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MODERN &
CONTEMPORARY
AFRICAN ART

LONDON 28 MARCH 2018





FRONT COVER
LOT 55 (DETAIL)
BACK COVER
LOT 89 (DETAIL)
INSIDE FRONT
LOT 31 (DETAIL)
THIS PAGE
LOT 13 (DETAIL)



HOMMAGE AUX ANCIENS CREATEURS

MODERN & CONTEMPORARY AFRICAN ART

AUCTION IN LONDON
28 MARCH 2018
SALE L18801
2 PM

EXHIBITION

Friday 23 March
9 am-4.30 pm

Sunday 25 March
12 noon-5 pm

Monday 26 March
9 am-4.30 pm

Tuesday 27 March
9 am-4.30 pm

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MOHAU MODISAKENG

South African, b.1986

Untitled, Qhatha series, 2010 - 2011

1 of an edition of 3 + 1AP

c-print on watercolour paper, printed 2010

168 by 106cm., 66¼ by 41¾in. (each image);

174.5 by 112.5cm., 68¾ by 44¼in. (each sheet)

PROVENANCE

Brundyn & Gonsalves, Cape Town

Acquired from the above by the present owner
in 2012

EXHIBITED

Cape Town, Brundyn & Gonsalves, *Implemented Environments*, 2011 (another example)

London, Saatchi Gallery, *Out of Focus:*

Photography, 2012, cat. no. MM.1, illustrated in
colour in the catalogue

London, Saatchi Gallery, *From Selfie to Self-Expression*, 2017, illustrated in the catalogue p.37

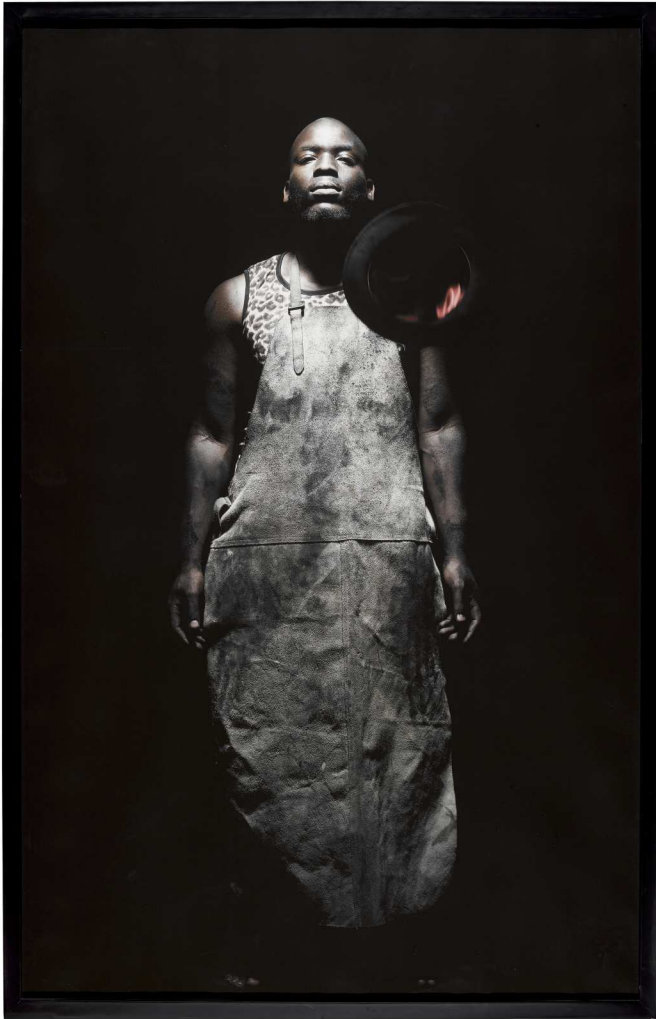
LITERATURE

Mohau Modisakeng, *Mohau Modisakeng*, 2017,
illustrated in colour p.12-13

† W £ 20,000-30,000

€ 22,900-34,300 US\$ 28,400-42,600







2

2

KUDZANAI CHIURAI

Zimbabwean, b.1981

Revelations II, State of the Nation series, 2011

signed and numbered (lower right)

4 of an edition of 10 + 1AP

ultra-chrome ink on Innova photo fibre paper
100 by 150cm., 39½ by 59in. (image); 110 by 160cm., 43¼ by 63in. (sheet)

W £ 5,000-7,000

€ 5,800-8,000 US\$ 7,100-10,000

PROVENANCE

Goodman Gallery, Johannesburg/Cape Town
Acquired from the above by the present owner

EXHIBITED

Johannesburg, Goodman Gallery Project Space,
Arts on Main, *State of the Nation*, 2011 (another
example)
Cape Town, Zeitz MOCAA, *Regarding the Ease of
Others*, 2017 (another example)
Paris, Fondation Louis Vuitton, *Being There South
Africa, a Contemporary Scene*, 2017, illustrated in
colour in the catalogue p.115 (another example)

LITERATURE

Lodi Matsetela, *State of the Nation*, Goodman
Gallery, South Africa, 2012, illustrated in colour
Lien Heidenreich-Seleme, Sean O'Toole, *Uber(W)
unden: Art in Troubled Times*, South Africa, 2012,
illustrated in colour p.100



3

3

KUDZANAI CHIURAI

Zimbabwean, b.1981

Revelations V, State of the Nation series, 2011

signed and numbered (lower right)

9 of an edition of 10 + 1AP

ultra-chrome ink on Innova photo fibre paper
100 by 150cm., 39½ by 59in. (image); 110 by 160cm., 43¼ by 63in. (sheet)

W £ 5,000-7,000

€ 5,800-8,000 US\$ 7,100-10,000

PROVENANCE

Goodman Gallery, Johannesburg/Cape Town

Acquired from the above by the present owner

EXHIBITED

Johannesburg, Goodman Gallery Project Space, Arts on Main, *State of the Nation*, 2011 (another example)

Cape Town, Zeitz MOCAA, *Regarding the Ease of Others*, 2017 (another example)

Paris, Fondation Louis Vuitton, *Being There South Africa, a Contemporary Scene*, 2017, detail illustrated in colour in the catalogue p.110 (another example)

LITERATURE

Lodi Matsetela, *State of the Nation*, Goodman

Gallery, South Africa, 2012, illustrated in colour

Lien Heidenreich-Seleme, Sean O'Toole, *Uber(W)unden: Art in Troubled Times*, South Africa, 2012, illustrated in colour on the cover



4

4

MIKHAEL SUBOTZKY

South African, b.1981

Cell 33, E2 Section (5), Pollsmoor Maximum Security Prison, *Die Vier Hoeke* series, 2004

5 of an edition of 9

inkjet print on cotton rag paper, printed in 2014
46.9 by 126.4cm., 18½ by 49¾in. (image); 55.9
by 134.5cm., 22 by 53in. (sheet)

PROVENANCE

Goodman Gallery, Johannesburg/Cape Town
Acquired from the above by the present owner
in 2014

EXHIBITED

Cape Town, Pollsmoor Prison, *Die Vier Hoeke in Nelson Mandela's Cell at Pollsmore Prison*, 2005 (another example)
Johannesburg, Goodman Gallery, *Dier Vier Hoeke and Umjiegwana*, 2006 (another example)
Johannesburg, Constitution Hill, *Die Vier Hoeke*, 2006 (another example)
Paris, Goodman Gallery, *Paris Photo*, 2012 (another example)
Breda, Goodman Gallery, *BredaPhoto*, 2012 (another example)
Cape Town, Iziko South African National Gallery, *Retinal Shift*, 2012, illustrated in colour in the catalogue; Grahamstown, Monument Gallery, 2012; Port Elizabeth, Nelson Mandela Metropolitan Art Museum, 2012; Pietermaritzburg, Tatham Art Gallery, 2012; Bloemfontein, Johannes Stegmann Art Gallery, 2012; Johannesburg, Standard Bank Gallery, 2013; Potchefstroom, University of Potchefstroom Art Gallery, 2013 (another example)
Verona, Studio La Citta, 2013 (another example)
Strasbourg, La Chambre, *Commitment #2*, 2013 (another example)
London, Saatchi Gallery, *Pangaea II: New Art from Africa and Latin America*, 2015, cat. no. 95, illustrated in colour in the catalogue p. 156-157

† £ 3,000-5,000

€ 3,450-5,800 US\$ 4,300-7,100



5

5

MIKHAEL SUBOTZKY

South African, b.1981

Residents, Vaalkoppies (Beaufort West Rubbish Dump), Beaufort West series, 2006

1 of an edition of 2 + 1AP
light jet, c-print on Fuji Crystal Archive paper,
printed 2011

105.5 by 128.66cm., 41½ by 50¾in. (image);
126 by 147.66cm., 49½ by 58in. (sheet)

PROVENANCE

Goodman Gallery, Johannesburg/Cape Town
Acquired from the above by the present owner
in 2011

EXHIBITED

Cape Town, Goodman Gallery, *Beaufort West*,
2007 (another example)
Amsterdam, FOAM (Fotografemuseum Amsterdam),
Beaufort West, 2007 (another example)
Verona, Studio La Citta, *Beaufort West*, 2007
(another example)
New York City, Museum of Modern Art, *New
Photography 2008: Josephine Meckseper and
Mikhael Subotzky*, 2008 (another example)
London, Saatchi Gallery, *Out of Focus:
Photography*, 2012, cat no. MSY.6, illustrated in
colour 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 in colour p. 14

† W £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,600



6

6

GERARD SEKOTO

South African, 1913-1993

Woman carrying water

signed (lower right)

oil on board

21.3 by 27cm., 8½ by 10¾in.

PROVENANCE

Acquired directly from the artist by the
present owner

£ 3,000-5,000

€ 3,450-5,800 US\$ 4,300-7,100



7

7

GERARD SEKOTO

South African, 1913-1993

Village scene

signed and dated 1976 (lower right)
oil on board
27.5 by 16.2cm., 11 by 6½in.

PROVENANCE

Acquired directly from the artist by the
present owner

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,300-7,100



8

8

GERARD SEKOTO

South African, 1913-1993

Rue des Grands Augustins, Paris

signed and dated 1967 (lower right)
oil on canvas
27 by 19cm., 10¾ by 7½in.

PROVENANCE

Acquired directly from the artist by the
present owner

£ 3,000-5,000
€ 3,450-5,800 US\$ 4,300-7,100



9

9

WILLIE BESTER

South African, b.1956

Care for the children

signed and dated 95 (lower right)

mixed media on board

127.2 by 187 by 7cm., 50 by 73¾ by 2¾in.

PROVENANCE

Goodman Gallery, Johannesburg, 1995

Arts & Antiques Group, Amsterdam, The Peter Stuyvesant Collection, 2 July 2012, lot 100

Purchased at above sale by the present owner

EXHIBITED

Johannesburg, *I Biennale*, 28 February-30 April 1995
Amsterdam, BAT Offices (and travelling), *Growth in the Peter Stuyvesant Collection*, 1997, cat no. 9, illustrated in the catalogue

W £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600

10

CECIL SKOTNES

South African, 1926-2009

King and Two Councillors

signed (lower right)

carved, incised and painted wood panel

182.5 by 150.5cm., 72 by 59¼in.

PROVENANCE

Grosvenor Gallery, London, 1965

Arts & Antiques Group, Amsterdam, The Peter Stuyvesant Collection, 2 July 2012, lot 9

Purchased at above sale by the present owner

LITERATURE

Frieda Harmsen, *Cecil Skotnes*, South African National Gallery, Cape Town, 1996, illustrated p.22

W £ 15,000-20,000

€ 17,200-22,900 US\$ 21,300-28,400



BODYS ISEK KINGELEZ

Congolese, 1948-2015

Base King

signed and dated 2000 (on the underside)
cardboard, plastic, pins, card, pen and paint
75.8 by 34.2 by 25.3cm., 30 by 13½ by 10in.

PROVENANCE

Private Collection, Paris
Acquired from the above by the present owner

BIBLIOGRAPHY

Beauté Congo, Fondation Cartier, Paris, 2015-2016, p. 253

W £ 10,000-15,000

€ 11,500-17,200 US\$ 14,200-21,300

Bodys Isek Kingelez was born in 1948 in the village of Kimbembebe Ihunga, Bandundu Province, Democratic Republic of Congo. The first in his family to obtain a university level education, Kingelez spent the beginning of his career as a teacher, before abandoning that profession in 1978 to contribute to the fight for a decolonised Africa.

'I stopped teaching in 1978 without realising that I was becoming an artist. I came to the decision to leave teaching through a personal desire to contribute to the future of Africa, a decolonized Africa. I combined all my efforts so that Africa would always be heard. I had the conviction to find the best way of obtaining my objectives, and so I began a repertoire of ideas within the little room I was living in at that time. Then, for about a month, I went through a troubled and vague period and it was at that moment that I was overcome with an almost obsessive desire to pick up a pair of scissors, a Gillette razor, glue and paper.'

Kingelez would spend from 1978 to 1984 working as a restorer at the Musée National de Kinshasa, restoring countless objects and demonstrating an innate skill for the trade.

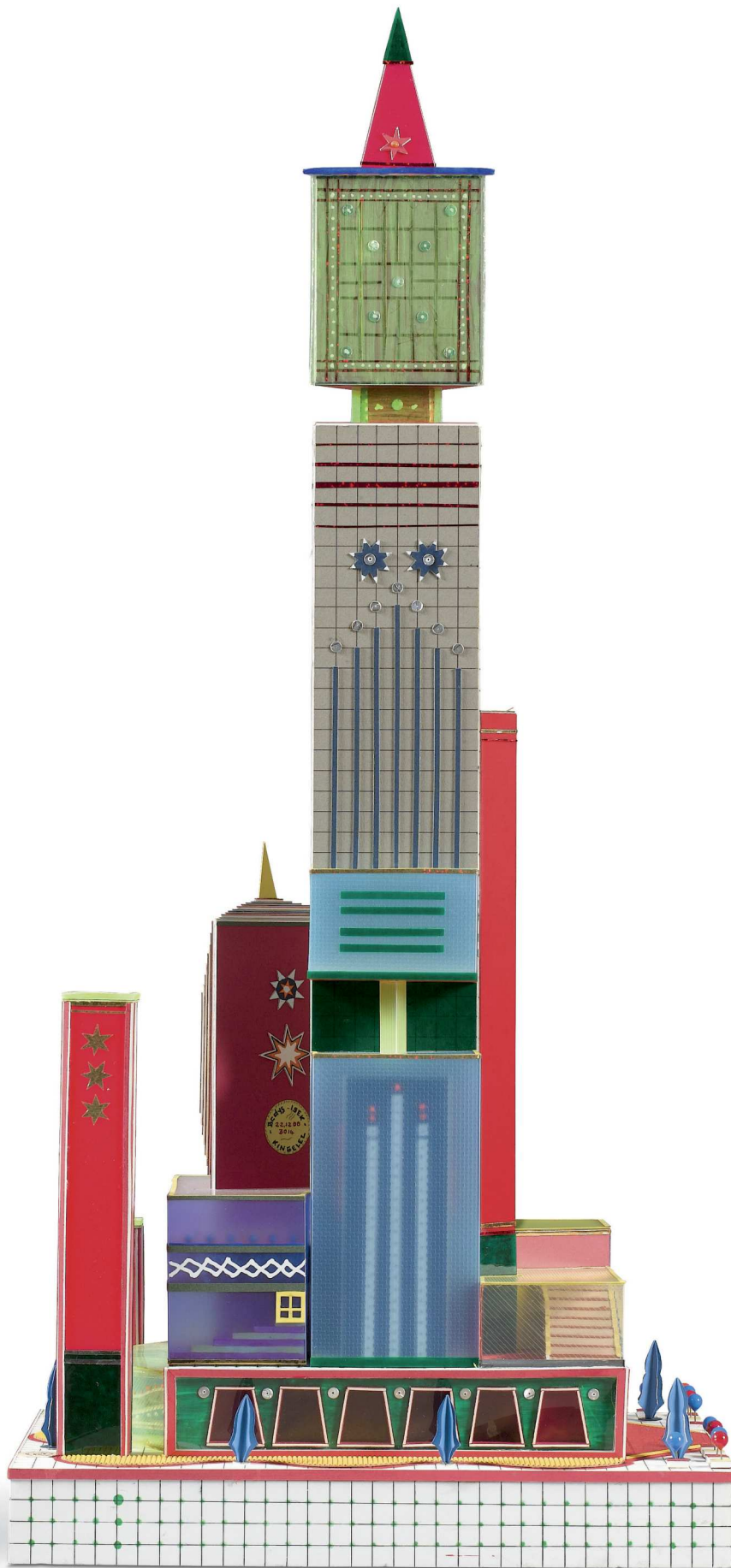
Bodys Isek Kingelez is remembered for his sprawling utopic architectural landscapes, which are heavily inspired by the city of Kinshasa, the artist's hometown and the third largest city in Africa. From recognisable structures, such as pagodas, pavilions and skyscrapers, to completely original constructions, these obsessively detailed works are delicate yet grand, possessing an undeniable joyful vitality. Created using a variety of modest and commonly used materials, many of Kingelez's

'extreme maquettes' or 'extreme models' reflect the impact of space-race influenced Soviet architecture within the context of a newly post-colonial Africa.

A self-described architect, designer, artist and engineer, Bodys Isek Kingelez saw his models as a service to his community, a means through which to present a new, more peaceful and pleasant way of living. Created in 2000, the present lot is an outstanding example of a maquette by the Congolese artist. A central skyscraper rises above several smaller scale buildings, all of which possess, in some way or another, Kingelez's signature intricacies and vibrant colouring.

In 2018, MoMA will present a complete retrospective of Bodys Isek Kingelez's work. Spanning over three decades of creation, Kingelez's first retrospective will include a wide breadth of rarely seen works from throughout the artist's career. Indeed, examples of earlier works — included in the famed *Magiciens de la Terre* exhibition in 1989 at the Centre Pompidou — will be on view alongside examples of Kingelez's trademark large sprawling cities as well as his more futuristic creations, which the artist began towards the end of his career.

Kingelez enjoyed several solo exhibitions throughout his lifetime. His work can be found in many prominent private collections and has been featured in several key international exhibitions including, *Beauté Congo* at the Fondation Cartier, Paris (2015), *African Art Now: Masterpieces from the Jean Pigozzi Collection* at the Museum of Fine Art Houston (2005) and the traveling *Africa Remix: Contemporary Art of A Continent* (2004).





12

12

CHÉRI SAMBA

Congolese, b.1956

Chéri Samba; premier peintre
africain dans le dictionnaire

signed and dated 2007 (lower right)
acrylic, glitter and collage on canvas
76.5 by 96cm., 30¼ by 37¾in.

