

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 1

ALBERT LUBAKI | UNTITLED (TWO MEN WITH COCONUT TREE)

Bid:

11,250 GBP

Estimate: 10,000 - 15,000 GBP

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.

Condition Report

The paper exhibits areas of light acid discolouration and slight yellowing throughout, particularly on the reverse. This is in line with the age of the piece. There are scattered minor stains as well as light creases in places. The edges of the work exhibit some minor losses and are irregular. Minor wear to the edges of the work. The paper exhibits a light undulation. This excepting, the work appears to be in good condition. Minor handling marks.

Please note that this work is framed.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com if you have any questions regarding the present work.

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Provenance

Charles-Auguste Girard Collection, France

Thence by descent

Catalogue Note

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

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Lot 2

CHÉRI SAMBA | MIEUX LA CHENILLE QUE LE SERPENT

Estimate: 25,000 - 35,000 GBP

Bidding is closed

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.

Condition Report

There appears to be very minor surface marks in places. Particularly within the white margins of the work. Please note that there is glitter on the caterpillar on top of the man's head as well as to each of the animals on the table, these details are less obvious in catalogue illustration. Overall the work appears to be in very good condition.

Colours are true to catalogue illustration.

Inspection under UV light reveals no sign of restoration or repair.

Please note that this work is framed.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

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Lot 3

CHÉRI SAMBA | VILLAGE CHÉRI SAMBA

Estimate: 25,000 - 35,000 GBP

Bidding is closed

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.

Saleroom Notice

Please note this lot should have a Warehouse symbol in the catalogue. This work will be transferred from the saleroom to Sotheby's Greenford Park Warehouse, and collection can be made from Greenford two days after the sale.

Condition Report

The work is in very good condition. Please note that there are a handful of very minor surface marks within the white margins of the canvas. These marks are only visible upon close inspection and appear to be contemporary to the creation of the work. There are areas of glitter that are not as apparent within the catalogue illustration. These areas include the red fabric curtain, sweater, as well as the flames of the fire and the roses in the lower corners of the work. Please also note that there are two creases in the canvas one to the center of the left-hand edge, and the other within the upper-right hand corner of the work. The largest crease measures approx. 10cm. and both are visible within the catalogue illustration.

Colours are true to catalogue illustration

Inspection under UV light reveals no visible signs of restoration or repair.

Please note that this work is unframed.

Further enquiries:

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Provenance

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Lot 4

EDDY KAMUANGA ILUNGA | INFLUENCE

Estimate: 25,000 - 35,000 GBP

Bid:

50,000 GBP

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.

signed and dated 2016 (on the reverse)

acrylic and oil on canvas

170 by 150cm., 67 by 59in.

Condition Report

There appears to be areas of the canvas that exhibit light wrinkles, only visible upon very close inspection. There are a handful of very minor surface marks in places, most of which are likely contemporary to the creation of the work. There are further areas where paint appears to be smudged but this is in line with the artist practice and contemporary to the creation of the work. Small dent in the canvas in the upper left hand corner, only visible on close inspection. Overall the work appears to be in very good condition

This work is unframed.

Colours are true to catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

Colours are true to catalogue illustration.

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Provenance

October Gallery, London

Acquired from the above by the present owner

Exhibition

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

Catalogue Note

Born in Africa's third largest urban area, Kinshasa, Democratic Republic of the Congo, Eddy Kamuanga Ilunga is one of the most enterprising and exciting young artists working in Africa today. He received his training in classical painting at the Académie des Beaux-Art. Although this provided the artist with sophisticated painting method, the programme at the Académie conceptually limited his creative output, which led him to abandon the programme. In 2011, alongside other young and ambitious artists from Kinshasa, Eddy formed the collective M'Pongo, progressively critiquing via their medium, contemporary life in the DRC.

Skeptical of the immense growth and modernization across the DRC, Eddy's works draw influence from an increasingly industrial DRC, historic ways of life and rituals of the Congolese people are being eroded, resulting in a heavy strain on communities adamant on resisting globalization in favour of their traditional ways. Through his work, Eddy has explored the relationship between industry, technology and the historic traditions of the Mangbetu people, who live in the Orientale Province of DRC. *Influence* is no exception, as he represents the plight of the Mangbetu in a fervent manner. The Mangbetu are known for the practice of skull elongation. It is unequivocal that the lone female in *Influence*, is a Mangbetu woman, identified through her elongated head and hairstyle. *Influence* is an anthropological study, a preservation and a veneration of the Mangbetu for generations to come.

Ilunga's work taps into the rich, yet complex history of Congo. His work is politically charged and culturally sensitive. DRC is the largest exporter of coltan, a mineral key in the production of mobile phones and computer chips. In the present lot, the skin of the subject is embellished and embedded with computer chips. The embellished skin is a reference to the harshness of conditions which the workers face when they extract the coltan mineral.

