himself in the foreground of the work in mid dance. In contrast to the lively city of Paris, outside the window lies what appears to be a rural African village, perhaps a comment of the

DRC's French colonial past. Created in 1982, this early Samba is an engaging example of the artist's interest in depicting, through his usual humorous and ironic eye, the lively and rowdy nightlife of Paris.

Cheri Samba's works can be found in collections across the world. The artist has showcased his work at the Fondation Cartier's *Beauté Congo* in 2015 as well as in *Why Africa? The Pigozzi Collection* in 2007-2008 at the Pinacoteca Giovanni e Marella Agnelli, among others.

W £ 30,000-50,000
€ 34,600-58,000 US\$ 37,300-62,500

ANTÓNIO OLE

b. 1951

Memória

mixed media

208 by 118 by 55cm., 82 by 46½ by 21¾in.

Executed in 2016

PROVENANCE

Acquired directly from the artist by the present owner

Born in Luanda, Angola in 1951 Antonio Ole has come to be known as one of Angola's most recognized artists. Since beginning his career in the 1970s, Ole has created a broad repertoire of work consisting of photography, painting, large-scale installation and documentary film.

After completing his studies in African American culture and cinema at the University of California, Los Angeles and at the American Film Institute, he went on to achieve international acclaim, debuting in 1984 at the African-American Art Museum in Los Angeles. Ole has since exhibited at many museums worldwide, including the National Museum of African Art in Washington, D.C., and the Palais des Beaux-Arts in Brussels. The artist has participated in several notable traveling exhibitions, such as *Africa Remix*, *Contemporary*

Art of a Continent and *The Short Century: Independence and Liberation Movements in Africa 1945-1994*. Ole now lives and works in Luanda.

The concept of the documentation of a journey has come to be a unifying factor amongst most of Ole's work. Throughout his career, he has drawn upon the burgeoning city of Luanda as his primary source of inspiration. Famous as a chronicler of the history of the African capital, much of Ole's work touches on themes of colonial rule, Angola's violent civil war and the immense physical and emotional destruction left in its wake. The artist uses found and distressed objects, not only as representations of Luanda's troubled journey since independence, but also to highlight how he feels about the current state of Luanda as the city pulls itself up from the ravages of war, attempting to preserve its architectural history in the midst of rampant modernization.

This present work encapsulates many of the themes that Ole likes to explore. Created using a variety of found material, *Memória* is a highly sophisticated work that is reflective of Ole's great interest in this war-torn city and the people that call it home. Antonio Ole will return to the Venice Biennale in 2017, exhibiting his works in this year's Angolan Pavilion.

W ⊕ £ 16,000-20,000
€ 18,500-23,100 US\$ 19,900-24,900





88

88

FRANCISCO VIDAL

b.1978

Bye Bye NYC, Hello LD; Bye Bye LD,
Hello NYC

oil and spray paint on canvas

(2)

237 by 197cm., 93¾ by 77½in.

Executed in 2014

PROVENANCE

Acquired directly from the artist by the present owner

W Ⓢ £ 10,000-15,000
€ 11,600-17,300 US\$ 12,500-18,700



88



89

89

ABDOULAYE ABOUDIA DIARRASSOUBA

b.1983

Grigali

mixed media on canvas
180 by 260cm., 71 by 102½in.
Painted in 2012

PROVENANCE

Galerie Cecile Fakhoury, Abidjan
Acquired from the above by the present owner

‡ W £ 8,000-12,000
€ 9,300-13,900 US\$ 10,000-14,900

90

ABDOULAYE ABOUDIA DIARRASSOUBA

b.1983

Untitled (Tete)

signed (centre left)
acrylic and mixed media on canvas
200 by 125cm., 78¾ by 49¼in.
Painted in 2014

PROVENANCE

Jack Bell Gallery, London
Acquired from the above by the present owner in 2014

EXHIBITED

London, Saatchi Gallery, *Pangaea II: New Art From Africa and Latin America*, 2015, illustrated in the catalogue p.66-67

London, Jack Bell Gallery, *Aboudia: Trin Trin Ba-By*, 2014

‡ W £ 8,000-12,000
€ 9,300-13,900 US\$ 10,000-14,900



IRMA STERN

1894 - 1966

Pietà

signed and dated 1944 (upper right), bears partial South African National Gallery exhibition label (to the reverse)

oil on canvas

62 by 56.5cm., 24½ by 22¼in.

Painted in 1944

PROVENANCE

Ex collection Basil Trackman, Cape Town

LITERATURE

Marion Arnold, *Irma Stern: A feast for the Eye*, Vlaeberg, 1995, illustrated p.144

± £ 150,000-200,000

€ 173,000-231,000 US\$ 187,000-249,000

Although raised in the Jewish tradition, Irma Stern was not religious and did not practice any faith. A visit to her home The Firs (now the Irma Stern Museum) might suggest otherwise, with Christian imagery dominating the dining room in particular, which she decorated with her own paintings of Biblical scenes alongside church statues and religious icons. This was more of an art historical fascination than a theological one, with Christianity having served as the main source of inspiration and subject matter for artists throughout history until the modern period. She made 'several versions on the theme of the Pietà, in painting as well as in graphic techniques. I suspect she was drawn to the theme because it moved her dramatically and emotionally, rather than out of metaphysical speculation...There is in her art though, a good deal that is medieval in spirit, and this relates to her ability to give spiritual values a very material manifestation' (Neville Dubow, *Irma Stern*, Cape Town, 1974, p.14).

It was around this time that Stern's companion Dudley Welch converted to Roman Catholicism. He moved into The Firs in 1944, the same year in which the present lot was painted, and in her letters she would comment 'Dudley is well and absolutely Catholic – you would not know him anymore – so good and holy!' and 'Dudley is more and more Catholic – he goes to church twice a day now. It drives me silly – this

new development of his' (as quoted in Mona Berman, *Remembering Irma*, Cape Town, 2003, p.134-135). No doubt they discussed faith and doctrine at home, but while Stern was tolerant of all religions, there is no evidence that she ever seriously considered converting.

She was a passionate collector of *objets d'art*, including Christian, Chinese and classical African art, and the small wooden Pietà sculpture depicted here can still be found in the collection of the Irma Stern Museum. While she used the Pietà as a more abstract theme and device in other works, here the depiction is more literal, with the sculpture forming the centrepiece for one of her celebrated still lifes. By its inclusion she adds a sense of pathos and gravitas to the composition, elevating it from simply a decorative flower painting:

'Pietà is an interesting dialogue between nature and art. The painting features a small wooden carving of Mary mourning the dead Christ. Probably originating from northern Germany, and possibly dating from the sixteenth century, this painted carving of death and grief is overwhelmed by a vase of gladioli. The flowers are not life-affirming; the support the theme of death in their predominantly blood red colouring and drooping rhythms. Like Christ, their life has been abruptly terminated' (Marion Arnold, *Irma Stern: A feast for the Eye*, Vlaeberg, 1995, p.144).



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92

92

IRMA STERN

1894 - 1966

Nuns of Sacré-Coeur

oil on composition board
50.5 by 64cm., 19¾ by 25¼in.