PROVENANCE

African Contemporary, Lisbon
Acquired from the above by the present owner

£ 7,000-10,000

€ 8,000-11,500 US\$ 10,000-14,200



13

13

CHÉRI SAMBA

Congolese, b.1956

Hommage aux anciens createurs

signed and dated 1994 (centre right)

collage, glitter and acrylic on canvas

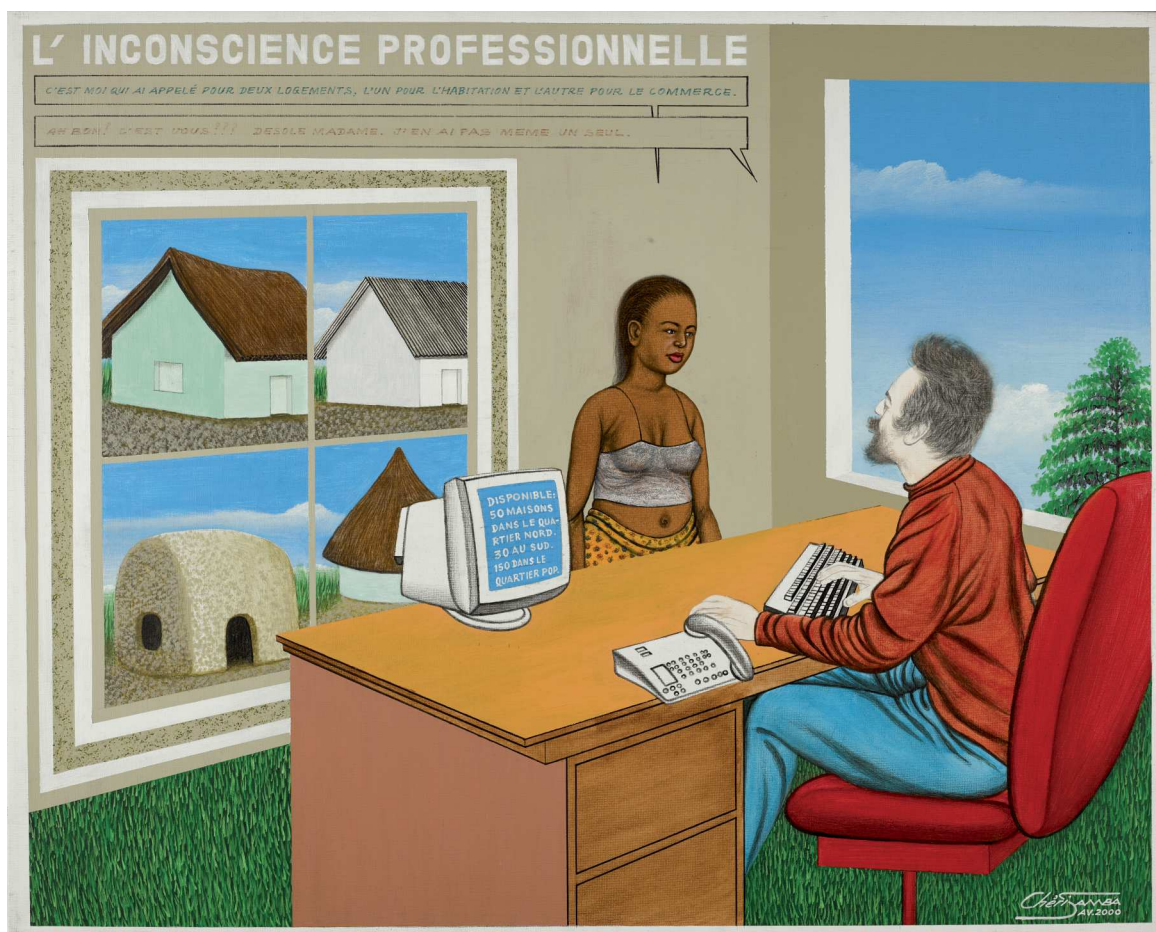
81 by 100cm., 32 by 39½in.

PROVENANCE

Acquired directly from the artist by the present owner

£ 20,000-30,000

€ 22,900-34,300 US\$ 28,400-42,600



14

14

CHÉRI SAMBA

Congolese, b.1956

L'inconscience professionnelle

signed and dated 2000 (lower right)

acrylic and glitter on canvas

80 by 100cm., 31½ by 39½in.

PROVENANCE

Galerie Peter Herrmann, Germany

Acquired from the above by the present owner
in 2010

£ 7,000-10,000

€ 8,000-11,500 US\$ 10,000-14,200



15

15

CHÉRI SAMBA

Congolese, b.1956

Traitement Apollo

signed and dated 1989 (upper right)

oil on canvas

101.5 by 146cm., 40 by 57 1/2 in.

PROVENANCE

Christie's, Paris, Art d'Après-Guerre et

Contemporain, 28 May 2008, lot 190

Purchased at above sale by the present owner

£ 25,000-35,000

€ 28,600-40,000 US\$ 35,500-49,700



16

16

MONSENGWO KEJWAMFI "MOKE"

Congolese, 1950-2001

Street Scene

signed and dated 1990 (lower left)

oil on canvas

80 by 98cm., 31½ by 38¾in.

PROVENANCE

Acquired directly from the artist by the present owner in 1990

£ 6,000-8,000

€ 6,900-9,200 US\$ 8,600-11,400



17

17

MONSENGWO KEJWAMFI "MOKE"

Congolese, 1950-2001

Ferry to Brazzaville

signed and dated 1990 (lower right)

oil on canvas

78 by 106cm., 30¾ by 41¾in.

PROVENANCE

Acquired directly from the artist by the present owner in 1990

£ 9,000-12,000

€ 10,300-13,700 US\$ 12,800-17,100

FRÉDÉRIC BRULY BOUABRÉ

Ivorian, 1923-2014

Une cruelle Humanité

signed and dated 2010 (on the reverse)

ink and coloured pencils on card

(42)

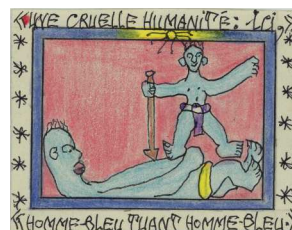
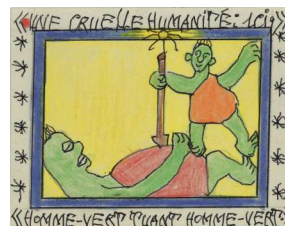
each: 10.5 by 14cm., 4¼ by 5½in.

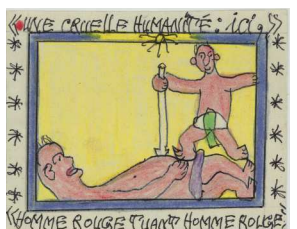
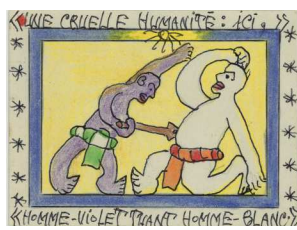
PROVENANCE

Acquired directly from the artist by the present owner in 2012

£ 10,000-15,000

€ 11,500-17,200 US\$ 14,200-21,300







Nuit de Noël (Happy-eulz) 1963 Malick Sidibé 2012

19

19

MALICK SIDIBÉ

Malian, 1936-2016

Nuit de Noël, 1963

signed, titled and dated (lower centre)
silver print, printed 2012
20 by 20cm., 7¾ by 7¾in. (image); 30.5 by
24cm., 12 by 9½in. (sheet)

£ 3,000-5,000

€ 3,450-5,800 US\$ 4,300-7,100

PROVENANCE

Private Collection, France

EXHIBITED

Göteborg, Hasselblad Center, *Malick Sidibé: Photographs*, 2003, illustrated in the catalogue p.82 (another example)
Los Angeles, M+B Photo, *Malick Sidibé: The Eye of Bamako*, 2011 (another example)
Geneva, Museum of the Swiss Abroad, *Ici L'Afrique/Here Africa: Contemporary Africa through the Eyes of its Artists*, 2014 (another example)
Weil am Rhein, Vitra Design Museum, *Making Africa*, 2015, illustrated in the catalogue p.129;
Bilbao, Guggenheim Museum Bilbao, 2015;
Barcelona, Centre de Cultura Contemporània de

Barcelona, 2016; Rotterdam, Kunsthal Rotterdam, 2016; Atlanta, High Museum of Art, 2017;
Albuquerque, Albuquerque Museum, 2018; Austin, Blanton Museum of Art, 2018 (another example)
London, Somerset House, *Malick Sidibé: The Eye of Modern Mali*, 2016-2017 (another example)
Tel Aviv, Tel Aviv Museum of Art, *Regarding Africa: Contemporary Art and Afro-Futurism*, 2016-2017, illustrated in the catalogue p.54 (another example)
Paris, Fondation Louis Vuitton, *The Insiders: a selection of works (1989 to 2009) from the Jean Pigozzi collection of African art*, 2017, illustrated in the catalogue p.219 (another example)
Paris, Fondation Cartier pour l'art contemporain, *Malick Sidibé, Mali Twist*, 2017-2018, illustrated in the catalogue p.195 (another example)

MALICK SIDIBÉ

Malian, 1936-2016

Jeune homme avec pattes
d'éléphant, sacoche et montre, 1977

signed, titled and dated (lower and reverse)
silver print, printed 2010
20 by 20cm., 7¾ by 7¾in. (image); 61 by 51cm.,
24 by 20in. (sheet)

PROVENANCE

Private Collection, France

EXHIBITED

Los Angeles, M+B Photo, *Malick Sidibé: The Eye
of Bamako*, 2011 (another example)
Paris, Fondation Cartier pour l'art contemporain,
Malick Sidibé, Mali Twist, 2017-2018, illustrated in
the catalogue p.29 (another example)

£ 3,000-5,000

€ 3,450-5,800 US\$ 4,300-7,100

21

SEYDOU KEÏTA

Malian, 1915-2001

Untitled, Seated couple, 1954

photographer's stamp (on the reverse)
vintage silver print, printed 1954
10.9 by 16.1cm, 4¼ by 6¼in. (image); 13 by
18.2cm., 5 by 7in. (sheet)

PROVENANCE

Private Collection, France

EXHIBITED

Paris, Galeries nationales du Grand Palais,
Seydou Keita, 2016, illustrated in colour in the
catalogue p.52 (another example)

£ 1,500-2,000

€ 1,750-2,300 US\$ 2,150-2,850



jeune homme pattes d'éléphant avec sacoche et montre, 1977 Malick Sidibé 2010

20



21



22

22

VINCENT MICHÉA

French/Senegalese, b.1963

Untitled N°189

signed and dated 2010 (lower right)
acrylic on canvas
100 by 100cm., 39½ by 39½in.

PROVENANCE

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

EXHIBITED

London, Jack Bell Gallery, *Vincent Michea: Before
The Bigger Splash*, 2012
London, Saatchi Gallery, *Pangaea: New Art from
Africa and Latin America*, 2014, cat. no. 70,
illustrated in colour in the catalogue p. 113

† ⊕ £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,600



23

23

VINCENT MICHÉA

French/Senegalese, b.1963

NÂ°65

signed and dated 2004 (lower right)
acrylic on canvas
130 by 130cm., 51¼ by 51¼in.

PROVENANCE

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

EXHIBITED

London, Jack Bell Gallery, *Vincent Michea: Before The Bigger Splash*, 2012
London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, 2014, cat. no. 58,
illustrated in colour in the catalogue p.109

† ± £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,600



24

24

EDDY KAMUANGA ILUNGA

Congolese, b.1991

Mangbetu

signed and dated 2014 (on the reverse)
acrylic and oil on canvas
200 by 200cm., 78¾ by 78¾in.

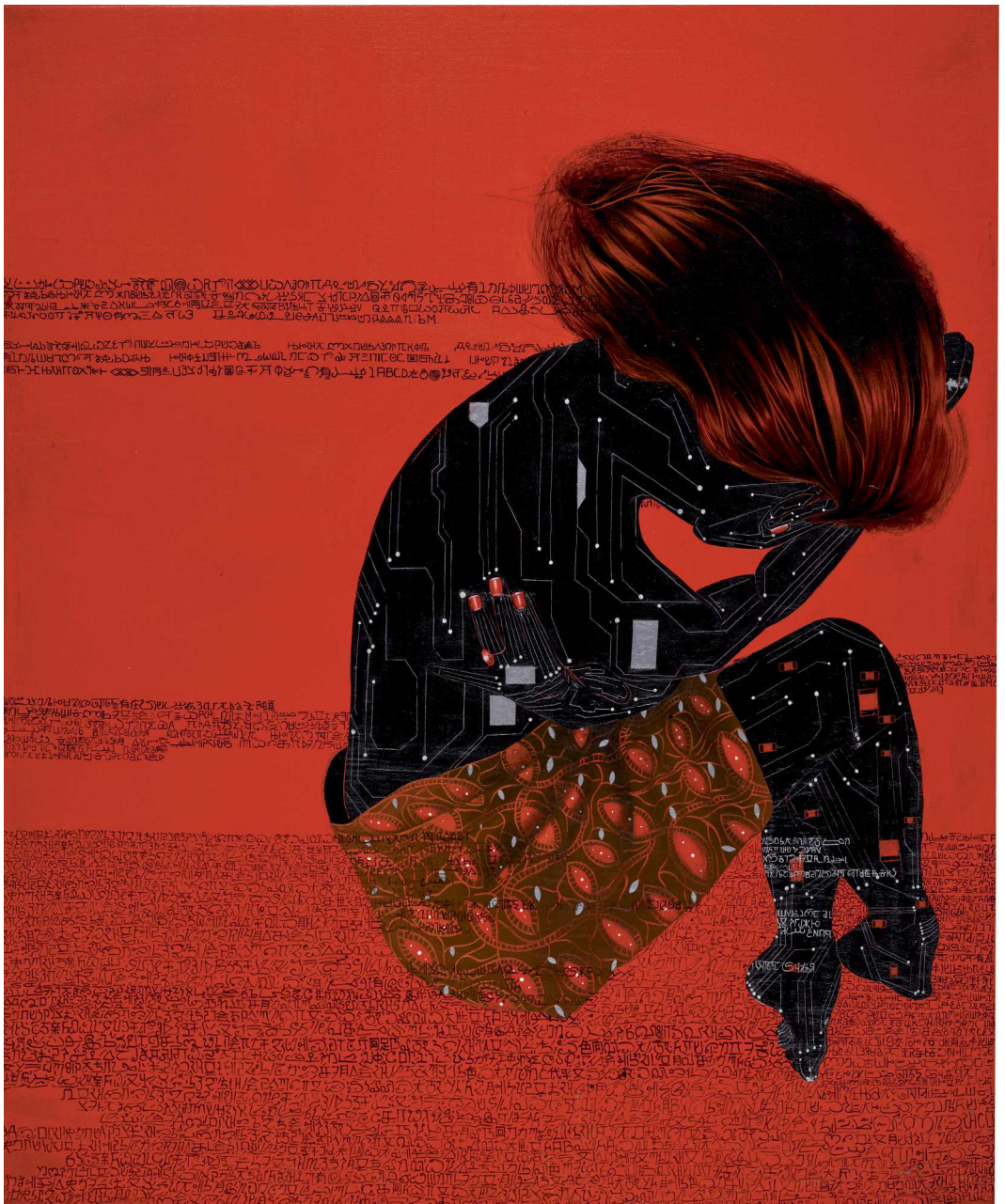
PROVENANCE

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, cat.no. 62, illustrated in colour in the catalogue p. 106

† W £ 8,000-12,000
€ 9,200-13,700 US\$ 11,400-17,100



25

25

EDDY KAMUANGA ILUNGA

Congolese, b.1991

Solitude

signed and dated 2014 (on the reverse)
acrylic and oil on canvas
143 by 118cm., 56¼ by 46½in.

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, cat.no. 61, illustrated in colour in the catalogue p. 102

† £ 5,000-8,000
€ 5,800-9,200 US\$ 7,100-11,400



26

26

OUATTARA WATTS

Ivorian, b. 1957

Magic Chameleon, Where Are You

signed, titled and dated 1993 (on the reverse)
pastel on arches paper
110 by 110cm., 43¼ by 43¼in.

PROVENANCE

Acquired directly from the artist by the present owner in 1993

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,600

27

OUATTARA WATTS

Ivorian, b. 1957

Magic, Magic

signed, titled and dated 1993 (on the reverse)
pastel on paper
113 by 110.5cm., 44½ by 43¾in.

PROVENANCE

Acquired directly from the artist by the present owner in 1993

EXHIBITED

New York, Cavaliero Fine Arts, *Ouattara, Paintings*, 1993

£ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,600



27



28

28

OUATTARA WATTS

Ivorian, b. 1957

Listen To It

signed and dated 2003 (on the reverse)

oil on canvas

250 by 240cm., 98½ by 94½in.

PROVENANCE

Private Collection, Italy

Acquired from the above by the present owner
in 2009

⊕ W £ 12,000-18,000

€ 13,700-20,600 US\$ 17,100-25,600



29

29

PASCALE MARTHINE TAYOU

Cameroonian, b.1967

Chalk or Charcoal Q

chalk, charcoal and hot glue on wood in artist's frame

164 by 210 by 5.5cm., 64¾ by 82¾ by 2¼in.