Ilunga places the Mangbetu female at the forefront of his critique, although heroic in the preservation and immortalisation of the traditions of the Mangbetu, the subject is stripped to only her possessions. She is draped in a beautifully patterned vibrant clothing, adorned with a gold necklace and crucifix – all symbols of centuries old and continuous dialogue between Africa and the West. The subject in *Influence* appears to be caught in both worlds of maintaining her traditional ways or conforming to a normalized consumerist culture and accepting a Western Religion. The artist comprehends that one cannot discern an applicable solution for present day DRC if the past is not fully understood.

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Lot 5

EDDY KAMUANGA ILUNGA | DUTY OF MEMORY

Estimate: 25,000 - 35,000 GBP

Bid:

62,500 GBP

EDDY KAMUANGA ILUNGA

Congolese

b.1991

DUTY OF MEMORY

acrylic and oil on canvas

199.5 by 199.5cm., 78½ by 78½in.

Condition Report

There are a handful of very minor surface marks in places, only visible upon close inspection. There appears to be uneven varnish in places, which appear to be contemporary to the creation of the work and is predominantly visible in raking light. This excepting, the work appears to be in very good condition. Colours are true to catalogue illustration.

Inspection under UV light reveals uneven varnish but no signs of restoration or repair.

Please note that this work is unframed.

Further enquiries:

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Provenance

October Gallery, London

Acquired from the above by the present owner

Exhibition

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

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Lot 6

FRÉDÉRIC TRIGO PIULA | CHIN'WA

Estimate: 25,000 - 35,000 GBP

Bidding is closed

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.

Condition Report

The work exhibits some detritus to the reverse, which can easily be removed. There appears to be a handful of light surface scratches in various places, visible on close inspection. Overall the work appears to be in excellent condition.

Please note that the catalogue illustration exhibits a slightly more red tone within the base upon which the central figure stands.

Inspection under UV Light reveals no signs of restoration or repair. Please note that this work has been retouched by the artist in 2019.

Please note that this work is framed.

Further Enquiries:

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Lot 7

BORIS NZEBO | LA PASSION DADELINÉ

Estimate: 2,000 - 3,000 GBP

Bid:

4,000 GBP

BORIS NZEBO
Gabonese
b.1979
LA PASSION DADELINÉ

signed and dated 2014 (lower right); signed, titled and dated (on the reverse)
acrylic on canvas
100 by 100cm., 39¼ by 39¼in.

Condition Report

There appears to be light stretcher marks along the edges of the work. The work appears to be in very good condition.

Inspection under UV Light reveals no signs of restoration or repair.

Colours are true to catalogue illustration.

This work is unframed.

Further enquiries:
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Provenance

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

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Lot 8

BODYS ISEK KINGELEZ | BEL ATLAS

Estimate: 50,000 - 70,000 GBP

Bid:

60,000 GBP

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.

Condition Report

The following condition notes are in line with the age of the piece, medium and artist's practice.

There appears to be light wear to the edges in various places. Spots of discoloration and minor surface marks throughout. Various accretions and fibers in crevices. Some minor separation of elements at joints and minor lifting in various areas. There appears to be a handful of pinhole punctures to the base of the work with possible further instances elsewhere. These pinholes appear to be in line with the artist's practice and could be inherent to the work. Some of the pins appear to be tilted, however, this is likely inherent. There appears to be a handful of light wrinkles to the card, only visible on very close inspection. There is an area to the base of the central triangular tower which appears to exhibit a minor indentation due to light impact. This area measures approx. 2.5cm wide and is visible on close inspection. The red ball on the top of the central tower is slightly loose but secure.

Colours appear true to the catalogue illustration.

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Provenance

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

Exhibition

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

Catalogue Note

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

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Lot 9

CHÉRI SAMBA | COLLEGE DE LA SAGESSE

Estimate: 20,000 - 30,000 GBP

Bid:

22,500 GBP

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.

Condition Report

Please note that there appears to be one very minor surface mark within the upper right hand, particularly along the top edge of the work. This uneven fluorescent appears to be due to some kind of residue. However no clear sign of restoration or repair. Overall the work appears to be in excellent condition.

This work is unframed.

Colours appear true to the catalogue illustration.

Please note that the glitter to the figure's head is more apparent than in the catalogue illustration.

Further enquiries:

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Provenance

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

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Lot 10

CHÉRI SAMBA | JE SUIS LE MEME MAIS JE NE SUIS PLUS LE MEME

Bid:

Estimate: 20,000 - 30,000 GBP

27,500 GBP

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

81 by 100cm., 31¾ by 39¼in.