PROVENANCE

Joe Wolpe, Cape Town
Die Kunskamer, Cape Town
Private Collection

The present lot may have been painted during Stern's visit to France in 1950, and bears a resemblance stylistically and in subject matter to *Le Jour du Sacré Coeur* in the collection of the Oliewenhuis Art Museum, Bloemfontein (Marion

Arnold, *Irma Stern: A feast for the eye*, Cape Town, 1993, illustrated p.40). On 5th September that year she wrote to her close friend Freda Feldman describing the itinerary for her European trip, 'Madeira, Lisbon, Madrid, Monaco, Venice, Geneva, Paris, London'. It is likely the 'Sacré-Cœur' of the title refers to the mid-summer Feast of the Sacred Heart, as portrayed in the Oliewenhuis painting, rather than the Sacré-Cœur church in Paris. Stern was perhaps happiest in the south of France, her visit to Paris being a practical stop on her way to London, 'to see the exhibition the *Vierge dans l'art français* and to get my money from the French government for a picture bought two years ago for their gallery'.

± £ 40,000-60,000
€ 46,100-69,500 US\$ 49,700-74,500

93

IRMA STERN

1894 - 1966

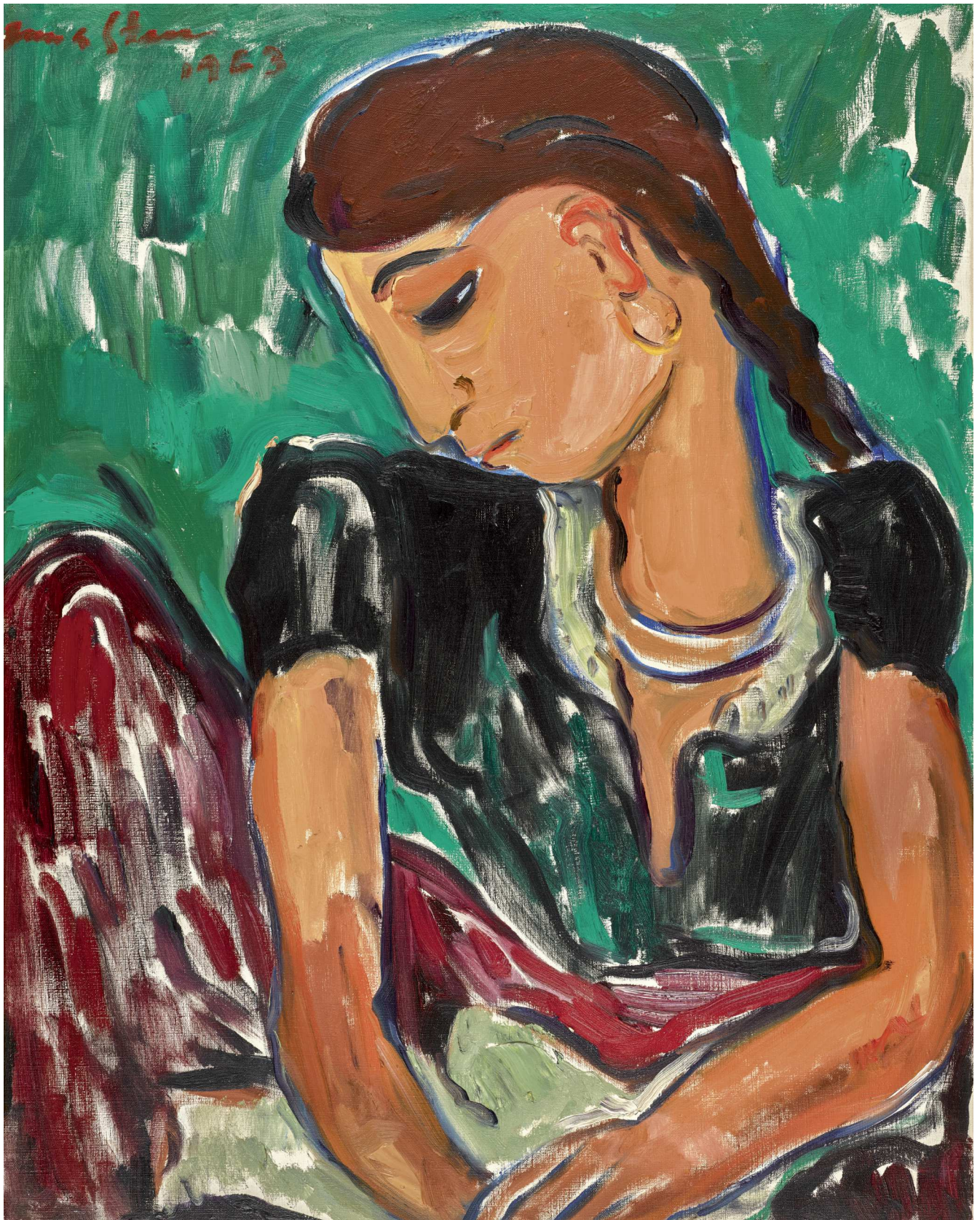
Gypsy Girl

signed and dated 1963 (upper left)
oil on canvas
70 by 55cm., 27½ by 21½in.
Painted in 1963