Executed in 2012

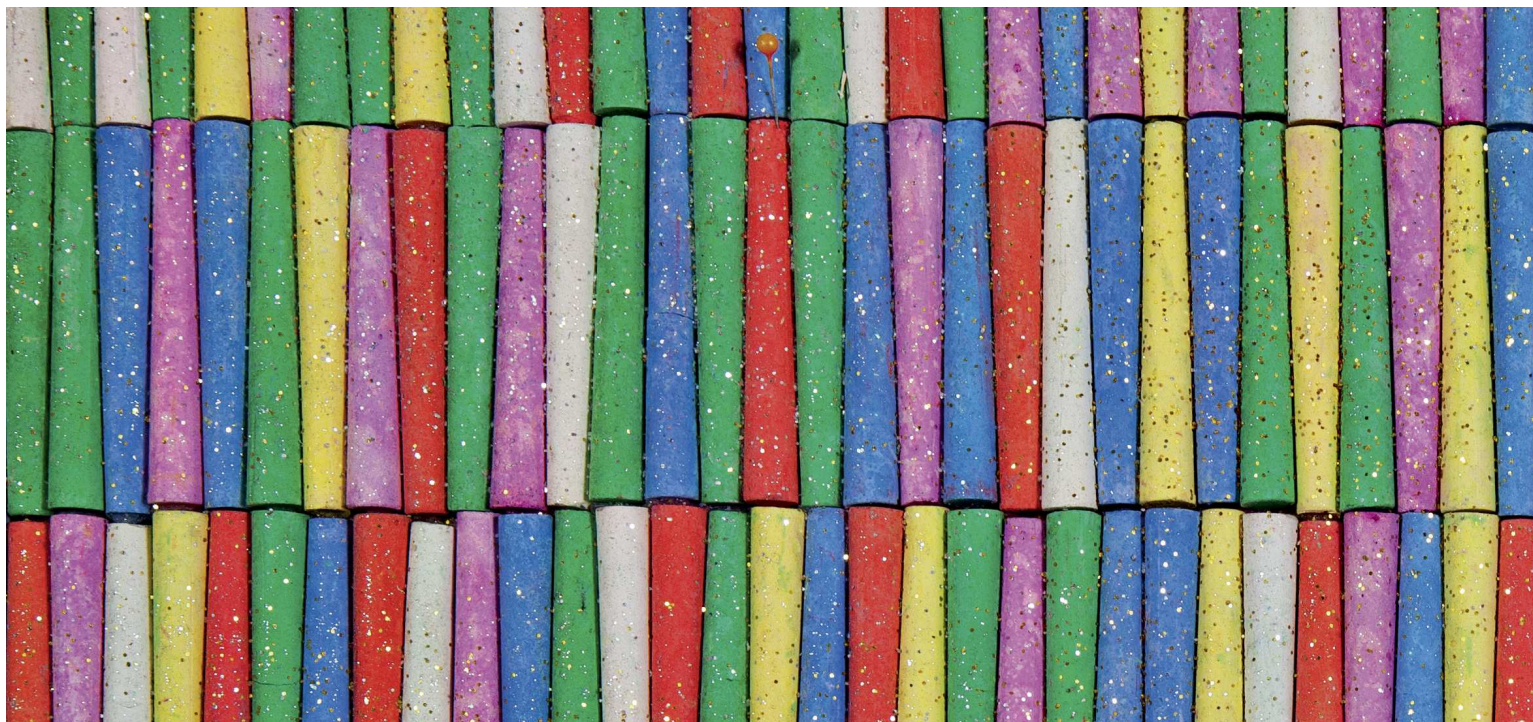
PROVENANCE

Galleria Continua, San Gimignano, 2013

Acquired from the above by the present owner

± ⊕ W £ 30,000-50,000

€ 34,300-57,500 US\$ 42,600-71,000



PROPERTY FROM THE ULLENS COLLECTION

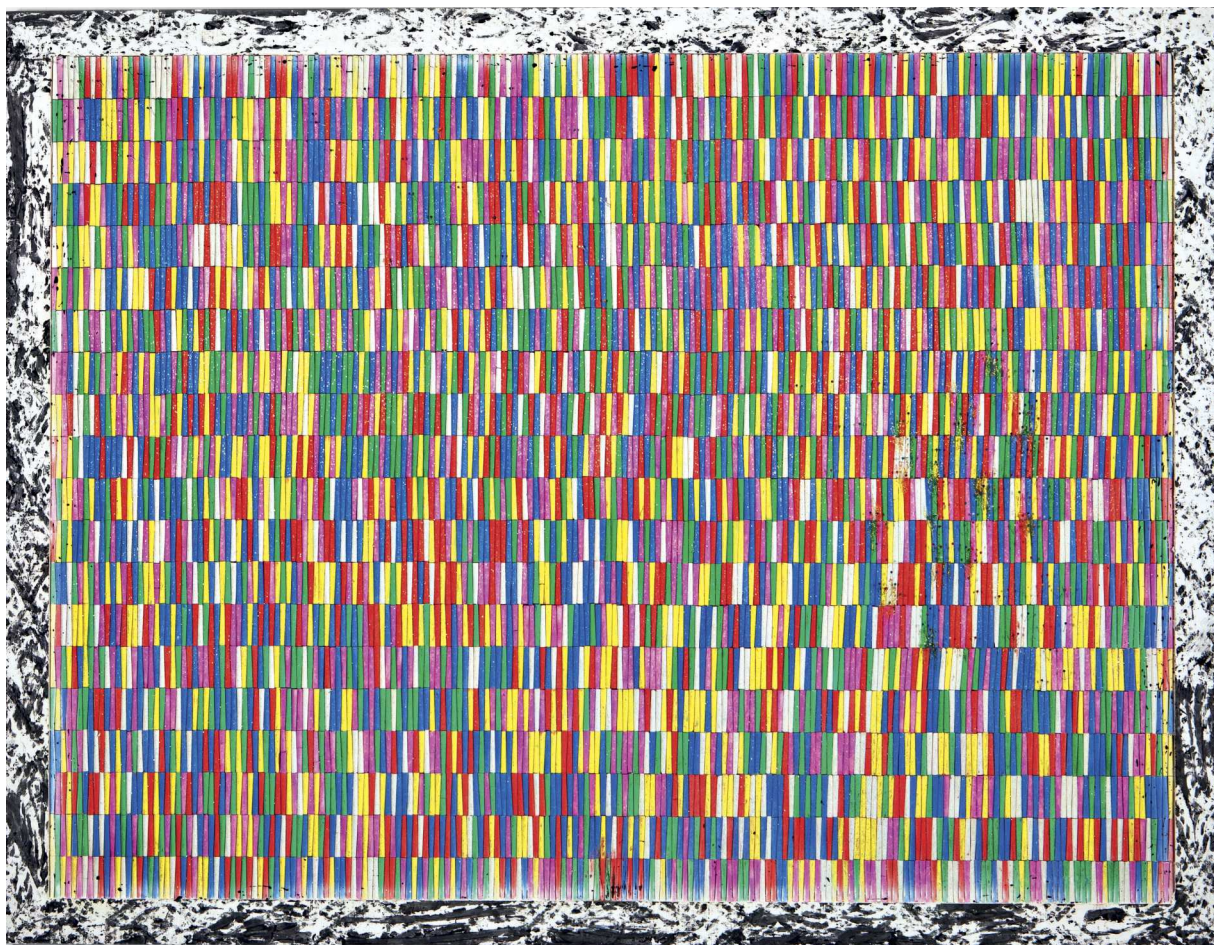
LOTS 30–34



Sotheby's is delighted to present this selection of works from The Ullens Collection. Belgian philanthropists Guy and Myriam Ullens began collecting art in the 1980s, amassing one of the world's largest, and most comprehensive, collections of Chinese contemporary art. In 2002 they set up the Guy & Myriam Ullens Foundation to sponsor and organise exhibitions of Chinese art, and to lend pieces to museums and cultural centres around the world, before founding the first not-for-profit art centre in China dedicated to contemporary art, the UCCA in Beijing, in 2007. Over the past 10 years, the Ullens Center for Contemporary Art and a series of landmark auction sales at Sotheby's have revealed the extraordinary quality, diversity of passion and

global appreciation of The Ullens Collection.

While The Ullens Collection is most renowned for its holdings of contemporary Chinese art and their contribution to promoting understanding of this field around the world, the breadth of quality and passions throughout the collection have been extremely clear since 2007, when Sotheby's was privileged to be entrusted with the sale of one of the finest collections of watercolours by J.M.W. Turner to have ever come to the market. In 2013, Guy and Myriam Ullens again entrusted Sotheby's with the sale of works by international artists including Tracey Emin, Sterling Ruby, Marc Quinn, Andreas Gursky and Antony Gormley to benefit The Mimi Foundation, founded by Myriam Ullens to improve the quality of life of people suffering from cancer. Given the Ullens' diversity of interest and their eye for quality across a range of fields, it is no surprise their collection also includes works by some of the most exciting and dynamic artists from the African continent.



30

30

PASCALE MARTHINE TAYOU

Cameroonian, b.1967

Chalk and Pins Y

chalk and pins in artist's frame

165 by 212 by 8cm., 65 by 83½ by 3¼in.

Executed in 2012

± € W £ 35,000-45,000

€ 40,000-51,500 US\$ 49,700-64,000



31

31

PASCALE MARTHINE TAYOU

Cameroonian, b.1967

Charcoal L

charcoal and mixed media in artist's frame
133 by 255 by 4.5cm., 52½ by 100½ by 1¾in.
Executed in 2012

£ 35,000-45,000
€ 40,000-51,500 US\$ 49,700-64,000



32



33

32

J.D. 'OKHAI OJEIKERE

Nigerian, 1930-2014

Untitled HG-0423-05, Headties Series, 1975

gelatin silver print on paper, printed in 2005
90 by 90cm., 35½ by 35½in.

PROVENANCE

Omenka Gallery, Lagos, 2013
Acquired from the above by the present owner

EXHIBITED

London, Victoria and Albert Museum, *Staying Power: Photographs of Black British Experience 1950s -1960s*, 2015 (another example)
Bilbao, Guggenheim Museum Bilbao, *100% Africa*, 2006–2007 (another example)

Ω £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,600

33

J.D. 'OKHAI OJEIKERE

Nigerian, 1930-2014

Untitled HG-0503-04, Headties Series, 1975

gelatin silver print on paper, printed in 2005
90 by 90cm., 35½ by 35½in.

PROVENANCE

Omenka Gallery, Lagos, 2013
Acquired from the above by the present owner

Ω £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,600

34

ABDOULAYE KONATÉ

Malian, b.1953

Femme du Sahel

textile
218 by 147cm., 86 by 58in.

± W £ 25,000-35,000
€ 28,600-40,000 US\$ 35,500-49,700



34



35

35

AIDA MULUNEH

Ethiopian, b.1974

The World is 9 (Age of Anxiety)

signed and dated (artist label on the reverse)

3 of an edition of 7 +2AP

archival digital print

80 by 80cm., 31½ by 31½in.

PROVENANCE

David Krut Fine Art, New York

Acquired from the above by the present owner

EXHIBITED

New York, David Krut Projects, *The World is 9*, 2016

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600



36

36

LEONCE RAPHAEL AGBODJELOU

Beninese, b.1965

Untitled, Musclemen series, 2012

signed (on the reverse)

5 of an edition of 6 + 2AP

c-print photograph

150 by 100cm., 59 by 39¼in. (image); 160 by 110cm., 63 by 43¼in. (sheet)

PROVENANCE

Jack Bell Gallery, London, 2013

Acquired from the above by the present owner

EXHIBITED

London, Jack Bell Gallery, *Citizens of Porto-Novo*, 2013

Weil am Rhein, Vitra Design Museum, *Making Africa*, 2015, illustrated in colour in the catalogue p.290; Bilbao, Guggenheim Museum Bilbao, 2015; Barcelona, Centre de Cultura Contemporània

de Barcelona, 2016; Rotterdam, Kunsthal Rotterdam, 2016; Atlanta, High Museum of Art, 2017; Albuquerque, Albuquerque Museum, 2018; Austin, Blanton Museum of Art, 2018 (another example)

Tel Aviv, Tel Aviv Museum of Art, *Regarding Africa: Contemporary Art and Afro-Futurism*, 2016-2017, illustrated in the catalogue p.73 (another example)

W £ 5,000-8,000

€ 5,800-9,200 US\$ 7,100-11,400

LEONCE RAPHAEL
AGBODJELOU

Beninese, b.1965

Untitled, Egungun series, 2011

signed (lower right and reverse)

5 of an edition of 10

c-print, printed 2011

(4)

50 by 33 cm., 19¾ by 13 in. (each sheet)

PROVENANCE

Jack Bell Gallery, London, 2012

Acquired from the above by the present owner

EXHIBITED

London, Jack Bell Gallery, *Leonce Raphael*

Agbodjelou: Egungun Project, 2011

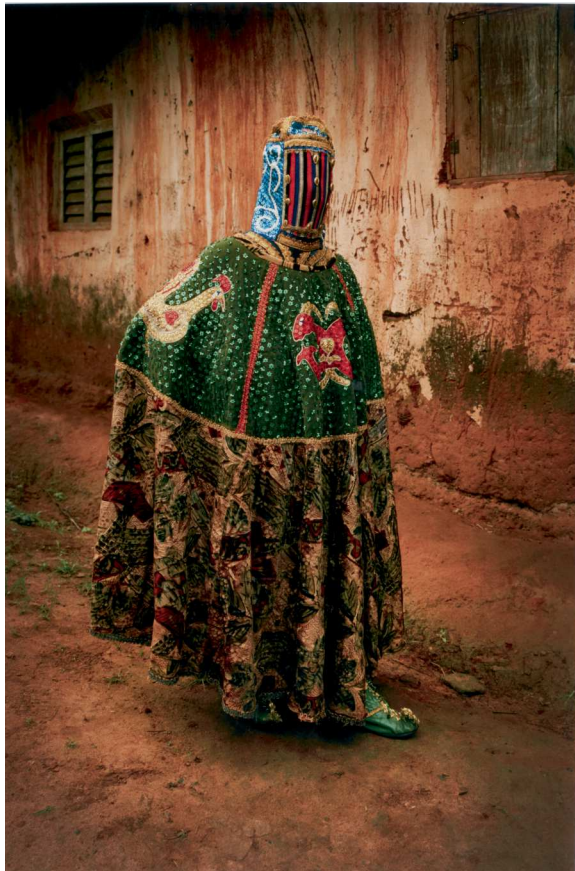
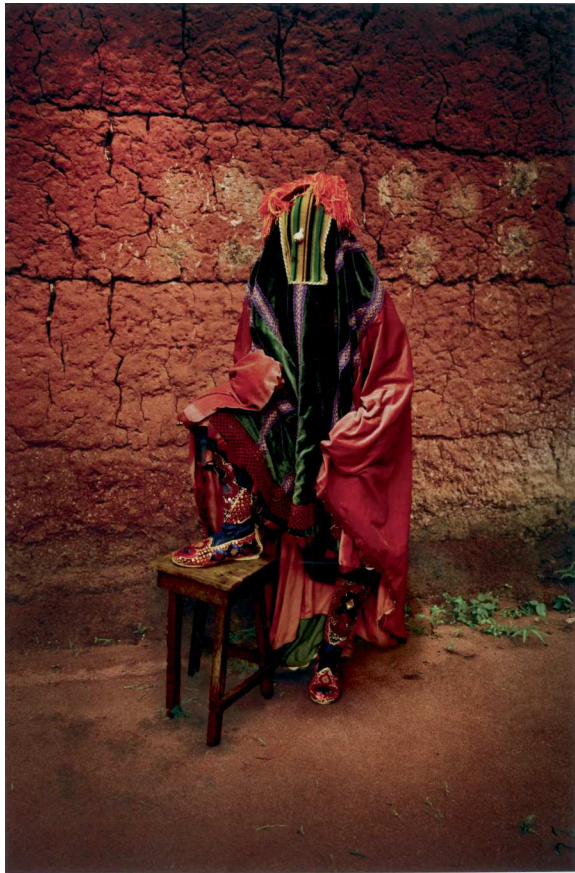
London, Saatchi Gallery, *Out of Focus:*

Photography, 2012, cat. no. LRA.1 - 4, illustrated
in colour in the catalogue

New York, Brooklyn Museum, *Disguise: Masks and
Global African Art*, 2016, illustrated in colour in the
catalogue p.5 (one of the four, another version)

† £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600





38

38

OUATTARA WATTS

Ivorian, b.1957

Three Buddha

signed, titled, and dated (on the reverse)

pastel on paper

113 by 110.5cm., 44½ by 43½in.

PROVENANCE

Acquired directly from the artist by the present owner in 1993

EXHIBITED

New York, Cavaliero Fine Arts, *Ouattara, Paintings*, 1993

† ⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600

39

ADE ADESINA

Nigerian, b.1980

The Questions

signed and dated 2015 (left centre)

AP aside from the edition of 30

linocut on paper

110 by 180cm., 43¼ by 71in.

EXHIBITED

London, Royal Academy of Arts, *Summer*

Exhibition, 2015, cat. no. 770 (another example)

London, John Martin Gallery, *Ade Adesina All That Matters*, 2017 (another example)

† W £ 3,000-5,000

€ 3,450-5,800 US\$ 4,300-7,100

40

MALANGATANA NGWENYA

Mozambican, 1936-2011

Beastly Figures

signed and dated 1971 (lower right)

oil on canvas

81 by 54cm., 32 by 21¼in.

PROVENANCE

Daytona Beach Museum of Arts and Science

Private Collection, 2003

Acquired from the above by the present owner

⊕ £ 3,000-5,000

€ 3,450-5,800 US\$ 4,300-7,100



39



40

GONÇALO MABUNDA

Mozambican, b.1975

Supremacy

metal and recycled weapons
 147 by 100 by 92cm., 58 by 39½ by 36¼in.

PROVENANCE

Acquired directly from the artist by the present
 owner

Ω W £ 6,000-9,000
 € 6,900-10,300 US\$ 8,600-12,800



41



42

42

ROMUALD HAZOUMÈ

Beninese, b.1962

Ma Poule

found objects

46 by 42 by 12cm., 16½ by 16½ by 4¾in.

Executed in 2013

PROVENANCE

October Gallery, London, 2014

Acquired from the above by the present owner

EXHIBITED

New York, October Gallery, *The Armory Show*, 2014

London, October Gallery, *35 Years of Transvanguard*, 2014

London, October Gallery, *1:54 Contemporary African Art Fair*, 2014

London, October Gallery, *Interwoven Histories*, 2014

± ⊕ W £ 12,000-18,000

€ 13,700-20,600 US\$ 17,100-25,600



43

43

DOMINIQUE ZINKPÈ

Beninese, b.1969

Tourbillon

signed and dated 2010 (lower right)

mixed media on canvas

150 by 150cm., 59 by 59in.

PROVENANCE

Private Collection, Brussels

EXHIBITED

Brussels, Fine Art Studio, *Metamorphoses*, 2011

£ 5,000-8,000

€ 5,800-9,200 US\$ 7,100-11,400



44

44

DOMINIQUE ZINKPÈ

Beninese, b.1969

Existence même

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

PROVENANCE

Private Collection, Brussels

EXHIBITED

Brussels, Fine Art Studio, *Metamorphoses*, 2011,
illustrated in colour in the catalogue p. 103

W £ 5,000-8,000

€ 5,800-9,200 US\$ 7,100-11,400



45

45

JACOB HENDRIK PIERNEEF

South African, 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

± £ 15,000-25,000

€ 17,200-28,600 US\$ 21,300-35,500



46

46

JACOB HENDRIK PIERNEEF

South African, 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

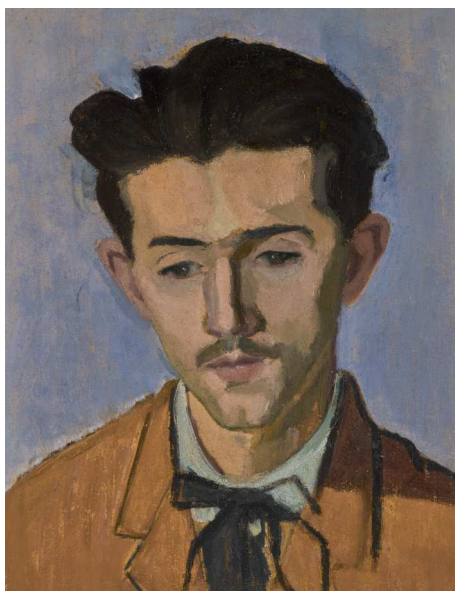
Acquired by the present owner's parents,
Johannesburg, circa 1945

± £ 25,000-35,000

€ 28,600-40,000 US\$ 35,500-49,700



47 (recto)



47 (verso)

47

MAGGIE LAUBSER

South African, 1886-1973

Seascape with four boats (recto),
Portrait of Arnold Balwe (verso)

signed and dated 22 (lower left) (recto)

oil on board

27 by 34.5cm., 10½ by 13½in.

PROVENANCE

Private collection of Paul Oliver Sauer (1898-1976), Stellenbosch

Acquired from the estate of the above by Mr and Mrs J Krige, Stellenbosch

Sotheby's Johannesburg/Stephan Welz & Co., Johannesburg, 12 November 2001, lot 604

Purchased at above sale by the present owner

£ 12,000-18,000

€ 13,700-20,600 US\$ 17,100-25,600



48

48

IRMA STERN

South African, 1894-1966

Venice

signed and dated 1948 (lower right)
watercolour on paper
48 by 65cm., 19 by 25½in.