Saleroom Notice

The correct dimensions for this lot are 81 by 100cm.

Condition Report

Minor surface marks to white border in places. This excepting, the work appears to be in excellent condition.

This work is unframed

Colours are true to catalogue illustration. Red glitter to heads is stronger than illustrated.

Inspection under UV light reveals no clear signs of restoration or repair.

Further enquiries:

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Provenance

Private Collection, Portugal

ArtNet Auctions, 26 February 2018, Lot 124425

Private Collection, USA

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Lot 11

MONSENGWO KEJWAMFI "MOKE" | LA SAPE, C'EST NOUS À KINSHASA

Bid:

Estimate: 15,000 - 20,000 GBP

17,500 GBP

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.

Condition Report

There are networks of craquelure throughout the work, most noticeable towards the edges of the work. Stretcher marks along the edges and additional surface cracks, with other instances also elsewhere.

Colours are true to catalogue illustration.

Inspection under UV light highlights a cloudy/thick varnish but no signs of restoration or repair.

This work is unframed.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 if you have any questions regarding the present work.

"In response to your inquiry, we are pleased to provide you with a general report of the condition of the property described above. Since we are not professional conservators or restorers, we urge you to consult with a restorer or conservator of your choice who will be better able to provide a detailed, professional report. Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Sotheby's is merely a subjective, qualified opinion. Prospective buyers should also refer to any Important Notices regarding this sale, which are printed in the Sale Catalogue.

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Provenance

Galerie Magnin-A, Paris

Acquired from the above by the present owner

Modern and Contemporary African Art

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Lot 12

MONSENGWO KEJWAMFI "MOKE" | BAR DE NUIT

Estimate: 10,000 - 15,000 GBP

Bid:

18,750 GBP

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.

Condition Report

The canvas appears to be slightly loose and would benefit from being re-stretched.

Please note that there are light creases running parallel to all four edges of the work due to the stretcher bars. Please also note that there are minor stretcher marks/minor surface cracks along all four edges of the work. There also appears to be a handful of hairline surface cracks within the central composition which are only visible upon close inspection. Overall the work appears to be in good condition.

Colours are true to catalogue illustration.

Inspection under UV light reveals no visible signs of restoration or repair.

This work is unframed.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

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Lot 13

CHÉRI SAMBA | POMME ET BIÈRE

Estimate: 15,000 - 20,000 GBP

Bidding is closed

CHÉRI SAMBA
Congolese
b.1956
POMME ET BIÈRE

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

Condition Report

Minor stretching marks along edges in places. A couple of spots exhibiting very minor surface loss along lower edge. Only visible on very close inspection. This excepting, the work appears to be in very good condition.

Inspection under UV light reveals no signs of restoration or repair.

Colours are true to catalogue illustration. However, the glitter on the bottle and fruit is more apparent than in the catalogue illustration.

This work is framed.

Further enquiries:
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Provenance

Acquired directly from the artist by the present owner

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Lot 14

CHÉRI CHERIN | UNE AUTRE GENERATION RENAITRA DE SES CENDRES

Bid:

Estimate: 3,000 - 5,000 GBP

10,000 GBP

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.

Condition Report

Wrinkling to the canvas in various areas, particularly along the upper edge. Various surface marks in places which appear to be inherent to the work. Faint traces of old stretcher lines. Clear residue to bottom left corner with possible other instances elsewhere.

This work is unframed.

Colours are true to the catalogue illustration.

Inspection under UV Light reveals no signs of restoration or repair.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

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Lot 15

RAYMOND TSHAM MATENG | LE SOLEIL

Estimate: 5,000 - 7,000 GBP

Bidding is closed

RAYMOND TSHAM MATENG

Congolese

b.1963

LE SOLEIL

signed and dated 2015 (lower left)

pen on Canson paper

71 by 51cm., 28 by 20in.

Saleroom Notice

This work is also signed on the reverse.

Condition Report

Minor surface marks on the reverse and some handling marks. Light creases to the paper in places. The work is taped down on all reverse edges to the mount board which in turn is adhered to the glass.

Colours are true to catalogue illustration.

The work is framed.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

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Lot 16

PASCALE MARTHINE TAYOU | COWBOY

Estimate: 4,000 - 6,000 GBP

Bid:

5,000 GBP

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)

Condition Report

Please note that this work is executed on a wooden plank and is made out of found objects. The below condition remarks are likely inherent to the work and the artist's intent. There are areas of minor to moderate surface loss throughout the work. Please note that there are areas visible along all four edges of the work where the wood has splintered. Upon inspection, there are minor to moderate marks throughout the surface of the work. Most of these marks appear to be light surface dirt. Please note that there appears to be losses to the wooden plank along the edges of the work. Please note that the petroleum bottle upon which the work rests is cracked and has holes in it. The bottle also exhibits surface dirt, however all of this is in line with the artist's use of found objects and inherent to the work. Please note that the work appears to be in good original condition.