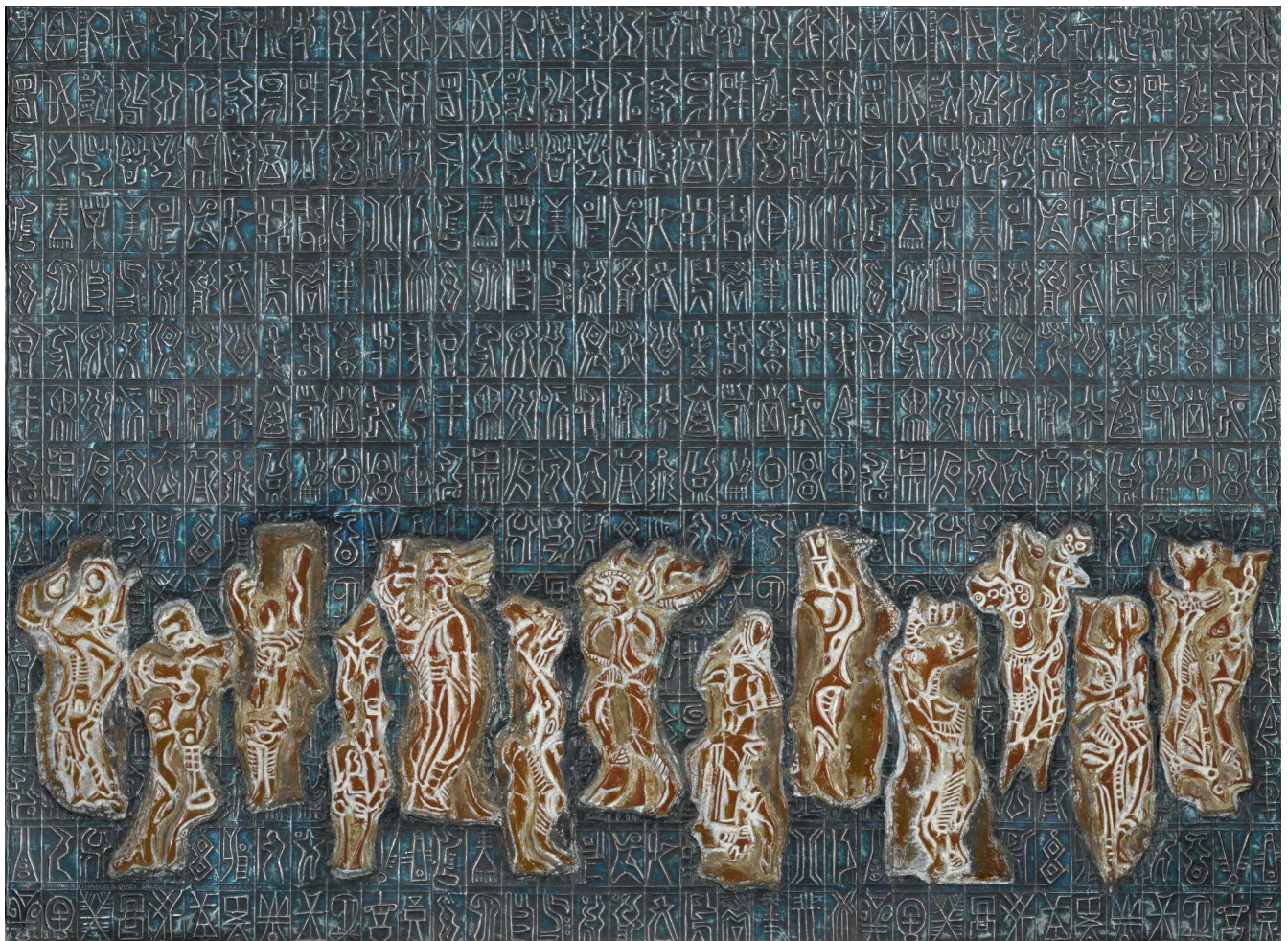
LITERATURE

Rand Daily Mail, 31st July 1965, illustrated

± £ 100,000-150,000
€ 116,000-173,000 US\$ 125,000-187,000



93



94

94

BRUCE ONOBRAKPEYA

b.1932

Ekpevwe (Thanksgiving Dance)

Metal Foil Plastocast
139 by 239cm., 54¾ by 94¼in.

PROVENANCE

Acquired from the artist

± W £ 7,000-10,000
€ 8,100-11,600 US\$ 8,700-12,500

Ekpevwe is a name from the Urhobo language meaning 'Thanksgiving'. Onobrakpeya was born into the Urhobo people of the Delta-State, and often referenced cultural symbols in his works. The artist was a founding member of the Zaria Art Society which believed in the celebration of indigenous Nigerian cultures, as a central part of its art movement.

In the lower part of *Ekpevwe*, thirteen abstract figures are seen dancing in what the artist describes as 'expressing gratitude to God almighty for gifts of health, wealth, love, friendship, long life and children'. The background of *Ekpevwe* is a display of Ibibio alphabets created by Onobrakpeya, which represent the musical sounds accompanying the dance.



95

95

BRUCE ONOBRAKPEYA

b.1932

Last Supper III

signed (lower right), edition 1 of 15
lino engraving on rice paper
147 by 195cm., 58 by 62¾in.

PROVENANCE

Private Collection, Germany

W £ 5,000-8,000

€ 5,800-9,300 US\$ 6,300-10,000



96

96

EPHREM SOLOMON

b. 1983

Untitled 2

woodcut and mixed media
84 by 90 cm., 33¼ by 35½ in.
Executed in 2014

PROVENANCE

Tiwani Contemporary, 2014
Acquired from the above by present owner

EXHIBITED

London, Tiwani Contemporary, *Ephrem Solomon: Untitled Life*, 2014
London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin America*, 2015, illustrated in the catalogue p.145

Untitled 2, a woodcut work by Ethiopian artist Ephrem Solomon, is part of the *Untitled Life* series. Solomon is known for his woodcut works which display his signature style of textured bold lines and flatness in composition.

In his works, Solomon illustrates various subjects in a state of silent tension with solemn facial expressions, further emphasized by the plain, chequered background surfaces. The monochromatic woodcut works are kept untitled to emulate the isolating 'lack of political agency' in Addis Ababa, which Solomon conveys as the conceptual theme in this series. His work has been in collections of Saatchi Gallery, Fondation Blachère, Wendy Lee, and Peter & Pascale Wheeler, among others.

† £ 4,000-6,000
€ 4,650-7,000 US\$ 5,000-7,500



97

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ANTÓNIO OLE

b. 1951

Untitled

mixed media
(1)
70 by 52cm., 27¾ by 20¼ in.
Executed in 1996

PROVENANCE

Acquired directly from the artist by the present owner

⊕ £ 4,000-6,000
€ 4,650-7,000 US\$ 5,000-7,500



98

98

ARMAND BOUA

b.1978

Foule d'Enfants

signed (lower left)
tar and acrylic on board
203 by 258cm., 80 by 101¾in.
Painted in 2014

PROVENANCE

Jack Bell Gallery, London
Acquired from the above by the present owner
in 2014

EXHIBITED

London, Saatchi Gallery, *Pangaea II: New Art From Africa and Latin America*, 2015, illustrated in the catalogue p. 40-41

† W £ 8,000-12,000
€ 9,300-13,900 US\$ 10,000-14,900

WILLIAM KENTRIDGE

b.1955

World On Its Hind Legs

CorTen rust finish steel

71 by 42 by 61 cm., 28 by 16½ by 24in.

Executed in 2010, this work is unique

PROVENANCE

Marian Goodman Gallery, Paris, France

Acquired from the above by the present owner

EXHIBITED

Paris, Marian Goodman Gallery, *William*

Kentridge: Breathe, Dissolve, Return, 2010

LITERATURE

Lilian Tone, *William Kentridge: Fortuna*, Thames and Hudson Ltd (Book), 2013

‡ W £ 70,000-90,000

€ 81,000-104,000 US\$ 87,000-112,000

World on its Hind Legs was conceived as a public art piece by Kentridge and his long-time collaborator Gerhard Marx. The image is based on Kentridge's drawings for an Italian newspaper in which he addressed the Italian invasion of Abyssinia (now Ethiopia) in 1935. The first maquette was made of torn sheets of paper and cardboard; the fragmented nature of that work remains in the finished sculpture. While the world appears so powerful and direct in its stride, this composition can only be seen from two vantage points, suggesting the fragile and tenuous nature of how the world is held together. The public art work unveiled in Johannesburg in 2010 stands more than 13 feet tall and weighs 9,000 pounds. Another version exists in an edition of 6, but the present lot is unique.

'All my work is rooted in this rather desperate provincial city' (Carolyn Christov-Bakargiev, *William Kentridge*, 1998, p.14). Born in 1955 in Johannesburg, Kentridge's artistic practice has become irrevocably tied to the second largest city on the continent and to the history of the country which he continues to call home. Kentridge's trajectory as an artist was not evident from the start. Originating from a family of lawyers, Kentridge earned a degree in Politics and African Studies from the University of Witwatersrand in Johannesburg before traveling to Paris's École Internationale de Théâtre Jacques Lecoq to study mime and theatre. Upon discovering that his talents did not lie on the stage or in front of a camera, Kentridge turned to drawing. The lasting impact of Kentridge's theatrical past can easily be seen within his works.

