

The background of the entire page is a large, expressive painting. It depicts a street scene with a crowd of people in the foreground, rendered in dark, textured brushstrokes. The background features buildings in various colors like blue, pink, and yellow, with vertical lines suggesting windows or architectural details. The overall style is modern and abstract, with a focus on color and form over realistic detail.

Sotheby's EST. 1744

MODERN &
CONTEMPORARY
AFRICAN ART

LONDON | 15 OCTOBER 2019



FRONT COVER
LOT 92 (DETAIL)
BACK COVER
LOT 4 (DETAIL)
THIS PAGE
LOT 91 (DETAIL)





MODERN & CONTEMPORARY AFRICAN ART

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2 PM

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LOT 17 (DETAIL)



BEN ENWONWU
1971

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THIS PAGE
LOT 97 (DETAIL)

KENTRIDGE

1080

SURMISE

aghs

THOSE WHO SHOULD KNOW BETTER

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ALBERT LUBAKI

Congolese, b.c.1895-unknown

Untitled (Two Men With Coconut Tree)

signed (upper left)
watercolour on paper
52 by 66cm., 20½ by 26in.

PROVENANCE

Charles-Auguste Girard Collection, France
Thence by descent

£ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,100

Albert Lubaki was born in circa 1895 in Thysville, present day Mbanza-Ngungu, Democratic Republic of the Congo. The artist began his artistic career as an ivory carver, selling his figurines along the Belgian built railway track connecting the modern-day northern port city of Ilebo with Lubumbashi in South-Eastern Congo.

Lubaki was also a seasoned muralist, painting scenes of everyday life on the walls of huts, often incorporating elements reflective of the region's colonial history. The artist began to create his signature watercolours in the mid-1920s after an encounter with a Belgian colonial official, Georges Thiry. Thiry was stationed in Bukama in 1926, where amongst his official duties was to research the local arts and craft scene. Seeking to preserve the transitory works of art he saw before him, Thiry provided Lubaki with the materials needed to begin to create works on paper, which could be preserved and exhibited. This artist-patron relationship was not uncommon; Thiry would also contribute to the careers of other artists from the same period, namely Albert Lubaki's wife Antoinette and Djilatendo.

The production span of watercolours by Albert Lubaki was relatively short; the artist would only produce them between the mid-1920s to mid-1930s. Although Lubaki's works by no means mark the beginning of modernist painting in the Congo, they were amongst the first modern Congolese works of art to be catapulted into the European art world. In 1929, George Thiry brought a collection of Lubaki's works with him to Brussels to present to Gaston Denis Périer, a high level colonial official and art enthusiast. Like Thiry, Périer was dedicated to promoting and protecting these modern works of art from Central Africa and believed there to be a strong connection between these watercolours and contemporary European art of the period.

Albert Lubaki's first European exhibition took place in Brussels in 1929 at the Palais des Beaux-Arts, where he exhibited 163 watercolours in an exhibition dedicated to self-taught European artists. This collection of work would travel to the Musée d'Ethnographie de Genève (1930) and the Galerie Charles-Auguste Girard in Paris (1931). That year, the artist would also exhibit in Rome at the first international exhibition of colonial art. Later, in 1941, Lubaki's work returned to the Musée d'Ethnographie de Genève for his final European exhibition.

The beauty in Albert Lubaki's work lies in its thoughtful simplicity and unexpected modernity. In this, his oeuvre recalls that of self-taught African-American artist, Bill Traylor, who began to create his own works on paper in the late 1930s in Montgomery, Alabama. Strong similarities can be seen between the two artists not only in their choice of subject matter—both artists would present pared down two-dimensional depictions of the world around them—but in their treatment of perspective and space. Both create a rhythm between their visual components through strategic placement within a defined space.

In this defined space, Lubaki depicts only what he feels is necessary. His watercolours forgo perspective and naturalism, taking inspiration from everyday life, nature, traditional rituals, and even mythology and legends. These elegant images almost always feature a watercolour border, framing the scene and highlighting the fact that these works are snapshots of Lubaki's world. Another trademark element of Lubaki's practice is his imaginative use of colour; the artist depicts his subjects in any shade he chooses, painting yellow elephants or blue humans alongside palm trees and other quotidian subjects.

The current lot is exemplary of this modern Congolese master's practice. Featuring two blue figures and an animal under a coconut tree, Albert Lubaki presents a commonplace scene that is modern and elegant in its simplicity. Framed by Lubaki's trademark border, the four subjects exist on one visual plane, exhibiting a limited sense of depth. Although the work possesses a child-like quality, or naivety, this piece by Lubaki is intensely considerate and sophisticated. Each character is purposefully placed alongside each other, providing each subject with adequate room to be appreciated independently but also harmoniously as a group.

Acceptance by the European art market proved difficult for Lubaki and his contemporaries and by the late 1930s the artist was running out of materials, forcing him to cease production. In the years that followed, Albert Lubaki disappeared from the European art scene, never fully receiving the attention that this masterful artist deserved. Albert Lubaki's work would not be exhibited internationally until 2012, when the Fondation Cartier presented *Histoires de Voir*, reinvigorating Lubaki's reputation as one of the most important Congolese painters of the early twentieth century.

Bibliography:

Beauté Congo, Fondation Cartier, Paris, 2015-2016, p. 58-61 & 364-365
Gitti Salami and Monica Blackmun Visonà, *A Companion to Modern African Art*, 2013, p. 154-167
Josef Helfenstein, *Deep Blues: Bill Traylor 1854-1949*, 1999, p. 26

Ch. Lubart



2

2

CHÉRI SAMBA

Congolese, b.1956

Mieux la chenille que le serpent

signed and dated 1999 (lower right)

acrylic and glitter on canvas

100 by 140cm., 39¼ by 55in.

PROVENANCE

Acquired directly from the artist by the present owner

£ 25,000-35,000

€ 27,000-37,800 US\$ 30,200-42,200



3

3

CHÉRI SAMBA

Congolese, b.1956

Village Chéri Samba

signed and dated 1999 (lower left)
acrylic and glitter on canvas
120 by 150cm., 47¼ by 59in.

PROVENANCE

Acquired directly from the artist by the
present owner

£ 25,000-35,000

€ 27,000-37,800 US\$ 30,200-42,200



4

4

EDDY KAMUANGA ILUNGA

Congolese, b.1991

Influence

signed and dated 2016 (on the reverse)
acrylic and oil on canvas
170 by 150cm., 67 by 59in.

PROVENANCE

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

EXHIBITED

London, October Gallery, *Eddy Kamuanga
Ilunga*, 30 June-7 July 2016, illustrated in
colour in the catalogue p. 2

See online footnote

£ W £ 25,000-35,000
€ 27,000-37,800 US\$ 30,200-42,200



5

5

EDDY KAMUANGA ILUNGA

Congolese, b.1991

Duty of Memory

acrylic and oil on canvas
199.5 by 199.5cm., 78½ by 78½in.

PROVENANCE

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

EXHIBITED

London, October Gallery, *Eddy Kamuanga Ilunga*, 30 June-7 July 2016, illustrated in colour in the catalogue p. 10 & 11

£ W £ 25,000-35,000
€ 27,000-37,800 US\$ 30,200-42,200





7

6

FRÉDÉRIC TRIGO PIULA

Congolese, b.1953

Chin'wa

signed (lower right); dated 2009 (on the reverse)

oil on canvas

130 by 97cm., 51¼ by 38¼in.

± £ 25,000-35,000

€ 27,000-37,800 US\$ 30,200-42,200

7

BORIS NZEBO

Gabonese, b.1979

La passion dadeline

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

acrylic on canvas

100 by 100cm., 39¼ by 39¼in.

PROVENANCE

Jack Bell Gallery, London

Acquired from the above by the present owner

± £ 2,000-3,000

€ 2,200-3,250 US\$ 2,450-3,650

BODYS ISEK KINGELEZ

Congolese, 1948-2015

Bel Atlas

signed, titled and dated *Aout 1989* (on the base); signed, inscribed and dated *26 Aout 1989* (on the underside of the base)

coloured paper, coloured marker, watercolour, pen, pencil, paper board, pins, metallic foil paper, plastic ornament and straw on foamcore structure
81.2 by 65.4 by 45cm., 32 by 25 ¾ by 17 ¾in.

PROVENANCE

Diego Cortez Arte Ltd., New York
Acquired from the above by the present owner in 1998

EXHIBITED

Munich, Berlin, Chicago, New York (Museum of Modern Art PS1), *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*, 2001- 2002, illustrated in the exh cat (Okwui Enwezor ed) p. 129, titled *Bel Atlas/Grand Arche de la Défense à Paris* New York City, New York, The Museum of Modern Art, *Bodys Isek Kingelez: City Dreams*, 26 May 2018-1 January 2019, illustrated in colour in the catalogue, no. 8, p. 66

± W £ 50,000-70,000

€ 54,000-76,000 US\$ 60,500-84,500

In 2018, MoMa hosted a complete retrospective of Bodys Isek Kingelez's work, making him the first black African artist to ever enjoy a solo show at the renowned institution. Spanning over three decades of creation, *Kingelez: City Dreams* featured a selection of works by the Congolese artist, much of which had rarely been seen before.

Bodys Isek Kingelez (1948-2015) was born in the rural village of Kimbembe-Ihunga in the Democratic Republic of the Congo (then the Belgian Congo). Growing up with eight siblings in a family of agricultural laborers, Kingelez became aware of his creative potential at a young age. He excelled in calligraphy, a skill that was to have a lasting influence on his work. Leaving behind his rural home at the age of 22, Kingelez studied in the bustling city of Kinshasa, working first as a teacher. In 1978, Kingelez abandoned this profession due to the realisation that he wanted to contribute, in his own way, to the fight for a decolonised Africa. The artist recounts:

'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.'

During the 70s and 80s, Kingelez's artistic practice was bolstered by his work as an art technician at the Institut des Musées Nationaux du Zaïre (IMNZ, now the Institut des Musées Nationaux du Congo); where he honed his craftsmanship through repairing artworks from the collection. Additionally, the systematic cataloguing approach employed by the museum likely influenced the numbering system which he used to label his artworks.

Kingelez worked during an era of tremendous change. Straddled between colonial and post-colonial periods, he used his work to envision a forward-thinking, peaceful and prosperous future, untainted by economic disparity. His political engagement continually manifests itself in his sculptures.

The artist used brightly coloured commercial packaging and commonplace materials, such as milk cartons, bottle caps and razors, to create utopian worlds complete with dream-like pavilions, skyscrapers, pagodas and even completely original constructions.

The artist's cityscapes are flamboyant and fantastical metropolises; worlds where racial and geopolitical barriers come tumbling down. Kingelez's 'extreme maquettes' echo the physicality of the industrialized city that he grew up in. His vibrant yet orderly cities reflect the impact of Space Race-influenced Soviet architecture on a newly post-colonial Africa as well as the Art Deco buildings of colonial times. Kinshasa presented Kingelez with a patchwork of structural and design inspiration.

In 1989, Kingelez was invited to participate in the landmark contemporary art exhibition *Magiciens de la Terre*, held at the esteemed Centre Georges Pompidou and the Grande Halle de la Villette. The artist exhibited six sculptures in the highly influential exhibition, which placed 'Western' and 'Non-Western' artists on an equal footing. In the same year as the exhibition, during Kingelez's six months stay in Paris, the artist became increasingly influenced by the city's architecture, especially the newly inaugurated Grande Arche de la Défense in Paris. The Grande Arche is referenced in the present lot, *Bel Atlas* (1989). *Bel Atlas* emulates the distinctive hollow, arch-like form and grandeur of the landmark, which was built for the bicentennial of the French Revolution. Although predominantly monochrome, the bursts of colour differentiate the structure from other municipal buildings we recognize. The decorative ridges and outlines are painted bright purple, adding animation to the physical mass of the building. This sculpture embodies Kingelez's playful approach to design. The building's design is symmetrical but dynamic, with a variety of shapes incorporated into one form.

Works by Kingelez can be found in many prominent private collections and have been featured in numerous key international exhibitions such as the Johannesburg Biennale (1997), Documenta 11 (2002), *Beauté Congo* at the Fondation Cartier (Paris), *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).

Bibliography:

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

Bodys Isek Kingelez, The Museum of Modern Art, New York, 2018, pp. 20 -23





9

9

CHÉRI SAMBA

Congolese, b.1956

College de la Sagesse

signed and dated 2005 (lower right)

acrylic and glitter on canvas

81 by 100cm., 31¾ by 39¼in.

PROVENANCE

African Contemporary Art Gallery, Lisbon

Acquired from the above by the present

owner

£ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,200



10

10

CHÉRI SAMBA

Congolese, b.1956

Je suis le meme mais je ne suis plus le meme

signed and dated 2004 (lower right)

acrylic and glitter on canvas

76.8 by 95.8cm., 30¼ by 37¾in

PROVENANCE

Private Collection, Portugal

ArtNet Auctions, 26 February 2018, Lot 124425

Private Collection, USA

£ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,200



11



12

11

MONSENGWO KEJWAMFI "MOKE"

Congolese, 1950-2001

La Sape, c'est nous à Kinshasa

signed and dated 2000 (lower right)

oil on canvas

191 by 143cm., 75¼ by 56¼in.

PROVENANCE

Galerie Magnin-A, Paris

Acquired from the above by the present owner

W £ 15,000-20,000

€ 16,200-21,600 US\$ 18,100-24,200

12

MONSENGWO KEJWAMFI "MOKE"

Congolese, 1950-2001

Bar de nuit

signed and dated 2001 (lower right)

oil on canvas

124.5 by 157.5cm., 49 by 62in.

PROVENANCE

Acquired directly from the artist by the present owner

W £ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,100



13



14

13

CHÉRI SAMBA

Congolese, b.1956

Pomme et Biere

signed and dated 1999 (lower right)
acrylic and glitter on canvas
114 by 144.5cm., 44¾ by 56¾in.

PROVENANCE

Acquired directly from the artist by the present owner

£ 15,000-20,000

€ 16,200-21,600 US\$ 18,100-24,200

14

CHÉRI CHERIN

Congolese, b.1955

Une autre generation renaitra de
ses cendres

signed and dated (lower right)
acrylic on canvas
103 by 194cm., 40½ by 76¼in.

PROVENANCE

Acquired directly from the artist by the
present owner

W £ 3,000-5,000

€ 3,250-5,400 US\$ 3,650-6,100

15

RAYMOND TSHAM MATENG

Congolese, b.1963

Le Soleil

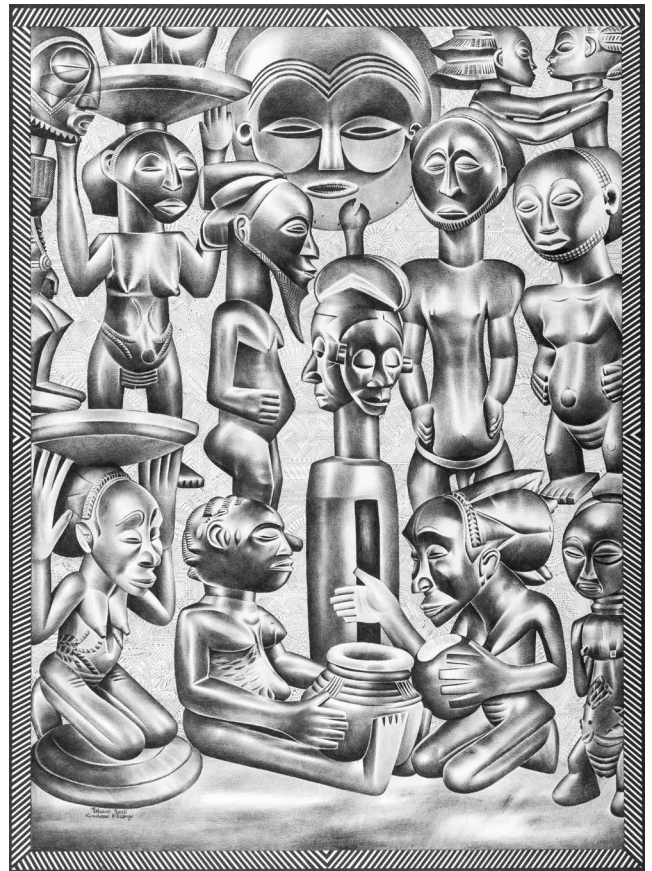
signed and dated 2015 (lower left)
pen on Canson paper
71 by 51cm., 28 by 20in.

PROVENANCE

Acquired directly from the artist by the
present owner

£ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500



15

16

PASCALE MARTHINE TAYOU

Cameroonian, b.1967

Cowboy

signed and dated 1996 (lower left)
mixed media on wood
89.5 by 81.5cm., 35¼ by 32in. (without
base); 91.5 by 81.5cm., 36 by 32in. (with
base)

PROVENANCE

Galerie Peter Herrmann, Stuttgart
Acquired from the above by the present
owner

EXHIBITED

Stuttgart, Galerie Peter Herrmann, *Elferpfad*,
1999

⊕ £ 4,000-6,000

€ 4,350-6,500 US\$ 4,850-7,300



16

BEN ENWONWU

Nigerian, 1921-1994

Christine

signed and dated 1971 (lower left)
oil on canvas
76.3 by 61cm., 30 by 24in.

PROVENANCE

Acquired directly from the artist in 1971
Thence by des cent

EXHIBITED

Lagos, Exhibition Centre, *Management Consultant Services Ltd. presents Professor Ben Enwonwu's Paintings and Sculptures*, 23 May-6 June 1974, illustrated in the catalogue, cat no. 56A, titled 'Mrs. Christine Davis'

£ 100,000-150,000

€ 108,000-162,000 US\$ 121,000-181,000



Ben Enwonwu

Tutu (1973)

Courtesy of the Ben Enwonwu Foundation

Spanning close to 60 years, Ben Enwonwu's artistic career followed one of the most important periods of Modern Nigerian history: the journey from a British colony to a newly independent African nation. 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. Ben Enwonwu MBE became an advocate for a new Nigerian national culture and a pioneer of African modernism. By his passing in 1994, the artist was, and would continue to be, considered one of the most revered African artists of the 20th century.

Ben Enwonwu was born in 1917 in Onitsha, eastern Nigeria, to a mother who ran a successful textile business and a father who was a retired technical assistant and a reputable sculptor, from whom the artist learned his early carving skills. In addition to being an acclaimed painter and sculptor, the artist was also a distinguished writer and art critic.

Enwonwu studied fine arts at the Umuahia Government College in 1934, before receiving a scholarship to study in the UK in 1944, where he attended Goldsmiths College and the Slade School of Fine Arts. During this time, he studied European art movements such as Symbolism and Fauvism. Ben Enwonwu's mastery in combining European techniques and traditional Igbo aesthetics is central to his artistic *oeuvre*. Enwonwu returned to Nigeria in 1948 to begin his federally appointed position of Art Adviser of the Colonial Office. The artist continued his practice in Nigeria and in 1949 was declared by Time magazine as 'Africa's Greatest Artist'.

The present lot was painted in 1971, the same year that Enwonwu was appointed the first professor of Fine Art at the University of Ife. Assuming this position in the wake of the Biafran War (1967-1970), Enwonwu sought to expose his students to ideas of national reconstruction and reconciliation and the effect of this tense civil war on Nigeria's post-colonial cultural identity.