Colours are true to catalogue illustration.

Please note that this work is unframed. Please note that this work comes in three parts, to include the petroleum bottle, the wooden drawing and rag as is visible in the catalogue illustration.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 if you have any questions regarding the present work.

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Provenance

Galerie Peter Herrmann, Stuttgart

Acquired from the above by the present owner

Exhibition

Stuttgart, Galerie Peter Herrmann, *Elferpfad*, 1999

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Lot 17

BEN ENWONWU | CHRISTINE

Estimate: 100,000 - 150,000 GBP

Bid:

1,095,000 GBP

BEN ENWONWU
Nigerian
1921-1994
CHRISTINE

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

Condition Report

Please note that this work has undergone restoration and was examined by an external party. Please contact the department for a full condition report.

Further enquiries:

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Provenance

Acquired directly from the artist in 1971
Thence by descent

Exhibition

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'

Catalogue Note

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's 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.

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Lot 18

BEN ENWONWU | POSTS AND TELEGRAPHS

Estimate: 7,000 - 9,000 GBP

Bid:

11,875 GBP

BEN ENWONWU

Nigerian

1921-1994

POSTS AND TELEGRAPHS

signed and dated 1964 (lower right)

gouache

38 by 27cm., 15 by 10½in.

Condition Report

There are areas of minor surface loss located within the centre of the work where the orange gouache meets the dark blue gouache as well as in other places. There is a fold line (with minor associated loss) running vertically across the right side of the paper. Foxing/Acid discolouration visible on the reverse. Handful of black marks and masking tape to the reverse.

The paper exhibited light undulation and discolouration consistent with age. Uneven cut edges. Light wrinkles in places. Minor tears along edges. The work is adhered to the mount (which also exhibits acid discolouration) on all sides using an adhesive strip. The paper is lifting from this adhesive material along the right edge in places.

This work is framed.

Colours are true to catalogue illustration.

Further enquiries:

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Provenance

Acquired by the present owner in 1994

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Lot 19

BEN ENWONWU | CHRIST THE REDEEMER

Estimate: 5,000 - 7,000 GBP

Bid:

12,500 GBP

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.

Condition Report

Please note that this work is hinged on all four corners to its mount. There are areas of discolouration as well as foxing visible. Minor tears along the edges. Some of these tears have been repaired on the reverse, for example, along the lower right hand edge. Larger unrepaired tear measuring approx. 5cm to the upper right hand edge. Light horizontal and vertical fold lines to the paper indicating that the work was once possibly folded. Light wrinkles throughout the work. Minor surface marks and minor surface loss in places. Incredibly light warping to the paper. Edges of the paper are cut, with the left hand edge appearing slightly uneven. This excepting the work appears to be in good condition.

Please note that this work is framed.

Colours appear true to the catalogue illustration.

Further enquiries:

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Provenance

Private Collection, USA

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Lot 20

BEN ENWONWU | NEGRITUDE, HIS DAYDREAM

Estimate: 50,000 - 70,000 GBP

Bid:

56,250 GBP

BEN ENWONWU

Nigerian

1921-1994

NEGRITUDE, HIS DAYDREAM

signed, titled and dated 1989 (lower left)

gouache

80 by 52cm., 30½ by 20½in.

Condition Report

There is foxing/acid discolouration throughout the surface of the work. Areas of light surface dust and accretions in various places, particularly the black body. Minor wear to lower corners of the card, on the reverse. This excepting, the work appears to be in good condition.

This work is executed on card which is adhered to its mount using adhesive strips and also masking tape. Foxing visible on tape and mount. Light wrinkle visible on the reverse of the card within the upper right hand quadrant.

This work is framed.

Colours are true to catalogue illustration.

Further enquiries:

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Provenance

Acquired by the present owner in 1994

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Lot 21

BEN ENWONWU | AFRICA DANCES

Estimate: 150,000 - 200,000 GBP

Bid:

471,000 GBP

BEN ENWONWU
Nigerian
1921-1994
AFRICA DANCES

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

Condition Report

Condition remarks largely lie within old framing lines, which are visible upon close inspection along the edges of the work. There are several minor punctures to the board, concentrated along the edges of the work. Light rusting to inherent nails present along the edges of the work. There are areas of minor loss to the board along the edges, particularly to the upper left and lower right corners. Two raised bumps in the board within the upper left and right hand quadrants of the work each approximately 0.5cm away from the framing edge. Minor accretions to the central figure's arm with further minor examples elsewhere. Minor detritus visible to the reverse of the board in places. This excepting, the work appears to be in very good condition.