As politically engaged as they are expressive, lyrical and poetic, Kentridge creates works

ranging from prints, drawings, video work and sculpture in order to investigate pre- and post-apartheid South Africa. Often possessing an autobiographical quality, a work by Kentridge analyses his life in apartheid South Africa as a white Jewish male and his relationship to the suffering that was occurring around him by the black South African majority. William Kentridge is perhaps most known for his practice of creating and then erasing charcoal drawings, all the while recording the entire process. Exhibiting the drawings alongside the video recordings directly connects the importance of his artistic practice to his broader thematic intentions. Although Kentridge's work can appear visually antiquated through the use of historic materials such as maps and photographs, they are in fact deeply contemporary and topical.

Kentridge believes that we each 'approach the outside world very much in terms of what is happening inside us' (William Kentridge, Angela Breidbach, *William Kentridge: Thinking Aloud*, 2005, p. 91). Made from various pieces of abstractly cut steel this beautiful sculpture is incredibly engaging and lends itself to this narrative. Every angle from which one observes *World on its Hind Legs* presents a new perspective for the viewer. From one angle, a globe resting on its two hind legs and from another, a more abstract vision that bears little to no resemblance to the one before.

Kentridge has enjoyed much international success. The artist can boast numerous solo exhibitions at renowned locations such as the Museum of Modern Art in New York City, and more recently, The Whitechapel Gallery in London.



MESCHAC GABA

b. 1961

11 Diagonal Street, Johannesburg

braided artificial hair and mixed media
64 by 21 by 32 cm., 25¼ by 8¼ by 13¾in.
Executed in 2007

PROVENANCE

Michael Stevenson Gallery, South Africa
Acquired from the above by present owner

EXHIBITED

Cape Town, Michael Stevenson Gallery, *Tresses*,
2007

W ⊕ £ 5,000-8,000
€ 5,800-9,300 US\$ 6,300-10,000



MESCHAC GABA

b. 1961

SA Reserve Bank Building, Pretoria

braided artificial hair and mixed media
61 by 30 by 30cm., 24 by 11¾ by 11¾in.
Executed in 2007

PROVENANCE

Stevenson Gallery, Cape Town
Acquired from the above by the present owner

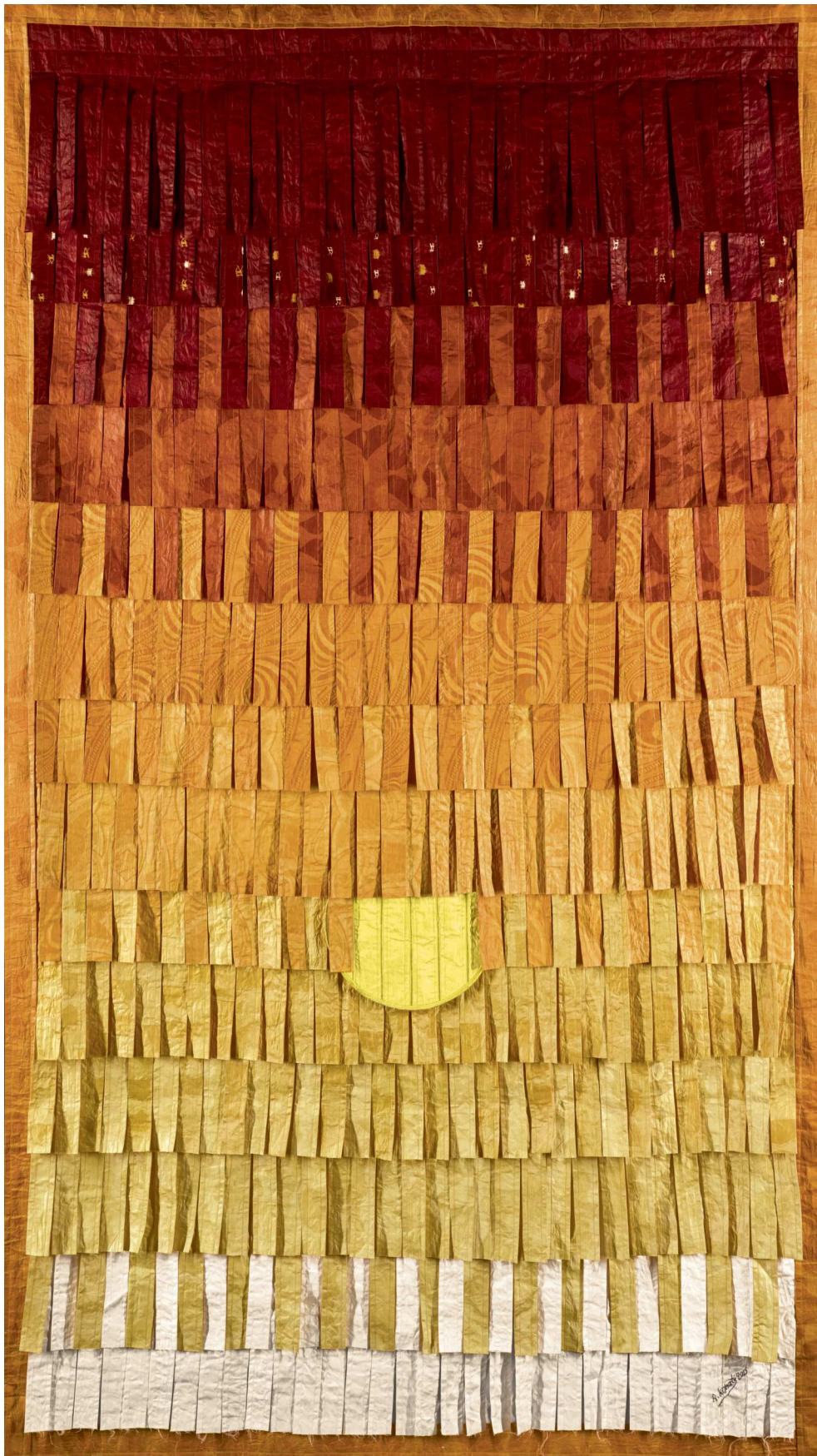
EXHIBITEDCape Town, Stevenson Gallery, *Tresses*, 2007

W ⊕ £ 5,000-8,000

€ 5,800-9,300 US\$ 6,300-10,000



101





103

102

ABDOULAYE KONATÉ

b.1953

Composition No. 25 (Soleil)

signed and dated 2015 (lower right)
textile
189 by 107cm., 74½ by 42in.
Executed in 2015

PROVENANCE

Acquired directly from the artist by the present owner in 2015

Abdoulaye Konaté began creating his signature textile 'wall sculptures' in the 1990s. Using locally made traditional Malian fabrics, Konaté manages to create works that act as political, historical, socioeconomic and ecological commentaries whilst also serving as celebrations of traditional Malian craftsmanship. Abdoulaye Konaté's mastery lies in his ability to confront weighty themes head-on, producing works that are at once deeply thoughtful and beautifully tranquil.

In addition to adding a textural and tangible element to his work, Konaté's use of Malian textile allows the artist to bring West African fabrics, usually seen as symbols of tradition and everyday life, into a contemporary sphere, prompting a new discussion about the potential of these rich textiles as well as the broader aesthetic traditions of West Africa.