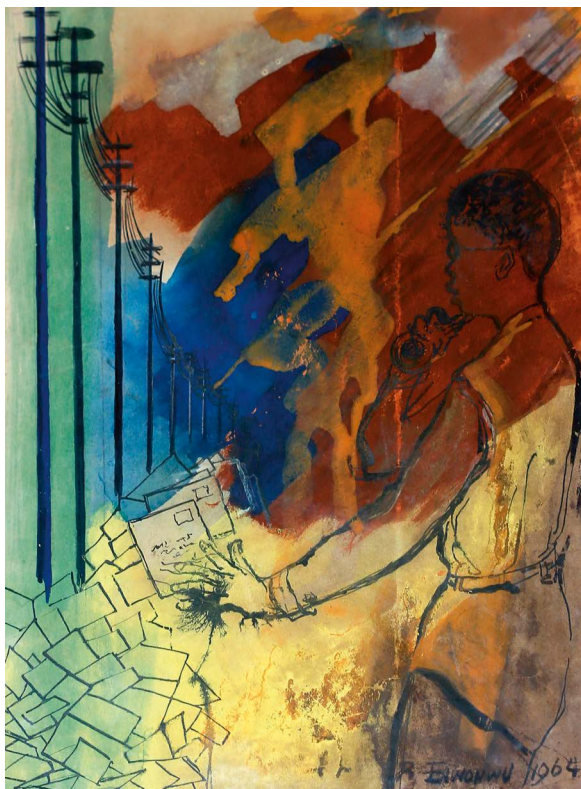
Enwonwu produced some of his most accomplished works in the years directly following the end of the war, including the four known portraits of Adetutu Ademiluyi (known as Tutu), a Yoruba princess from the ancient Kingdom of Ife, and this portrait of Christine. Painted just prior to Enwonwu's famed portraits of the Yoruba princess, *Christine* is a clear precursor to these works. The present lot bears an especially close resemblance to Enwonwu's most famed portrait of Tutu, the whereabouts of which are currently unknown. While Enwonwu is well-known as a portraitist, portraits of this high calibre are exceedingly rare.

Christine herself was born in New York, the step-daughter of a renowned Ghanaian lawyer. In her early twenties, she moved back to Ghana to reside with her stepfather before relocating to Lagos, Nigeria in 1969. In Lagos, Christine and her husband Elvis developed a close friendship with the artist. Commissioned as a gift to the sitter, the present lot is a product of the friendship between Ben Enwonwu, Christine and her husband. Known for her elegance and dignified beauty, Christine had the innate ability to stay composed and immobile for as long as the artist required. Enwonwu's loose brush strokes and vibrant oil captures Christine transient beauty. The portrayal of her long-neck, glowing skin, curved lips and delicate smile are testament of the warmth and grace of the sitter. Her devotion and composure are conveyed in the portrait and is a testament of the trust and complicity between the artist and Christine.

The similarities between *Christine* and *Tutu* are striking. Stylistically, the artist employs similar techniques in both works, a mixture of clearly defined and loose brushstrokes. Christine, in the present lot, sits up tall and elegant, there is a subtle emotion conveyed through her gentle Mona Lisa-like smile and a sense of ease in her eyes which emanates to the viewer. *Christine* and *Tutu* are bonded, especially in the dignified presentation of both figures, translated through their embodiment of a regal posture and authority of a statesman. This regal and dignified pose is highlighted in both *Christine* and *Tutu*, as both sitters share a mesmeric frontal gaze, along with their torsos both positioned in an outward and angular manner, as present in historical Western paintings. There is also backlight present in both *Christine* and *Tutu*. In both portraits, the light takes on a luminescent character, emphasizing the unique features of both subjects, chiefly the elongated necks, a feature recognisable in Enwonwu's work. The light in both works forms a halo, and giving both Christine and Tutu a delicate, yet iridescent and angelic glow.

Christine is said to have had a great appreciation for different cultures which she encountered. Being a stylist, she sought to express herself through the traditional attires of the locals. This is further reinforced in the present lot, where she is depicted wearing a beautifully tied headscarf called 'gele', which signifies her married status. Although Christine was not born in Lagos/Nigeria, her attire shows her affinity with the region and a deep respect to West African tradition.





18

18

BEN ENWONWU

Nigerian, 1921-1994

Posts and Telegraphs

signed and dated 1964 (lower right)

gouache

38 by 27cm., 15 by 10½in.

PROVENANCE

Acquired by the present owner in 1994

± £ 7,000-9,000

€ 7,600-9,800 US\$ 8,500-10,900

19

BEN ENWONWU

Nigerian, 1921-1994

Christ the Redeemer

signed with initials *BE*, inscribed 'Sketch for Bas-Relief Sculpture' and dated 1956 (lower left)

ink and pencil on paper

55.8 by 38cm., 22 by 15in.

PROVENANCE

Private Collection, USA

± £ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500

20

BEN ENWONWU

Nigerian, 1921-1994

Negritude, His Daydream

signed, titled and dated 1989 (lower left)

gouache

80 by 52cm., 30½ by 20½in.

PROVENANCE

Acquired by the present owner in 1994

± £ 50,000-70,000

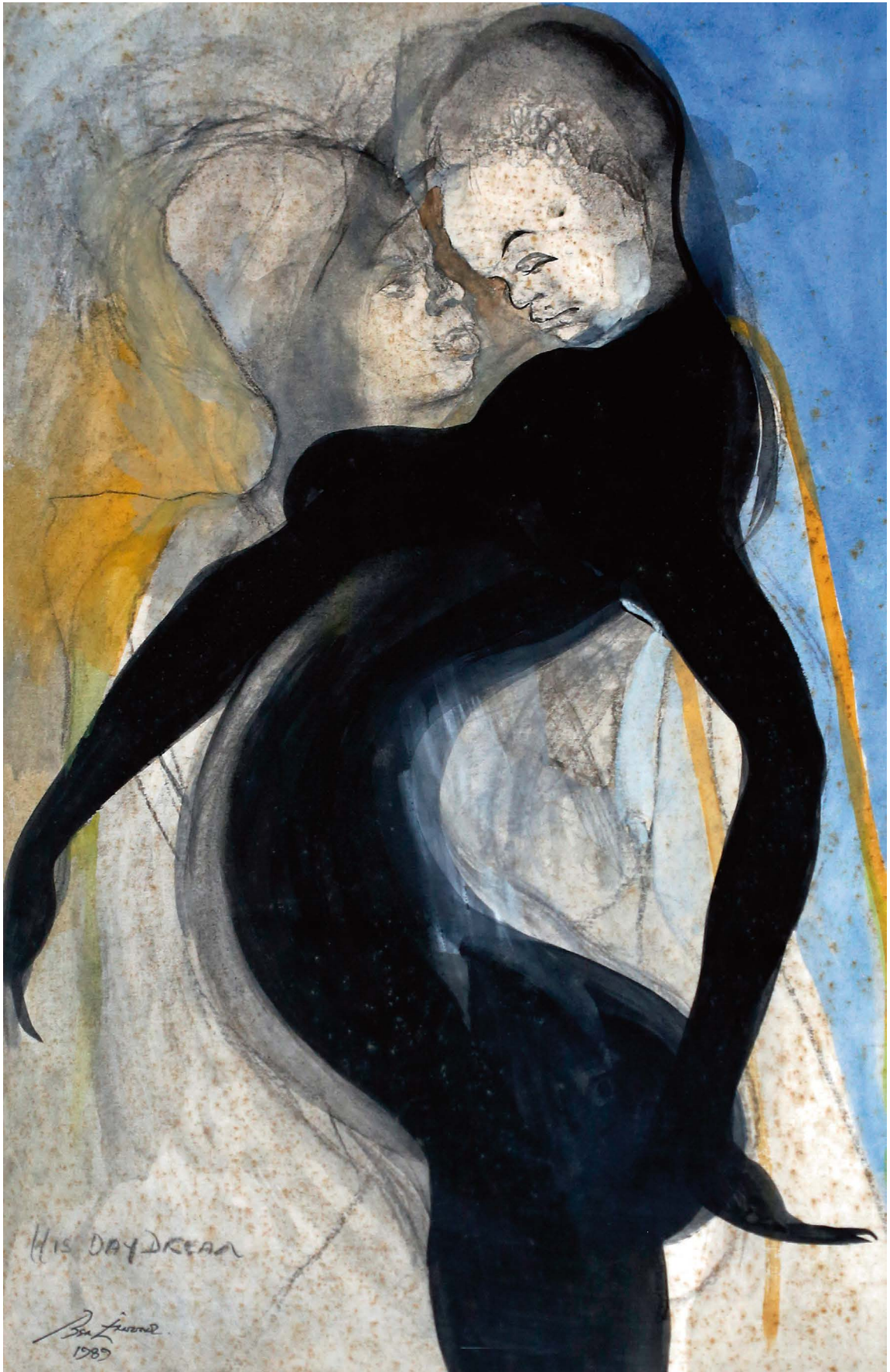
€ 54,000-76,000 US\$ 60,500-84,500



19

26

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BEN ENWONWU

Nigerian, 1921-1994

Africa Dances

signed and dated 1970 (lower left)
oil on board
122 by 61cm., 48 by 24in.

PROVENANCE

Private Collection, Nigeria

£ 150,000-200,000
€ 162,000-216,000
US\$ 181,000-242,000

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 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..

On his return to Nigeria in 1948, Enwonwu became Artist Adviser to the Federal Government. 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 1970, when the present lot was painted, Enwonwu was internationally recognised as Nigeria's premier artist.

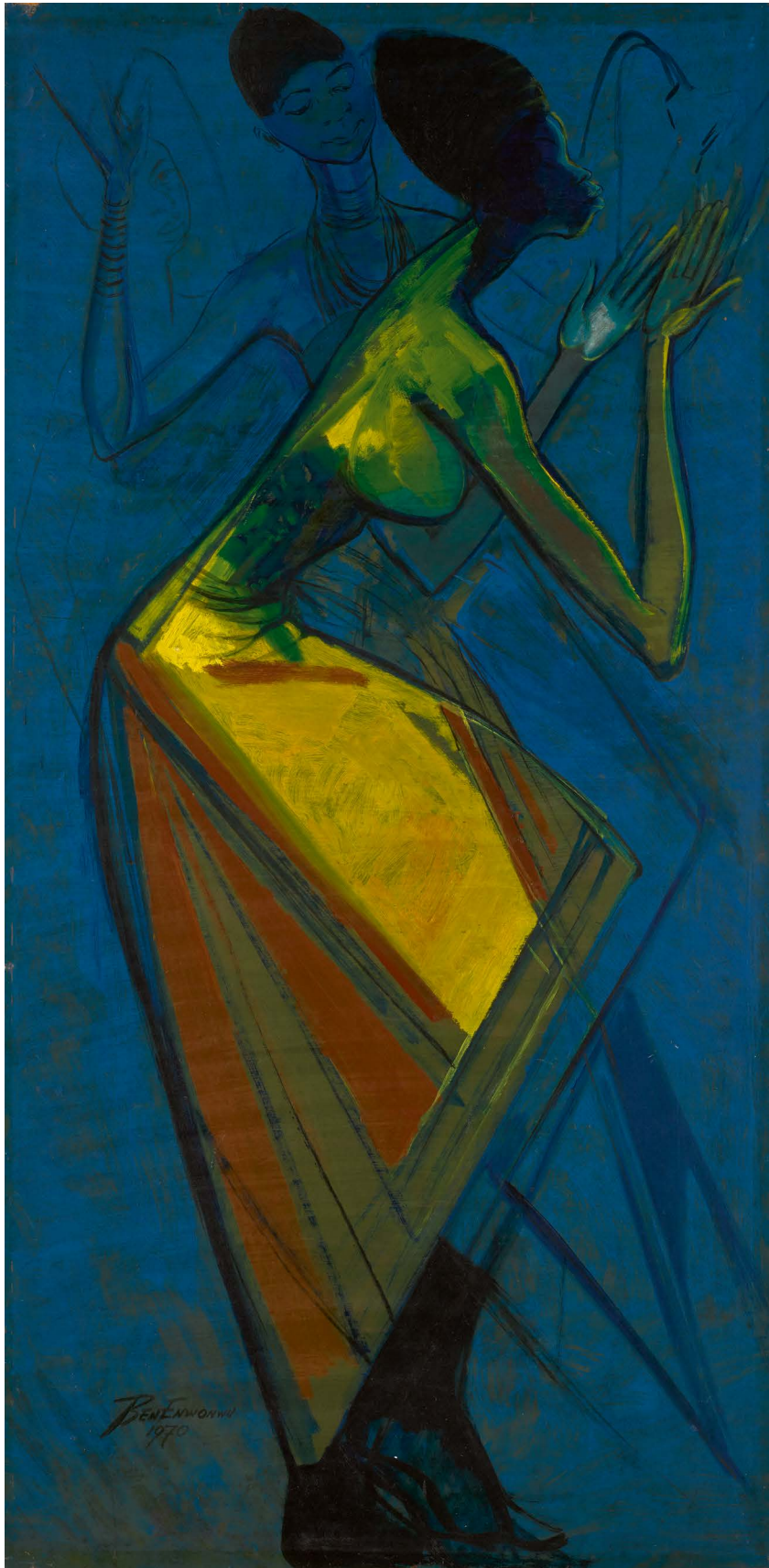
Enwonwu first embarked on his *Africa Dances* series during his time in London, in reaction to Geoffrey Gorer's 1935 book of the same name. The book critiques colonial rule and its impact on traditional life in Africa. In the

Africa Dances series, Enwonwu illustrates his own views on the state of modern Nigerian culture at the time, using symbolic imagery in scenes of dance, and ritual performance from his Onitsha-Igbo heritage. Enwonwu revisited the theme throughout his career, exploring a range of dance forms, 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 1970 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, and it was in this context that Enwonwu created *Africa Dances* (1970), 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, performing a delicate dance. Permeated with rich tones of blue and green, the present lot displays Enwonwu's maturity as a colourist, as well as a mastery of form and composition.

Bibliography:

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





22

22

UZO EGONU

Nigerian, 1931-1996

Will Knowledge Safeguard Freedom 2

titled and dated 1985/86 (on the stretcher)
oil on canvas
178 by 274.5cm., 70 by 108in.

W ⊕ £ 20,000-30,000
€ 21,600-32,400 US\$ 24,200-36,200



23

23

UZO EGONU

Nigerian, 1931-1996

Stateless People (A Musician)

signed and dated 1981 (lower right); titled (on the reverse)

oil on canvas

153 by 124cm., 60¼ by 48¾in.

W Ⓐ £ 15,000-20,000

€ 16,200-21,600 US\$ 18,100-24,200

ERHABOR EMOKPAE

Nigerian, 1934-1984

The New Seekers

signed and dated 1969 (lower right)
oil on board
94 by 154cm., 37 by 60½in.

PROVENANCE

Private Collection, Nigeria

EXHIBITED

Munich, Museum Villa Stuck, *The Short Century Independence and Liberation Movements in Africa 1945-1994*, 15 February-22 April 2001, illustrated in colour in the catalogue p. 83; Berlin, House of World Cultures in the Martin-Gropius-Bau, 18 May-22 July 2001; Chicago, Museum of Contemporary Art, 8 September-30 December 2001; New York City, New York, P.S.1 Contemporary Art Center and The Museum of Modern Art, 10 February-5 May 2002

± W £ 20,000-30,000
€ 21,600-32,400 US\$ 24,200-36,200

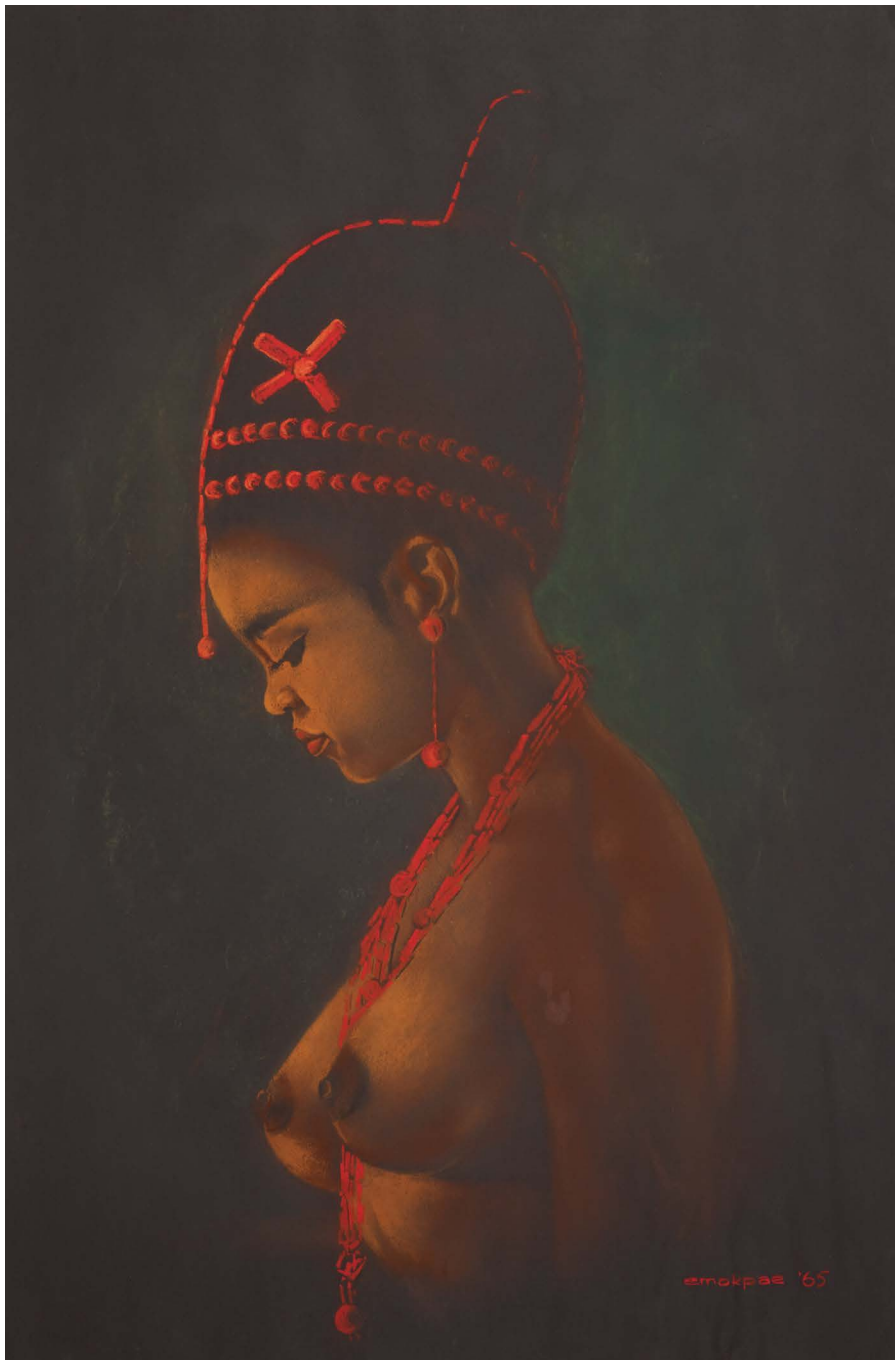
Born in 1934, in Benin City, Edo State, Nigeria, Erhabor Emokpae is regarded as a progenitor and virtuoso of modern art in Nigeria and an eminent artist who worked with a variety of media, ranging from bronze sculptures, to pastel and oil painting. In his formative years, Emokpae was influenced by the Benin Guild of Carvers. After Nigeria's independence in 1960, Emokpae was influential in shaping the direction of art in the nation. His efforts are recognised in the founding of the National Arts Council in 1963, as well as being a founding member and secretary of the Society of Nigerian Artists in 1964. In the 1970's, a replica of the ivory mask of Queen Mother Idia was crafted by Emokpae, this would later become the emblem of the Second World Black and African Festival of Arts and Culture (Festac '77).