Colours are true to the catalogue illustration.

The work is framed.

Inspection under UV Light reveals no signs of restoration or repair.

Further enquiries:

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Provenance

Private Collection, Nigeria

Catalogue Note

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

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Lot 22

UZO EGONU | WILL KNOWLEDGE SAFEGUARD FREEDOM 2

Estimate: 20,000 - 30,000 GBP

Bid:

43,750 GBP

UZO EGONU

Nigerian

1931-1996

WILL KNOWLEDGE SAFEGUARD FREEDOM 2

titled and dated 1985/86 (on the stretcher); signed and dated 1985 (lower right)

178 by 274.5cm., 70 by 108in.

Saleroom Notice

This work is also signed and dated 85 in the lower right hand corner.

Condition Report

Light warping to the canvas within the upper right hand corner of the work. A couple of very light surface scratches in places. Areas that exhibit some flakes of white surface accretions in places. Light surface dusts in places that can easily be removed. Light stretcher bar lines running horizontally and vertically across the canvas visible on close inspection. However these are entirely stable.

Inspection under UV light reveals no signs of restoration or repair.

Catalogue illustration appears slightly darker, particularly in the blue tones.

This work is framed.

Further enquiries:

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Lot 23

UZO EGONU | STATELESS PEOPLE (A MUSICIAN)

Estimate: 15,000 - 20,000 GBP

Bid:

40,000 GBP

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.

Condition Report

Possible scratch within the pale yellow in the upper left hand corner of the work likely inherent. The work appears to be in excellent condition.

The work is framed.

Colours appears slightly more vibrant than in catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

Further enquiries:

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Lot 24



ERHABOR EMOKPAE | THE NEW SEEKERS

Estimate: 20,000 - 30,000 GBP

Bid:

22,500 GBP

ERHABOR EMOKPAE
Nigerian
1934-1984
THE NEW SEEKERS

signed and dated 1969 (lower right)
oil on board
91 by 152cm., 35¾ by 59¾in.

Saleroom Notice

The correct dimensions for this work are 91 by 152cm.

Condition Report

The board is warped with areas of surface loss throughout the work in particular to the edges. There is significant wear to the board where sections of the work have begun to fray. There are five areas where the board appears to have been repaired using a brown substance. The substance is visible on occasion from the recto and on three occasions from both the recto and the verso.

Colours are true to catalogue illustration.

The work is framed.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 if you have any questions regarding the present work.

"In response to your inquiry, we are pleased to provide you with a general report of the condition of the property described above. Since we are not professional conservators or restorers, we urge you to consult with a restorer or conservator of your choice who will be better able to provide a detailed, professional report. Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Sotheby's is merely a subjective, qualified opinion. Prospective buyers should also refer to any Important Notices regarding this sale, which are printed in the Sale Catalogue.

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Provenance

Private Collection, Nigeria

Exhibition

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

Catalogue Note

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.

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 25

ERHABOR EMOKPAE | YOUNG WOMAN IN PROFILE, UVBI SERIES

Bid:

6,250 GBP

Estimate: 5,000 - 8,000 GBP

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 19¾in.

Condition Report

This work was examined by an external party. For a complete condition report please contact the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com.

Unframed.

"In response to your inquiry, we are pleased to provide you with a general report of the condition of the property described above. Since we are not professional conservators or restorers, we urge you to consult with a restorer or conservator of your choice who will be better able to provide a detailed, professional report. Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Sotheby's is merely a subjective, qualified opinion. Prospective buyers should also refer to any Important Notices regarding this sale, which are printed in the Sale Catalogue.

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Provenance

Acquired directly from the artist, c. 1967

Thence by descent

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Lot 26

ERHABOR EMOKPAE | YOUNG WOMAN SEATED, UVBI SERIES

Estimate: 5,000 - 8,000 GBP

Bid:

9,375 GBP

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.

Condition Report

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Unframed.

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Provenance

Acquired directly from the artist, c. 1967

Thence by descent

Catalogue Note

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 organisation of the Eastern Nigeria Festival of Arts (1956-1959), as well as his tenures as secretary within the Society of Nigerian Artists and the Lagos Arts Council. 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).

Known for his geometric abstractions in the style of Russian suprematist, Kazimir Malevich, the *Uvbi Series* represent the virtuosity of Emokpae. *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.

Modern and Contemporary African Art

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Lot 27

ERHABOR EMOKPAE | BURLESQUE DANCER, UVBI SERIES

Estimate: 5,000 - 8,000 GBP

Bid:

10,625 GBP

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.

Condition Report

This work was examined by an external party. For a complete condition report please contact the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com.

Unframed.