According to Konaté, works such as *Composition No.25 (Soleil)* allow the artist to experiment in a more abstract realm of production and also allow

the viewer to experience the works in a unique and personal manner. *Composition No. 25 (Soleil)* forms a part of the artist's recent exploration of colour and composition. The purpose of Konaté's more recent work lies 'in the pure rejoicing of colour, a program of jubilation and contemplation' (Koyo Kouoh, *Useful Dreams*, p.12). Inspired by the garb of the Senufo and Koulikoro people, many of Konaté's works feature strips of fabric, which have been cut and then stitched together on the floor of the artist's studio. Konaté counterbalances the changes in vibrant hue with the consistency of texture, allowing each panel of strips to be appreciated in its own right whilst still being read in harmony with the greater work.

Born in Dire, Mali in 1953, Abdoulaye Konaté is a graduate of the Institut National des Arts in Bamako and of the Instituto Superior de Arte, Universidad de las Artes in Havana. Founding Director of the Conservatoire des Arts et Métiers Multimédia Balla Fasséké Kouyaté in Bamako, Konaté is dedicated to the education of younger generations. The artist has been exhibited at prominent locations around the world such as the Centre Georges Pompidou in Paris and the National Museum of African Art at the Smithsonian in Washington D.C., amongst others. Abdoulaye Konaté has been selected to participate in this year's Viva Arte Viva, the central exhibition at the 2017 edition of the Venice Biennale.

± W £ 10,000-15,000
€ 11,600-17,300 US\$ 12,500-18,700

103

ANTÓNIO OLE

b. 1951

Espírito Caluanda

signed and dated 2015 (on the reserve)
acrylic and collage on canvas
180 by 270cm., 71 by 106¼in.
Executed in 2015

PROVENANCE

Acquired directly from the artist by the present owner

W ⊕ £ 12,000-18,000
€ 13,900-20,800 US\$ 14,900-22,400

KADER ATTIA

b.1970

Untitled (Collage En Volume)

scooter shells, card box, fibreglass
 63.5 by 83.8 by 38cm., 25 by 33 by 15in.
 Executed in 2014

PROVENANCE

Krinzinger Gallery, Vienna, Austria
 Acquired from the above by present owner

EXHIBITED

Vienna, Krinzinger Gallery, *Complementary Conversations*, 2015

Untitled (Collage en Volume) is a ready-made motorcycle part, which Kader Attia acquired in Algeria. In its plastic mass-produced form, the work alludes to the structure of an African mask. To the bottom left, a Sofia branded pasteurised margarine wrapper is glued onto the work, further referencing the concept of globalized commercialism in modern Algeria.

As a child who was raised between France and Algeria, Attia was often between worlds of the Christian Occident and the Islamic Maghreb. Much of his work is inspired by the range of differences on cultures, history and social structures in negotiating an identity between North Africa, the Middle East, and Europe. Attia explores the creation and evolution of individual identity within the globalized contexts of multiple connected cultures.

Kader Attia was exhibited in the 57th Venice Biennale in 2017, Sharjah Biennial in 2017, Daka' Art Biennale in 2016 and 2014, Documenta (13) in 2012, the Biennial of Dublin in 2011, and 8th Bamako Encounters – African Biennale of Photography in 2009. Some of his solo exhibitions have been presented at the Museum of Contemporary Art (Sydney, Australia); Museum für Moderne Kunst, Musée Cantonal des Beaux Arts in Switzerland, KW Institute for Contemporary Art (Germany); Musée d'Art Moderne de la Ville de Paris, The Institute of Contemporary Art in Boston, and Musée d'Art Contemporain de Lyon.

£ 18,000-24,000
 € 20,800-27,700 US\$ 22,400-29,800



104

PASCALE MARTHINE TAYOU

b.1967

Cache-Sexe

mixed media

212 by 32 by 10cm., 83½ by 12¾ by 4in.

Conceived in 2014, this work is unique

PROVENANCE

Galleria Continua, San Gimignano

Acquired from the above by the present owner

EXHIBITED

San Gimignano, Galleria Continua, *Update!*, 2014, illustrated in the catalogue

Born in Cameroon in 1966, Pascale Marthine Tayou splits his time between Cameroon and Belgium. Educated as a lawyer, this self-taught artist rose to international recognition in 1996, just two years after debuting in Yaoundé in 1994.

Describing himself as a 'solitary wanderer' (*The Divine Comedy Heaven, Purgatory and Hell Revisited by Contemporary African Artists*, Smithsonian National Museum of African Art, p. 240) Pascale Marthine Tayou's work is heavily influenced by his extensive travels and his struggle with personal identity. Known for showing no preference within the wide variety of mediums with which he works or the spectrum of themes he chooses to tackle, Pascale Marthine Tayou has created a broad range of visually enticing works that have been exhibited all over the world.

Okwui Enwezor says, 'Tayou's work is fundamentally built around the question of what an African aesthetic and artistic practice is, and what its medium of communicability can be' (Okwui Enwezor, Yilmaz Dziewior, *Pascale Marthine Tayou, I love you!*, 2014, p. 32). When observing a work created by this Cameroonian artist, it becomes evident that he is a master of manipulation. Tayou is able to work with a variety of materials, creating elegant and interesting forms that distinguish him from his peers.

Cache-Sexe is an excellent example of Pascale Marthine Tayou's ability to utilize and manipulate found objects and recycled materials to create beautiful forms. Hanging off from the sculpture are additional amulet-esque found objects. Bottles with various inscriptions on the outside, some referencing perfume, also dangle from the work. With pieces of beaded fabric hanging down from an appropriated mask, this wall mounted assemblage can easily be read as a sort of anthropomorphic being. The title of the work, *Cache-Sexe*, a garment used for the purpose of covering a person's genitals, also lends itself well to this reading.

± W ± £ 30,000-40,000

€ 34,600-46,100 US\$ 37,300-49,700



105

YINKA SHONIBARE MBE

b.1962

Crash Willy

mannequin, Dutch wax printed cotton textile, leather, fibreglass and metal

132 by 198 by 260cm., 52 by 78 by 102½in.

Conceived in 2009, this work is unique

PROVENANCE

Stephen Friedman Gallery, London

Acquired from the above by the present owner

EXHIBITED

London, Stephen Friedman Gallery, *Yinka Shonibare MBE – Willy Loman: The Rise and Fall*, 2009

London, Royal Academy, *The Summer Exhibition*, 2010

Madrid, Alcala 31 Centros de Arte, *Yinka Shonibare MBE : El Futuro del Pasado*, 2011; Las Palmas de Gran Canaria, Centro Atlantico de Arte Moderno, 2011, illustrated in the catalogue p.45-60

Seoul, Seoul Museum of Art, *Africa Now-Political Patterns*, 2014-2015, illustrated in the catalogue

Daegu, Daegu Art Museum, *Wilderness into a Garden*, 2015, illustrated in the catalogue p.74 & 75

LITERATURE

Rachel Kent (ed.), *Yinka Shonibare MBE*, Munich, 2014, illustrated p.116 & 117

Eunju Park, *Collector*, Seoul, 2015 p.337

¥ ¥ W £ 120,000-180,000

€ 139,000-208,000 US\$ 149,000-224,000









Since beginning his career in 1988, with his first solo exhibition at Byam Shaw Concourse Gallery in London, Yinka Shonibare MBE has created a broad repertoire of work consisting of painting, sculpture, photography and film, commenting on the genesis of cultural and nationalistic identity in a post-colonial world. Influenced by his own British Nigerian culture, the artist explores questions of cultural hybridity as well as what it means to be African in a contemporary and globalized context.