PROVENANCE

Joe Wolpe, Cape Town
Private Collection, South Africa, acquired from
the above in the 1960s
Thence by descent to present owner

£ 12,000-18,000

€ 13,700-20,600 US\$ 17,100-25,600

GAVIN JANTJES

South African, b.1948

Amaxesha Wesikolo ne Sintsuku (School Days and Nights)

signed (on the reverse)
oil on canvas
150 by 150cm., 59 by 59in.
Painted in 1982

EXHIBITED

London, Edward Totah Gallery, 1982
Bristol, Arnolfini Gallery, *Prophecy and Vision*, 1982
London, The Hayward Gallery, *The Others Story*, 1989
Cape Town, The South African National Gallery, *Strengths and Convictions*, 2010; Oslo, Nobel Peace Center, 2010

LITERATURE

Minority Arts Advisory Service Magazine, Vol. 2, London, 1982
Okwui Enwezor, Chika Okeke-Agulu, *Contemporary African Art Since 1980*, Bologna, 2009, illustrated in colour p.59

± W £ 25,000-35,000
€ 28,600-40,000 US\$ 35,500-49,700

Amaxesha Wesikolo ne Sintsuku (School Days and Nights) is a visually striking and culturally significant work by revered South African artist, Gavin Jantjes. The work references the 16th of June 1976 Soweto Uprising, a series of protests led by black school children in response to the language of Afrikaans being made compulsory alongside English in schools. Resulting in the death of hundreds of protesters, this date was seen by many as a symbol of resistance against the atrocity of the apartheid government. Today, it is designated Youth Day, celebrating South Africa's youth, and commemorating those who lost their lives.

A graduate of the Michaelis School of Fine Art, UCT, Jantjes spent much of his career in exile from his home country of South Africa, leaving in 1970 to study at the Staatliche Hochschule für Bildende Künste in Hamburg and returning in 1994—over 20 years later—to participate in the democratic election of Nelson Mandela, South Africa's first black president.

Indeed, much of Jantjes's artistic practice is undoubtedly shaped by his time spent in exile, the artist would spend from 1982-1998 in the UK before moving to his current home of Oslo in 1998. Composed using a combination of primary shapes and hues of primary colour; this seminal work is as much an ode to the death of the many lives lost at the hands of the apartheid regime as it is to the death of the regime itself. An imposing yellow cone of light illuminates the stage for its narrative. Four figures, some of which are a product of Jantjes's imagination and others are taken from photographs, are caught in the ellipse of this spotlight. They act out a seemingly grave scene as the front three red figures—appearing to embody the protesting Soweto school children who were killed by state police—fall to the

ground and hurry away in fear. At the top of the composition, a figure moves out of the light and into a darker space.

As the scene unfolds within two realities; the light and the dark, indoors and outdoors, Jantjes confronts the viewer with a growing sense of anxiety and intrigue for what is to come. The artist mirrors the emotions of a people as they fought and persisted in the face of uncertainty for a free and democratic South Africa.

Jantjes's work has been exhibited extensively and can be found in the collections of several renowned institutions such as the Tate, the V&A Museum, the National Museum of African Art Smithsonian, the Baltimore Museum of Art, the South African National Gallery Cape Town, the Hermitage Museum, Gothenburg Art Museum, Henie Onstad Art Center, as well as numerous prominent private and corporate collections. The artist has also received several commissions from the United Nations Refugee Council and the UN Special Committee Against Apartheid. During his time spent in the UK, Jantjes served as a trustee of the Tate as well as the Whitechapel and Serpentine Galleries and was responsible for the Arts Council of England's national policy on cultural diversity. In 2018, Jantjes will also be taking part in the 13th edition of the Biennial of Contemporary African Art, Dak'Art, led by Artistic Director, Simon Njami.

With numerous other positions under his belt and having written essays on artists such as Marlene Dumas and Nicholas Hlobo, Jantjes published *'Visual Century: South African Art in Context 1907-2007 Vol I-IV'*, a multi volume publication aimed at contextualizing the role of South African artistic production within the country's broader cultural identity.



BRETT MURRAY

South African, b.1951

Pale Mutants

plastic and wood

(11)

each 60 by 50 by 5.5cm., 23½ by 19¾ by 2¼in.

Executed in 2002

PROVENANCE

Bell-Roberts Gallery, Cape Town, 2003

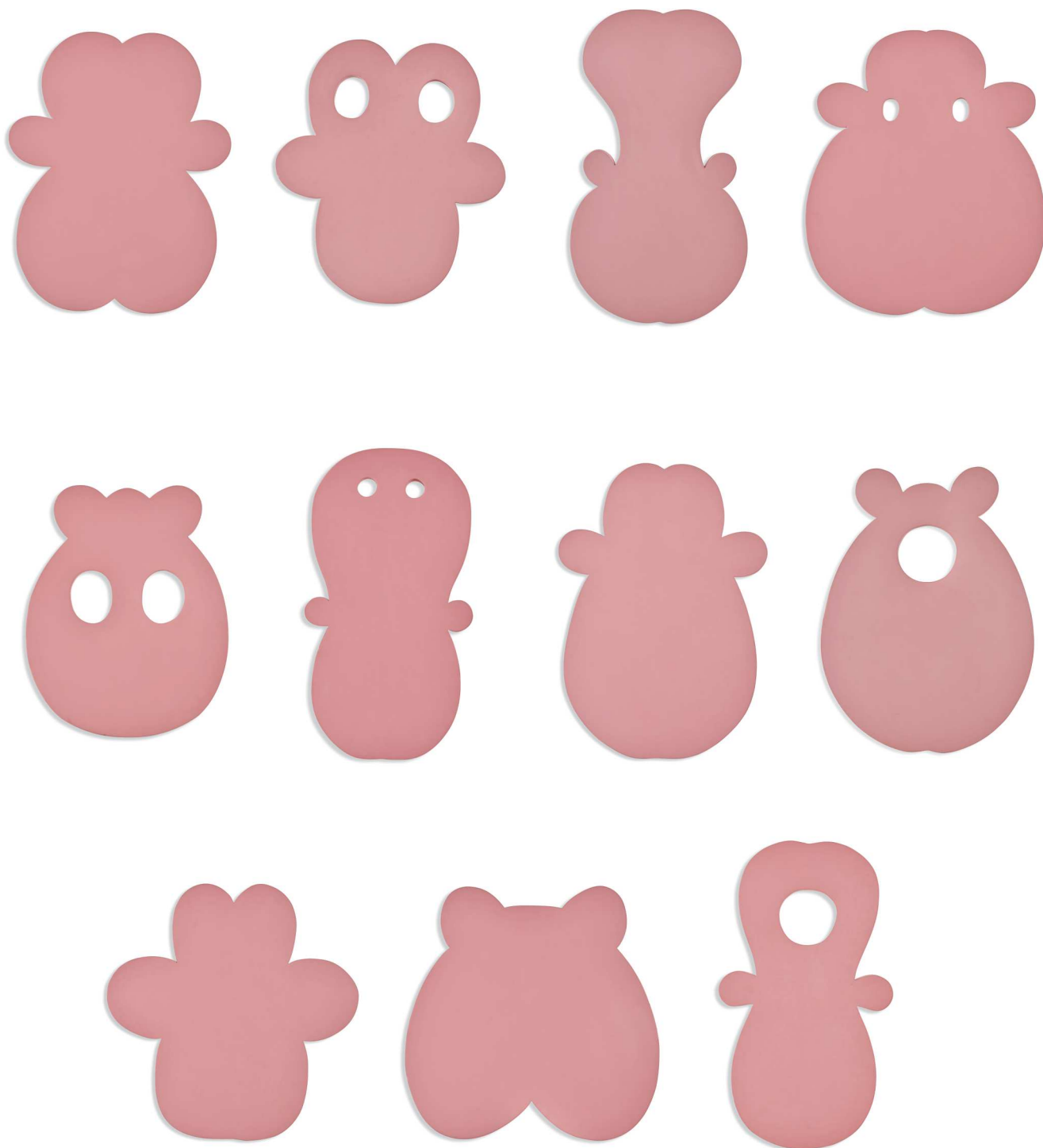
Acquired from the above by the present owner

EXHIBITED

Grahamstown, National Arts Festival, Standard Bank Young Artist Award, *White Like Me*, 2002, illustrated in colour in the catalogue p. 45

W £ 8,000-12,000

€ 9,200-13,700 US\$ 11,400-17,100





51

51

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian, b.1983

Tête de Bit

signed (centre left)
acrylic and crayon on canvas
190.5 by 240cm., 75 by 94½in.
Painted in 2014

PROVENANCE

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

EXHIBITED

London, Saatchi Gallery, *Pangaea: New Art from
Africa and Latin America*, 2014

† W £ 10,000-15,000
€ 11,500-17,200 US\$ 14,200-21,300



52

52

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian, b.1983

The God

dated 2011 (on the reverse)
acrylic and mixed media on canvas
175 by 235cm., 69 by 92½in.

PROVENANCE

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

EXHIBITED

London, Jack Bell Gallery, *Aboudia: The Battle for Abidjan*, 2011
London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, 2014

† W £ 8,000-12,000
€ 9,200-13,700 US\$ 11,400-17,100



53

53

ARMAND BOUA

Ivorian, b.1978

Causerie

signed (lower left)
tar and acrylic on cardboard
126 by 176cm., 49¾ by 69¼in.
Executed 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, cat. no. 21,
illustrated in colour in the catalogue p. 42

† W £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,600



54

54

ARMAND BOUA

Ivorian, b.1978

Rond Point D'Abobo

signed (lower left)

tar and acrylic on cardboard
128 by 190cm., 50½ by 74¾in.
Executed 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, cat. no. 19,
illustrated in colour in the catalogue p. 42

† W £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600

IBRAHIM MAHAMA

Ghanaian, b.1987

Chale Wote

jute sacks and mixed media
366 by 640cm., 144 by 252in.
Executed in 2014

W £ 60,000-90,000

€ 68,500-103,000 US\$ 85,500-128,000

PROVENANCE

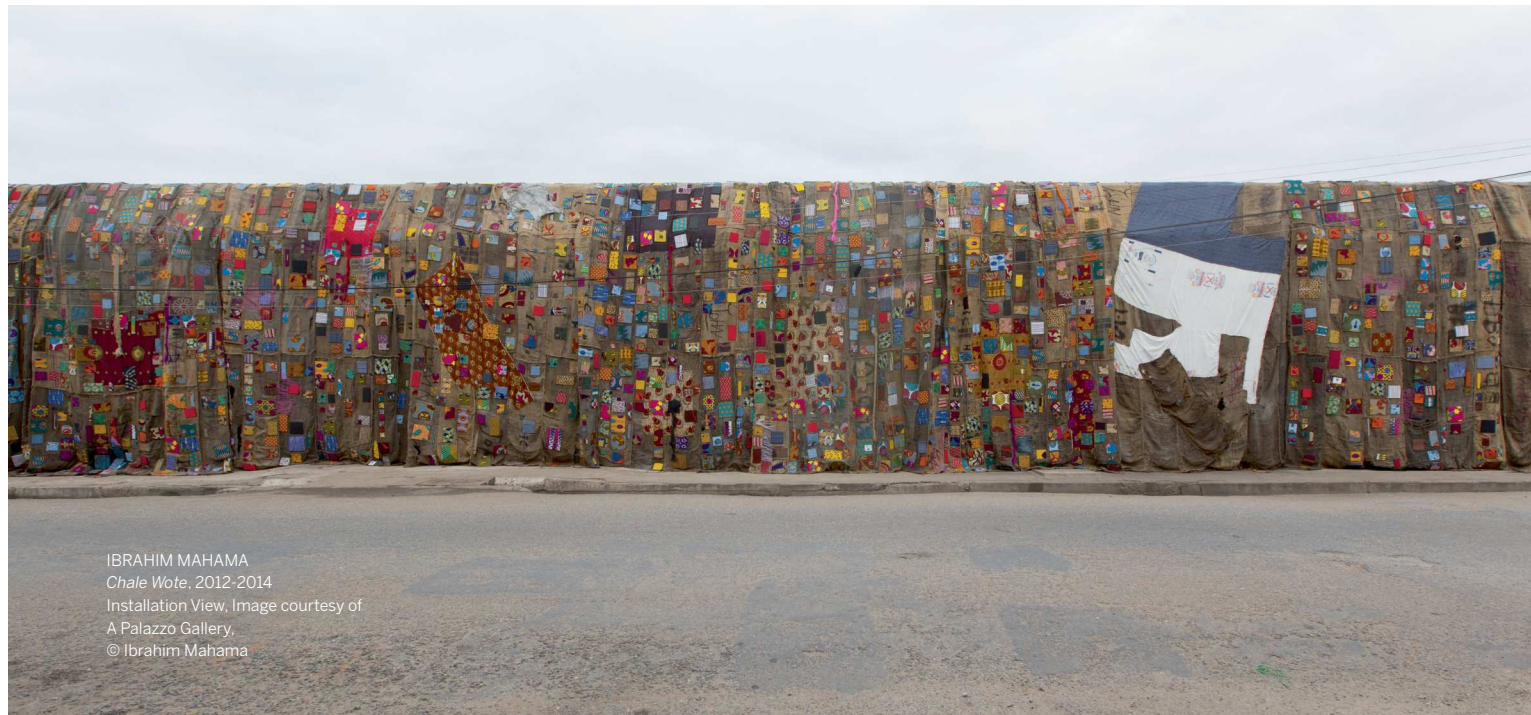
A Palazzo Gallery, Brescia
Private Collection

BIBLIOGRAPHY

Ibrahim Mahama, *Fragments*, White Cube, 2017, p. 43







IBRAHIM MAHAMA
Chale Wote, 2012–2014
 Installation View, Image courtesy of
 A Palazzo Gallery,
 © Ibrahim Mahama

Chale Wote (2014) is one section of a large-scale mixed media installation of the same name by Ghanaian artist Ibrahim Mahama. Constructed over two years 2012 – 2014, it is an early example of the large site-specific installations for which Mahama is best-known. Composed of repurposed jute sacks stitched together to form a large scale sheet, and decorated with panels of Dutch wax fabric and re-used fishing nets, the work was first exhibited at Accra's annual Chale Wote Street Art Festival in August 2014, which celebrates alternative forms of art, music, dance and performance.

Mahama's jute sack artworks represent a socio-economic history of Ghana's international trade, both during and post-colonization. Manufactured in Southeast Asian countries, the sacks are imported into Ghana, where they are used to package goods for export. To make these artworks, Mahama collects used sacks at trading points throughout the country by exchanging old ones with new ones. The sacks carry residue from their previous use in containing charcoal, cocoa beans, and other goods and crops, along with marked instructions, how much they carry, their destination, and source. Once gathered, the sacks are stitched together by a loose collective of collaborators, including students, artists and local craftspeople. Throughout his oeuvre, Mahama demonstrates a deep interest in such objets trouvés, using materials ranging from jute sacks, to shoemaker boxes, birth certificates, and sculpture.

Adding further meaning to *Chale Wote* is the historic location of Ussher Fort, where this work was first installed in 2014. The Dutch, who had begun colonising Ghana in 1598, first built a trading post on the site in 1642, enlarging and renaming it Fort Crèvecoeur in 1652. It

was used variously as factory space and a trading post by the Dutch West India Company, particularly in the Trans-Atlantic Slave Trade, and in defence against the British. The fort, ruined by earthquake in 1862, was rebuilt in and transferred to the British as one of a number of forts traded between the Dutch and British Gold Coast, under The Anglo-Dutch Gold Coast Treaty of 1867. Renamed Ussher Fort, the British used it and neighbouring James Fort as a prison until 1993. Dr. Kwame Nkrumah, Ghana's first president and a fore figure in the struggle for independence in Ghana and across the African continent, was imprisoned in James Fort prison in 1950.

The areas surrounding the two forts became the neighbourhoods of Ussertown and Jamestown, which are densely populated commercial and residential areas today. Local fishermen now inhabit the area for its proximity to the sea, and the area is now known for its fishing trade. In *Chale Wote*, Mahama references this evolution of Jamestown's Ga fishing community by layering two large patches of re-used fishing net stitched on to the jute sack sheet. Recently, Jamestown has also become known for the annual Chale Wote Street Art Festival, founded in 2011, where alternative forms of art, music, dance and performance are celebrated ("chale" meaning "friend" and "wote" meaning "let's go" in Ga). It was during the 2014 edition of this festival that Ibrahim Mahama unveiled *Chale Wote* at Ussher Fort.

The layering of Dutch wax prints on the jute sack fabric in *Chale Wote* is another important commentary on the evolution of cultural identity as a result of colonial history and trade in West Africa. 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, including in Accra. Over time, the Dutch created new designs catering to local West African tastes and established a market for their wax prints. 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. Men and women use the fabrics for both festive and everyday attire, while wealthy business and political influencers used more expensive fabrics for formal wear. Mahama's use of the wax prints contributes to the ongoing artistic and scholarly discourse about the effect on colonization on modern African cultural identities. In *Chale Wote*, Mahama offers a multi-layered perspective on Ghana's history of colonization with its impact on both economic factors of trade and modern cultural identity.

Ibrahim Mahama's work has appeared in international exhibitions including *Pangea I* and *Pangea II*, Saatchi Gallery, London (2014, 2015); *Artist's rooms*, K21, Dusseldorf (2015); *Material Effects*, the Broad Art Museum, Michigan (2015); *The Gown must go to town* and *Cornfields in Accra*, Museum of Science and Technology, Accra (2015, 2016); *An Age of Our Own Making*, Kunsthall Charlottenborg, Copenhagen and Holbaek city (2016); and *Fracture*, Tel Aviv Art Museum, Israel (2016), and *Future Generation Art Prize*, at the Pinchuk Art Centre, Kiev and Venice (2017). Mahama earned his BFA and MFA from the Kwame Nkrumah University of Science and technology (KNUST) in Kumasi.