An accomplished graphic artist, Emokpae displayed an emphatic proficiency in his career. He is recognised for his geometric abstractions in the style of Russian

suprematist, Kazimir Malevich. *The New Seekers* illustrates this, particularly his command of shapes, colour and visual story telling. The *Uvbi Series* represent the virtuosity of Emokpae, as well as his appreciation for Benin cultural heritage. *Young Woman Seated*, *Burlesque Dancer* and *Young Woman in Profile* are strong representations of beautiful Benin women. In *Young Woman Seated* and *Young Woman in Profile*, both women are adorned and ornamented with coral beads, a signifier of high status amongst the Benin People of Nigeria. The word 'uvbi' in the Benin language is a term used to describe a princess and colloquially a beautiful woman. The *Uvbi Series* are prodigious examples of Emokpae's ethnographic and romantic style of painting, executed with immeasurable skill, they cement Emokpae's position as an exponent of Benin beauty.



24



25

25

ERHABOR EMOKPAE

Nigerian, 1934-1984

Young Woman in Profile, Uvbi Series

signed and dated 1965 (lower right)
pastel on black paper
76 by 50.5cm., 30 by 19 3/4 in.

PROVENANCE

Acquired directly from the artist, c. 1967
Thence by descent

£ 5,000-8,000
€ 5,400-8,700 US\$ 6,100-9,700

See footnote, lot 24



26

26

ERHABOR EMOKPAE

Nigerian, 1934-1984

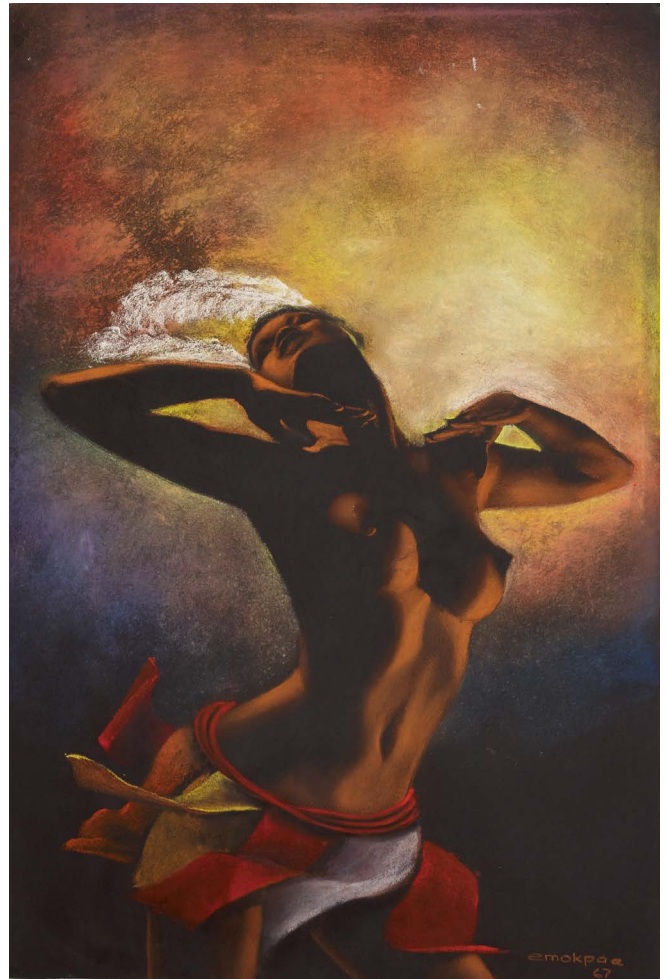
Young Woman Seated, Uvbi Series

signed and dated 1967 (lower right)
pastel on black paper
76 by 50.5cm., 30 by 19¾in.

PROVENANCE

Acquired directly from the artist, c. 1967
Thence by descent

£ 5,000-8,000
€ 5,400-8,700 US\$ 6,100-9,700



27

27

ERHABOR EMOKPAE

Nigerian, 1934-1984

Burlesque Dancer, Uvbi Series

signed and dated 1967 (lower right)
pastel on black paper
76 by 51cm., 30 by 20in.

PROVENANCE

Acquired directly from the artist, c. 1967
Thence by descent

£ 5,000-8,000
€ 5,400-8,700 US\$ 6,100-9,700



28

28

BEN ENWONWU

Nigerian, 1921-1994

Crowd at Nsugbe Village, Onitsha Province

signed and dated 1959 (lower left); titled (on the reverse)

red chalk and gouache on paper
58 by 39.5cm., 22¾ by 15½in.

PROVENANCE

Acquired directly from the artist c. 1960
Thence by descent

£ 5,000-8,000

€ 5,400-8,700 US\$ 6,100-9,700

29

BEN ENWONWU

Nigerian, 1921-1994

Landscape

signed and dated c. 1960 (lower right)
red chalk and gouache
24 by 36cm., 9½ by 14¼in.

PROVENANCE

Acquired by the present owner in 1994

± £ 4,000-6,000

€ 4,350-6,500 US\$ 4,850-7,300



29

30

BEN ENWONWU

Nigerian, 1921-1994

Ogolo

signed and dated 1989 (lower left)
gouache
76 by 51cm., 30 by 20in.

PROVENANCE

Acquired by the present owner in 1994

± £ 50,000-70,000

€ 54,000-76,000 US\$ 60,500-84,500





31

31

BEN ENWONWU

Nigerian, 1921-1994

Negritude with Igbo mask

signed and dated 1985 (lower left)
watercolour and red chalk on paper
51 by 39cm., 20 by 15¼in.

PROVENANCE

Private Collection, Nigeria

The Igbo mask depicted is most likely the same one in the collection of the National Museum in Lagos, and published in Ekpo Eyo, *Two Thousand Years of Nigerian Art*, 1977, p. 205. The *mmanwu ogbuka* portrays the analogy between wild animals and the bravery, strength and vitality of young men, and provides a contrast to both the womanly beauty of the *Negritude* figure behind, as well as the *Agbogho Mmuo* maiden dancers illustrated in *Ogolo* (lot 30) and opposite in *Masquerade Dancer* (lot 33).

£ 15,000-20,000
€ 16,200-21,600 US\$ 18,100-24,200

32

BEN ENWONWU

Nigerian, 1921-1994

Africa Dances

signed and dated 1961 (lower right)
watercolour on card
73.7 by 25.5cm., 29 by 10in.

PROVENANCE

The Estate of Mr. Friouz, Washington D.C.,
USA

Acquired from the above by the present
owner

£ 15,000-20,000
€ 16,200-21,600 US\$ 18,100-24,200

33

BEN ENWONWU

Nigerian, 1921-1994

Masquerade dancer

signed and dated 1993 (lower left)
gouache
76 by 26cm., 30 by 10¼in.

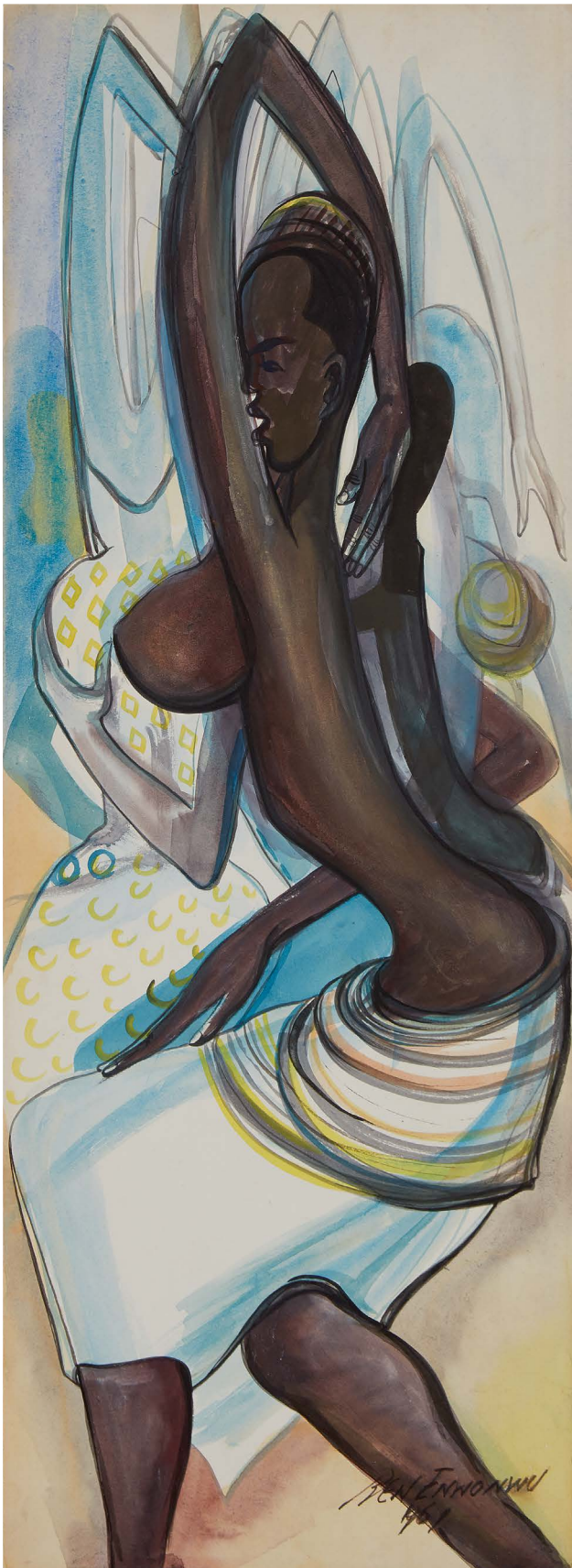
PROVENANCE

Acquired by the present owner in 1994

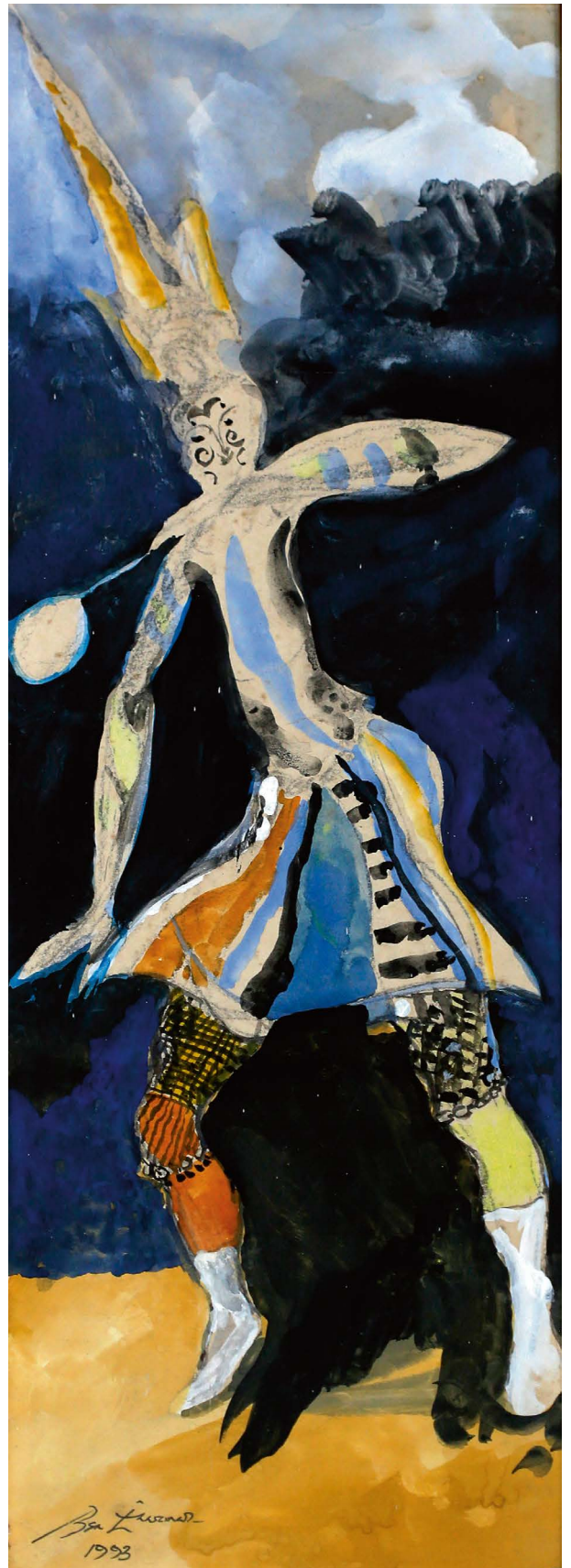
£ 20,000-30,000
€ 21,600-32,400 US\$ 24,200-36,200

38

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



32



33



34

34

DOMINIQUE ZINKPÈ

Beninese, b.1969

Les Villagois

signed (lower right)
mixed media on canvas
200 by 200cm., 78¾ by 78¾in.

PROVENANCE

Acquired directly from the artist by the present owner

W £ 7,000-9,000
€ 7,600-9,800 US\$ 8,500-10,900

35

DOMINIQUE ZINKPÈ

Beninese, b.1969

Amour et Jalousie

signed (lower right)
mixed media on canvas
200 by 199.5cm., 78¾ by 78½in.

PROVENANCE

Acquired directly from the artist by the present owner

W £ 8,000-10,000
€ 8,700-10,800 US\$ 9,700-12,100

36

JULIEN SINZOGAN

Beninese, b.1957

Bois Caïmans et Erzuli

oil on canvas
118 by 80cm., 46½ by 31½in.

PROVENANCE

Acquired directly from the artist by the present owner

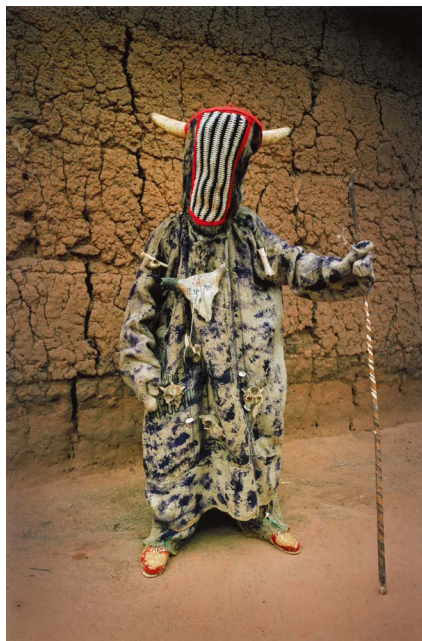
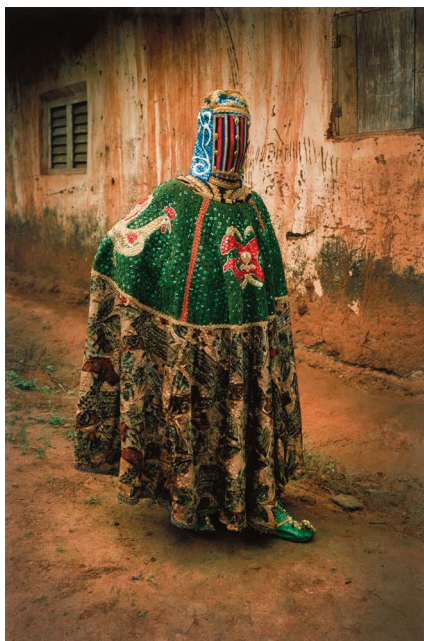
Featuring several Voodoo and spiritual symbols, the present lot is a commentary on the relationship between Africans and Haitians, and their shared history of suffering as result of the transatlantic slave trade.

₤ £ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,100



35





37

37

LEONCE RAPHAEL AGBODJELOU

Beninese, b.1965

Untitled, Egungun Series,
2011/2012

Four chromogenic prints, each flush-mounted to aluminium. Each signed, titled, dated and numbered out of an edition of 10 + 2AP on gallery label affixed to frame verso. Each Framed.

(4)
50 by 33cm., 19¾ by 13in. (image size); 56 by 39cm., 22 by 15½in. (sheet size)

PROVENANCE

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

EXHIBITED

London, Jack Bell Gallery, *Leonce Raphael Agbodjelou: Egungun Project*, 2011 (another version)

London, Saatchi Gallery, *Out of Focus: Photography*, 2012, cat. no. LRA.1-4, illustrated in colour in the catalogue (another version)

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

£ 4,000-6,000
€ 4,350-6,500 US\$ 4,850-7,300

42

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



38

38

LEONCE RAPHAEL AGBODJELOU

Beninese, b.1965

Untitled, Desmoiselles de Porto- Novo Series, 2012

Chromogenic print, flush-mounted to aluminium. Editioned 2/6 on accompanying certificate of authenticity. Framed. 150 by 100cm., 59 by 39¼in.(image); 158.5 by 109cm., 62¼ by 43in.(sheet)

PROVENANCE

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

EXHIBITED

London, Jack Bell Gallery, *Leonce Raphael Agbodjelou: Demoiselles De Porto-Novo*, 2012 (another version)
London, Saatchi Gallery, *Pangea New Art From Africa and Latin America*, April-November 2014, illustrated in colour in the catalogue p. 31 (another version)

London, 1:54 *Contemporary African Art Fair*, Jack Bell Gallery, October 2014 (another version)
Cotonou, Institut Français, *Mois de la photographie*, January-February 2016 (another version)

Ω W £ 4,000-6,000
€ 4,350-6,500 US\$ 4,850-7,300

43



39

39

ABLADE GLOVER

Ghanaian, b.1934

Big Business

signed and dated 1981 (lower left)
oil on canvas
76 by 101.5cm., 30 by 40in.

PROVENANCE

The Loom Limited, Accra
Acquired from the above by the present owner in 1985

EXHIBITED

Geneva, BIZ'ART Gallery, *Renaissance of Painting in Ghana Recent work of Ablade Glover*, 15 June 1989-31 July 1989

£ 6,000-8,000
€ 6,500-8,700 US\$ 7,300-9,700



40

40

ABLADE GLOVER

Ghanaian, b.1934

Townscape

signed and dated 2011 (lower right)
oil on canvas
121 by 121cm., 47½ by 47½in.

PROVENANCE

Artists Alliance Gallery, Accra
Acquired from the above by the present owner in 2013

£ 5,000-7,000
€ 5,400-7,600 US\$ 6,100-8,500

41

ABLADE GLOVER

Ghanaian, b.1934

Busy Bodies

signed and dated 2014 (lower right); titled (on the reverse)
oil on canvas
127 by 101cm., 50 by 39¾in.