Born in the United Kingdom to Nigerian parents, Yinka Shonibare MBE spent most of his youth living in Lagos, Nigeria. At the age of 17, he returned to London to study Fine Arts at Byam Shaw School of Art. In 1991, he received his MFA from Goldsmiths College, graduating as a member of the Young British Artist (YBA) movement. Shonibare currently lives and works in London's East End.

The artist is most notably recognized for his use of Dutch wax cloth, which he sourced from London's Brixton Market. The 'Dutch wax' method was invented in the Netherlands in the 19th century as a way to mass-manufacture traditional Indonesian batik fabric quickly and cheaply for export to their colonies in the Dutch East Indies. These lower quality fabrics were not well received by the East Indian market, prompting traders voyaging on the Cape Route to sell their wares in West Africa during their refuelling stops. This practice gave birth to the deep and long-lasting association of these cloths with Africa and 'Africanness', an association that continues today in post-colonial Africa, often as an expression of nationalism. Shonibare began to use this 'African' cloth after an encounter with one of his professors who encouraged the young artist to create 'African Art'. Shonibare 'began to think about stereotypes as well as wider issues of authenticity and its flip side—selecting his fabrics to illustrate the muddiness that underlies such preconceptions' (*Yinka Shonibare MBE*, Rachel Kent, Munich, 2008, p.7&8). The great irony in Shonibare's work is that although his use of Dutch batik cloth began after being encouraged to create 'African art', there is nothing inherently African about his work. Shonibare consistently uses 'Western' references, *Crash Willy* being a prime example of this, and yet by choosing to use Dutch batik cloth, his work

is immediately associated with Africa. The artist's use of Dutch batik cloth also ties into broader themes of ambiguity, fabrication and colonialism that run throughout his work.

Crash Willy, is exemplary of one of Shonibare's *Tableaux Vivants*, which are three-dimensional reconstructions of scenes taken from Western art history or literature. Touching on themes of history, identity, wealth and power, the artist reproduces each scene using life-sized mannequins usually clothed in colonialist European garb. These costumes, although European in form, are heavily 'Africanized' by the use of a variety of Dutch wax fabrics in their construction. Shonibare's *mise-en-scènes* almost always feature several of the artist's signature mannequins engaged in dynamic scenarios often riddled with contradictions, ideas of contamination, colonialism, globalisation and even notions of fakery and villainy. The mannequins are often presented as headless figures in an attempt to prevent an immediate association with any particular race; in doing this the viewer instead focuses on the figures' costumes and placement within the greater tableau.

Works such as *Crash Willy* demonstrate the artist's attempt at using these beautifully designed and constructed scenes, laden with contrasting imagery, to highlight the undercurrents and subconscious tendencies at play in 'the politics of representation'. (*Yinka Shonibare Double Dutch, Laughing at Ourselves*, John Picton, Rotterdam, 2004).

Like many of Shonibare's works, *Crash Willy* is wonderfully theatrical and contains 'a centralized narrative that appears to be suspended in time' (*Yinka Shonibare MBE, Setting the Stage*, Anthony Downey, Munich, 2008, p.46). When speaking on theatricality within his work the artist says: 'theatricality is certainly a device in my work. It is a way of setting the stage, it is also a fiction—a hyperreal, theatrical device that enables you to reimagine events from history' (*ibid.*, p.46) or in *Crash Willy*'s case, literature.

Crash Willy was constructed as part of a 2009 exhibition entitled *Willy Loman: The Rise and Fall* at Stephen Friedman Gallery in London and is an adaption of the death of Arthur

Miller's *Death of A Salesman* protagonist, Willy Loman. The inspiration for that particular body of work was a photograph taken in 1898 called 'The First Fatal Car Crash', depicting a mass of people surrounding the aftermath of a fatal car crash; its driver's remains are unseen but presumed to be somewhere within the inquisitive crowds.

In 2009, the artist sought to create a *Tableau Vivant* of this 1898 photograph through the iconic self-inflicted death of Arthur Miller's Willy Loman. Anxious from his failing career as a travelling salesman and disheartened by the realisation that he might not achieve the great American Dream in which he so believes, Willy Loman enters into a world based on illusions where he has trouble discerning the present from the past. Representative of the American middle class's struggle to remain useful in the workplace, Willy Loman battles with the lacuna between expectation and reality. Having contemplated suicide, Loman finally dies in a car crash at the end of the play.

Crash Willy depicts the driver of the car elegantly strewn backwards towards the rear, one leg hanging outside the confines of the damaged vehicle. By depicting Miller's story in the form of a 21st century installation, Shonibare pulls *Death of a Salesman* into the present day and proudly ties his artistic practice to the themes of this great American novel, particularly the theme of identity. When Willy's son Biff is unable to graduate from high school and go to university on a football scholarship, and his father tries to reassure him they are special, Biff famously retaliates:

'Pop! I'm a dime a dozen, and so are you!'

His father retorts, 'I am not a dime a dozen! I am Willy Loman, and you are Biff Loman!' (*Death of a Salesman*, Arthur Miller, London, 1949, Act 2, p.132)

By presenting Willy Loman's lifeless body as a headless figure, Shonibare contradicts Willy's assertion, stripping him of his

identity, reaffirming his son's hurtful words. Is Willy Loman the 'phoney little fake' (*ibid.*, p.121) his son claims him to be? Are the recounted memories, upon which Willy has built his identity, in fact real? Shonibare's *Crash Willy* calls all of this into question.

The work was conceived in 2009 in the aftermath of the 2008 stock market crash. It is no coincidence then that the piece is called 'Crash' Willy and that the number plate of the vehicle spells 'FTSE' (the UK stock market index), representing another manifestation of a broken dream, in this case a broken British, as opposed to American, dream.

In 2002 Shonibare was commissioned by Okwui Enwezor at Documenta II to create '*Gallantry and Criminal Conversation*', launching the artist onto the international stage. A 2004 Turner Prize nominee, Yinka Shonibare MBE's work has continued to garner international success. Today, the leading artist can boast over fifty solo exhibitions at renowned museums and galleries worldwide as well as countless ground-breaking group exhibitions at sites such as the Smithsonian National Museum for African Art, The Whitechapel Gallery and The Royal Academy. In 2010, *Crash Willy* was the recipient of The Royal Academy of Arts Charles Wollaston Award for 'Most Distinguished Work' at the annual Summer Exhibition.

Shonibare has been a part of both the 49th Venice Biennale (2001) and the African Pavilion at the 52nd Venice Biennale (2007) and from 2010-2012 Shonibare's *Nelson's Ship in a Bottle* adorned Trafalgar Square's fourth plinth. In 2005, in honour of his service to the arts in the United Kingdom, the artist was awarded the decoration of Member of the Order of the British Empire (MBE). More recently Yinka Shonibare MBE was the recipient of the 2016 Smithsonian Institution African Arts Award. With numerous exhibitions, awards and accolades under his belt, Yinka Shonibare MBE is quickly cementing his position as one of the world's leading contemporary artists.





107

107

CHÉRI SAMBA

b.1956

La femme conduisant le monde

signed and dated 1999 (lower right)

acrylic and glitter on canvas

100 by 80cm., 39½ by 31½in.