"In response to your inquiry, we are pleased to provide you with a general report of the condition of the property described above. Since we are not professional conservators or restorers, we urge you to consult with a restorer or conservator of your choice who will be better able to provide a detailed, professional report. Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Sotheby's is merely a subjective, qualified opinion. Prospective buyers should also refer to any Important Notices regarding this sale, which are printed in the Sale Catalogue.

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Provenance

Acquired directly from the artist, c. 1967

Thence by descent

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Lot 28

BEN ENWONWU | CROWD AT NSUGBE VILLAGE, ONITSHA PROVINCE

Bid:

Estimate: 5,000 - 8,000 GBP

13,750 GBP

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.

Condition Report

Please note that this work was originally hinged on all four corners using an adhesive. However, both lower corners as well as upper left corner have become unglued. Please note that the edges of the work are deckled. Very light wrinkles on the paper predominantly visible on the reverse. Light acid discolouration in places with some areas of very minor foxing. Overall the work appears to be in good condition.

Please note that this work is framed.

Colours are true to the catalogue illustration.

Further enquiries:

Please telephone the department on +44 (0) 297 293 6323 if you have any questions regarding the present work.

"In response to your inquiry, we are pleased to provide you with a general report of the condition of the property described above. Since we are not professional conservators or restorers, we urge you to consult with a restorer or conservator of your choice who will be better able to provide a detailed, professional report. Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Sotheby's is merely a subjective, qualified opinion. Prospective buyers should also refer to any Important Notices regarding this sale, which are printed in the Sale Catalogue.

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Provenance

Acquired directly from the artist c. 1960

Thence by descent

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Lot 29

BEN ENWONWU | LANDSCAPE

Estimate: 4,000 - 6,000 GBP

Bid:

5,250 GBP

BEN ENWONWU
Nigerian
1921-1994
LANDSCAPE

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

Condition Report

Uneven discolouration of paper throughout. Three edges of the paper are cut and one is decked. Light wrinkles in places and the paper undulates slightly. Micro tears along the edges of the paper in places. There are a handful of minor punctures to the paper within the lower half of the work. There is a horizontal tear measuring approximately 7cm. long within the lower left hand quadrant of the work.

There are two pieces of masking tape adhered to the reverse of the work. One within the centre of the work and the other to the reverse of the tear in the lower left quadrant. These strips manifest on the recto in the form of black surface marks. Scattered surface marks and water marks.

This work is framed and adhered to its mount using adhesive strips.

Colours are true to catalogue illustration.

Further enquiries:

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Provenance

Acquired by the present owner in 1994

Modern and Contemporary African Art

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Lot 30

BEN ENWONWU | OGOLO

Estimate: 50,000 - 70,000 GBP

Bid:

75,000 GBP

BEN ENWONWU

Nigerian

1921-1994

OGOLO

signed and dated 1989 (lower left)

gouache

76 by 51cm., 30 by 20in.

Condition Report

Please note that there appears to be areas of light foxing/discolouration throughout the work, particularly to the background. Minor abrasions and areas of associated minor surface loss along the framing edges of the work, particularly the upper edge with further examples elsewhere (ie: around the central figures left elbow.) Light wear to the corners of the work, on close inspection. Areas along framing edges exhibit some clear residue. Microtears in various places along edges. Further light abrasion/scratch located between the legs of the central figure, measuring approx 5cm. long, possible further instances elsewhere. This excepting, the work appears to be in good condition.

Please note that the blue tones within the catalogue illustration appear slightly darker.

This work is framed.

Further enquiries:

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Provenance

Acquired by the present owner in 1994

Modern and Contemporary African Art

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Lot 31

BEN ENWONWU | NEGRITUDE WITH IGBO MASK

Estimate: 15,000 - 20,000 GBP

Bid:

18,750 GBP

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 15½in.

Condition Report

Please note that there is a fold line running diagonally within the upper left hand quadrant of the work. Additional light fold line running horizontally across the center of the work. This line is more visible on the reverse. Light wrinkles and undulation to the paper. Area along the lower right hand edge where the paper appears to be folded/pushed upwards due to contact with mount board. Red chalk marks to the reverse, likely inherent. Areas of light acid discolouration visible in places.

This work is adhered to its mount board using masking tape along all edges. This work is framed.

Colours are true to catalogue illustration.

Further enquiries:

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Provenance

Private Collection, Nigeria

Catalogue Note

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).

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Lot 32

BEN ENWONWU | AFRICA DANCES

Estimate: 15,000 - 20,000 GBP

Bid:

62,500 GBP

BEN ENWONWU
Nigerian
1921-1994
AFRICA DANCES

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

Condition Report

Please note that this work is mounted, glazed and framed. There appears to be minor wear visible to all four corners of the work. Upon close inspection, there are a handful of minor light brown surface marks within the upper right-hand quadrant of the work. Overall the work appears to be in very good condition.