IBRAHIM MAHAMA
Chale Wote, 2012-2014
Installation View. Image courtesy of
A Palazzo Gallery
© Ibrahim Mahama



56

56

EL ANATSUI

Ghanaian, b.1944

Isi Ezi

signed 'EL' (upper and lower left)
manganese, clay
39 by 40 by 4cm., 15½ by 15¾ by 1½in.
Executed in 1978

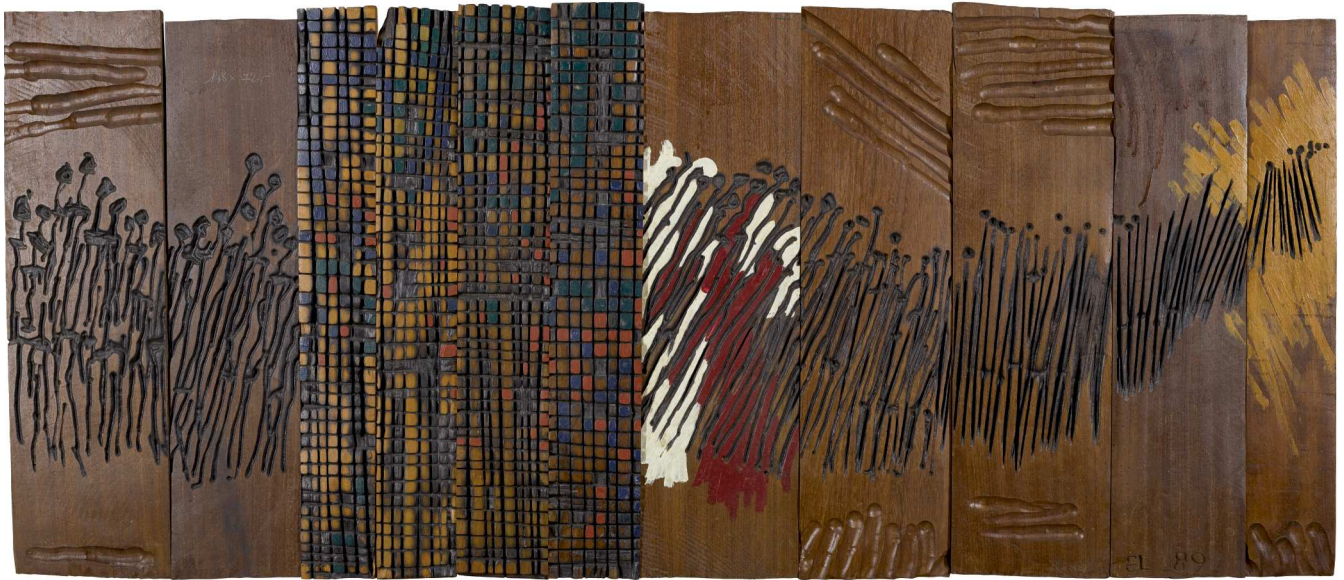
PROVENANCE

Acquired directly from the artist by the present owner in 1982

EXHIBITED

Enugu, British Council, *Broken Pots*, 1979
Lagos, Goethe Institute, *Sculptures, Photographs, and Drawings*, 1982

± £ 25,000-35,000
€ 28,600-40,000 US\$ 35,500-49,700



57

57

EL ANATSUI

Ghanaian, b.1944

Untitled

signed EL, dated 1989

wooden sculpture

56.5 by 131.5cm., 22¼ by 51¾in.

PROVENANCE

Private Collection, Lagos

Acquired from the above by the present owner
in 1991

£ 25,000-35,000

€ 28,600-40,000 US\$ 35,500-49,700

BEN ENWONWU

Nigerian, 1921-1994

Africa Dances

signed and dated 1962 (lower left)
oil on canvas
51 by 41cm., 20 by 16¼in. (canvas)

PROVENANCE

Private collection, Amsterdam
Thence by direct descent

BIBLIOGRAPHY

Sylvester O. Ogbachie, *Ben Enwonwu: the Making of an African Modernist*, Rochester, 2008, p.155

£ 20,000-30,000

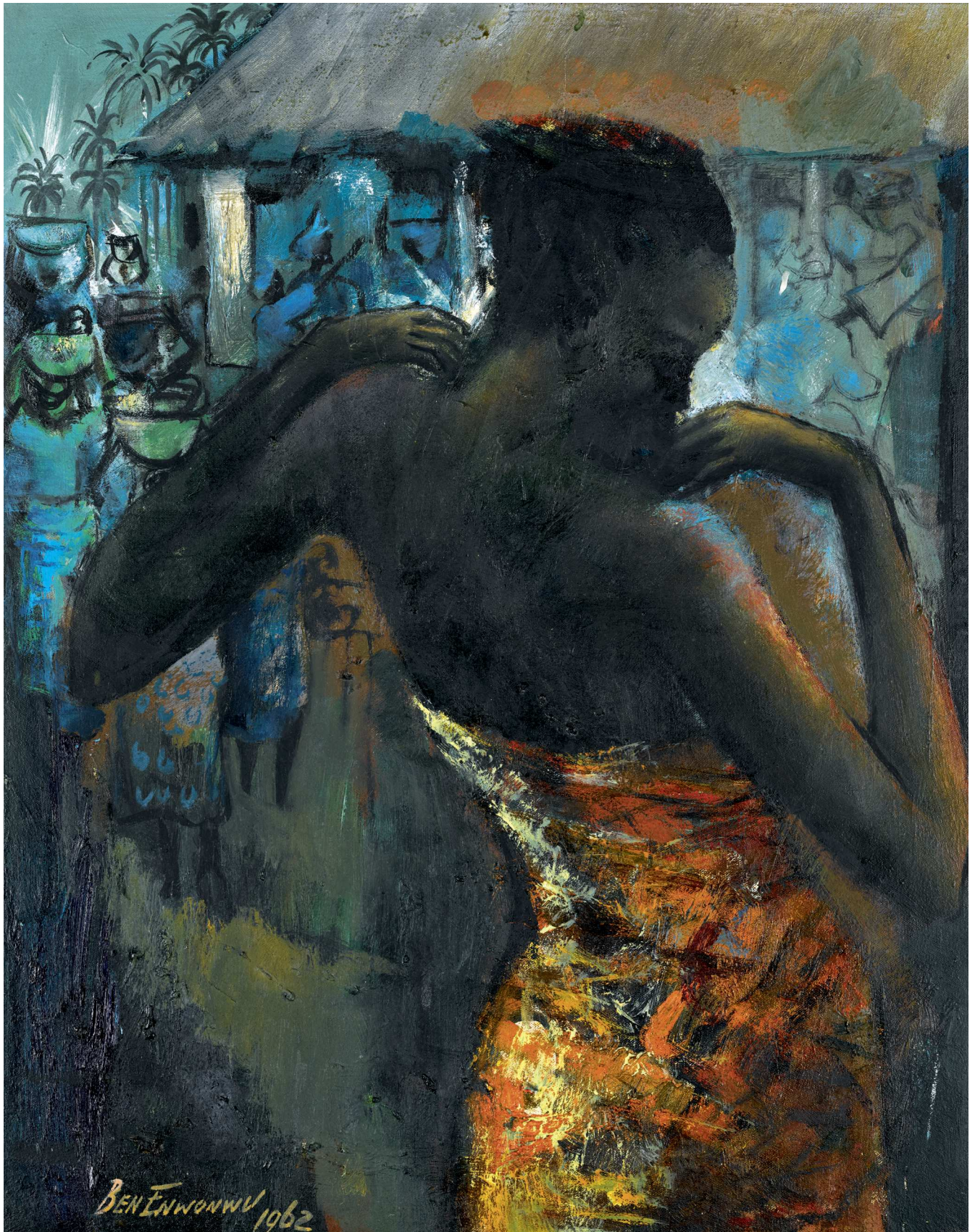
€ 22,900-34,300 US\$ 28,400-42,600

Ben Enwonwu was a pioneer of African modernism. Born in Onitsha in southern Nigeria, he studied fine arts at the Government College in 1934, before receiving a scholarship to study in the UK in 1944, where he attended Goldsmiths College, Ruskin College Oxford, and the Slade School of Fine Arts. During this time he engaged with the international art world, studying modern European art movements such as Symbolism and Fauvism. In 1946 he exhibited alongside prominent European modernists at the Musée d'Art Moderne in Paris, where he briefly shared a studio with the South African artist Gerard Sekoto. The artists used a similar formalistic structure, which appeared in Enwonwu's representation of paintings of Benin dance and rituals in 1943, and in Sekoto's masterpiece *Song of the Pick* (1946-47), a name appropriated from Enwonwu's *Song of the City* series, which dated back to 1942.

On his return to Nigeria in 1948, Enwonwu became Artist Adviser to the Federal Government, and in 1949 Time magazine declared him 'Africa's greatest artist'. Among his many accolades, Enwonwu was awarded an MBE in 1955 by Queen Elizabeth II, and the following year he became the first African artist to receive a royal commission when she sat for a large bronze sculpture, now at the entrance to the Parliament Buildings in Lagos. By 1962, when the present lot was painted, Enwonwu was internationally recognised as Nigeria's premier artist.

Enwonwu first started his *Africa Dances* series during his time in London, in reaction to the 1935 book of the same name by Geoffrey Gorer, which documented accounts of traditional post-colonial life in West Africa. Enwonwu wanted to illustrate his own views on the state of modern Nigerian culture at the time using symbolic imagery, so he painted scenes of dance and ritual performance from his Onitsha-Igbo heritage. Enwonwu explored a range of dance forms in the series, from masquerade and traditional ceremonies, to modern dance and performance. Other paintings in the series include *Africa Dances/Agbogho Mmuo* (1949) and *Dancing Girls* (1951-54).

By 1962 the series had taken on another dimension in Enwonwu's quest to represent modern Nigeria. Nigeria gained independence from the United Kingdom on 1 October 1960, and with it the country was in search of a new post-colonial identity. Enwonwu advocated a new modern Nigerian national culture, in contrast to the Zarianist artists who were more in favour of indigenous traditions. It was in this context that Enwonwu created *Africa Dances* (1962), illustrating his views on modernity and tradition. The woman in the foreground represents the new Nigeria. With her modern hairstyle and dress, she leans forward in a swaying dance; she is beautifully juxtaposed with the crowd of traditionally dressed women, carrying goods on their heads through the local market.





59

59

UZO EGONU

Nigerian, 1931-1996

Women gathering

signed and dated 62 (lower right)

oil on canvas

93 by 199.5cm., 36½ by 78½in.

⊕ W £ 10,000-15,000

€ 11,500-17,200 US\$ 14,200-21,300



60

60

UZO EGONU

Nigerian, 1931-1996

The Arts

signed and dated 73 & 76 (lower left)
oil on canvas
170 by 274.5cm., 67 by 108in.

EXHIBITED

London, Hayward Gallery, *The Other Story: Afro-Asian Artists in Post-War Britain*, 1990; Wolverhampton, Art Gallery Wolverhampton, 1990; Manchester, Manchester City Art Gallery and Cornerhouse, 1990

LITERATURE

Olu Oguibe, *Uzo Egonu: An African Artist in the West*, London, 1995, illustrated in colour p.144

⊕ W £ 12,000-18,000
€ 13,700-20,600 US\$ 17,100-25,600

61

BEN OSAWE

Nigerian, 1931-2007

Man with hat

bronze sculpture

84 by 28 by 28cm., 33 by 11 by 11in.

Executed in 1986

PROVENANCE

ArtHouse Contemporary, Lagos, 22 November
2010, lot 38

Acquired from the above sale by the present
owner

± W £ 5,000-8,000

€ 5,800-9,200 US\$ 7,100-11,400



61

62

BEN ENWONWU

Nigerian, 1921-1994

Untitled, Africa Dances series

wooden sculpture

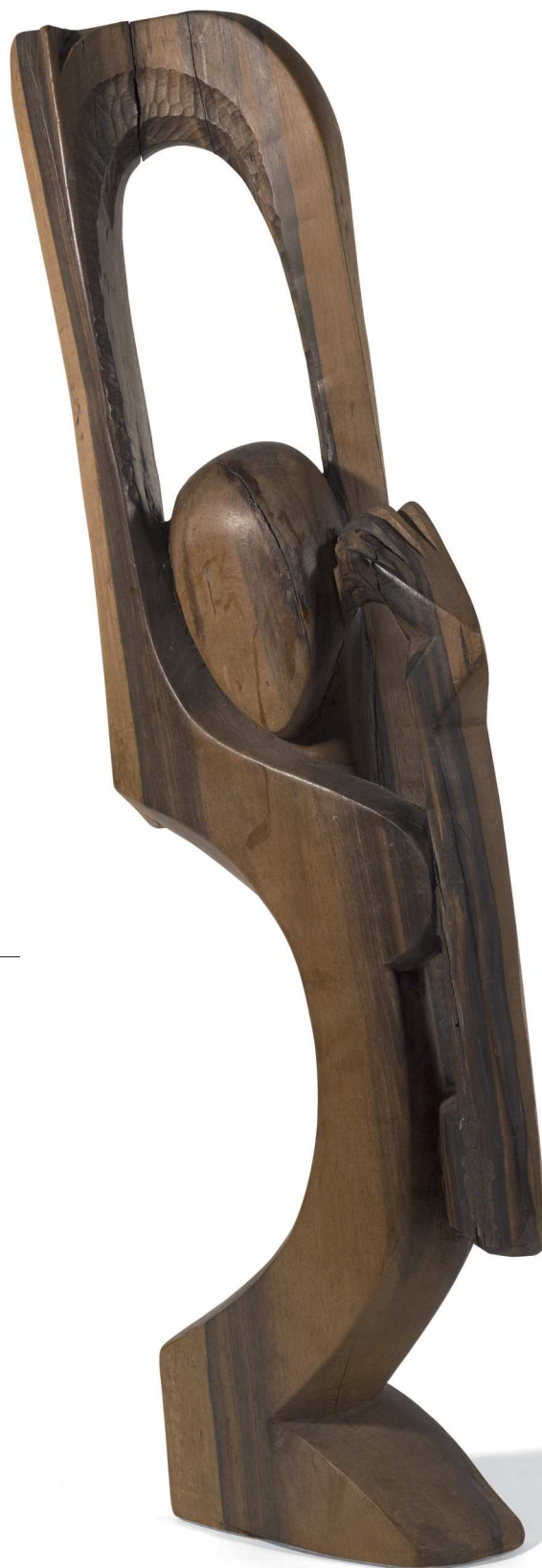
80 by 35 by 10cm., 31½ by 13¾ by 4in.

PROVENANCE

Acquired directly from the artist by the present owner in 1978

W £ 20,000-30,000

€ 22,900-34,300 US\$ 28,400-42,600



62

NJIDEKA AKUNYILI CROSBY

Nigerian, b.1983

À la Warhol

oil on canvas

56.5 by 44.5cm., 22¼ by 17¾in.(image); 76 by 61cm., 30 by 24in.(stretcher)

£ 50,000-70,000

€ 57,500-80,000 US\$ 71,000-99,500

Njideka Akunyili was born in Enugu, south-eastern Nigeria, into a middle-class family. Her paintings explore her hybrid identity as an African woman living in America, and narrate her experience of finding herself with two cultural notions of home and belonging.

Akunyili Crosby's experience of American culture began as a child, when she was exposed to popular American music artists and TV shows, which portrayed life far removed from her own daily experience at the time. Her parents, Dr John Chike Akunyili and Prof. Dora Akunyili (later Nigerian Minister of Information and Communications), had high expectations of their six children. Njideka was sent to boarding school in Lagos, before her mother won the Green Card Lottery and sent her Pennsylvania at the age of sixteen. There, she took her first art lesson, and graduated in 2004 with a degree in art and biology from Swarthmore College. Akunyili Crosby later completed a post-baccalaureate certificate at the Pennsylvania Academy of Fine Arts and an MFA from Yale University School of Art, and was an Artist-in-Residence at The Studio Museum in Harlem 2011–12. She now lives in Los Angeles.

À la Warhol dates from Akunyili Crosby's time at the Pennsylvania Academy of Fine Arts in Philadelphia in 2005-2006. With this work, the artist experiments with portraiture and colour, and begins to contextualise herself within the Western canon of art history. The title refers to the silkscreen portraits of American artist Andy Warhol (1928-1987), which he used to portray himself as well as the rich and famous of his day, the same image repeated in blocks of varying bright, often fluorescent, colours. In Akunyili Crosby's version, the four self-portraits are painted in earthy tones, and she takes a departure from Warhol's mass-produced, hyper-energetic screenprints, rather painting thoughtful, layered images with depth and texture. She illustrated herself in a pensive, self-reflective state in stark contrast to Warhol's way of seeing the women of America's mass-media popular culture.

From this early homage to Andy Warhol, Akunyili Crosby has found inspiration in the work of a wide range of artists, from the compositions of Diego Velázquez and Sidney Goodman, to the use of colour by Kerry James Marshall and Peter Halley, as she forges her own unique style. Yet *À la Warhol* contains many elements that can be seen in her more mature work, in which she creates figurative compositions from dense layers of paint, fabric, and photographic transfers, often taken from family photo albums and scrapbooks. These layers mirror the many layers of Akunyili Crosby's experience, from Enugu State to Los Angeles, and her identity as Igbo, Nigerian, African, American, black, immigrant, woman, daughter, sister, wife and, most recently, mother. The intimacy of this self-portrait, and the vulnerability suggested by her closed eyes, remain central to her work today.

Akunyili Crosby has also talked of the influence of Nigerian writers Chimamanda Ngozi Adichie and Chinua Achebe on her work. Their struggles with, and mastery of, writing in both English and their local Nigerian languages for a dual audience mirrors the themes that she tackles in her art. Though Akunyili Crosby's practice explores Western traditions of image-making, her work is rooted in her Nigerian upbringing and her experience as an African woman living in the West, and she places her family and herself as the subjects in her works. This can be seen in recent works such as *Mother and Child* (2016), in the collection of the Metropolitan Museum of Art, and *Dwell: Aso Ebi* (2017), most recently on view at the Baltimore Museum of Art.

Akunyili Crosby's work is in the permanent collections of institutions worldwide, including The Rubell Family Collection, San Francisco Museum of Modern Art, The Studio Museum in Harlem, The Nasher Museum of Art at Duke University, Tate Modern, Zeitz MOCAA, Los Angeles County Museum of Art, Whitney Museum of American Art, Perez Art Museum Miami, The Metropolitan Museum of Art, Museum of Contemporary Art in Los Angeles and Smithsonian National Museum of African Arts.





64

64

MOHAMMED HAMIDI

Moroccan, b.1941

Untitled

signed and dated 1971 (lower right)
cellulose paint on canvas
77 by 107cm., 30¼ by 42¼in.

PROVENANCE

Acquired directly from the artist by the present owner in 2014

EXHIBITED

Casablanca, Loft Art Gallery, *Loft Art Gallery raconte Hamidi*, 2014
Dubai, Art Dubai, Loft Art Gallery, 2015

⊕ £ 7,000-10,000
€ 8,000-11,500 US\$ 10,000-14,200



65

65

MOHAMMED MELEHI

Moroccan, b.1936

Untitled

signed and dated 2008 (on the reverse)
mixed media on canvas
100 by 80cm., 39½ by 31½in.

PROVENANCE

Acquired directly from the artist by the present owner in 2008

± £ 7,000-10,000

€ 8,000-11,500 US\$ 10,000-14,200

IBRAHIM MAHAMA

Ghanaian, b.1987

Untitled

coal sack and stitched fabric
250 by 194cm., 98½ by 76½in.
Executed 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, cat.no. 63, illustrated in colour in the catalogue p.108-109

† W £ 25,000-35,000
€ 28,600-40,000 US\$ 35,500-49,700





67

67

OUATTARA WATTS

Ivorian, b. 1957

OZB

signed, titled, dated 1993 (on the reverse)
acrylic, book, wood and mixed media on two
wood panels
233 by 183 by 17.5cm., 91¾ by 72 by 7in.

PROVENANCE

Acquired directly from the artist by the present
owner in 1993

EXHIBITED

New York, Cavaliero Fine Arts, *Ouattara,
Paintings*, 1993
Venice, The Museum of African Art, *FUSION:
West African Artists at the Venice Biennale*, 1993

‡ ⊕ W £ 15,000-20,000
€ 17,200-22,900 US\$ 21,300-28,400



68

68

OUATTARA WATTS

Ivorian, b. 1957

Beyond Life

signed, titled and dated 1990 (on the reverse)
acrylic, dry pigment, sand and wood on canvas
260 by 209.5cm., 102.5 by 82.5in.