PROVENANCE

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

£ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,100





42

42

IBRAHIM MAHAMA

Ghanaian, b.1987

MTN ERO

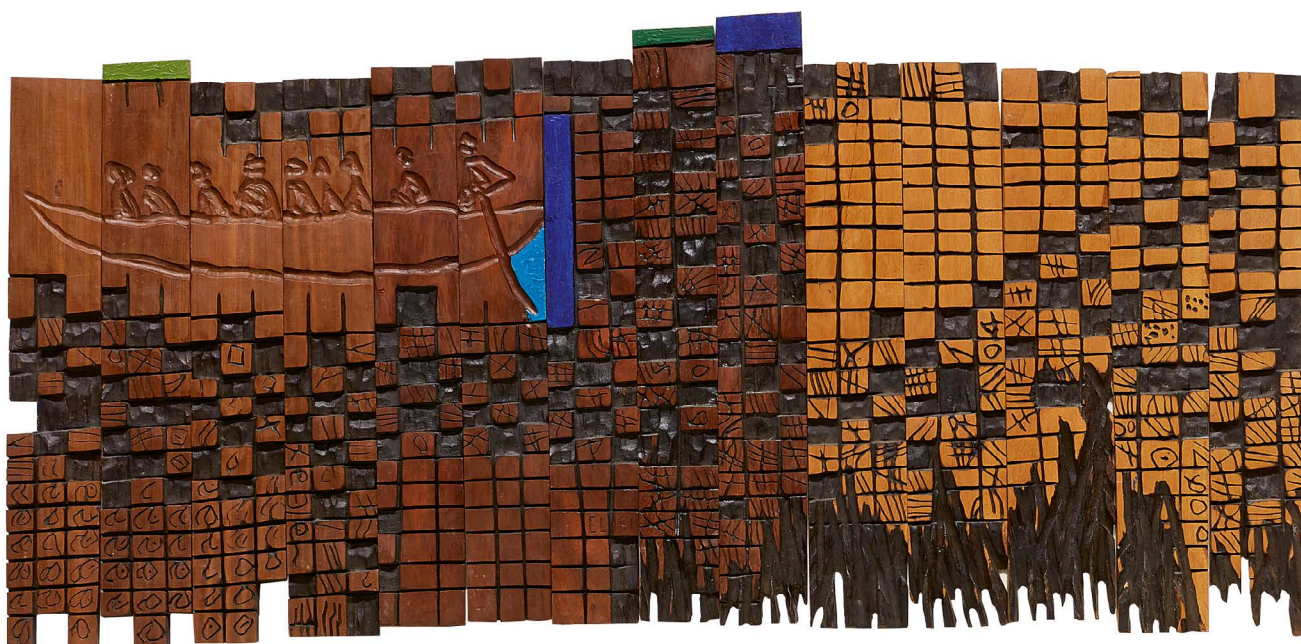
coal sacks with markings and cloth
205.74 by 254cm., 81 by 100in.

PROVENANCE

Acquired directly from the artist by the
present owner

± W £ 15,000-20,000

€ 16,200-21,600 US\$ 18,100-24,200



43

43

EL ANATSUI

Ghanaian, b.1944

Pilgrims

signed and dated 1991 (lower centre); titled
(on the reverse of panel 1); 14 Panels
tropical hardwoods and tempera
71 by 141cm., 28 by 55½in.

EXHIBITED

New York City, Skoto Gallery, *El Anatsui and
Sol LeWitt*, June-July 1996

± W £ 40,000-60,000
€ 43,200-65,000 US\$ 48,300-72,500

47



44

44

GODFRIED DONKOR

Ghanaian, b.1964

Vauxhall Pleasure Gardens

signed, titled and dated 2005 (on the reverse)

oil on canvas

182.5 by 137cm., 71¾ by 54in.

PROVENANCE

Acquired directly from the artist by the present owner

W £ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500



45

45

RANSOME STANLEY

German/Nigerian, b.1953

Melody Maker

signed, titled and dated 2015 (on the reverse)

oil on canvas

150 by 120cm., 59 by 47¼in.

PROVENANCE

ARTCO Gallery, Aachen

Acquired from the above by the present owner

EXHIBITED

Cape Town, Investec Cape Town Art Fair, ARTCO Gallery, 2015

⊕ £ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500



46

46

OWUSU-ANKOMAH

Ghanaian, b.1956

Movement No. 1

signed, titled and dated 1995 (on the reverse); signed and dated 1995 (lower right)
acrylic on sail cloth
150 by 200cm., 59 by 78¾in.

PROVENANCE

Galerie Peter Herrmann, Stuttgart
Acquired from the above by the present owner in 1998

EXHIBITED

Stuttgart, Galerie Peter Herrmann,
Vielfaches Echo, 24 April-14 June 1998,
illustrated in colour in the catalogue p. 122

W Ⓓ £ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,100



47

47

ABLADE GLOVER

Ghanaian, b.1934

Marketscape

signed and dated 2016 (lower right)

oil on canvas

120.5 by 120.5cm., 47½ by 47½in.

± £ 12,000-18,000

€ 13,000-19,500 US\$ 14,500-21,700



48

48

ABLADE GLOVER

Ghanaian, b.1934

People

signed and dated 2016 (lower right)

oil on canvas

154 by 152.5cm., 60½ by 60in.

₣ W £ 15,000-20,000

€ 16,200-21,600 US\$ 18,100-24,200



49

49

ATO DELAQUIS

Ghanaian, b.1945

Aboabo Taxi-Drivers Union

signed (upper right); signed, titled and dated
1992 (on the reverse)

acrylic on canvas

86.5 by 61cm., 34 by 24in.

PROVENANCE

Savannah Gallery of Modern African Art,
London

Acquired from the above by the present
owner in 1992

£ 4,000-6,000

€ 4,350-6,500 US\$ 4,850-7,300



53



51

51

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian, b.1983

Untitled

signed (lower left)
mixed media on canvas
142 by 177cm., 55¾ by 69¾in

PROVENANCE

TIS Fine Art Corp, New York City, New York
Acquired from the above by the present
owner

W £ 12,000-18,000
€ 13,000-19,500 US\$ 14,500-21,700

52

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian, b.1983

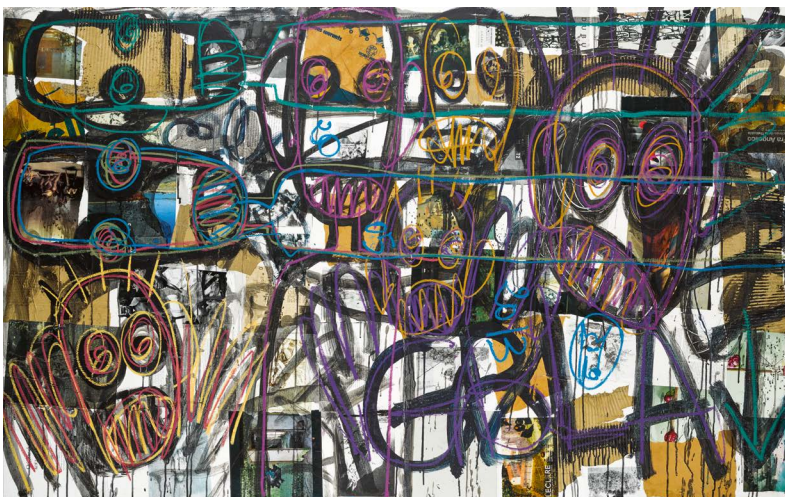
Untitled

mixed media on canvas
124 by 197.5cm., 48¾ by 77¾ in.

PROVENANCE

Ethan Cohen Fine Arts, New York City, New
York
Acquired from the above by the present
owner

W £ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,100



52

53

ABDOULAYE ABOUDIA
DIARRASSOUBA

Ivorian, b.1983

Maman Joue

mixed media on canvas
117.5 by 138.5cm., 46¼ by 54½

PROVENANCE

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

£ 8,000-12,000
€ 8,700-13,000 US\$ 9,700-14,500



53

54

ABDOULAYE ABOUDIA
DIARRASSOUBA

Ivorian, b.1983

Girls Walking

mixed media on canvas
150 by 220cm., 59 by 86½in.

PROVENANCE

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

W £ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,100



54

JOHN GOBA

Sierra Leonean, 1944-2019

Hairy Woman

carved and painted wood with porcupine
quills156 by 95 by 22cm., 61½ by 37½ by 8¾in.
(without quills)

PROVENANCE

Acquired directly from the artist by
the present owner

± W £ 4,000-6,000

€ 4,350-6,500 US\$ 4,850-7,300





56

SEYNI AWA CAMARA

Senegalese, b.1945

Untitled

terracotta

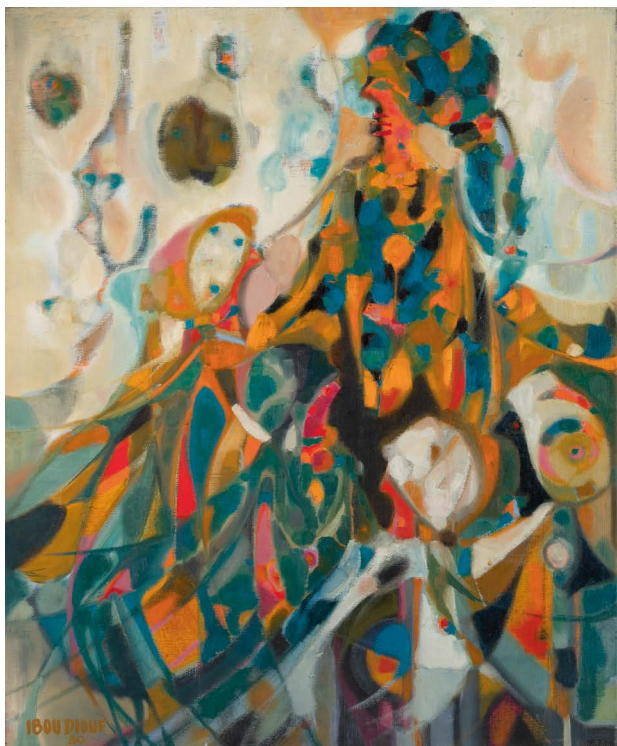
150 by 38 by 23cm., 59 by 15 by 9in.

PROVENANCE

Acquired directly from the artist by the present owner

± W £ 6,000-8,000

€ 6,500-8,700 US\$ 7,300-9,700



57

57

IBOU DIOUF

Senegalese, 1941-2017

Les Poetesses

signed and dated 1980 (lower left); dated 1974 (on the reverse)

oil on canvas

73 by 60cm., 28¾ by 23½in.

PROVENANCE

Private Collection, Switzerland

£ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500

58

IBOU DIOUF

Senegalese, 1941-2017

Les grandes cérémonies

signed (lower right); signed and dated 1974 (on the reverse)

oil on canvas

100 by 73.5cm., 39¼ by 29in.

PROVENANCE

Private Collection, Switzerland

£ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,100



58

59

IBOU DIOUF

Senegalese, 1941-2017

Khatim ou Ecriture

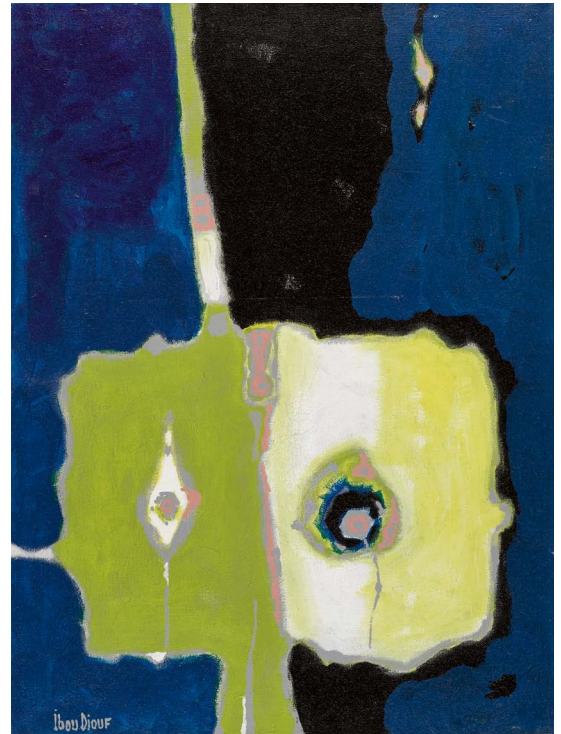
signed (lower left); signed, titled and dated
1999 (on the stretcher)
acrylic on canvas
90 by 67cm., 35½ by 26¼in.

PROVENANCE

Private Collection, France

£ 4,000-6,000

€ 4,350-6,500 US\$ 4,850-7,300



59

60

MAÏMOUNA GUERRESI

Italian/Senegalese, b.1951

Ibrahim, Spirit Guide Series, 2008

Lambda print, flush-mounted to aluminium.
Signed and numbered 3/3 in ink on
accompanying certificate of authenticity.
Framed.

PROVENANCE

Mariane Ibrahim Gallery, Seattle
Acquired from the above by the present
owner

LITERATURE

Glitteratti Incorporated, *Maimouna Guerresi
Inner Constellations Photographs*, 2015,
illustrated in colour p. 38 (another version)

⊕ £ 4,000-6,000

€ 4,350-6,500 US\$ 4,850-7,300



60

OUSMANE SOW

Senegalese, 1935-2016

La Danseuse aux cheveux courts nouba

inscribed 3/8; with Coubertin Hauteur
Foundry stamp
bronze with brown patina
181 by 113.3 by 143cm., 71¼ by 44½ by
56¼in.

PROVENANCE

Artcurial, Briest-Le Fur-Poulain, F.Tajan,
Paris., Art Contemporain, 21 October 2007,
Lot 0154A
Acquired from the above sale by the present
owner

EXHIBITED

Paris, Musée Dapper, *Les trois premiers
bronzes d'Ousmane Sow*, 26 April-30 June
2001
Paris, Galerie J.G.M., *Ousmane Sow*, 9 April-4
May 2002

LITERATURE

Jean-Louis Pivin and Pascal Martin St Léon,
Ousmane Sow. Sculptures, edited by Revue
Noire, April 1995, illustrated in colour p. 16 &
17 (another version)
Ousmane Sow, Paris le Pont des Arts
(exhibition catalogue), 1999, illustrated in
colour p. 14 & 15 (another version)

W £ 60,000-80,000

€ 65,000-86,500 US\$ 72,500-96,500

Described as the Auguste Rodin of African sculptors, Ousmane Sow is the preeminent sculptor of the region. Hailing from Senegal, Sow is known for his larger than life sculptures, often depicting Africa's great warriors in a detailed and expressive fashion. Sow was thoughtful in his artistic approach, treating each tribe he ever depicted with reverence, often immortalising and elevating them to a grand status through his medium. His oeuvre shows an immense level of skill and dedication to both the preservation of history and culture of times past.

Born in 1935 in Reubess, Senegal, Sow showed an interest in and fascination for sculpture from an early age. The artist would gather stones from a nearby beach, carving and shaping them into small figures. Coupled with his passion for sculpting, Sow was also a gifted storyteller, often accompanying his small figures with elaborate fictional stories to excite his close friends. Following the death of his father in 1957, the artist would leave Dakar for Paris, to study the fine art programme at the prestigious Académie des Beaux-Arts. However, financial difficulties would prevent Sow from fulfilling his dream of studying fine art during his time in Paris. Sow would spend most of his life as a physical therapist, achieving a diploma in nursing at Laennec Hospital, as well as being fortunate to be under the tutelage of Boris Dolto, a pioneer of physiotherapy and orthopaedics in France.

Self-taught, Sow became a fully-fledged sculptor in his 50s and his training as a physical therapist proved to be vital in the development of his career as a sculptor. Applying the unique knowledge gained as a physical therapist, Sow's oeuvre shows a high level of skill and an astute understanding of the human anatomy. *La Danseuse aux Cheveux Courts Nouba* exemplifies both Sow's skill and knowledge of the human body. It is

the pinnacle of expression in Sow's oeuvre, imbued with life and displaying movements, and contortions with unrivalled realism.

La danseuse aux cheveux courts Nouba, stems from Sow's acclaimed Nouba series. The series is influenced by Leni Riefensthal's anthropological and ethnographical book, *Die Nuba* (1973), which chronicles the Nuba tribe and their eroding way of life, particularly Nubian wrestlers in Sudan. Sow sought to immortalise the great tribes and warriors of Africa, starting with the "Nuba" (1987) and in future series the "Masai", "Zulu" and "Fulani". The present lot depicts a short-haired Nuba dancer, enacting the "dance of love". In South Kordofan, Sudan where the Nuba are native, young virgins having smeared their bodies with red or black earth to intensify their desirability, would enact the coquettish dance for the triumphant wrestlers in an annual combat. Sow's *La Danseuse aux Cheveux Courts Nouba* is culturally and historically important, the dynamism, intense energy and vitality exuded in the immaculate bronze representation of the figure is one that is present in Africa today.

Treasured in Africa and internationally, Sow's works have received acclaim wherever exhibited. In 1987, Sow exhibited the Nouba series at the French Cultural Centre in Dakar. In 1992, two works from the Nouba series were featured in Documenta IX, in Kassel, as well as the Venice Biennale in 1995. In 1999, by invitation of Paris City Hall, Sow would exhibit a large-scale tableau of the Battle of Little Bighorn, his *Nouba Series* and much more at Pont des Arts in Paris. The exhibition attracted over 3 million visitors. In 2013, Sow would become the first African to be made a member at the Académie des Beaux Arts, in Paris, completing his legacy as one of the greatest sculptors to have lived.



ABDOULAYE KONATÉ

Malian, b.1953

Tolérance Religieuse

signed, titled and dated 2013 (on the reverse)
textile

220 by 274cm., 86½ by 107¾in.

PROVENANCE

Primo Marella Gallery, Milan

Acquired from the above by the present
owner

EXHIBITED

Le Havre, Esadhar, *Abdullayé Konaté*, March-
April 2013

Berg en Dal, Afrika Museum, *Abdoulaye
Konaté: The World in Textile*, November
2013-March 2014, illustrated in colour in the
catalogue

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

± W £ 40,000-60,000

€ 43,200-65,000 US\$ 48,300-72,500

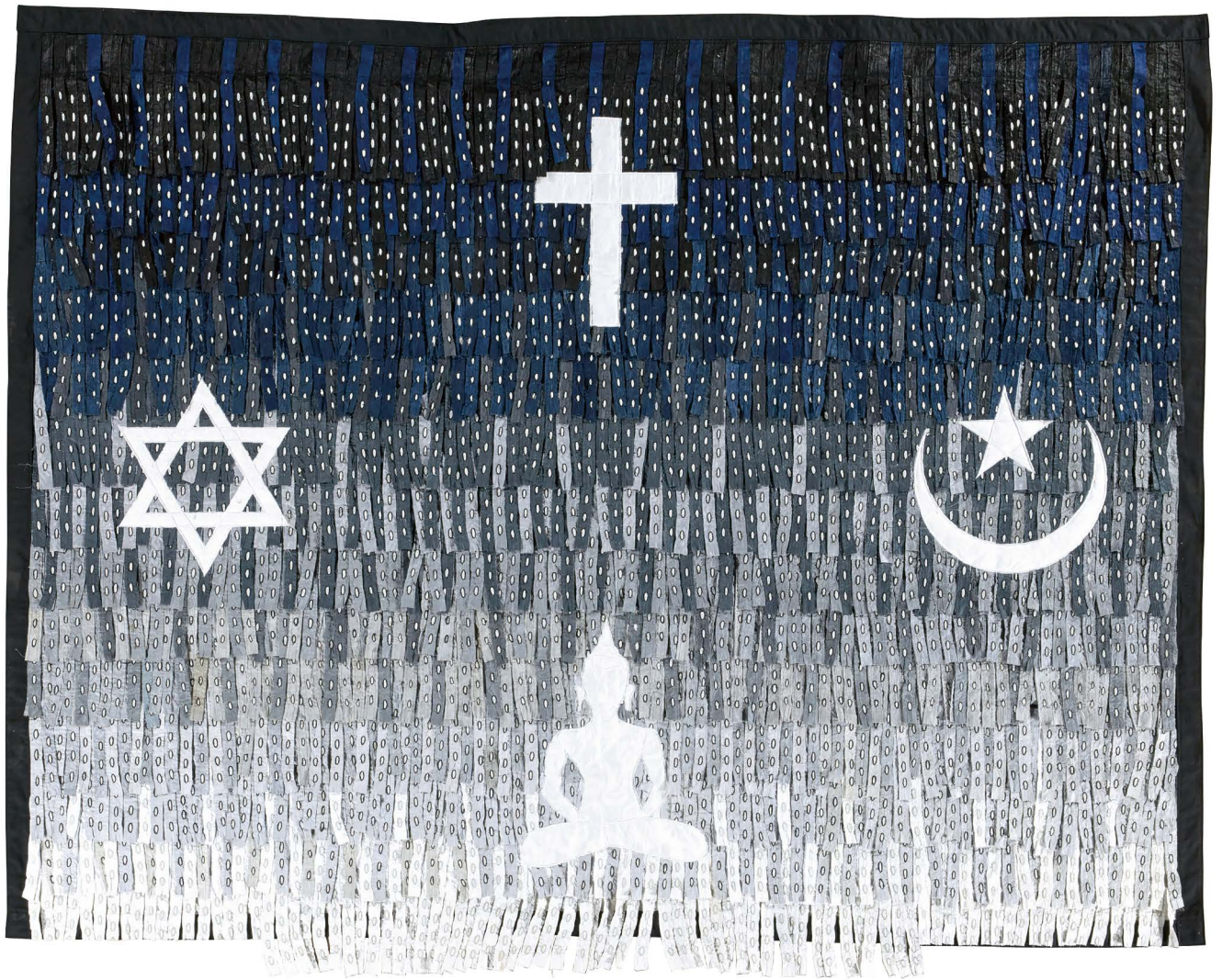
Mali's rich and culturally diverse society has heavily influenced the work of Bamako-based artist Abdoulaye Konaté. His effervescent portrayal of environmental and global socio-political issues is unrivalled, especially in his textile installations. Abdoulaye Konaté's introduction to the arts was at the Institut National des Arts in Bamako, where he studied painting, and then further, at the Instituto Superior des Arte, in Havana, Cuba.