Painted in 1999

PROVENANCE

Acquired directly from the artist by the present owner

£ 8,000-12,000

€ 9,300-13,900 US\$ 10,000-14,900



108

108

MONSENGWO KEJWAMFI "MOKE"

1950 – 2001

Market Scene

signed and dated 1990 (lower right)

acrylic on board

74 by 92cm., 29 by 36¼in.

Painted in 1990

PROVENANCE

Private Collection, Kinshasa (acquired from the artist in 1990)

Thence by descent

£ 9,000-12,000

€ 10,400-13,900 US\$ 11,200-14,900

Market Scene is a painting by Congolese artist 'Moké' in the last decade of his life. Moké was known for his images of city life, and often called a 'painter reporter'. In this work, *Market Scene* depicts a busy market setting with women engaged in the buying and selling of food. This painting is an illustration of the everyday market exchange in Kinshasa, within the context of its local and international socio-economics.

Stylistically, Moké was first inspired by the techniques used by billboard commercial artists on the avenues of Kasa Vubu and Bolobo. These artists incorporated bold lines and bright colours

to create cartoon-like advertisements. As evident in this painting and several other works, sexuality is a consistent theme in the works of Moké, who depicts the women with voluptuous, exaggerated curved figures.

Moké is recognized as one of the leading artists of this self-taught popular painters that emerged during the 1960s. Thematically, Moké portrayed the cheerful, animated scenes of Kinshasa, and avoided depicting social anguish or conflict. His first surge in popularity as an artist occurred in response to his 1965 painting of General Mobutu leading an Independence Day parade.



109

109

AMON KOTEI

1915 - 2011

Two Women

signed and dated 1982 (upper left)

oil on canvas

53 by 96cm., 21 by 37¾in

Painted in 1982

PROVENANCE

Private collection, London (acquired from the artist in 1980s)

Acquired from the above to the present owner by descent

£ 5,000-8,000

€ 5,800-9,300 US\$ 6,300-10,000

Facing each other, the two women sit in conversation amidst a bustle of activity illustrated with vibrant broad gestures of colour. Kotei's use of a palette knife creates thick strokes which place focus on the multi-coloured energy of yellow, red, and blue tones. His generous use of colour in painting daily street life and market scenes is reminiscent of impressionist and expressionist styles.

Amon Kotei is widely celebrated for designing Ghana's National Coat of Arms in 1957, which was commissioned by the first President Osagyefo Dr. Kwame Nkrumah. From 1949 – 1952, Amon Kotei studied at the London School of Printing and Graphic Arts, after attending at Achimota College as one of its first art students.

110

PEJU ALATISE

b. 1975

Untitled

signed (lower right)

acrylic on canvas

177 by 133cm., 69¾ by 52¼in.

Painted in 2016

PROVENANCE

Private Collection (acquired from the artist)

± W £ 8,000-12,000

€ 9,300-13,900 US\$ 10,000-14,900





111

111

AKINOLA LASEKAN

1916 - 1972

Fulani

signed and dated 1959 (lower right)
oil and graphite on board
59 by 45cm., 23¼ by 17¾in.
Executed in 1959

PROVENANCE

Private Collection, Lagos

Born in Owo, Ondo State in 1916, Akinola Lasekan began his rich career working as a textile designer with the Compagnie Française-Africaine Occidentale and as an illustrator for CMBS Bookshop. Gaining his education through correspondence courses, Lasekan obtained his first degree in 1937 from Normal House in England and his second in 1939 from Washington School of Art.

Along with colleagues such as Ben Enwonwu and Bruce Onobrakpeya, Akinola Lasekan has come to be recognized as a pioneer of Nigerian Modernism. A student of Aina Onabulo, one of the most highly regarded figures of Nigerian Modern art, Lasekan began his career under the influence of his teacher's naturalist style and preference for portraiture. Although Lasekan would continue to create mesmerizing portraits, such as *Fulani*, the artist would come to develop his own distinct style which was heavily influenced by Yoruba culture. The artist expanded his practice to include depictions of his surroundings, focusing on daily life in Nigeria.

Akinola Lasekan was a member of a rising group of Nigerian Modernists that exhibited a keen interest in Nigeria's political future. Heavily engaged and highly critical of colonialist rule and the conservative elite, Lasekan aligned himself with the Nigerian Nationalist Party. The artist became the first political cartoonist in Nigeria.

Painted in 1959, just one year before Nigerian independence, this present work is a beautiful portrait of a Fulani man sporting a traditional Fula hat. The Fula people are known to be one of the largest and most widely spread ethnic groups across West Africa. The work's date of creation coupled with the subject's perplexed or angered expression and his sartorial affiliation to a noted West African indigenous group reinforces Lasekan's alliance with the Nigerian Nationalist cause. Lasekan's work is characterized by his keen attention to detail and elegant use of colour.

Due to his tremendous impact on subsequent generations of Nigerian artists, Lasekan is widely considered to be one of Nigeria's more influential modernist teachers. Dedicated to educating young Nigerians, Lasekan published countless instructional books and established his own correspondence school for the arts.

£ 6,000-9,000
€ 7,000-10,400 US\$ 7,500-11,200



112

112

AKINOLA LASEKAN

1916 - 1972

Portrait of Mrs Taiwo Andrea

signed (lower left)

oil on masonite board

101 by 75.5cm., 39¾ by 29¾in.

Painted in 1973

£ 10,000-15,000

€ 11,600-17,300 US\$ 12,500-18,700



113

113

BEN ENWONWU

1921 - 1994

Portrait of a girl

signed and dated 1946 (lower left)
pencil on paper
50 by 39cm., 19¾ by 15¼in.
Painted in 1946

PROVENANCE

Private Collection, Bernard Buller Fagg (1915-1987)
Acquired from the above by present owner

£ 15,000-20,000
€ 17,300-23,100 US\$ 18,700-24,900

114

WILLIAM KENTRIDGE

b.1955

Atlas Procession I (variation)

signed (lower right)
etching, aquatint and drypoint with hand-painting
148.5 by 98cm. image size, 157.5 by 106.5cm. paper,
58½ by 38¾in. image size, 62 by 42in. paper
Executed in 2000

PROVENANCE

Rose Korber Gallery, Cape Town
Acquired from the above by the present owner

EXHIBITED

Berlin, Staatliche Museen zu Berlin, *Double Vision: Albrecht Dürer & William Kentridge*, November 2015 - June 2016 (another example exhibited)

LITERATURE

David Krut (ed.), *William Kentridge Prints*, Johannesburg, 2006 (another example illustrated p.104)
Nanda Janssen, 'Procession' in Bas Heijne et al., *Sonsbeek 2008: grandeur; een jubileum*, Deventer, 2008 (another example illustrated p.256)

± W £ 15,000-20,000
€ 17,300-23,100 US\$ 18,700-24,900





115

115

JULIEN SINZOGAN

b.1957

Untitled

coloured inks on paper
100 by 69.5cm., 39½ by 27½in.
Executed in 2012

PROVENANCE

Acquired directly from the artist by the present owner

Sinzogan explores the history of slave trade in Benin: over a 400 year period from the early 1500s, Cotonou and Porto Novo were major trading posts for Portuguese vessels which exchanged goods for millions of slaves. These slave ships also unwittingly exported the Yoruba

religion and culture to the New World. Here the female subject appears in the doorway of a slave ship: while Sinzogan's use of colour suggests a supernatural quality, her solemn expression contextualizes the harsh nature of the moment.