PROVENANCE

Acquired directly from the artist by the present owner in 1993

EXHIBITED

New York, Vrej Baghoomian Gallery, *Ouattara*, 1990, illustrated in colour in the catalogue

£ 15,000-20,000
€ 17,200-22,900 US\$ 21,300-28,400



69

69

EPHREM SOLOMON

Ethiopian, b. 1983

The Two Sorrow Face

signed and dated 2013 (lower left, on the reverse)
woodcut engraving and mixed media
90 by 95cm., 35½ by 37½in.

† £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600

PROVENANCE

Tiwani Contemporary, London
Acquired from the above by the present owner
in 2014

EXHIBITED

London, Tiwani Contemporary, *Ephrem Solomon:
Untitled Life*, 2014
London, Saatchi Gallery, *Pangaea II: New Art
from Africa and Latin America*, 2015, cat. no.80,
illustrated in colour in the catalogue p.142



70

70

EPHREM SOLOMON

Ethiopian, b. 1983

Untitled, Portrait Series

signed and dated 2013 (lower right)
woodcut engraving and mixed media
(3)

32 by 32cm., 12½ by 12½in. (each)
Executed in 2013

PROVENANCE

Tiwani Contemporary, London
Acquired from the above by the present owner
in 2014

EXHIBITED

London, Tiwani Contemporary, *Ephrem Solomon: Untitled Life*, 2014

London, Saatchi Gallery, *Pangaea II: New Art from Africa and Latin America*, 2015, cat. no.81, 88, 89, illustrated in colour in the catalogue p.144, 147

† £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,600



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STERN COLLECTION

LOTS 71-80

The Collection of Jerome and Ellen Stern reflects a lifetime of passionate and thoughtful art collecting. The Sterns searched the globe for contemporary sculpture, photography, paintings and drawings from emerging artists. Their support for young artists also extended to supporting international museums and institutions. As patrons of the Israel Museum and The Metropolitan Museum of Art's African Art Council, the Sterns shared their devotion to cultivating the arts with a global audience. As supporters of the Studio Museum of Harlem and as Trustees of the New Museum, the Sterns introduced young artists from around the world to their native New York.

Ellen, an academic in art history and archaeology, and Jerome, a venture capitalist, met at an art opening for the sculptor Serge Spitzer, who would later design their famous Westhampton artbarn. Throughout their marriage, their collecting ranged from Surrealism and Modernism to African art, photography, design, and Contemporary art. Though their collecting interests were diverse, every piece reveals an intense intellectual curiosity. Although many pieces are thought-provoking and at times even political, their collection also features the rare quality of humor. Each piece evidences Jerome and Ellen's emotional connection to the collection.

The Sterns were not just patrons of



the art world, but active participants in its changing landscape. Their friendships with the artists represented in the collection were enduring and close. They were committed to collecting the full breadth of Marlene Dumas, Wangechi Mutu and Lynette Yiadom-Boakye's works. They forged loyal friendships with Serge Spitzer and Menashe Kadishman. Jerome and Ellen began collecting Wangechi Mutu early in her career and remained faithful as she gained fame. Wangechi was even married on their Westhampton property. David Hammons visited the Sterns' New York City apartment when his double-sided work on paper was installed in a unique custom-built display of the Sterns' invention.

The Sterns' zeal for discovering new pieces is best illustrated in the acquisition of David Smith's Voltri- Bolton X. Jerome drove hours to Bolton Landing, the birthplace of this fundamental series in Smith's career. In his excited determination, he had not adequately prepared for the weather that greeted him. Undeterred, he trudged through the snowbanks in his designer loafers to select his sculpture from among the seminal Voltri series.

This collection is characterized by academic rigor, inherent passion and unbridled joy. When the Sterns constructed the artbarn on their Westhampton property—lovingly referred to as "Camp Jerome"—they created not only the ideal

forum for displaying their diverse pieces, but also a space where family, friends and visitors could learn more about emerging artists and find moments of quiet contemplation. The artbarn was home to an ever-changing roster of important works by Anna and Bernhard Blume, Mariko Mori, and Huang Yong Ping, to name a few. It is a symbol of Jerome and Ellen's true commitment to their collection and their dedication to creating a space to enjoy and appreciate their most treasured pieces. Their focus was always to live with family, to live with ideas, to live with joy, and **TO LIVE WITH ART.**

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STERN COLLECTION

71

CLAUDETTE SCHREUDERS

South African, b.1973

Three Sisters

carved jacaranda wood, enamel and oil paint
(3)

70.5 by 19.7 by 16.5cm., 27¾ by 7¾ by 6½in;
71.8 by 26 by 27.5cm., 28¼ by 10¼ by 10¾in;
66 by 35.5 by 28.6cm., 26 by 14 by 11¼in.
Executed in 1998

PROVENANCE

Acquired directly from the artist in April 1999

EXHIBITED

New York City, The Museum for African Art,
*Liberated Voices: Contemporary Art from South
Africa*, 1999-2000, no. 45, illustrated in the
catalogue p.171
Tempe, Arizona State University Art Museum,
*The Long Day: Sculpture by Claudette
Schreuders*, March 20-June 19, 2004; San Diego,
University Art Gallery, San Diego State University,
September 13-October 13, 2004; Richmond,
Hand Art Center; Atlanta, Atlanta College of Art
Gallery; Johannesburg, Warren Siebrits Gallery

LITERATURE

Rory Bester, Faye Hirsch, Antjie Krog, *Claudette
Schreuders*, London and New York, 2011,
illustrated in colour p.72 & 73

± W £ 18,000-22,000

€ 20,600-25,100 US\$ 25,600-31,300





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72

CLAUDETTE SCHREUDERS

South African, b.1973

Ma-Trix

white stinkwood, enamel and oil paint
94 by 33 by 23cm., 37 by 13 by 9in.
Executed in 1998

± W £ 7,000-10,000
€ 8,000-11,500 US\$ 10,000-14,200

PROVENANCE

Acquired directly from the artist in June 1998

EXHIBITED

New York City, The Museum of African Art,
*Liberated Voices: Contemporary Art from South
Africa*, 1999-2000, no. 47, illustrated in catalogue
p.172
Tempe, Arizona State University Art Museum,
The Long Day: Sculpture by Claudette Schreuders,
March 20-June 19, 2004, illustrated in the

catalogue; San Diego, University Art Gallery, San
Diego State University, September 13-October
13, 2004; Richmond, Hand Art Center; Atlanta,
Atlanta College of Art Gallery; Johannesburg,
Warren Siebrits Gallery

LITERATURE

Rory Bester, Faye Hirsch, Antjie Krog, *Claudette
Schreuders*, London and New York, 2011,
illustrated in colour p.70



73

CLAUDETTE SCHREUDERS

South African, b.1973

Marky-Boy

avocado wood and enamel paint
65 by 29.2 by 16cm., 25¾ by 11½ by 6¼in.
Executed in 1998

± W £ 7,000-10,000
€ 8,000-11,500 US\$ 10,000-14,200

PROVENANCE

Acquired directly from the artist in October 1998

EXHIBITED

New York City, The Museum of African Art,
*Liberated Voices: Contemporary Art from South
Africa*, 1999-2000, no. 46, illustrated in catalogue
p.172
Tempe, Arizona State University Art Museum,
The Long Day: Sculpture by Claudette Schreuders,
March 20-June 19, 2004, illustrated in the

catalogue; San Diego, University Art Gallery, San
Diego State University, September 13-October
13, 2004; Richmond, Hand Art Center; Atlanta,
Atlanta College of Art Gallery; Johannesburg,
Warren Siebrits Gallery

LITERATURE

Rory Bester, Faye Hirsch, Antjie Krog, *Claudette
Schreuders*, London and New York, illustrated in
colour p.70

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74

NANDIPHA MNTAMBO

Swazi, b.1982

Zeus

signed, dated 2009, and inscribed 2/5
(on the reverse, lower right)

2 of an edition of 5 + 2AP

bronze

67.5 by 82 by 70cm., 26½ by 32¼ by 27½in.

(sculpture); 87.5 by 82 by 70cm., 35 by 32¼ by 27½in. (with base)

PROVENANCE

Stevenson Gallery, Cape Town, 2010

Acquired from the above by the present owner

EXHIBITED

Johannesburg, Stevenson Gallery, *Nandipha Mntambo 'Umphatsi Wemphi'*, 2009 (another example)

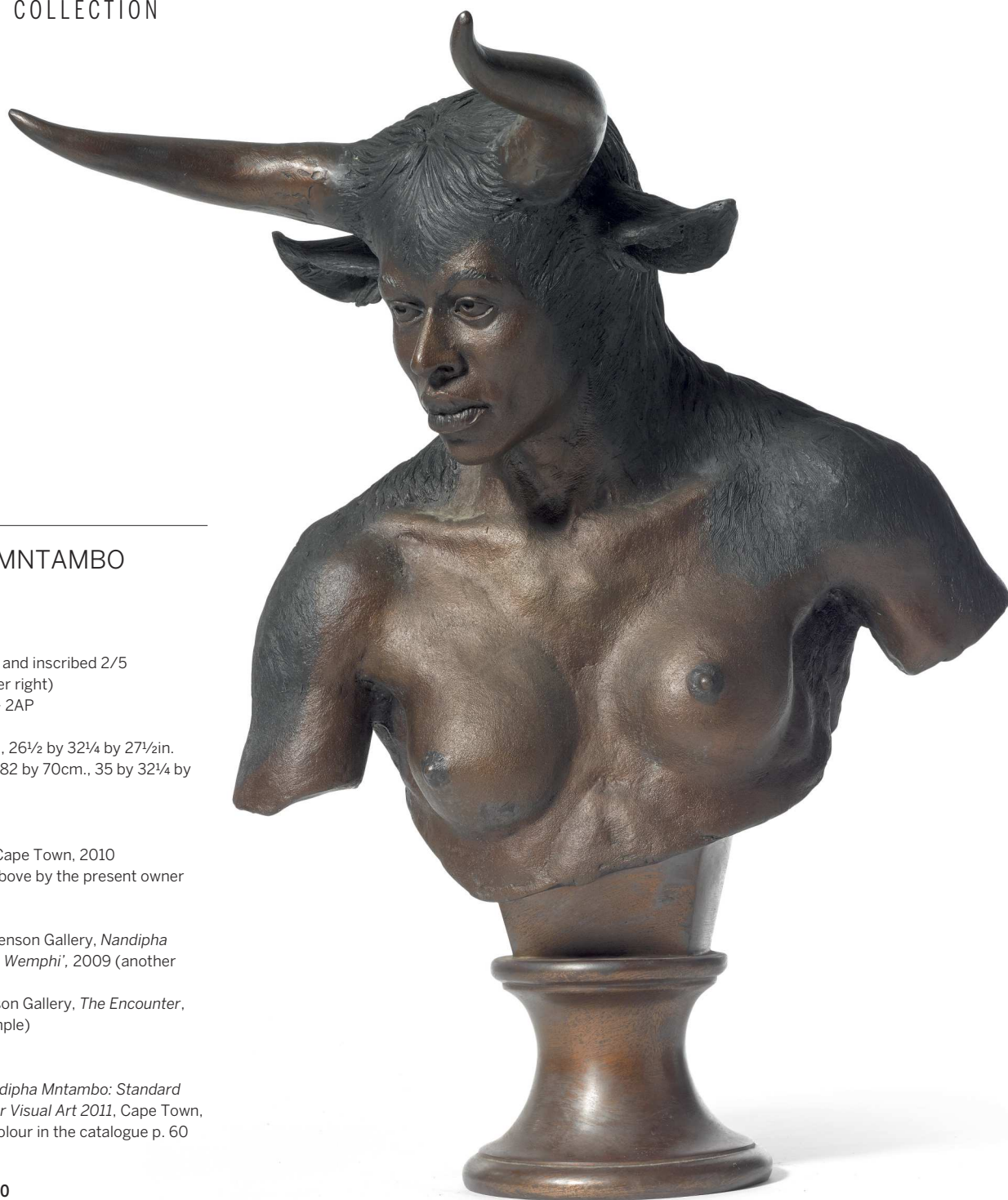
Cape Town, Stevenson Gallery, *The Encounter*, 2009 (another example)

LITERATURE

Sophie Perryer, *Nandipha Mntambo: Standard Bank Young Artist for Visual Art 2011*, Cape Town, 2011, illustrated in colour in the catalogue p. 60 (another example)

† W £ 10,000-15,000

€ 11,500-17,200 US\$ 14,200-21,300



74



75

75

NANDIPHA MNTAMBO

Swazi, b.1982

Europa

signed (lower right) and numbered (1/5)
(lower left)

1 of an edition of 5 + 2AP
archival ink on cotton rag paper
80 by 80cm., 31½ by 31½in. (image); 91 by
91cm., 35¾ by 35¾in. (sheet)

PROVENANCE

Stevenson Gallery, Cape Town, 2010
Acquired from the above by the present owner

EXHIBITED

Cape Town, Stevenson Gallery, *Disguise, The art of attracting and deflecting attention*, 15 May - 5 July 2008 (another example)
Cape Town, Stevenson Gallery, *The Encounter*, 16 April - 30 May 2009, cat. no.41, illustrated in colour in the catalogue p. 35 (another example)
Seattle, Seattle Art Museum, *Disguise: Masks and Global African Art*, 2015, cat. no.20, illustrated in colour in the catalogue p. 34; Los Angeles, Fowler Museum at UCLA, 2015-2016; New York City, Brooklyn Museum, 2016 (another example)

LITERATURE

Tavish McIntosh, 'Nandipha Mntambo', *Art Throb*, Issue no. 133, September 2008 (another example)

Okwui Enwezor, Chika Okeke-Agulu, *Contemporary African Art Since 1980*, Bologna, 2009, illustrated in colour p. 323 (another example)
Bettina Malcomess, 'The Fragile Persistence Of Memory', *NKA: Journal of Contemporary African Art*, Duke University Press, 2009, illustrated in colour p. 134 (another example)
Sue Williamson, *South African Art Now*, New York, 2009, illustrated in colour p.188 (another example)
Sophie Perryer, *Nandipha Mntambo: Standard Bank Young Artist for Visual Art 2011*, Cape Town, 2011, illustrated in colour in the catalogue p. 63 (another example)

₣ W £ 5,000-8,000
€ 5,800-9,200 US\$ 7,100-11,400

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76

NANDIPHA MNTAMBO

Swazi, b.1982

Sengifikile

signed, dated 09, and inscribed 1/5 (on the reverse)

1 of an edition of 5 + 2AP

bronze

61 by 53 by 29cm., 24 by 21 by 11½in.

(sculpture); 81.5 by 53 by 29cm., 32 by 21 by 11½in. (with base)

PROVENANCE

Stevenson Gallery, Cape Town, 2010

Acquired from the above by the present owner

EXHIBITED

Johannesburg, Stevenson Gallery, *Nandipha Mntambo 'Umphatsi Wemphi'*, 2009 (another example)

Knislinge, Wanås Konst, *Barriers – Contemporary South Africa*, 2015 (another example)

Seattle, Seattle Art Museum, *Disguise: Masks and Global African Art*, 2015, cat no.25; Los Angeles, Fowler Museum at UCLA, 2015-2016; New York, Brooklyn Museum, 2016 (another example)

Cape Town, Zeitz MOCAA, *Nandipha Mntambo MATERIAL VALUE*, 2017-2018 (another example)

LITERATURE

Sophie Perryer, *Nandipha Mntambo: Standard Bank Young Artist for Visual Art 2011*, Cape Town, 2011, illustrated in colour in the catalogue p. 60 (another example)

± W £ 10,000-15,000

€ 11,500-17,200 US\$ 14,200-21,300



76

YINKA SHONIBARE MBE

British/Nigerian, b. 1962

Culture Flower

13 of an edition of 40 + 4AP

Dutch wax printed cotton textile and hand
blown glass

30 by 27 by 27cm., 12 by 10½ by 10½in.

Executed in 2007

PROVENANCE

Stephen Friedman Fine Art, London, 2007

Acquired from the above by the present owner

Ω ⊕ £ 10,000-15,000

€ 11,500-17,200 US\$ 14,200-21,300



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I

78

PASCALE MARTHINE TAYOU

Cameroonian, b.1967

Kids Mascarade I, II, III

signed and dated 2009 (on the reverse)

each work is unique

c-print and soil in artist's frame, printed in 2009

(3)

I: 82 by 107cm., 32¼ by 42¼in. (including artist's frame), II,III: 107 by 82cm., 42¼ by 32¼in.

(including artist's frames)

PROVENANCE

Galleria Continua, San Gimignano, July 2013

Acquired from the above by the present owner

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600



II



III

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79

PASCALE MARTHINE TAYOU

Cameroonian, b.1967

Pauvres Hommes (Type II) Series

mixed media on paper

(8)

I-III: 90 by 64cm., 35½ by 25¼in.; IV-VIII: 90 by
56cm., 35½ by 22in.