Since the 90s, Konaté has made a transition from working in paint to textile, and from figurative to abstract. To Konaté, there is no great difference in both media, providing that a succinct and potent message is being conveyed. The textile medium which he uses to express himself is achieved by employing the use of locally-sourced and woven bio cotton, which is then dyed. Historically, the textiles are woven by men but spun and dyed by women in his local community. Although there is a historical division in how the textiles are made, Konaté's final work intends to bring everyone together regardless of gender, race or religion - as precisely conveyed in the present lot. In *Tolerance Religieuse*, Konaté appeals to the viewer for tolerance between religious and political powers in our modern society. He is able to achieve this through a decisive composition comprising of horizontal

and vertical lines bisecting one another, which form a grid. The use of symbols originating from both East and West makes it recognisable by all audiences, regardless of their creed.

Being a colourist, Konaté's works, including the present lot, are a celebration of colour. There is an element of serenity in *Tolerance Religieuse*, achieved through a gradating effect by layering black, grey and white fabrics. Each panel should be read as a different colour or shade of the same colour. Konaté's main influence in his approach of layering textiles come from the traditional layered costumes of Senufo Musicians, as well as the Kôrdugaw ritual found in the Segou region of Mali.

Konaté's work has been exhibited extensively in numerous international exhibitions. Major group shows include *Africa Remix*, whose international tour included the Centre Pompidou, Paris and Hayward Gallery, London (2004-2007), Documenta 12 (2007), Kassel and more recently *The Divine Comedy, Heaven, Hell, Purgatory revisited by Contemporary African Artists* at the Frankfurt Museum für Moderne Kunst, Frankfurt (2014). He is currently General Director of the Conservatoire des Arts et Métiers Multimédia Balla Basseké Kouyaté in Bamako.



HASSAN EL GLAOUÏ

Moroccan, 1924-2018

Fantasia Horsemen

signed (lower left)
gouache on card adhered to board
75 by 105.5cm., 29½ by 41½in.

PROVENANCE

Collection of Hubert de Givenchy, France
(acquired directly from the artist)
Gifted by the above to a Private Collection
Thence by descent

⊕ £ 30,000-50,000
€ 32,400-54,000 US\$ 36,200-60,500

Hassan El Glaoui is perhaps the most important and influential artist from Morocco. Born in 1924 into a prominent Moroccan family, he was the son of the last Pasha of Marrakech, Thami El Glaoui 'The Lord of the Atlas'. Thami El Glaoui often entertained official delegations from across the world, delighting them with opulent banquets adjoined with Moroccan dancers and musicians. A prominent guest in the El Glaoui household was British Statesman Sir Winston Churchill, who would visit Morocco to paint and write books. Churchill's presence in the El Glaoui household resulted in him crossing paths with, then, young Hassan. Recognising his passion for the arts and talent for painting, Churchill urged his friend, to allow his son to pursue a career in the arts.

Churchill's espousing plea led Hassan El Glaoui to study fine art full-time at the Ecole des Beaux Arts in Paris. There is no doubt that this unlikely relationship between Churchill and Hassan El Glaoui played a significant role in both of their artistic endeavours. Churchill was very inspired by Moroccan landscapes and often featured mosques and local street scenes of the 'ochre city' in his works. The exhibition *Meetings in Marrakech*, at Leighton House London in 2012, tells the unexpected story of their friendship portrayed alongside celebrated works of both Hassan El Glaoui and Winston Churchill.

A gift of a pony from his father at the age of ten instilled a passion for horses in the young Hassan, he would have witnessed his father on horseback on numerous occasions. In conjunction with horse riding experiences in his formative years, the 'Tbourida' or 'Fantasia' tradition, popular amongst the Berbers of Morocco, would

come to play a major part in his artistic practice – representing them in all their majesty in numerous works. The Tbourida is an ancient tradition practiced in the Maghreb region, involving men on horseback, riding and firing old muskets in a synchronised fashion. This spectacle is commonly exhibited during monarchical and cultural celebrations. The 'Tbourida' tradition of the Berber people is captured in *Fantasia Horsemen*, as he depicts figures dressed in traditional clothing, with their muskets being readied to be fired and the movements of the horses with reverent grace. El Glaoui offers in his work an unadulterated vision of his home, his paintings are sincere snapshots of the traditions of his people.

The present lot once belonged to Hubert de Givenchy (1927-2018), a close personal friend of the artist and his model wife, Christine Legendre, who had walked for the celebrated designer in the 1950s. Hassan El Glaoui's works have been exhibited extensively across the globe, notably at Galerie André Weill, Paris (1950), Wildenstein, New York (1951), Galerie Petrides, Paris (1959), Hammer Galleries, New York (1967, 1969), Galerie Isy Brachot, Brussels (1969) and Tyron Gallery, London (1969), amongst others. His works are included in numerous prestigious collections such as the Royal Palace Collection in Fez and the Parliament Collection in Rabat. In April 2019, an exhibition of El Glaoui's work, produced during his years in Paris, opened at the Mohammed VI Museum of Modern and Contemporary Art, Rabat. Throughout his long career, Hassan El Glaoui received international praise and is widely celebrated as one of Morocco's most revered artists and a pioneer of contemporary art.





64

64

HASSAN EL GLAOUÏ

Moroccan, 1924-2018

Fantasia Horsemen

signed (lower right)

gouache on card adhered to board

76 by 106cm., 30 by 41¾in.

PROVENANCE

Private Collection, Spain, c. 1980

Acquired from the above by the present owner

⊕ £ 25,000-35,000

€ 27,000-37,800 US\$ 30,200-42,200



65

65

HASSAN EL GLAOU

Moroccan, 1924-2018

Berber Horsemen

signed (lower left)

gouache on card adhered to board
65 by 107.5cm., 25½ by 42¼in.

PROVENANCE

Private Collection, UK

⊕ £ 15,000-20,000

€ 16,200-21,600 US\$ 18,100-24,200



66



67

66

MOHAMED MELEHI

Moroccan, b.1936

Untitled

signed and dated 1958 (lower right)
oil on jute sacks
111 by 63cm., 43¾ by 24¾in.

PROVENANCE

Acquired directly from the artist by the
present owner in 1958/1959

£ 8,000-12,000
€ 8,700-13,000 US\$ 9,700-14,500

67

MOHAMED MELEHI

Moroccan, b.1936

On Red No. 1

signed and dated 1963 (on the reverse)
acrylic on canvas
122 by 100.5cm., 48 by 39½in.

PROVENANCE

Bertha Schaefer Gallery, New York City, New
York
Estate Sale, San Francisco, California
Acquired from the above sale by the present
owner

± £ 6,000-8,000
€ 6,500-8,700 US\$ 7,300-9,700

68

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



68

68

THAMEUR MEJRI

Tunisian, b.1982

Ideology vs. Icons

signed and dated 2012 (on the reverse)

signed and dated 2012 (oil and
mixed media on canvas)

180 by 130.5cm., 70³/₄ by 51¹/₄in.

PROVENANCE

Acquired directly from the artist by the present owner

W £ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500

69

ART OF THE SUDAN: THE CONVERGENCE OF TWO GREAT TRADITIONS

By Roubi L'Roubi



'Son of the old Moon-Mountains African!
Chief of the Pyramid and Crocodile!
We call thee fruitful, and that very while;
a dessert fills our seeing's inward span;
Nurse of sward nations since the world began,
Art thou so fruitful'

— *To the Nile*, John Keats

Geographically, flowing northwards from Lake Victoria, the River Nile runs through the valleys of the Sudan and Egypt passing Nubia – the land of the ancient kingdoms of Kush – before spilling into the Mediterranean. A conduit for trade, it is also a place where different cultures coalesce.

Artistically, this finds its most vivid expression in the two great traditions of the region, African figurative and Islamic and pre-Islamic art. For millennia these stood apart; however, in the twentieth century they were drawn together, a seismic shift that was to play a pivotal role in the development of contemporary African art in the post-war period.

To understand how this elision occurred, we must turn briefly to the country's history. From 1820, the Sudan was under Turco-Egyptian administration, ending in 1885 when The Mahdi of the Sudan defeated General Gordon. Fourteen years later, the Khalifa – the Mahdi's successor – was usurped and an Anglo-Egyptian condominium was established. This continued until 1956 at the point of the country's independence.

The legacy of these two periods was two-fold: the country was further exposed to Islamic culture through the Turkiyya epoch, and it also saw the foundation of The College of Fine and Applied Art in Khartoum. Inaugurated in 1946 as the School of Design within what was then called Gordon Memorial College, its curriculum was formulated by the British artist Jean-Pierre Greenlaw. Significantly, he encouraged students to travel throughout Sudan and Egypt to observe and learn about traditional calligraphy, Islamic art and historic architecture.

This proved pivotal to the development of contemporary art in the region – along with the changes the 1960s brought. The decades that followed were a time of extraordinary development, with artists from the college drawing on the two traditions, as well as the currents of Modern and Contemporary Art, in particular abstraction. Through this prism, they sought to capture the vibrancy of the world around them.

It is the conjoining of these elements — African figurative, Islamic calligraphy, abstract, Nubian and western styles — that makes the art of the Sudan and Egypt so vital today, and, moreover, underscores its importance in the canon of Contemporary African Art. Spontaneous and ever-changing, it has broken the historic African/Arab dichotomy, producing art of tremendous aesthetic power and great social consequence.

Its relevance is evidenced in the heightened interest in the art of the region, led by the celebrated Sudanese artist Ibrahim El-Salahi, himself a former pupil of Gordon Memorial College. Others who have attended the college, by now named The College of Fine and Applied Art, who have also achieved acclaim include Mohamed Otaybi, Kamala Ishaq, Amir Nour and Salah Elmur.

In 2014, El-Salahi was the subject of a major retrospective at Tate Modern, and his exhibition last year at The Ashmolean, Oxford, attracted considerable critical acclaim.

His work features in many public institutions, including the collection of the National Museum of African Art at the Smithsonian in Washington. In 2017, it opened a section dedicated to artists of the Khartoum School — a name ascribed to the early innovators of The College of Fine and Applied Art.

In the following year, artists from the school were assembled in a landmark group presentation at the Saatchi Gallery. Entitled *Forests and Spirits: Figurative Art from the Khartoum School*, it featured one of El-Salahi's first sculptures, *Meditation Tree* — alongside works by Ishaq and Elmur.

This sale of Modern and Contemporary African Art features artists from North-East Africa — three from the Sudan and two from Egypt — who bear testament to the distinct styles of the region, and are central to any discourse of African Contemporary Art.

The late Hussein Shariffe was a painter and filmmaker — and, interestingly, the great-grandson of the Mahdi of Sudan. His first solo presentations were in London in 1958 and 1960 in Gallery One, Mayfair. In the work offered here, *Songlines for Bruce Chatwin*, 1990-92 — Shariffe pays tribute to his friend, the author Bruce Chatwin, who himself visited Sudan in 1965.

Mohamed Otaybi's *Reclining Woman* 2015 depicts a female reclining with a crescent above in the sky and a dove by her head — the crescent is a symbol of spirituality, the dove of the soul.

In Salah ElMur's *Bint El-Sudan*, 2017, we see a female figure, possibly the Nubian Kandake (Queen) Shanakdakhete, standing on top of the Pyramids of Meroe, the capital of the Kingdom of Kush of ancient Nubia. Shanakdakhete was the earliest female monarch; more were to follow.

The Artichoke Holders, 2017, also by ElMur — and previously exhibited in the Saatchi Gallery — captures two male figures holding artichokes tightly to themselves, demonstrating a dual identity. The two characters are distinctly Sudanese, while the artichoke is only grown in Egypt.

Cairo-based Fathi Afifi has occupied himself since the 1960s with the theme of factory and the worker. In his work *Factory machines in Grey*, 2016, he depicts the production line in large repetitive arrangements, while the worker is small. A former machine-operator himself, he says: 'Humans created the machines to serve — yet it is the machines that are the immortals and we are to serve them'.

Meanwhile, the other featured Egyptian artist Khaled Hafez is represented by work from his series *Once upon a Time in Eden*, 2017. In his work, he depicts the ancient gods of Egypt morphing with today's superheroes, revealing that the process of assimilation and confluence that began two hundred years ago continues to the present day.



69



70

69

KHALED HAFEZ

Egyptian, b.1963

Untitled

signed and dated 2017 (on the reverse)
mixed media on canvas
69.5 by 100cm., 27¼ by 39¼in.

PROVENANCE

Acquired directly from the artist by the
present owner

EXHIBITED

Cairo, Ofok Gallery, *Il était une fois à Eden*, 17
April-15 September 2019, illustrated in colour
in the catalogue p. 95

£ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500

72

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71

70

FATHI AFIFI

Egyptian, b.1950

Factory Machines in Grey

signed and dated 2016 (lower right)
oil on canvas
200 by 150cm., 78¾ by 59in.

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Giza, Ofok Gallery, *Fathi Afifi: Return to the Factory*, 2016, illustrated in colour in the catalogue p. 53

W £ 4,000-6,000
€ 4,350-6,500 US\$ 4,850-7,300

71

SALAH ELMUR

Sudanese, b.1966

Bint El-Sudan

signed and dated 2017 (lower centre)
acrylic on canvas
139 by 139.5cm., 54¾ by 55in.

PROVENANCE

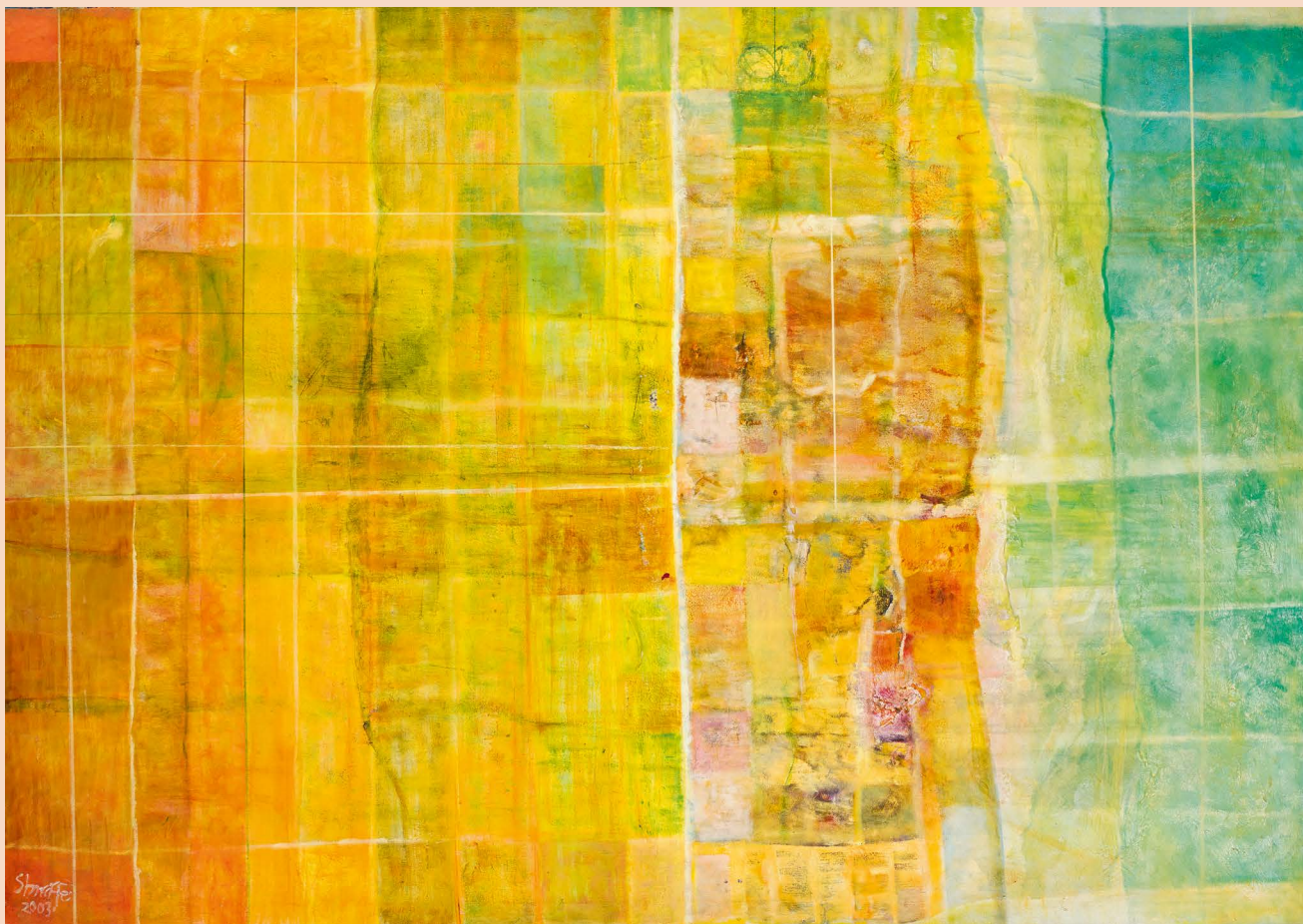
Acquired directly from the artist by the present owner

EXHIBITED

Sharjah, Sharjah Art Museum, *Salah Elmur: Fragrances of the Forest and Photos*, 28 February-2 June 2018, illustrated in colour in the catalogue p. 122

£ 14,000-18,000
€ 15,200-19,500 US\$ 16,900-21,700

73



72

72

HUSSEIN SHARIFFE

Sudanese, 1934-2005

Untitled

signed and dated 2003 (lower left)

oil on canvas

122 by 172cm., 48 by 67¾in.

PROVENANCE

Acquired directly from the estate of the artist
by the present owner

W £ 12,000-18,000

€ 13,000-19,500 US\$ 14,500-21,700



73

73

HUSSEIN SHARIFFE

Sudanese, 1934-2005

Songlines: For Bruce Chatwin

signed and dated 1990-92 (lower left)
oil on canvas
139 by 133cm., 54¾ by 52¼in.