Colours are true to catalogue illustration.

This work is framed.

Further enquiries:

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Provenance

The Estate of Mr. Friouz, Washington D.C., USA
Acquired from the above by the present owner

Modern and Contemporary African Art

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Lot 33

BEN ENWONWU | MASQUERADE DANCER

Estimate: 20,000 - 30,000 GBP

Bid:

23,750 GBP

BEN ENWONWU

Nigerian

1921-1994

MASQUERADE DANCER

signed and dated 1993 (lower left)

gouache

76 by 26cm., 30 by 10¼in.

Condition Report

Please note that the lefthand hand framing edge is rough. Light wear to the corners of the work. Handful of very light surface scratches in places, the largest running across the figures legs and measuring approx 20cm. long. These scratches are only visible on close inspection. White flecks of paint throughout which appear to be inherent. Various areas exhibiting light foxing/discolouration, particularly to the figure. Very minor abrasion to the surface of the work within the upper left hand quadrant, possible further minor examples elsewhere. This excepting, the work appears to be in very good condition.

Colours within the catalogue illustration appear to be slightly darker, particularly the blue background.

This work is framed.

Further enquiries:

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Provenance

Acquired by the present owner in 1994

Modern and Contemporary African Art

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Lot 34

DOMINIQUE ZINKPÈ | LES VILLAGOIS

Estimate: 7,000 - 9,000 GBP

Bid:

12,500 GBP

DOMINIQUE ZINKPÈ

Beninese

b.1969

LES VILLAGOIS

signed (lower right)

mixed media on canvas

200 by 200cm., 78¾ by 78¾in.

Condition Report

There are a handful of areas of minor surface loss, largely concentrated along the edges of the work where the canvas meets the frame. Please note that there are a handful of minor surface cracks in various places particularly to the areas with a heavier impasto. Overall, the work is in good condition.

This work is framed.

Inspection under UV light reveals no signs of restoration or repair.

Catalogue illustration is perhaps slightly brighter.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

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Lot 35

DOMINIQUE ZINKPÈ | AMOUR ET JALOUSIE

Estimate: 8,000 - 10,000 GBP

Bid:

11,250 GBP

DOMINIQUE ZINKPÈ
Beninese
b.1969
AMOUR ET JALOUSIE

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

Condition Report

Minor dent in the canvas to the center of the right hand edge. Stretcher bar marks are visible along the edges of the work which are entirely stable. Rubbing with possible paint loss to edges in various places.

Inspection under UV light reveals no signs of restoration or repair.

Colours are true to catalogue illustration.

This work is unframed.

Further enquiries:
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Provenance

Acquired directly from the artist by the present owner

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Lot 36

JULIEN SINZOGAN | BOIS CAÏMANS ET ERZULI

Estimate: 10,000 - 15,000 GBP

Bid:

16,250 GBP

JULIEN SINZOGAN

Beninese

b.1957

BOIS CAÏMANS ET ERZULI

oil on canvas

121 by 81cm., 47½ by 31¾in.

Saleroom Notice

The correction dimensions for this lot are 121 by 81cm.

Condition Report

Stretcher marks along edges as well as areas exhibiting surface loss, most noticeable along top edge. Horizontal abrasion trace at right edge, under the chicken head as well as in various other places. One dent at 14 cm from inner top edge and 5.5 cm from inner right edge. Two further dents at 16 cm from inner lower edge, at 21 and 24 cm from inner left edge. Minor surface cracks and lifting in some places, for example to the right of the chicken's tail. Light surface marks and scattered white traces. This excepting, the work appears to be in good condition.

Colours are true to catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

This work is framed.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com if you have any questions regarding the present work."

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Provenance

Acquired directly from the artist by the present owner

Catalogue Note

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.

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Lot 37

LEONCE RAPHAEL AGBODJELOU | UNTITLED, EGUNGUN SERIES, 2011/2012

Bid:

Estimate: 4,000 - 6,000 GBP

6,875 GBP

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 15¼in. (sheet size)

Condition Report

Each print is in overall excellent condition.

These works are framed.

Further Enquiries: Please telephone the department on +44 (0) 207293 6323 if you have any questions regarding the present work.

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Provenance

Jack Bell Gallery, London

Acquired from the above by the present owner

Exhibition

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)

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Lot 38

LEONCE RAPHAEL AGBODJELOU | UNTITLED, DESMOISELLES DE PORTO-NOVO SERIES, 2012

Bid:

Estimate: 4,000 - 6,000 GBP

5,625 GBP

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)

Condition Report

This chromogenic print is in overall excellent condition. Beautiful and vibrant tones.

This work is framed.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 if you have any questions regarding the present work.