£ 7,000-9,000
€ 8,100-10,400 US\$ 8,700-11,200

NNENNA OKORE

b.1975

Strata

clay and burlap
112 by 165 by 20cm., 44¼ by 65 by 8in.
Executed in 2011

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

London, October Gallery, *Metamorphoses*, 2011

Born in Australia in 1975, Nnenna Okore splits her time between Nigeria and the United States. Inspired by the world around her and particularly interested in varieties of texture and colour, the artist uses found objects to create her *oeuvres*. Using labour-intensive techniques such as twisting and weaving, Okore creates intricate and transformative works that celebrate organic forms. Studying sculpture under the tutelage of El Anatsui, the links between these two artists are evident.

W £ 18,000-24,000

€ 20,800-27,700 US\$ 22,400-29,800

END OF SALE



116

Image courtesy October Gallery, London

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Please indicate how you would like to receive your invoices: ☐ Email ☐ Post/Mail

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		£
		£

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PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

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Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

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If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

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Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

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1. BEFORE THE AUCTION

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It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

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Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

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2. DURING THE AUCTION

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Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

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Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

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UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◻ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

■ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if

applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ No Reserve

Unless indicated by a box (◻), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (◻). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⌘ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⌘) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to

restrictions regarding import or export.

The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

⌘ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of

collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs'.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your

shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.

- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items

to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and;
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;
Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction;
Counterfeit is as defined in Sotheby's Authenticity Guarantee;
Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in

the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT;

Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);

VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to

whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly

and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date

of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any

such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the

remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

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13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

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Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

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Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

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ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

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Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

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If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

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This Guarantee is provided for a period of five (5) years after the date of the relevant

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4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.2416

£1 = €1.1522

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

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COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

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11/10 NBS_NOTICE_6 & \$US

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The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP



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Photography
Donald Thompson
Colin Beale
Catalogue Designer
James Davis
Antonella Banfi
Colour Editor
Steve Curley
Production Controller
Daniel Fisher

WORLDWIDE CONTEMPORARY ART DIVISION

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

LONDON

+44 (0)20 7293 6276

Emma Baker
emma.baker@sothebys.com

Oliver Barker
oliver.barker@sothebys.com

Alex Branczik
alex.branczik@sothebys.com

Bianca Chu
bianca.chu@sothebys.com

Hugo Cobb
hugo.cobb@sothebys.com

Boris Cornelissen
boris.cornelissen@sothebys.com

Nick Deimel
nick.deimel@sothebys.com

Tom Eddison
tom.eddison@sothebys.com

Antonia Gardner
antonia.gardner@sothebys.com

Martin Klosterfelde
martin.klosterfelde@sothebys.com

Celina Langen-Smeeth
celina.langen-smeeth@sothebys.com

Darren Leak
darren.leak@sothebys.com

Bastienne Leuthe
bastienne.leuthe@sothebys.com

Nick Mackay
nick.mackay@sothebys.com

Frances Monro
frances.monro@sothebys.com

George O'Dell
george.odell@sothebys.com

Isabelle Paagman
isabelle.paagman@sothebys.com

Marina Ruiz Colomer
marina.ruizcolomer@sothebys.com

James Sevier
james.sevier@sothebys.com

Joanna Steingold
joanna.steingold@sothebys.com

Clémence Tasiaux
clemence.tasiaux@sothebys.com

Olivia Thornton
olivia.thornton@sothebys.com

NEW YORK

Edouard Benveniste
Grégoire Billault
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Marc Porter
Leslie Prouty
Nicole Schloss
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Eric Shiner
Gail Skelly
Harrison Tenzer
Charlotte Van Dercocok
+1 212 606 7254

CHICAGO

‡ Helyn Goldenberg
Gary Metzner
+1 312 475 7916

LOS ANGELES

Candy Coleman
Andrea Fiuczynski
Peter Kroman
Colin Smith
+1 310 274 0340

MEXICO CITY

Lulu Creel
+52 55 5281 2100

AMSTERDAM

Sasha Stone
+31 20 550 22 06

BRUSSELS

Valerie Delfosse
Virginie Devillez
+32 (0)2 627 7186

BERLIN

Joelle Romba
+49 (0)30 45305070

COLOGNE

Nadia Abbas
+49 221 207170

FRANKFURT

Nina Buhne
+49 69 74 0787

HAMBURG

Dr. Katharina Prinzessin
zu Sayn-Wittgenstein
+49 40 44 4080

MUNICH

Nicola Keglevich
+49 89 291 31 51

ISTANBUL

Oya Delahaye
+90 212 373 96 44

MILAN

Raphaëlle Blanga
Claudia Dwek
+39 02 2950 0250

ROME

Flaminia Allvin
+39 06 6994 1791

TURIN

‡ Laura Russo
+39 0 11 54 4898

PARIS

Cyrille Cohen
Olivier Fau
Stefano Moreni
+33 1 5305 5338

MONACO

Mark Armstrong
+37 7 9330 8880

COPENHAGEN

Nina Wedell-Wedellsborg
+45 33 135 556

OSLO

‡ Ingeborg Astrup
+47 22 147 282

STOCKHOLM

Peder Isacson
+46 8679 5478

MADRID

Alexandra Schader
Aurora Zubillaga
+34 91 576 5714

GENEVA

Greg Bergner
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+41 22 908 4800

ZURICH

Stefan Puttaert
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+41 44 226 2200

TEL AVIV

Sigal Mordechai
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+972 3560 1666

VIENNA

Andrea Jungmann
+43 1 512 4772

HONG KONG

Isaure de Viel Castel
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Kevin Ching
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Evelyn Lin
Yuki Terase
Jonathan Wong
Patti Wong
+852 2822 8134

SHANGHAI

Rachel Shen
+86 21 6288 7500

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+86 10 6408 8890

JAKARTA

Jasmine Prasetyo
+62 21 5797 3603

SINGAPORE

Esther Seet
+65 6732 8239

KUALA LUMPUR

‡ Walter Cheah
+60 3 2070 0319

THAILAND

Wannida Saetio
+66 2286 0778

TAIPEI

Wendy Lin
+886 2 2757 6689

TOKYO

Ryoichi Hirano
+81 3 230 2755

PHILIPPINES

‡ Angela Hsu
+63 9178150075

MIDDLE EAST

Roxane Zand
+44 20 7293 6200

MOSCOW

Irina Stepanova
+7 495 772 7751

CONTEMPORARY ART / AFRICAN

Hannah O'Leary
+44 20 7293 5696

CONTEMPORARY ART / ARAB & IRANIAN

Ashkan Baghestani
+44 20 7293 5154

CONTEMPORARY ART / DESIGN

Jodi Pollack
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CONTEMPORARY ART / GREEK

Constantine Frangos
+44 20 7293 5704

CONTEMPORARY ART / INDIAN

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+44 20 7293 5906

CONTEMPORARY ART /RUSSIAN

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+44 20 7293 5597

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‡ Elif Bayoglu
elif.bayoglu@sothebys.com

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