PROVENANCE

Acquired directly from the estate of the artist
by the present owner

£ 12,000-18,000

€ 13,000-19,500 US\$ 14,500-21,700

As a painter, poet and filmmaker, Hussein Shariffe approached his artwork in a way that surrendered to unexpected developments. The artist is a master at juxtaposing colours, creating wonderfully colourful and vibrant works that are reflective of his itinerant lifestyle. *Songlines: for Bruce Chatwin* exudes this characteristic of Shariffe's life, and serves as an expressive, graceful, and radiant homage to Charles Bruce Chatwin (1940-1989), an English travel writer, novelist and journalist.

Born in Sheffield, England, Chatwin was educated at the prestigious Marlborough College, where he developed a passion for Ancient History and Classics. In 1958, at the young age of 18, Chatwin secured a job working at Sotheby's in London, later becoming a specialist having developed an acute eye for works ranging from antiquity to the modern period. In 1987, Chatwin's *The Songlines* was published, describing a trip to Australia, where he investigated Aboriginal songs and their connections to nomadic travel. *Songlines: for Bruce Chatwin* is a rare and beautiful moment where a work of art is born and deeply influenced by another established great work of art.

75



74

76

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75

74

SALAH ELMUR

Sudanese, b.1966

The Artichoke Holders

signed and dated 2017 (centre right)
acrylic on canvas
139.5 by 98.5cm., 55 by 38¾in.

PROVENANCE

Acquired directly from the artist by the
present owner

EXHIBITED

Sharjah, Sharjah Art Museum, *Salah Elmur
Fragrances of the Forest and Photos*, 28
February-2 June 2018, illustrated in colour in
the catalogue p. 65
London, Saatchi Gallery, *Forests and Spirits
Figurative Art from the Khartoum School*, 24
September-25 November 2018, illustrated in
colour in the catalogue

£ 10,000-15,000
€ 10,800-16,200 US\$ 12,100-18,100

75

MOHAMED ABDALLA OTAYBI

Sudanese, b.1948

Reclining Woman

signed and dated 2015 (lower right)
acrylic on canvas
59.5 by 89cm., 23½ by 35in.

PROVENANCE

Acquired directly from the artist by the
present owner

£ 3,000-4,000
€ 3,250-4,350 US\$ 3,650-4,850

77

WOSENE WORKE KOSROF

Ethiopian, b.1950

Roots of Words III

signed and dated 2012 (lower right)
acrylic on canvas
132 by 127cm., 52 by 50in.

EXHIBITED

Kobuchizawa, Nakamura Keith Haring
Collection, *Wordplay, Wosene Worke Kosrof, The World of Wosene's Art*, 23 October 2017-
31 January 2018, illustrated in colour in the
catalogue p. 16

£ 25,000-35,000
€ 27,000-37,800 US\$ 30,200-42,200

For more than four decades, Wosene (his professional name) has probed, burrowed into, and sifted through the script forms of Amharic, the ancient language of his native Ethiopia, to create paintings that, while having a language system at their core, move far beyond literal words into a unique visual narrative.

Traditional Ethiopian icon paintings were an early influence, in which a canvas is partitioned into two levels – the upper level portraying the icon image, the lower, a text describing or referring to that image. However, already as an undergraduate art student in the early 1970s, Wosene began 'discarding' the iconic images and focusing on the play of script forms.

Roots of Words III, a classic painting and central work in Wosene's "WordPlay" series (2008-present) portrays not only his fascination with Amharic script, but visually documents elements in his painting process, displays the strong influence of jazz music on his process and content, and most important, pays homage to the source of his artistry as an Ethiopian-born painter.

The bold red upper section of the painting vibrates energetically and grounds the composition. The white background in the central body of the work provides a close look at the ways in which teeming script forms spawn innovative patterns, configurations, and symbols that intrigue the viewer to move into the work and discover what is being "written" with color and form.

The open space at the bottom of the painting, in which the artist breaks with Western conventions of creating a solid 'ground' at the base of compositions, suggests the artist's sense of the mysterious source of language, that which is unknown or unspoken and is the mainspring of his visual 'wordplay' – that place where 'roots' take hold.

Roots of Words III gives visual cues into the artist's process, as Wosene explains:

"...The script is my inspiration. In the various settings of my daily life, I'm constantly taking in shapes, colors, movements, rhythms. In short, I'm always at work, even when I'm not in the studio with brush in hand. When I AM in the studio, I begin with fear – fear of that mysterious space of the unknown, and fear that nothing will come to fill the blank canvas tacked on the wall in front of me. Though I

have the shadow of a painting in my head, I don't sketch beforehand. Instead, I give myself over to a process that is inchoate and exploratory, an interplay of accident and intention, of curiosity and discovery."

"...While painting, I enter into an intense dialogue with the script images that begin to surface on the canvas. I probe their versatility and the playfulness of their surfaces and interiors, dissecting their skeletal structures, and observe how they move, interact, and intersect. I hear them speaking to each other as I elongate, distort, and invert them. Using fast-drying acrylic paint, I can respond quickly to what I'm "hearing" on the canvas; I quickly build and destroy and find resolution. On canvas, the script images become divested of literal meaning and become instead gesture, dance, music – ciphers for the human drama."

Jazz music has also long exerted a major influence on Wosene's work, as he describes:

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

Wosene, a master of color, is the first Ethiopian-born artist to give new life to this ancient script in contemporary art, and this innovative use of language in his series *WordPlay* is now globally recognized as his artistic signature. His works are in many international corporate, private collections, as well as in permanent museum collections, among them: The National Museum of Ethiopia (Addis Ababa), Smithsonian National Museum of African Art (Washington, DC), Virginia Museum of Fine Art (Richmond), The Newark Museum (New Jersey), Neuberger Museum (Purchase, NY), Birmingham Museum of Art (Alabama), North Carolina Museum (Raleigh), Fowler Museum (UCLA, Los Angeles), Indianapolis Museum of Art, (Indiana).

Patricia L DiRubbo, PhD
Berkeley CA, USA





77

□ 77

WOSENE WORKE KOSROF

Ethiopian, b.1950

Memoir

signed and dated 1999 (lower right); signed, title and dated 1999 (on the reverse)
mixed media and parchment on panel
75 by 29.5cm., 29½ by 11¾in.

PROVENANCE

Spirits In Stone Gallery, Sausalito, California
Acquired from the above by the present owner in 2000

£ 4,000-6,000

€ 4,350-6,500 US\$ 4,850-7,300



78

78

WOSENE WORKE KOSROF

Ethiopian, b.1950

Moon and the Blue Goddess

signed and dated 2001 (lower right); signed,
titled and dated 2001 (on the reverse)

acrylic on canvas

106.6 by 106.6cm., 42 by 42in.

PROVENANCE

Imani Gallery, Napa, California

Acquired from the above by the present
owner in 2002

£ 15,000-20,000

€ 16,200-21,600 US\$ 18,100-24,200



79

79

AFEWERK TEKLE

Ethiopian, 1932-2012

See, Hear, Say No Evil

signed and dated 1980 (upper right)

oil on canvas board

65.5 by 50cm., 25¾ by 19¾in.

PROVENANCE

Acquired directly from the artist in 1984

Thence by descent

£ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,100

JOSEPH NTENSIBE

Ugandan, b.1953

Exodus

signed and dated 2011 (lower centre)
oil on canvas
93 by 123cm., 36½ by 48½in.

PROVENANCE

Acquired directly from the artist by the present owner

± £ 8,000-12,000

€ 8,700-13,000 US\$ 9,700-14,500



80

PETERSON KAMWATHI

Kenyan, b.1980

Guantanamo Queue

signed and dated 2010 (lower right)
woodcut
89 by 122cm., 35 by 48in.

PROVENANCE

Ed Cross Fine Art, London

Acquired from the above by the present owner in 2010

EXHIBITED

London, Ed Cross Fine Art, *Peteson Kamwathi: Matter of Record Selected from 2005-2010*, 20 October-20 November 2010

LITERATURE

Chris Spring, *African Textiles Today*, Smithsonian Books, Washington D.C., 2012, illustration of woodcut print in colour p. 71

The total print edition from this block is comprised of three proofs. One of which is in the collection of the British Museum and another in the Rijksacademie Collection.

£ 6,000-8,000

€ 6,500-8,700 US\$ 7,300-9,700



81

MALANGATANA NGWENYA

Mozambican, 1936-2011

Matalana

titled and dated 8-3-70 (upper left); signed
and dated 8-3-70 (lower right)
oil on canvas
97.1 by 57.7cm., 38¼ by 22¾in.

PROVENANCE

Private Collection, USA

EXHIBITED

New York City, Skoto Gallery, *Summer Group Show*, 2012

£ 10,000-15,000

€ 10,800-16,200 US\$ 12,100-18,100

Malangatana was born to a poor family in the rural village of Matalana in southern Portuguese Mozambique. His father was a mine worker in South Africa and was mostly absent, so as a child he helped his mother, a traditional healer, teeth sharpener and tattooist, to make ends meet by herding animals on farms. His childhood fascination with his mother's work is echoed in the teeth and claws that populate his mature art. Painted at the height of the Mozambican War of Independence (1964–1974), the female figure in this rare early painting may have been inspired by the artist's mother, and hints at the suffering and hardship endured by ordinary people under the oppressive colonial rule.



MALANGATANA NGWENYA

Mozambican, 1936-2011

Untitled (Selection for Sevilla)

inscribed 21:3/2 (upper right)

oil on canvas

173.5 by 134.5cm., 68¼ by 53in.

PROVENANCE

Private Collection, Mozambique

Acquired from the above by the present owner

EXHIBITED

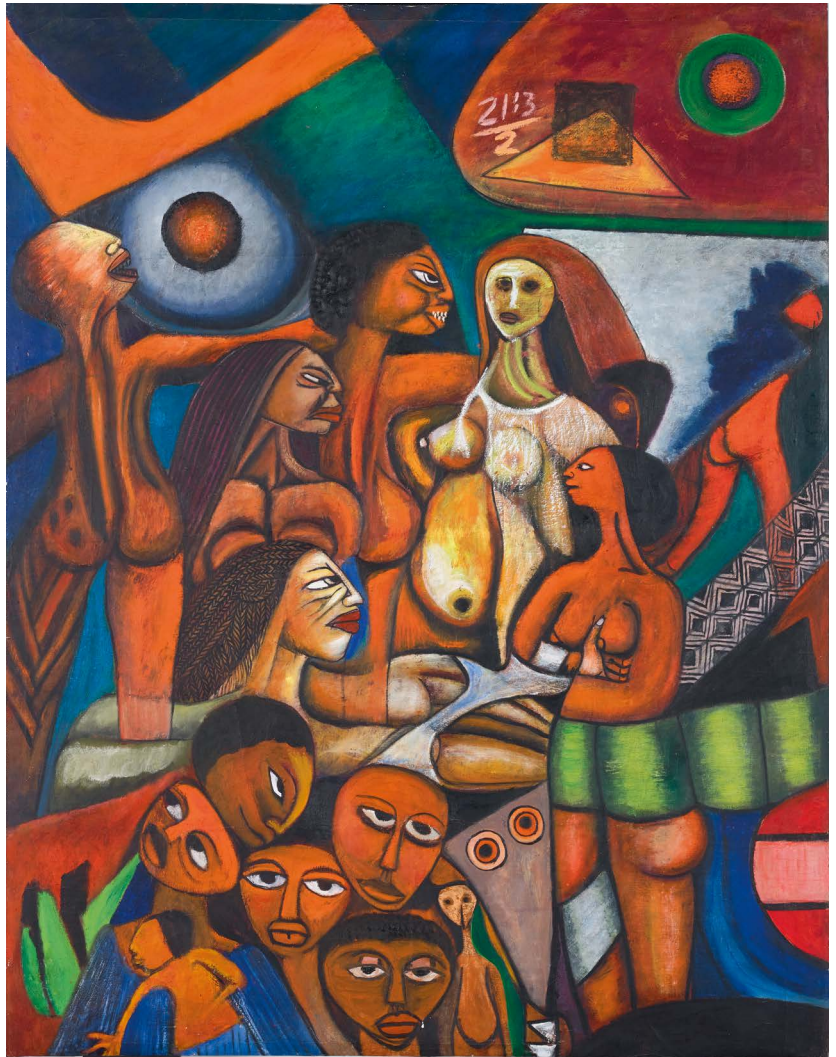
Lisbon, Instituto Camões, *Malangatana-De Matalana a Matalana-Exposicion de Pinturas*, 1999, illustrated in colour in the catalogue p. 66 & 72

Please note that this work is one part of a diptych.

W £ 6,000-8,000

€ 6,500-8,700 US\$ 7,300-9,700

The present lot was originally exhibited as the top half of a vertical diptych dated 1992, the same year Malangatana participated in the exhibition at the Arts Pavilion in the Universal Exposition of Seville (Expo '92).





84

84

ERNESTO SHIKHANI

Mozambican, 1934-2010

A Chave de Papa Para Afrika (The Popes Key for Afrika)

titled (on the reverse); signed and dated 1988
(lower right)

oil on canvas

82 by 150cm., 32¼ by 59in.

PROVENANCE

Private Collection, Mozambique

Acquired from the above by the present
owner

£ 6,000-8,000

€ 6,500-8,700 US\$ 7,300-9,700

□ 85

ERNESTO SHIKHANI

Mozambican, 1934-2010

Owl

inscribed *Shikhani 89* (underside of the base)
wooden sculpture

44 by 31cm., 17¼ by 12¼in.

PROVENANCE

Acquired directly from the artist's estate by
the present owner

W £ 2,000-3,000

€ 2,200-3,250 US\$ 2,450-3,650



85

86

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances).
Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.

□ 86

ERNESTO SHIKHANI

Mozambican, 1934-2010

Untitled

signed and dated 1993 (lower right)
acrylic on paper
70 by 100cm., 27½ by 39¼in.

PROVENANCE

Acquired directly from the artist's estate by
the present owner

£ 2,000-3,000

€ 2,200-3,250 US\$ 2,450-3,650



86

□ 87

ERNESTO SHIKHANI

Mozambican, 1934-2010

Untitled

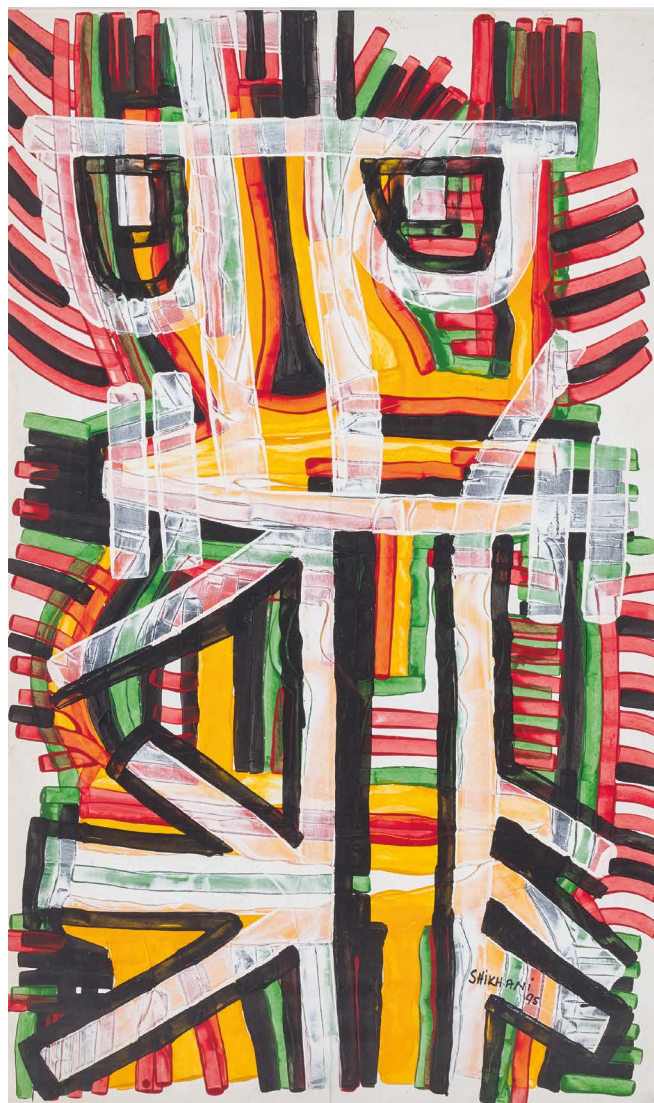
signed and dated 1995 (lower right)
oil on paper
88 by 52.5cm., 34½ by 20¾in.

PROVENANCE

Acquired directly from the artist's estate by
the present owner

£ 2,000-3,000

€ 2,200-3,250 US\$ 2,450-3,650



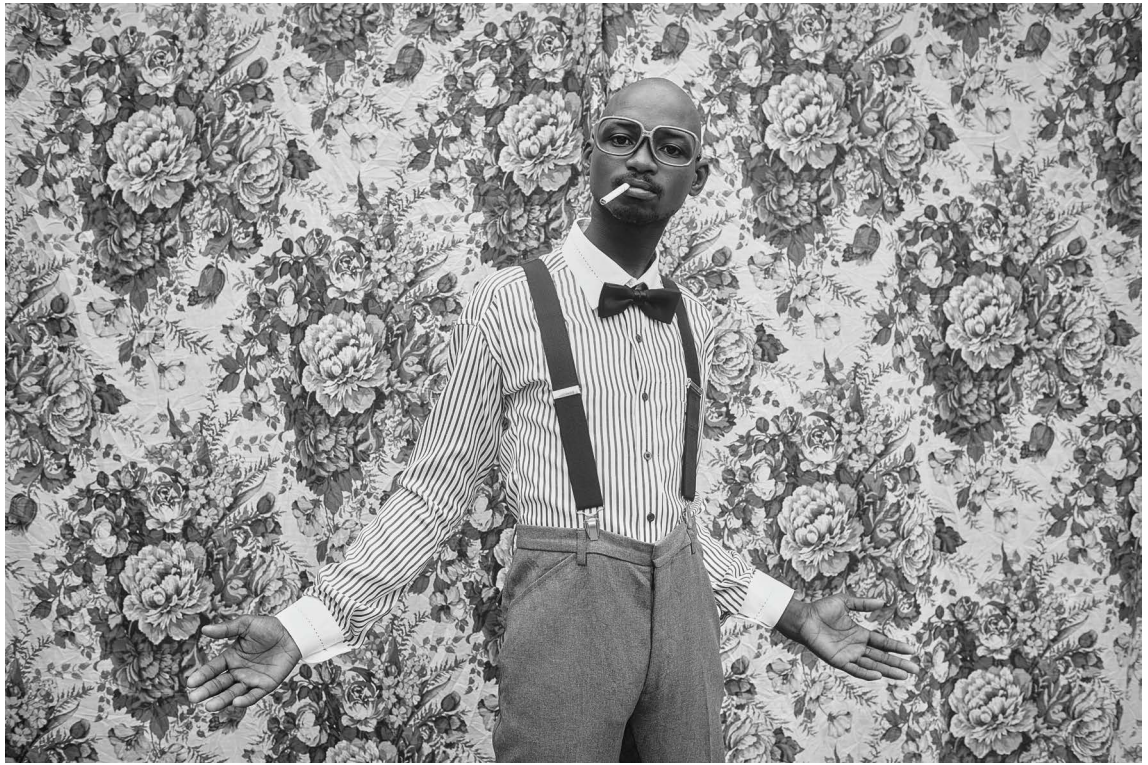
87



88



89



90

88

BERTINA LOPES

Mozambican, 1924-2012

Untitled

signed and dated 1981 (on the reverse)
oil on canvas
98 by 117.5cm., 39¾ by 46¼in.