Executed in 1996

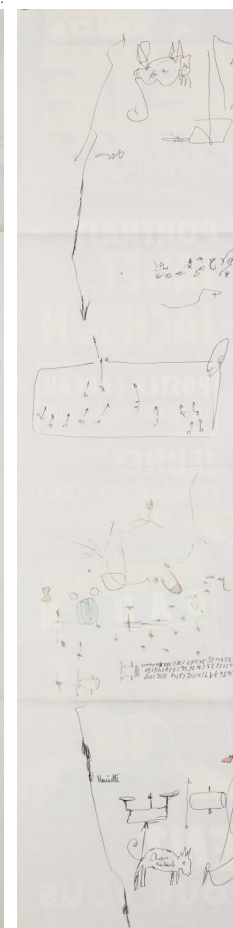
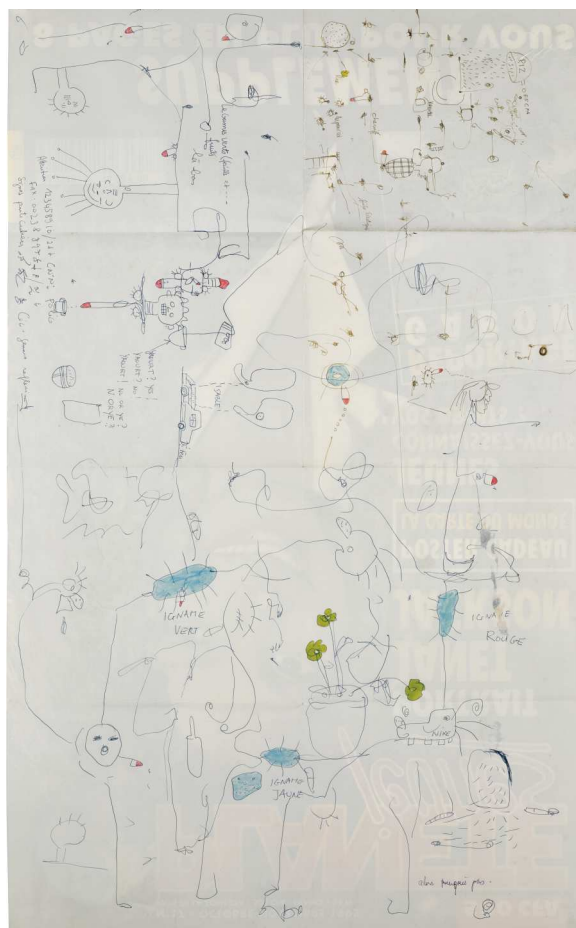
PROVENANCE

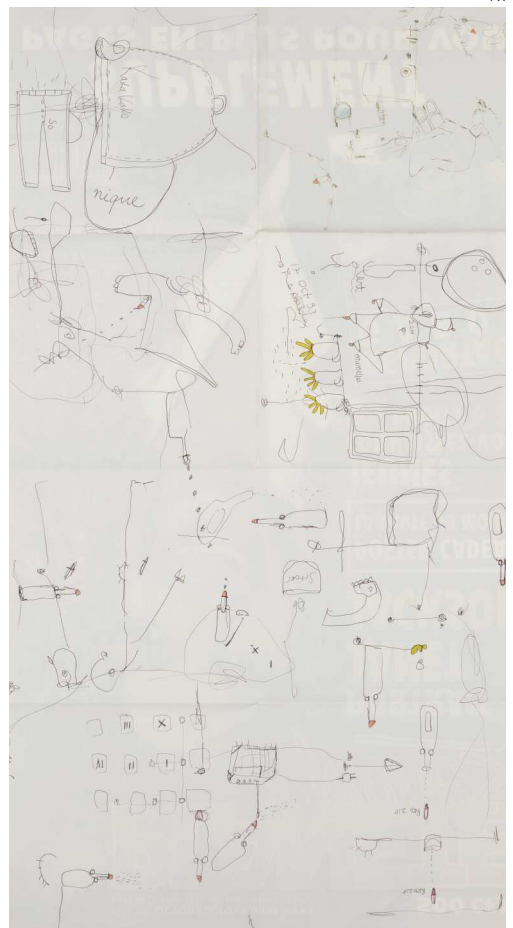
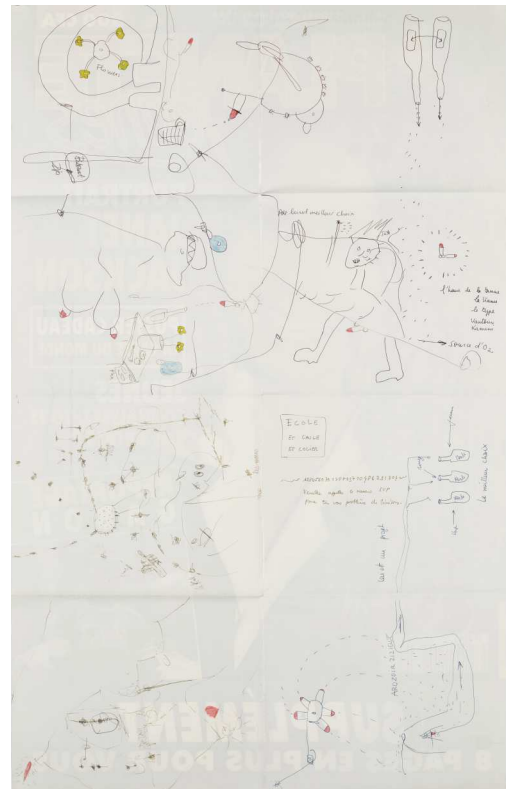
Lombard Freid Fine Art, New York, April 1999

Acquired from the above by the present owner

± £ 7,000-10,000

€ 8,000-11,500 US\$ 10,000-14,200





VI.

VII.

VIII.

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80

PASCALE MARTHINE TAYOU

Cameroonian, b.1967

Masques délavés

wood, ink, plastic beads, glass marbles; wood,
ink, nails, glass marbles
(2)

33 by 20 by 10cm., 13¼ by 8 by 4¼in.; 26 by 26
by 12cm, 10 by 10 by 4¾in.

Executed in 2015

PROVENANCE

Galleria Continua, San Gimignano, January 2016
Acquired from the above by the present owner

EXHIBITED

Paris, Musée de l'Homme, *Un artiste invité: Pascale
Marthine Tayou, grand assembleur*, 2015

£ 18,000-22,000

€ 20,600-25,100 US\$ 25,600-31,300







81

81

VINCENT MICHÉA

French/Senegalese, b.1963

Untitled N°94, Vibrant Hommage
series, 2007

signed and dated 2007 (lower left)

acrylic on canvas

133 by 133cm., 52½ by 52½in.

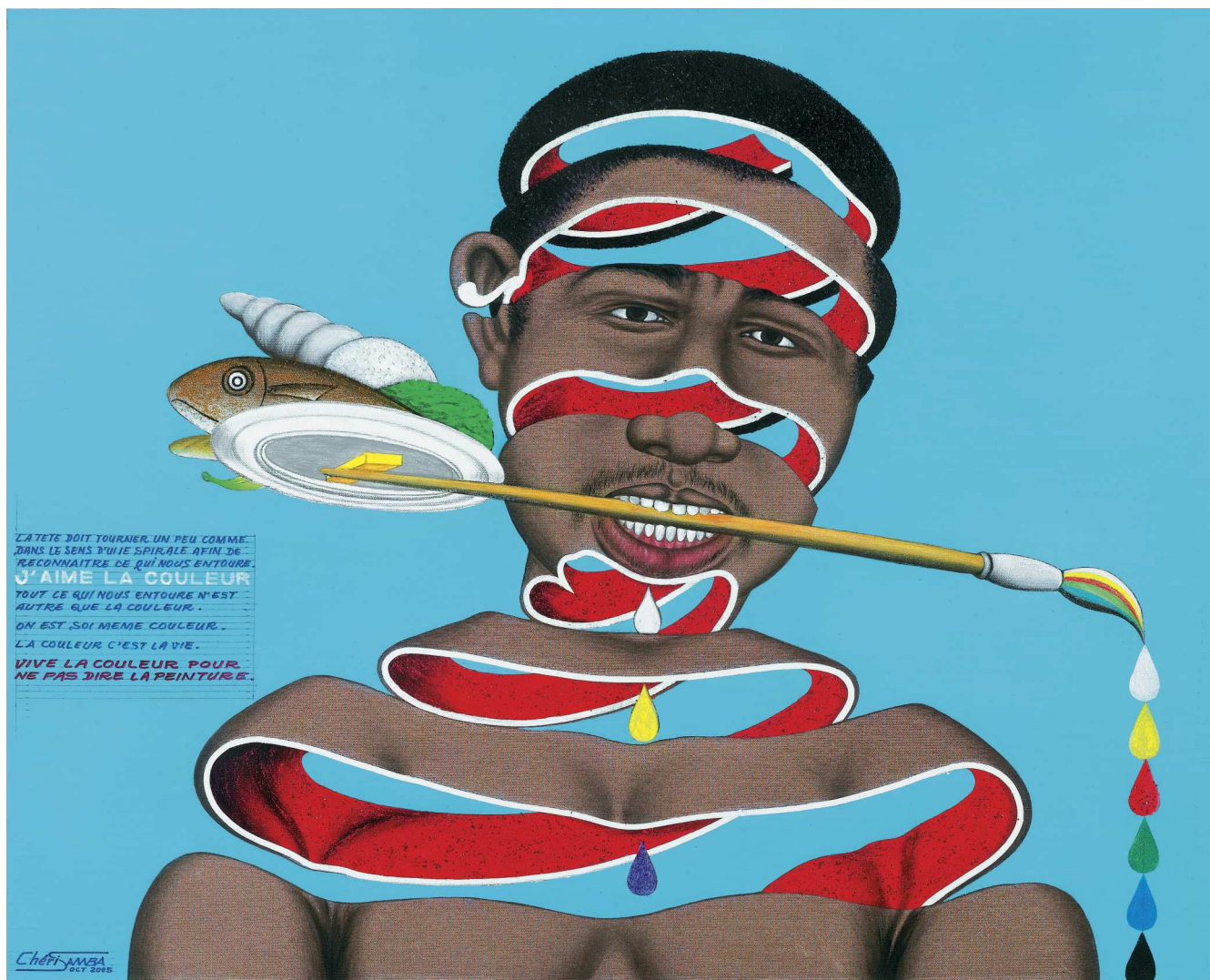
PROVENANCE

Jack Bell Gallery, London, 2012

Acquired from the above by the present owner

⊕ £ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600



82

82

CHÉRI SAMBA

Congolese, b.1956

J'aime la couleur

signed and dated 1995 (lower left)

oil on canvas

80 by 100cm., 31½ by 39½in.

PROVENANCE

Galerie Aeroplastics, Brussels

Acquired from the above by the present owner
in 2011

£ 20,000-30,000

€ 22,900-34,300 US\$ 28,400-42,600



83

MONSENGWO KEJWAMFI "MOKE"

Congolese, 1950-2001

Sapeurs

signed and dated 2000 (lower left)
acrylic on canvas
105 by 120cm., 41½ by 47¼in.

PROVENANCE

Acquired directly from Jean Marie Mosengo
(Moke Fils) by the present owner in 2008

£ 5,000-7,000

€ 5,800-8,000 US\$ 7,100-10,000

MONSENGWO KEJWAMFI "MOKE"

Congolese, 1950-2001

Bar Nocturne

signed and dated 2001 (lower right)
oil on canvas
118.5 by 140cm., 46¾ by 55¼in.

PROVENANCE

Acquired directly from Jean Marie Mosengo
(Moke Fils) by the present owner

£ 5,000-8,000

€ 5,800-9,200 US\$ 7,100-11,400



84



85

85

CHÉRI SAMBA

Congolese, b.1956

Dessinateur Samba et la sirène

signed and dated 1978 (lower left)
 acrylic and glitter on canvas
 120 by 150cm., 47¼ by 59in.

PROVENANCE

Acquired directly from the artist by the present
 owner

£ 15,000-20,000

€ 17,200-22,900 US\$ 21,300-28,400

FRÉDÉRIC BRULY BOUABRÉ

Ivorian, 1923-2014

Un nuage dans le ciel

signed and dated 2010 (on the reverse)

ink and coloured pencils on card

(28)

each: 15 by 11.5cm., 6 by 4½in.

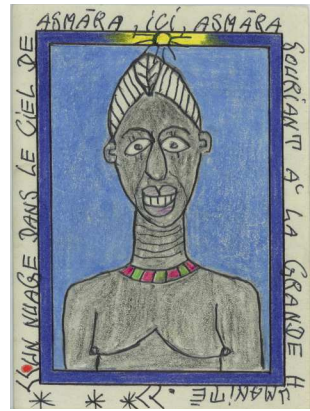
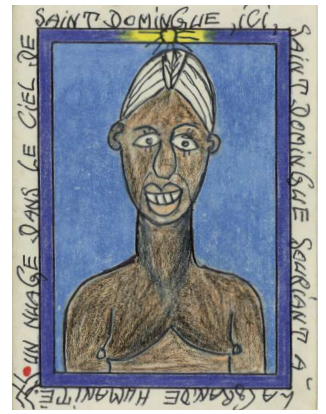
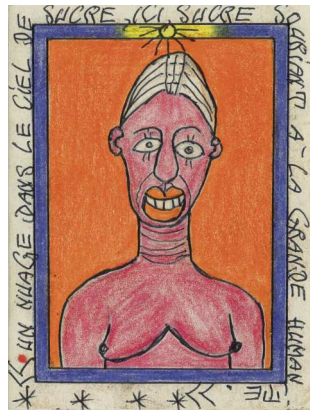
PROVENANCE

Acquired directly from the artist by the present owner in 2012

£ 7,000-10,000

€ 8,000-11,500 US\$ 10,000-14,200







87

87

OWUSU-ANKOMAH

Ghanaian, b.1956

Microcron - Nsu No.8

signed and dated 2012 (lower left)
acrylic on canvas
100 by 100cm., 39½ by 39½in.
Painted in 2012

PROVENANCE

Galerie Simoncini, Luxembourg
Acquired from the above by the present owner

EXHIBITED

Bodenburg, Kunstgebäude Schlosshof
Bodenburg, *Owusu-Ankomah: Microcron Begins*,
2014, illustrated in the catalogue p. 213

⊕ £ 10,000-15,000

€ 11,500-17,200 US\$ 14,200-21,300



88

88

PIETER HUGO

South African, b.1976

Alhaji Hassan with Ajasco, Ogere-Remo, Nigeria, *The Hyena and Other Men* series II, 2007

signed, titled, numbered and dated (on the reverse)

4 of an edition of 5 + 2AP

digital c-print

152.6 by 152.6cm., 60¼ by 60¼in. (image); 172.6

by 172.6cm., 68 by 68in. (sheet)

PROVENANCE

Yossi Milo Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York City, Yossi Milo Gallery, *Pieter Hugo:*

The Hyena and Other Men, 2008

Geneva, Château de Penthes, *Here Africa*, 8 May - 6 July 2014 (another example)

LITERATURE

Adetokunbo Abiola, Pieter Hugo, *The Hyena and Other Men*, 2007, illustrated in colour p. 53

± W £ 18,000-22,000

€ 20,600-25,100 US\$ 25,600-31,300

ATHI-PATRA RUGA

South African, b.1984

The Exile According To The Elder

wool, artificial flowers and thread on tapestry canvas

220 by 184cm., 86¾ by 72½in.

Executed in 2014

PROVENANCE

WHATIFTHEWORLD Gallery, Cape Town, 2014
Acquired from the above by the present owner

EXHIBITED

London, WHATIFTHEWORLD Gallery Booth, 1:54
Contemporary African Art Fair, 2014

± W £ 20,000-30,000

€ 22,900-34,300 US\$ 28,400-42,600

This intricate self-portrait by South African artist Athi-Patra Ruga is part of a larger ongoing series in which the artist depicts himself as characters from his fictitious matriarchal nation of Azania.

'My original preamble for Azania is to acknowledge the fact that SA's history is built on the backs of women and their formidable abilities to transcend, it is also built on the hypocrisies of a nationalist narrative that both infantilises and erases women'.

Created with the intention of infusing his character with dimension and authenticity, the present work is a representation of The Elder of Azania, one of Ruga's many Azanian alter egos and the only male inhabitant of the state. Exiled after the First Azanian War (1994-2008), Athi-Patra Ruga draws a direct comparison between The Elder and his own father, who was exiled from South Africa during the country's liberation struggle. Emerging out of a lush floral background, Ruga's Elder stares outwards towards the viewer and is adorned with glistening jewellery, his chest on display. The focus is on his face, neck and torso as the rest of the body seems to gently fade away.

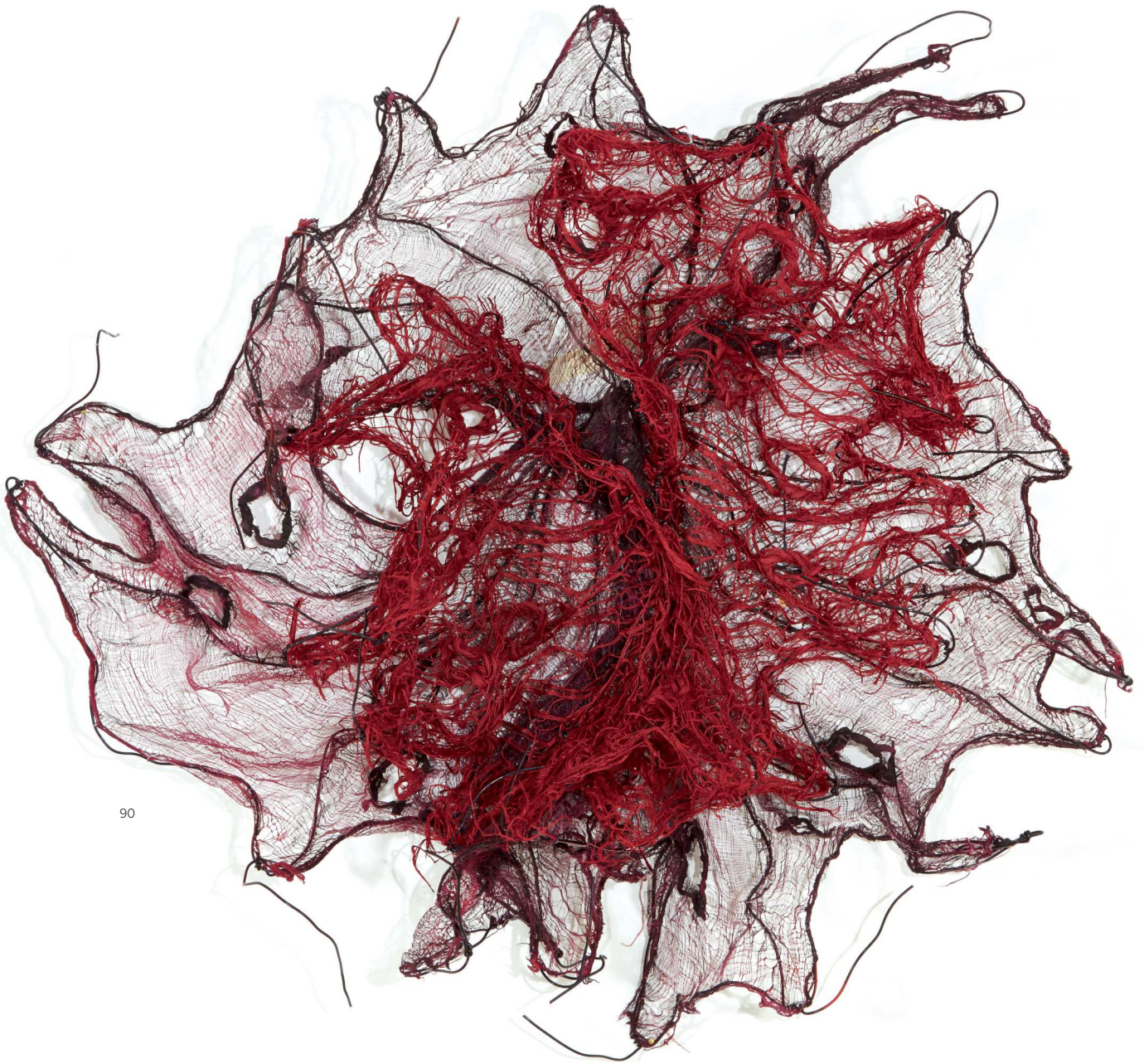
It is through his mythical characters and utopic land that Ruga critiques the political and social status quo of post-apartheid South Africa. The artist uses his depictions of various Azanian characters in an attempt at drawing parallels between the history and people of Azania and that of South Africa. The creation of an alternate reality allows Ruga to comment on South Africa's

modern history, and indeed its future, from an impartial and distant viewpoint, whilst also providing a platform for self-reflection on his own experiences during the country's traumatic past.

Born in 1984 in the Transkei, South Africa, Athi-Patra Ruga spent much of his childhood between Umtata, South Africa and London, UK, where he attended the Belgravia Art School. A graduate of the Gordon Flack Davidson Academy of Design in Johannesburg, much of Athi-Patra Ruga's practice continues to incorporate his background in fashion design, as is evident in this present work. Today, the artist is based between Cape Town and Johannesburg, creating work that ranges from performance, tapestry, video, and costume design to photography.

Athi-Patra Ruga's work has been included in several international exhibitions including *Art Afrique* at the Louis Vuitton Foundation, Paris (2017), *Women's Work* at the Iziko South African National Gallery, Cape Town (2016-2017) and *Making Africa: A Continent of Contemporary Design* at the Guggenheim Bilbao (2016). The artist has also enjoyed several solo exhibitions and recently unveiled a new performance entitled *Over the Rainbow* at Performa 17 in New York. Ruga's works can be found in several prominent private collections such as Zeitz MOCAA, Museum of Modern and Contemporary Art, Bolzano, Italy, The Pigozzi Collection, The Wedge Collection and the Iziko South African National Gallery collection.