PROVENANCE

Gallery Jawdat Khan, Baghdad, 1981
Acquired from the above by the present owner in 2001

EXHIBITED

Baghdad, National Museum of Modern Art of Baghdad, 1981

See online footnote

± £ 5,000-7,000
€ 5,400-7,600 US\$ 6,100-8,500

89

BERTINA LOPES

Mozambican, 1924-2012

Untitled

signed and dated 1960 (upper left)
oil on canvas
80 by 121cm., 31½ by 47½in.

PROVENANCE

Renascimento, Lisbon, 27 June 2019, lot 815
Acquired from the above sale by the present owner

£ 4,000-6,000
€ 4,350-6,500 US\$ 4,850-7,300

90

MÁRIO MACILAU

Mozambican, b.1984

Alito, The Guy with Style, Moments of Transition, 2013

Archival pigment print. Signed and numbered 2/6 +AP on accompanying certificate of authenticity. Framed.
80 by 120cm., 31½ by 47¼in.

PROVENANCE

The Auction Room, London, The African Contemporary Photography Auction in Collaboration with Ozwald Boateng, 28 April-28 May 2014, lot 25

Acquired from the above sale by the present owner

EXHIBITED

London, Ozwald Boateng Saville Row, *The African Contemporary Photography Auction in Collaboration with Ozwald Boateng*, 14-28 May 2014

Weil am Rhein, Vitra Design Museum, *Making Africa - A Continent of Contemporary Design*, 14 March-13 September 2015, illustrated in the catalogue p. 134; Bilbao, Guggenheim Museum Bilbao, 30 October 2015-21 February 2016; Barcelona, Centre de Cultura Contemporània de Barcelona, 22 March-31 July 2016 (another version)

£ 2,000-3,000
€ 2,200-3,250 US\$ 2,450-3,650

89

JACOB HENDRIK PIERNEEF

South African, 1886-1957

Summer Rain in the Bushveld

signed and dated 18 (lower right)
oil on board
90 by 141cm., 351/2 by 551/2

PROVENANCE

Stephan Welz & Co in Association with
Sotheby's, Johannesburg, 17 May 1999, lot
326

Acquired from the above sale by the present
owner

J.H. Pierneef is widely-revered for not only depicting, but defining, the South African landscape, and *Summer Rain in the Bushveld* is an excellent and important example of the master's work executed on a monumental scale rarely seen outside museum and institutional collections.

Pierneef was endlessly inspired by the South African bushveld, a subject he returned to throughout his career. This relatively early example was painted in 1918, a significant year in which Pierneef finally left his job at the State Library to realise his dream of becoming a full-time artist. Unlike the highly stylised works to come a decade later, early works such as this remain true to the bushveld that he saw. Choosing to make his preliminary sketches *en plein air* before completing his final painting back in his studio, this landscape's ever-changing colours and wide array of shapes and textures provided Pierneef with ample inspiration, from which he would create some of his most seminal works.

Pierneef would spend hours sketching, perfecting the ominous clouds that rolled over this dramatic landscape: "His mystic

towers and castles in the air above the Transvaal landscape are almost legends in themselves, they have become symbolic. They hover over the veld like mountains and bring a dramatic tension to static scenes. At times these heavy cloud masses are highly stylised or they form a stylistic unity with the landscape. On other occasions they acquire almost anthropomorphic traits" (Nel, 1990, p.149). The approaching storm clouds and arched gate-way formations would later take on a more spiritual connotation, as seen in his most acclaimed work, the Johannesburg Station Panels (1929-1932).

These early years following the end of the Boer War and the Union of South Africa in 1910 saw a period of nation-building and the creation of a South African national identity in which the artist was actively involved, and the South African landscape was central to the ideology of the emerging nation. During this period the land was claimed both physically and artistically as 'home', and in turn both the land and the landscape helped to define the nation. The national mythology centred on the Voortrekkers and their migration from the Cape to the Transvaal, and Pierneef depicted the South African landscape in a way that expressed its unique character as well as the Afrikaners' connection to the land. Many of these national ideas were synonymous with religious righteousness, and Pierneef's Edenic landscapes can be interpreted as depictions of God's Promised Land. This dream of an idealised perfect landscape was shared by many South Africans, who came to see their country through Pierneef's eyes.

Bibliography:

P.G. Nel, *J.H. Pierneef: His Life and Work*,
Cape Town, 1990

£ 100,000-150,000
€ 108,000-162,000 US\$ 121,000-181,000





GERARD SEKOTO

South African, 1913-1993

Cyclists in Sophiatown

oil on canvas board
30.4 by 40.3cm., 12 by 15¾in.

PROVENANCE

Purchased from Gainsborough Gallery,
Johannesburg
Thence by descent

EXHIBITED

Johannesburg, Johannesburg Art Gallery,
Gerard Sekoto: Unsevered Ties, 1 November
1989–10 February 1990, illustrated in colour
in the catalogue p. 26

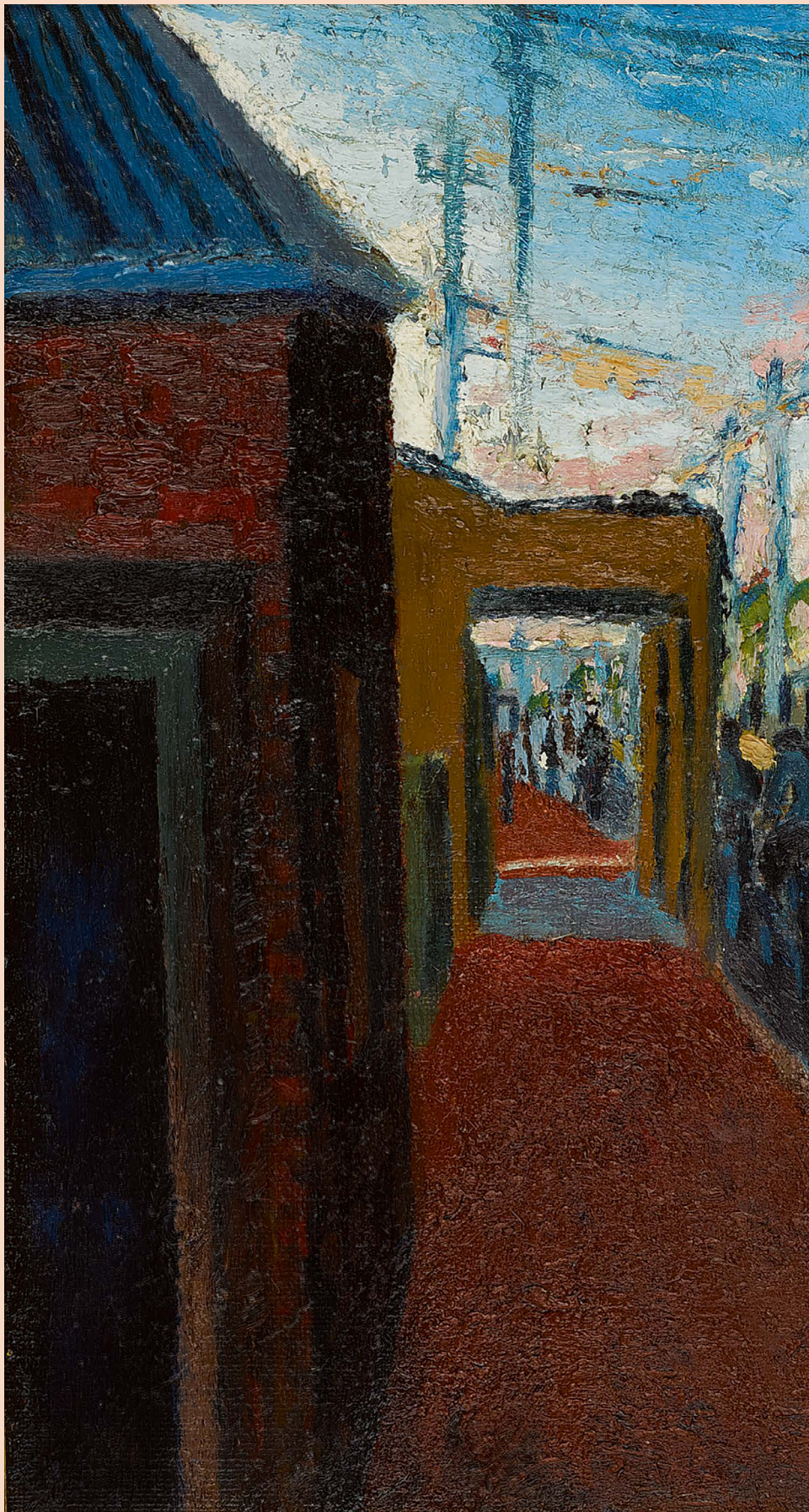
LITERATURE

Barbara Lindop, *The Art of Gerard Sekoto*,
London, 1996, illustrated in colour p. 37

£ 250,000-350,000

€ 270,000-378,000

US\$ 302,000-422,000





“What I wanted to catch was the life of the people... Landscapes would be rare. Mostly it was the movement that attracted me. I liked movement and the landscape would be in the background.”

Gerard Sekoto

Sekoto's rural upbringing in the Lutheran Mission Station in Botshabelo and periods of residence in Johannesburg, Cape Town and Pretoria provided the artist with a unique perspective on the people of South Africa, and primarily the impoverished black population, at a time of dramatic social change. In the years immediately preceding the formal implementation of apartheid, Sekoto's depictions of life's daily struggles underline the economic hardship as well as the social tensions and racial injustice faced by millions of black South Africans, the reverberations of which continue today.

Initially following in his father's footsteps, Gerard Sekoto had trained as a school teacher in rural Limpopo before deciding to pursue a professional art career, inspired in part by his colleague Ernest Mancoba and their mutual appreciation of Vincent Van Gogh. In 1939 he travelled to Johannesburg to live with cousins in Gerty Street, Sophiatown. Their nephew Fred Norman invited Sekoto to accompany him to St Peter's School in Rosettenville, where one of the teachers, Brother Roger Castle, recognised Sekoto's talent and encouraged him to attend art classes there. Brother Roger facilitated several introductions for the young Sekoto, including to artists Alexis Preller and Judith Gluckman, who taught him how to paint with oils, and Joan Ginsberg, the owner of the Gainsborough Galleries; he also encouraged the artist to submit works to the prestigious South African Academy exhibition in 1939. During this period Sekoto also exhibited in group shows at the commercial Gainsborough Gallery in May 1939 and June 1940 as well as the subsequent Academy Exhibitions of 1940, 1941 and 1942. His work was well received by the press, with the Rand Daily Mail commenting on Sekoto's affinity to the 'moderns', particularly the French school".

Everyday life in Sophiatown provided Sekoto with inspiration for his work. One of several paintings on the subject of transportation, *Cyclists in Sophiatown* illustrates a line of men commuting to work by bicycle, leaving the township under a transient early morning

sun. The average black worker left home at six o'clock in the morning and would return at six in the evening, leaving little time for socialising or leisure activities. Car ownership among black South Africans was negligible, and the prohibitive costs and the lack of public transport meant cycling was the default, and therefore low-status, mode of transport for the poor and oppressed black working-class South Africans. *Yellow houses – a Street in Sophiatown*, also painted in 1940 and famously purchased by the Johannesburg Art Gallery as the first work by a black artist in their collection (and the only one for the next 32 years), could be considered a pendant piece for the current lot. *Yellow Houses* depicts afternoon in Sophiatown, when the workers are still away in the city; a lone cyclist is just seen coming into view, but the streets are largely deserted, and any activity is likely illicit and hidden indoors, in the shebeen behind those yellow walls.

In *Cyclists in Sophiatown*, Sekoto's use of colour is both sensitive and intuitive, catching the effect of a cool and crisp early morning sunlight on the cyclists, which results in the scene to be permeated and infused with radiant colours that bounce off each other. His treatment of natural light in this work contrasts with his usual practice of favouring a bright and effusive light source. Both *Cyclists in Sophiatown* and *Yellow Houses* mark further stylistic shifts in Sekoto's oeuvre. They differ from many of Sekoto's other Sophiatown paintings in their focus on place over people, and the structure of both scenes is more sophisticated; the artist's use of strong diagonals leads the eye into the distance, mimicked by the pattern and rhythm of the corrugated iron roof sheets, allowing him to interrupt the picture plane and dictate the focus of the viewer.

Cyclists in Sophiatown is also a notable precursor to Sekoto's seminal and most celebrated work *Song of the Pick*. It provides a blueprint for the later work, in its astute composition and use of light and colour to convey a sharp political message. Painted during Sekoto's period in Eastwood, *Song*

of the Pick is Sekoto's most charged and political painting; the artist depicts nine black field labourers being monitored by a white supervisor. The painting is clearly based on Andrew Goldie's poignant black and white photograph of the same subject, a copy of which remained in Sekoto's possession for the rest of his life. Both works share a rhythmic composition, further reinforced and achieved through the repetition and synergism in both the activities of the figures represented. The positioning of figures in Sekoto's *Song of the Pick* mirrors that of *Cyclists in Sophiatown*, primarily in their diagonal and angular arrangement. Conversely, in the tightly framed composition of *Song of the Pick*, the black labourers appear in a position of strength, with their harmonised and free-swinging axes, compared to the white guard who stands alone. Individual faces cannot be seen in either painting; they represent the faceless masses of black people in a segregated South Africa.

Through such complex subject matter, Sekoto creates empathy for the ordinary people in South Africa. These three masterpieces: *Cyclists in Sophiatown*; *Yellow houses – a Street in Sophiatown*; and *Song of the Pick*, perfectly exemplify the artist's mastery of colour, composition and subject matter, yet, are also historically poignant images in line with Sekoto's longstanding quest to document images of society in South Africa. They aptly disseminate the day to day struggles of black South Africans in the 1940s, and represent a painterly attempt to awaken their consciousness and galvanise them to demand a better life to the one which they were being subjected. They are the epitomes of the type of social-realism for which Sekoto was best known.

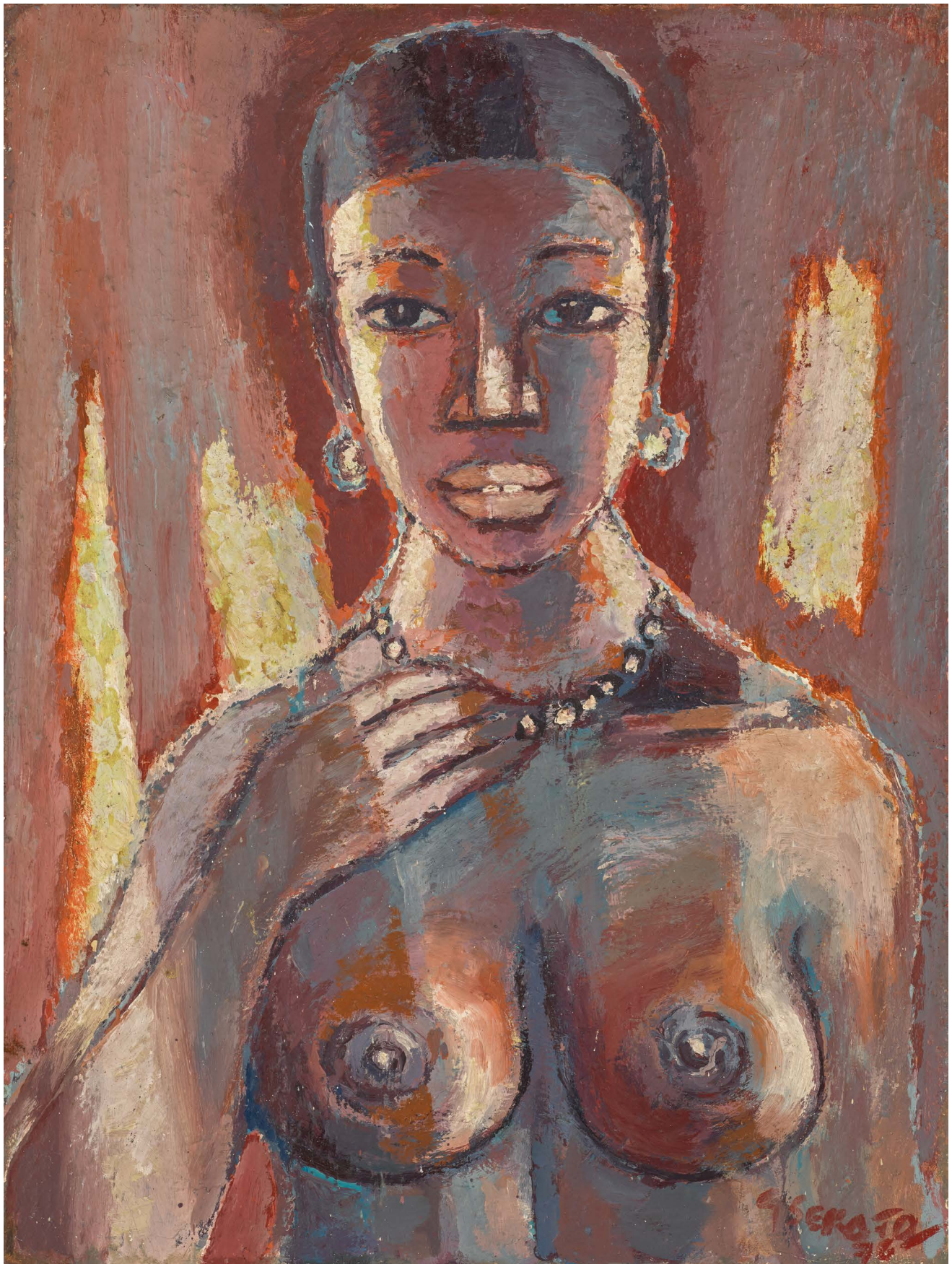
In 1942 the commercial success of an exhibition at the Gainsborough Gallery allowed Sekoto to realise one of his dreams, to visit the city of Cape Town. He lived in District Six and enjoyed further success before moving in with his mother in Eastwood, Pretoria, in 1945, as part of his long-term plan to travel to France. In 1947

Sekoto left South Africa in exile for Paris, never to return. The following year, the National Party won the South African general election and began to implement their program of apartheid. In 1950, they passed the Group Areas Act which designated specific areas for particular race groups, resulting in the forced removal of the black residents of Sophiatown, District Six and Eastwood in the following years. Sekoto followed these developments in exile in Paris, where he would return to the subject of cyclists repeatedly in his "memory" series. *Cyclists in Sophiatown* thus acts as a visual reminder of the Johannesburg suburb that Sekoto once called home, and indeed his whole body of pre-exile paintings remain as vivid historical records of these vibrant urban environments and the people who lived there.

Sekoto's position as one of South Africa's first and most important modernists was cemented by a survey exhibition of his work at the Johannesburg Art Gallery and an honorary doctorate from the University of Witwatersrand in 1989, the seminal retrospective *Song for Sekoto 1913-2013* at Wits Art Museum celebrating his centenary year, and the presence of his work in major public collections including the Smithsonian's National Museum of African Art in Washington D.C. and Iziko South African National Gallery in Cape Town. Sekoto passed away in Paris in 1993; apartheid would remain in place until 1994, when Nelson Mandela and the Africa National Congress gained power in the country's first truly democratic election. Sophiatown still exists; after the forced removals and demolition in the 1950s, the area was rezoned for whites only and renamed Triomf (Triumph in Afrikaans), only for the ANC government to reinstate its old name in 2006. The original parish church of Christ the King still stands, and descendants of these cyclists still worship there.

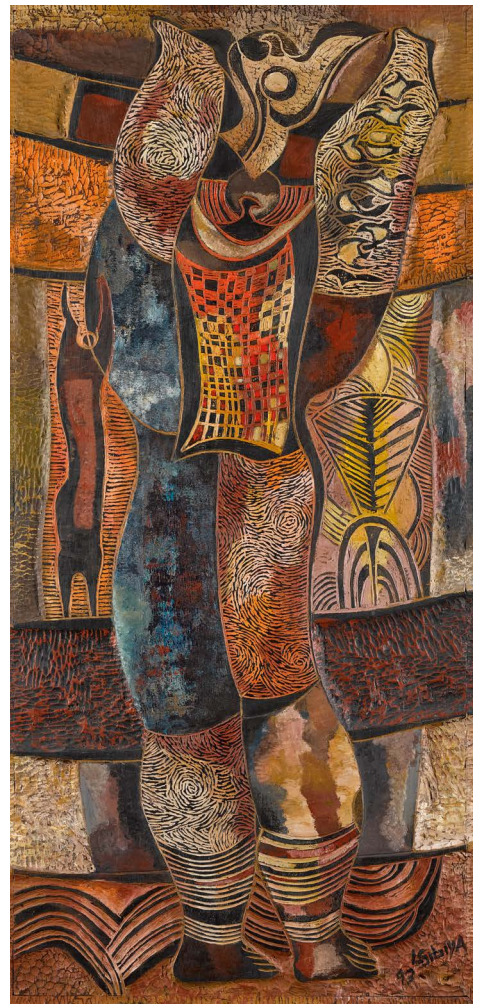
We are grateful to Barbara Lindop for her assistance in cataloguing this lot.







94



95

93

GERARD SEKOTO

South African, 1913-1993

Portrait of a Woman

signed and dated 1976 (lower right)
oil on canvas
61 by 46cm., 24 by 18in.

PROVENANCE

Private Collection, France

£ 20,000-30,000

€ 21,600-32,400 US\$ 24,200-36,200

94

CECIL SKOTNES

South African, 1926-2009

Untitled

signed (lower left)
carved, incised and painted wood panel
76 by 61cm., 30 by 24in.

PROVENANCE

Henri Lidchi and Company, Johannesburg
Acquired from the above by the present
owner c. 1970

± £ 7,000-9,000

€ 7,600-9,800 US\$ 8,500-10,900

95

LUCKY SIBIYA

South African, 1942-1999

Ntombis Dance

signed and dated 1993 (lower right)
oil on incised panel
104 by 49cm., 41 by 19¼in.

PROVENANCE

Henri Lidchi and Company, Johannesburg
Acquired from the above by the present
owner c. 1970

± £ 3,000-5,000

€ 3,250-5,400 US\$ 3,650-6,100

GAVIN JANTJES

South African, b.1948

Homesickness a Blindman's Paradise

oil on canvas
150 by 150cm., 59 by 59in.

EXHIBITED

London, Edward Tootah Gallery, *Gavin Jantjes*, 1980

W £ 25,000-35,000
€ 27,000-37,800 US\$ 30,200-42,200

A prolific and reflective artist, Gavin Jantjes is a graduate of the Michaelis School of Fine Art, University of Cape Town. The artist 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.

Jantjes is perhaps most known for his seminal, yet personal work, *A South African Colouring Book*, a critical commentary on the period of apartheid in South Africa. The work showed the artist's skill as master printer and collagist; however, *Homesickness a Blindman's Paradise* displays his brilliance as painter - without sacrificing the critical expression for which he is known.

Homesickness a Blindman's Paradise depicts two figures in a reconfigured Cape Town landscape. Landmarks such as Table Mountain, the Cape Town Castle, Groot Constantia, the Slave Bell and Roeland Street prison have been stitched into a colourful backdrop. The painting was made while the artist was in exile in Hamburg. It inverts the meaning of 'homesickness' from nostalgic longing into a national illness, a racialized malady of white supremacy. The two men represent the gun carrying, short sighted Afrikaner and the blind, liberal Africanist. Situated in a landscape of their making the painting speaks about land grabbing, colonialism. A visual and political myopia that underpins South African history.

Indeed, much of Jantjes's artistic practice is undoubtedly shaped by his time spent in exile. The artist would spend sixteen years from 1982-1998 in the United Kingdom before moving to Oslo in 1998 and then back to the UK in 2018.

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. Most recently in 2018, Jantjes also took part in the 13th edition of the *Biennial of Contemporary African Art, Dak'Art*.

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.

We are grateful to Gavin Jantjes for his assistance in cataloguing this work.



WILLIAM KENTRIDGE

South African, b.1955

Scribble Cat (Chasing Your Own Tail III)

signed, titled, dated 2012 and numbered 3/6
on a fabric label on the reverse
mohair, silk and embroidered tapestry
170 by 305cm., 67 by 120in.

PROVENANCE

Private Collection, South Africa (acquired
directly from the artist)
Private Collection, UK

± W £ 100,000-150,000

€ 108,000-162,000 US\$ 121,000-181,000

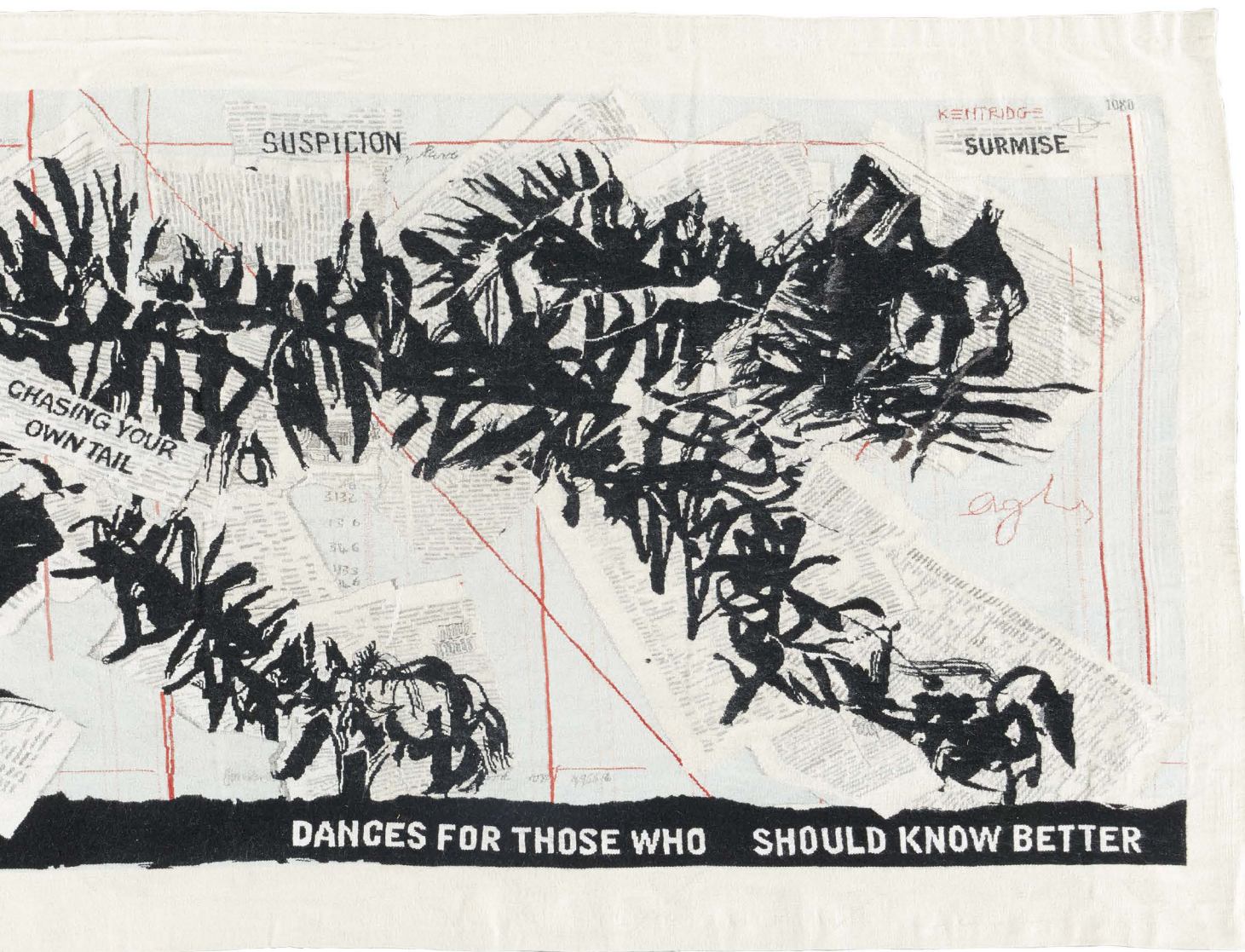
Born in 1955, in Johannesburg, South Africa, William Kentridge is best known for his cross-fertilization of mediums, including; drawings, theatre productions and films. Innovative in his approach, the focal points of his artistic practice are identity and concerns of immense inequity in post-apartheid South Africa.

Since 2001, Kentridge has produced a series of tapestries consisting of drawings in which shadowy figures are conjured from ripped construction paper and are collaged onto web-like background of nineteenth-century atlas maps. To transform these drawings and collages into tapestry, Kentridge works in conjunction with Johannesburg-based weaver, Marguerite Stephens (Stephens Tapestry Studio), a frequent collaborator for over twenty years, a relationship which has resulted in over forty tapestries. The process of creating these tapestries include; designing cartoons from enlarged photographs of the drawings and hand-pick dyes to colour the locally spun mohair. The weaving process gives the collages a visual energy emphasising the tapestries' aptitudes for complexity, colour and scale.

The *Scribble Cat* is an embroidered tapestry portraying large, dark silhouettes against texts from books. Kentridge initially created a small-scale drawing and collage (number I, 2010) from his cat sculptures, based on the blue cat which appears in his animated film, *Stereoscope* (1999). Shortly after, he made a large painting on canvas (number II, 2011). This is particularly exceptional for Kentridge, given that he has only made a few canvas paintings in his career. This canvas served as a moquette for the tapestry, hence the weaving is number III. Both the painting and drawing were included in *Other Faces* exhibition at Goodman Gallery, Johannesburg in 2011.

Today, William Kentridge is recognised as a leading contemporary artist and his works are exhibited at The Museum of Modern Art in New York, the Art Institute of Chicago, the Tate Gallery in London, and the Goetz Collection in Munich. Most recently in 2019, Kentridge's works are part of two major survey shows including William Kentridge: A Poem That Is Not Our Own, Kunstmuseum, Basel and his largest exhibition Why Should I Hesitate: Putting Drawings to Work & Why Should I Hesitate: Sculpture hosted simultaneously at Zeitz MOCAA and Norval Foundation, Cape Town.







98

98

DAVID GOLDBLATT

South African, 1930-2018

A family in their shelter at KTC Squatter Camp, Cape Town, 1984

Silver print, printed in 1986. Signed, dated and annotated in pencil on the verso. Matted. 26 by 26cm., 10¼ by 10¼in. (image); 40.4 by 30cm., 16 by 11¾in. (sheet)

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

Nadine Gordimer, David Goldblatt, *Lifetimes Under Apartheid*, 1986, illustrated p. 65

The photographer has inscribed verso the text accompanying this image on p. 65 of *Lifetimes Under Apartheid*

£ 4,000-6,000

€ 4,350-6,500 US\$ 4,850-7,300

99

IGSHAAN ADAMS

South African, b.1982

Akbar

nylon rope, cotton thread and beads
290 by 284cm., 114¼ by 111¾in.

PROVENANCE

Blank Projects, Cape Town
Acquired from the above by the present owner

EXHIBITED

Cape Town, Blank Projects, 17, 30 November 2017-13 January 2018

± W £ 15,000-20,000

€ 16,200-21,600 US\$ 18,100-24,200





100

100

ANTÓNIO OLE

Angolan, b.1951

Rakung

signed (lower right); signed, titled and dated 2017 (on the reverse)
mixed media on canvas
204.5 by 204.5cm., 80 by 80½in.

EXHIBITED

Porto, Galeria SALA 117, *António Ole Corpo & Alma*, 26 May-15 July 2019, illustrated in colour in the catalogue p. 49

W £ 12,000-18,000
€ 13,000-19,500 US\$ 14,500-21,700

101

ANTÓNIO OLE

Angolan, b.1951

Conversa Interrompida

signed (lower right); signed, titled and dated 2017 (on the reverse)
acrylic on canvas
100 by 150cm., 39¼ by 59in.

EXHIBITED

Porto, Galeria SALA 117, *António Ole Corpo & Alma*, 26 May-15 July 2019, illustrated in colour in the catalogue p. 51

£ 5,000-7,000
€ 5,400-7,600 US\$ 6,100-8,500



101

102

CRISTIANO MANGOVO

Angolan, b.1982

Zungueiras de Cana de Acuara

signed and dated (lower right); signed, titled
and dated (on the reverse)
acrylic on canvas
151.5 by 151.5cm., 59½ by 59½in.

PROVENANCE

Acquired directly from the artist by the
present owner

W £ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500

103

CRISTIANO MANGOVO

Angolan, b.1982

Dia de Felicidade

signed and dated (lower right); signed, titled
and dated (on the reverse)
acrylic on canvas
153.5 by 153.5cm., 60½ by 60½in.

PROVENANCE

Acquired directly from the artist by the
present owner

W £ 5,000-7,000

€ 5,400-7,600 US\$ 6,100-8,500



102



103



Upcoming Jewellery Auctions 2019

3 – 13 September
Signed Jewels Online

20 – 27 September
Fine Jewels Online

25 September
Fine Jewels, New York

7 October
Magnificent Jewels and
Jadeite, Hong Kong

10 – 17 October
Jewels by
Michele della Valle

29 October
Fine Jewels, Paris

28 October – 6 November
Jewels and Watches Online

11 & 13 November
Magnificent Jewels and
Noble Jewels, Geneva

20 – 27 November
Jewels Online

26 November
Fine Jewels, London

28 November – 5 December
Chanel Accessories
Online

29 November – 5 December
Jewels Online

9 December
Fine Jewels, New York

10 December
Magnificent Jewels, New York

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From an Important Asian American Collection to be offered in Magnificent Jewels and Noble Jewels, 13 November
Sapphire and Diamond Bracelet, Cartier, New York, 1927, estimate CHF 2,000,000–3,000,000*

*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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JACQUES MAJORELLE
*Coin du Jardin Majorelle,
Marrakech, circa 1950-55*
Estimate £25,000-35,000*

Art of Travel Online

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1744

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CURATED BY BEN VAN BENEDEN, DIRECTOR, RUBENHUIS ANTWERP
PALAZZO DUCALE, VENICE, 5 SEPTEMBER 2019 – 1 MARCH 2020



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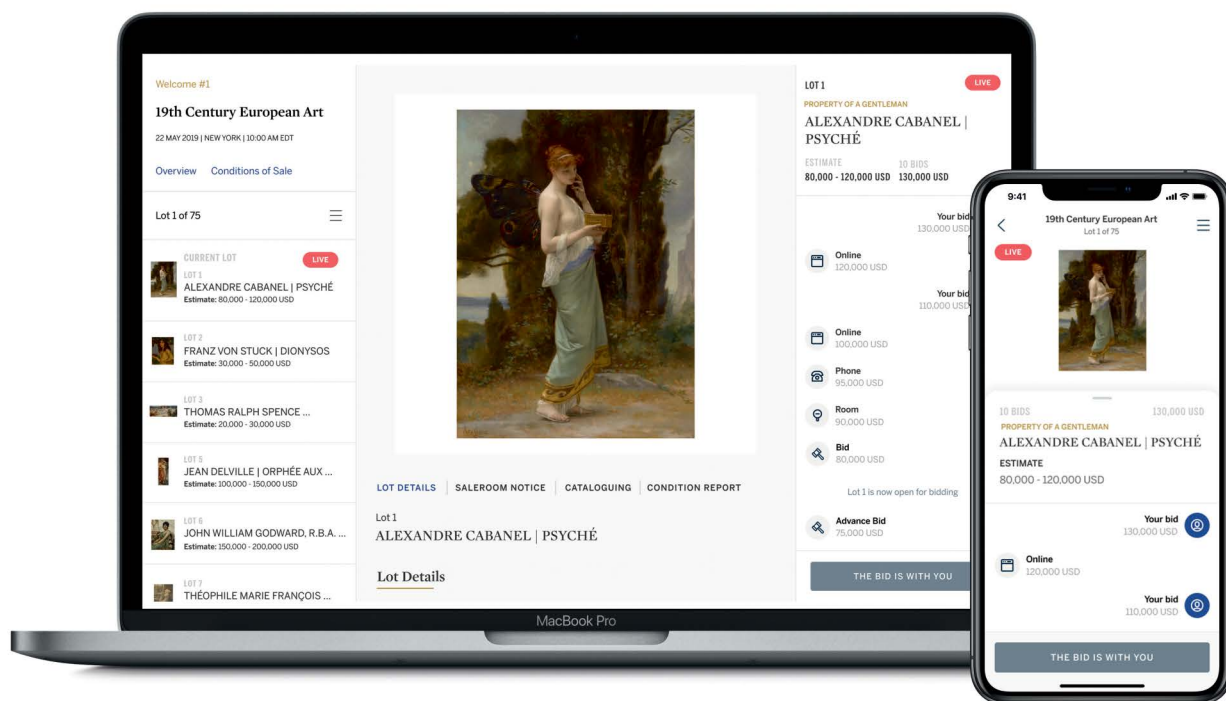
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How to Bid



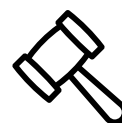
1. BROWSE

GO TO [SOTHEBYS.COM](https://sothebys.com)
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TO VIEW AN AUCTION



2. REGISTER

SIGN UP TO PLACE BIDS.
YOUR ASSIGNED PADDLE
ALLOWS YOU TO BID ONLINE,
IN PERSON AND BY PHONE



3. BID

BID IN ADVANCE AND IN REAL
TIME, BEFORE AND DURING
THE LIVE AUCTION, FROM
ANYWHERE IN THE WORLD

FOR ASSISTANCE WITH REGISTRATION AND BIDDING

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Guide for Telephone Bidders

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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

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

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

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

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

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

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

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your telephone bidding form.

Please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should 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.

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 £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. 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.

Bidding in advance of the live auction If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on www.sothebys.com or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

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 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 cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. 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 exhibition. 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 below.

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 publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. 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 live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) 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 live auction (including by submission of a bid in advance of the start of the live action via

an Online Platform or otherwise) 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 the Live Auction Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

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 published below.

Bidding in Person If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. 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.

Advance Bidding Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

Telephone Bids If you cannot attend the live 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. Please contact the Bids Department for further assistance.

Live Online Bidding If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on www.sothebys.com or via the Sotheby's App, please refer to www.sothebys.com. Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at www.sothebys.com, as well as the Conditions of Business applicable to this 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 published below.

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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

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. 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 published below.

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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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

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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further 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

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- 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
EU 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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

◊ **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 suc-

cessfully 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 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 sale. 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 below.

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 live 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 cataloguing (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 live 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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live 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 live 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 live 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.

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 live 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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 live 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 live 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 live auction.

11. 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 published in respect of the lot 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.

12. 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 of the sale. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on www.sothebys.com or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing

through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on www.sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

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 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 live 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 live auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:
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Any purchased lots that have not been collected within 30 days from the date of the live auction will be subject to handling and storage charges at the rates set out below.

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

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

IMPORTANT NOTICES

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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\$1.21

£1 = €1.07

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.

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

Please see the Buying at Auction guide for further information.

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4/08 NBS_GUARANTEE MAIN



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