90

90

NNENNA OKORE

Nigerian/Australian, b.1975

Unhide

cheesecloth, jute string, lace, dye and wire
104 by 104 by 25.5cm., 41 by 41 by 10in.

‡ W £ 8,000-12,000

€ 9,200-13,700 US\$ 11,400-17,100



91

91

WIM BOTHA

South African, b.1974

Mnemonic reconstruction (from memory)

African hardwoods, gilded polyester resin
195 by 120 by 125cm., 76¾ by 47¼ by 49¼in.
Executed in 2003

PROVENANCE

Michael Stevenson, Cape Town, 2003
Acquired from the above by the present owner

EXHIBITED

Cape Town, Michael Stevenson, *Speculum*, 2003

W £ 12,000-18,000

€ 13,700-20,600 US\$ 17,100-25,600





93

92

NICHOLAS HLOBO

South African, b.1975

Unxweme

ribbons and leather on Belgian linen canvas
180 by 120 by 14cm., 70¾ by 47¼ by 5½in.
Executed in 2016

PROVENANCE

Lehmann Maupin Gallery, New York
Acquired from the above by present owner

EXHIBITED

New York, Lehmann Maupin Gallery, *Nicholas Hlobo*, 2016

W £ 40,000-60,000
€ 45,700-68,500 US\$ 57,000-85,500

93

BARTHÉLÉMY TOGUO

Cameroonian, b.1967

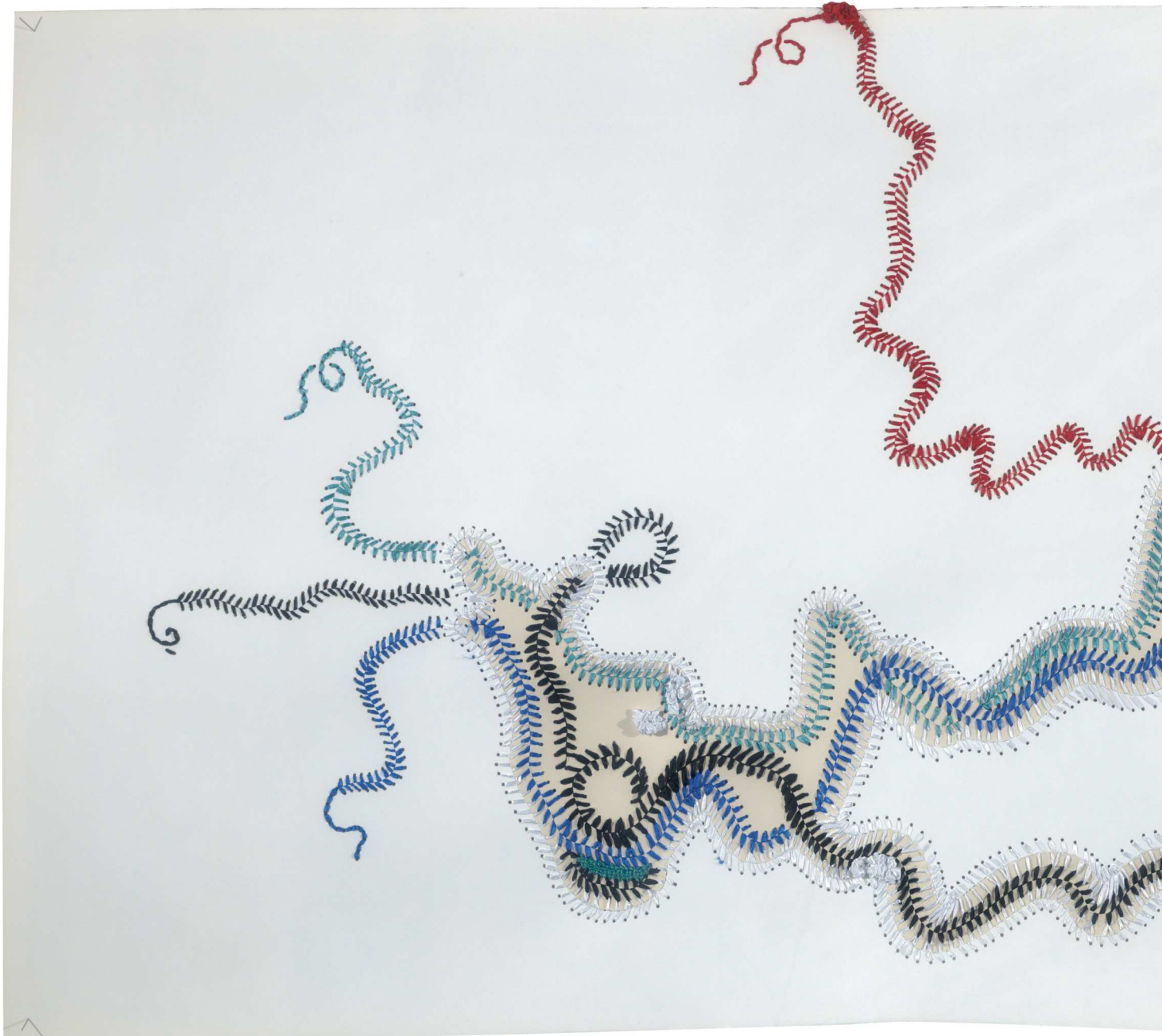
Forever Growing

signed and dated 2016 (lower right)
acrylic and ink on canvas
200 by 200cm., 78¾ by 78¾in.

PROVENANCE

Galerie Lelong, Paris
Acquired from the above by present owner

W £ 20,000-30,000
€ 22,900-34,300 US\$ 28,400-42,600



94

NICHOLAS HLOBO

South African, b.1975

lingqondi zaseafrica

rubber, ribbon, fabiano paper
70 by 156cm., 27½ by 61½in.
Executed in 2009

W £ 25,000-35,000
€ 28,600-40,000 US\$ 35,500-49,700

PROVENANCE

Galleria Extrapazio, Rome
Acquired from the above by the present owner
in 2009

EXHIBITED

Rome, Galleria Extrapazio, *ngubani na lo?*, 2009
Oslo, Contemporary Art Museum, *Nicholas Hlobo:*
sculpture, installation, performance, drawing, 2011





95

95

PIETER HUGO

South African, b.1976

Mohammed Rabi with Jamis, Ibusa,
Nigeria, The Hyena and Other Men
series II, 2007

signed, titled, numbered and dated (on the
reverse)

6 of an edition of 9 + 2AP

digital c-print

100 by 100cm., 39½ by 39½in. (image); 112 by
110cm., 43¼ by 44¼in. (sheet)

PROVENANCE

Yossi Milo Gallery, New York

Acquired from the above by the present owner
in 2013

EXHIBITED

Tel Aviv, Tel Aviv Museum of Art, *Regarding
Africa: Contemporary Art and Afro-Futurism*,
2016-2017, illustrated in colour in the catalogue p.
93 (another example)

£ 8,000-12,000

€ 9,200-13,700 US\$ 11,400-17,100



96

96

PIETER HUGO

South African, b.1976

Abdullahi Ahmadu with Emeka, Ibusa, Nigeria, The Hyena and Other Men series II, 2007

signed, titled, numbered and dated (on the reverse)

7 of an edition of 9 + 2AP

digital c-print

100 by 100cm., 39½ by 39½in. (image); 111.76

by 111.76cm., 44 by 44in. (sheet)

PROVENANCE

Yossi Milo Gallery, New York

Acquired from the above by the present owner in 2013

± £ 8,000-12,000

€ 9,200-13,700 US\$ 11,400-17,100



97

97

DUMILE FENI-MHLABA (ZWELIDUMILE MXGAZI)

South African, 1942-1991

Untitled (Two Figures)

signed and dated 1985 (centre)

ink on paper

41 by 32cm., 16¼ by 12¾in.

PROVENANCE

Acquired directly from the artist by the present owner

£ 2,000-3,000

€ 2,300-3,450 US\$ 2,850-4,300

98

DUMILE FENI-MHLABA (ZWELIDUMILE MXGAZI)

South African, 1942-1991

Freedom

signed and dated 1970 (lower left)

ink on paper

82 by 59cm., 32¼ by 23¼in.

PROVENANCE

Acquired directly from the artist by the present owner

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600



98



99

99

WILLIAM KENTRIDGE

South African, b.1955

Sleeper and Ubu

signed (lower right) and numbered 26/50
(lower left)
etching, aquatint and drypoint, from copperplates
on paper
97 by 193cm., 38¼ by 76in. (image and sheet)
Executed in 1997

W £ 12,000-18,000

€ 13,700-20,600 US\$ 17,100-25,600

PROVENANCE

David Krut Fine Art, London, 1997
Rose Korber Art, Cape Town, 2004
Acquired from the above by present owner

EXHIBITED

Grinnell, Faulconer Gallery, *William Kentridge Prints*, 2004, illustrated in the catalogue, p. 67; Wooster, Ebert Art Center, The College of Wooster Art Museum, 2005; New Brunswick, Jane Voorhees Zimmerli Art Museum, 2006; Washington, The Corcoran Gallery of Art, 2006; Northampton, Smith College Museum of Art, 2007 (another example)

DAVID GOLDBLATT

South African, b.1930

**The Sheriff Knocking/Conditions
Apply, Oudtshoorn, Western Cape,
2006**

signed, titled, numbered and dated 2006 in pencil
(lower right)

1 of an edition of 10

digital print

81 by 65.5cm., 32 by 25³/₄in. (image); 91.5 by
215cm., 36 by 84³/₄in. (sheet)

PROVENANCE

Goodman Gallery, Johannesburg/Cape Town
Acquired from the above by the present owner
in 2006

LITERATURE

Michael Godby, *David Goldblatt: Photographs:*
Hasselblad Award 2006, 2006, illustrated in
colour p.45

£ 10,000-15,000

€ 11,500-17,200 US\$ 14,200-21,300



LEONCE RAPHAEL AGBODJELOU

Beninese, b.1965

Untitled triptych, Demoiselles de Porto-Novo series, 2012

1 of an edition of 3 + 1AP

c-print

178.5 by 118cm., 70¾ by 51¼ (each image); 185.5
by 125.5cm., 73 by 49½in. (each sheet)

† W £ 8,000-12,000

€ 9,200-13,700 US\$ 11,400-17,100

PROVENANCE

Jack Bell Gallery, London, 2012

Acquired from the above by the present owner

EXHIBITED

London, Jack Bell Gallery, *Leonce Raphael*

Agbodjelou: Demoiselles De Porto-Novo, 2012

(another example)

London, Saatchi Gallery, *Pangaea: New Art from*

Africa and Latin America, 2014, cat. no.7, 8, 9,

illustrated in colour in the catalogue p. 30, 31, 32





102

BARTHÉLÉMY TOGUO

Cameroonian, b.1967

Women Men Exodus

inscribed and dated 2004
(lower right, on the reverse)
wooden sculpture
22 by 37 by 40cm., 8¾ by 14½ by 15¾in.

PROVENANCE

Galerie Anne de Villepoix, Paris, 2004
Acquired from the above by the present owner

£ 4,000-6,000

€ 4,600-6,900 US\$ 5,700-8,600

103

BARTHÉLÉMY TOGUO

Cameroonian, b.1967

Suspicious Breasts

titled (lower left), signed and dated 2004
(lower right)
watercolour on paper
131 by 116cm., 51½ by 45¾in.

PROVENANCE

Galerie Anne de Villepoix, Paris, 2004
Acquired from the above by the present owner

£ 10,000-15,000

€ 11,500-17,200 US\$ 14,200-21,300



102



103

AIMÉ MPANE

Congolese, b.1968

12 Portraits

paint and pigment on hand carved wood
(12)

overall: 93 by 120cm., 47¼ by 36¾in.; each: 31
by 30cm., 12¼ by 11¾in.

Executed in 2011

PROVENANCE

Nomad Gallery, Brussels

Acquired from the above by the present owner

EXHIBITED

Brussels, Nomad Gallery, *KINOCT2011*, 2011

LITERATURE

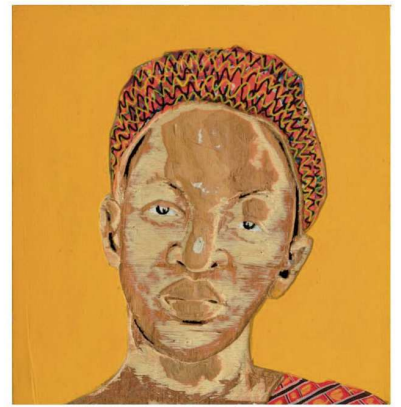
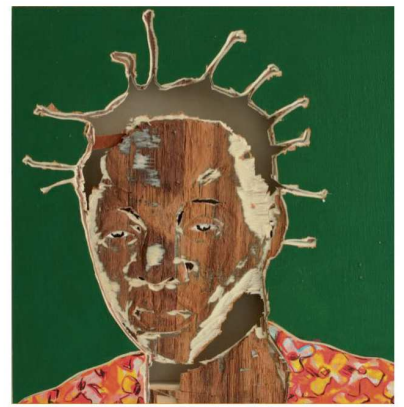
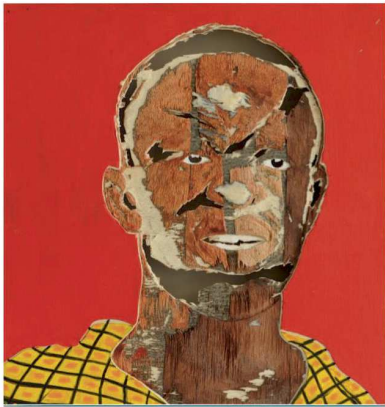
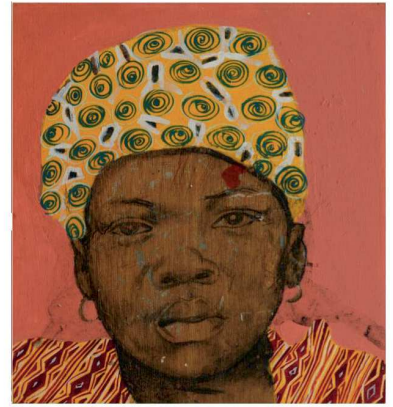
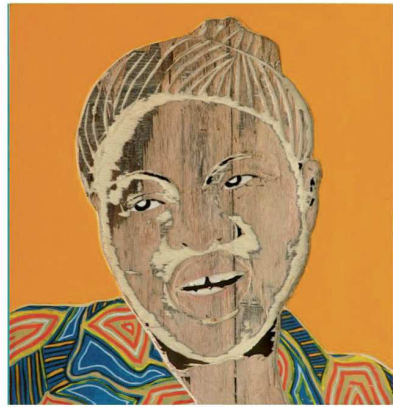
Basler Zeitung, *Aimé Mpane*, 21 June 2014

Arts 10+2 Aimé Mpane (exhibition catalogue),
Nomad Gallery, Brussels, 2012, select examples
illustrated in colour

£ 20,000-30,000

€ 22,900-34,300 US\$ 28,400-42,600







105

105

DAWIT ABEBE

Ethiopian, b.1978

No.2 Background 3

signed (lower right)

mixed media

159.5 by 130cm., 62¾ by 51in.

Painted in 2014

PROVENANCE

Kristin Hjellegjerde, London, 2014

Acquired from the above by the present owner

EXHIBITED

London, Saatchi Gallery, *Pangaea II: New Art from Africa and Latin America*, 2015, cat. no. 3, illustrated in colour in the catalogue p. 13

† W £ 5,000-8,000

€ 5,800-9,200 US\$ 7,100-11,400



106

106

VIRGINIA CHIHOTA

Zimbabwean, b.1983

Raising Your Own (Kurera Wako)

signed and dated 2014 (lower right)
drawing and screen print on paper
190 by 152cm., 74¾ by 60in.

PROVENANCE

Tiwani Contemporary, London
Acquired from the above by the present owner
in 2015

EXHIBITED

London, Saatchi Gallery, *Pangea II: New Art From Africa and Latin America*, 2015, cat. no. 45,
illustrated in colour in the catalogue p. 69

† W £ 4,000-6,000
€ 4,600-6,900 US\$ 5,700-8,600



107

107

DRISS OUADAHI

Algerian, b.1959

Moonlight

bears inscription 'DRISS OUADAHI 2007 öl auf
Leinwand/Düsseldorf 2007/"Moonlight"/180 x
220cm.' (on the reverse)

oil on canvas

180 by 220 cm., 70¾ by 86½in.

PROVENANCE

Christie's Dubai, 26 October 2011, lot 130

Acquired at the above sale by the present owner

⊕ W £ 12,000-18,000

€ 13,700-20,600 US\$ 17,100-25,600



108

108

BORIS NZEBO

Gabonese, b.1979

Douala Tonight

signed, dated 2014 (lower right and on the reverse)

acrylic on canvas

200 by 230cm., 78¾ by 90½in.

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, cat. no. 74, illustrated in colour in the catalogue p. 110

† W £ 6,000-9,000

€ 6,900-10,300 US\$ 8,600-12,800



108

109

ARMAND BOUA

Ivorian, b.1978

Les bras Mògò du ghetto 2

signed (lower left)
acrylic and tar on cardboard
200 by 200cm.; 78¾ by 78¾in.

W £ 7,000-10,000
€ 8,000-11,500 US\$ 10,000-14,200

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

New York City, Ethan Cohen Gallery, *Armand Boua: Forgotten People*, 2016



109

110

RANSOME STANLEY

German, b.1953

Tricky

oil on canvas

160 by 140cm., 63 by 55in.

PROVENANCE

Private Collection, Basel

± € W £ 6,000-8,000

€ 6,900-9,200 US\$ 8,600-11,400



110

111

ABLADE GLOVER

Ghanaian, b.1934

Market Intrigues

signed and dated 2010 (lower right)
oil on canvas
122 by 122cm., 48 by 48in.

PROVENANCE

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

EXHIBITED

London, October Gallery, *80th Anniversary*, 2014,
illustrated in colour in the catalogue on the cover
and on p.20

£ 8,000-12,000
€ 9,200-13,700 US\$ 11,400-17,100

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with Bronzed Rim
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Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

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.

Pre-sale Estimates in US Dollars and Euros 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.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

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.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids

If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via

BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement

In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions

The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this

are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
 EU LICENCE THRESHOLD: ZERO
 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: £12,305
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £12,305
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £41,018
 Paintings in oil or tempera
 EU LICENCE THRESHOLD: £123,055

Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £24,611
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

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 the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. 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, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as 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 any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. 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 re-invoicing 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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

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 6482;
 (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
 (iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;
"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);
"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 (both before and after judgement);

(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 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

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a

client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

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.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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.

COLLECTION FROM NEW BOND STREET

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.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
Monday to Friday 9.00am to 5.00pm
34–35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

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.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:
Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.
Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.
Large items (items that cannot be lifted or

moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.
Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

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.

SOTHEBY'S AUTHENTICITY GUARANTEE

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.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three

- (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

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\$1.42

£1 = €1.14

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.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

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.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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