"In response to your inquiry, we are pleased to provide you with a general report of the condition of the property described above. Since we are not professional conservators or restorers, we urge you to consult with a restorer or conservator of your choice who will be better able to provide a detailed, professional report. Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Sotheby's is merely a subjective, qualified opinion. Prospective buyers should also refer to any Important Notices regarding this sale, which are printed in the Sale Catalogue.

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Provenance

Jack Bell Gallery, London

Acquired from the above by the present owner

Exhibition

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)

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 39

ABLADE GLOVER | BIG BUSINESS

Estimate: 6,000 - 8,000 GBP

Bid:

8,125 GBP

ABLADE GLOVER
Ghanaian
b.1934
BIG BUSINESS

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

Condition Report

There are minor cracks throughout the surface of the work, only visible upon close inspection. Minor detritus on the reverse of the work. This excepting the work appears to be in excellent condition.

Colours are true to catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

This work is framed.

Further enquiries:

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Provenance

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

Exhibition

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

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 40

ABLADE GLOVER | TOWNSCAPE

Estimate: 5,000 - 7,000 GBP

Bidding is closed

ABLADE GLOVER
Ghanaian
b.1934
TOWNSCAPE

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

Condition Report

Canvas is slightly loose but appears sound. Very minor stretcher marks to edges. Overall, the work is in very good condition.

Colours are true to catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

This work is framed.

Further enquiries:
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Provenance

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

Modern and Contemporary African Art

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Lot 41

ABLADE GLOVER | BUSY BODIES

Estimate: 10,000 - 15,000 GBP

Bid:

11,875 GBP

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.

Condition Report

Minor stretcher marks along edges of the canvas in places. Overall, the work appears to be in very good condition.
This work is unframed.
Further enquiries:
Please telephone the department on +44(0) 207 293 63 23 if you have any questions regarding the present work.

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Provenance

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

Modern and Contemporary African Art

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Lot 42

IBRAHIM MAHAMA | MTN ERO

Estimate: 15,000 - 20,000 GBP

Bid:

27,500 GBP

IBRAHIM MAHAMA
Ghanaian
b.1987
MTN ERO

coal sacks with markings and cloth
218 by 254cm., 85¾ by 100in.

Saleroom Notice

The correction dimensions for this lot are 218 by 254cm

Condition Report

All surface irregularities, surface marks, fraying, are in keeping with the artist's working process and choice of materials. The work appears to be in excellent condition.

Colours are true to catalogue illustration.

Further Enquiries:

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Provenance

Acquired directly from the artist by the present owner

Modern and Contemporary African Art

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Lot 43

EL ANATSUI | PILGRIMS

Estimate: 40,000 - 60,000 GBP

Bid:

87,500 GBP

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.

Condition Report

All surface irregularities, chips, scratches and nicks are in keeping with the artist's working process and choice of materials. Removable light detritus within grooves. Areas of minor surface loss to painted surfaces. The work appears to be in very good to excellent condition.

Colours are true to the catalogue illustration.

Further enquiries:

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Exhibition

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

Modern and Contemporary African Art

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Lot 44

GODFRIED DONKOR | VAUXHALL PLEASURE GARDENS

Estimate: 5,000 - 7,000 GBP

Bidding is closed

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.

Condition Report

There is a dent visible at the upper center of the work (approx. 20mm squared). Framing marks along edges. Surface loss to lower right hand edge. Stretcher marks visible horizontally across the center of the canvas. Clusters of surface cracking visible, most noticeably in upper right hand side. There is a network of craquelure along the right hand edge. Light stretches in places particularly around the female's face. Black surface marks intermittently along the edges of the work.

Inspection under UV light reveals no signs of restoration or repair.

The work is unframed.

Colours are true to catalogue illustration.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

Modern and Contemporary African Art

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Lot 45

RANSOME STANLEY | MELODY MAKER

Estimate: 5,000 - 7,000 GBP

Bid:

5,625 GBP

RANSOME STANLEY

German

b.1953

MELODY MAKER

signed, titled and dated 2015 (on the reverse)

oil on canvas

150 by 120cm., 59 by 47¼in.

Condition Report

A few hairline surface cracks in places. Some networks of craquelure particularly along the figure's left shoulder. Overall, the work appears to be in very good condition.

Colours are true to catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

This work is framed.

Further enquiries:

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Provenance

ARTCO Gallery, Aachen

Acquired from the above by the present owner

Exhibition

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

Modern and Contemporary African Art

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Lot 46

OWUSU-ANKOMAH | MOVEMENT NO. 1

Estimate: 10,000 - 15,000 GBP

Bid:

12,500 GBP

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.

Condition Report

There is a thin layer of dust along the upper framing edge. Upon close inspection there appears to be very minor surface marks in places, the most noticeable ones can be found towards the peripheries of the work. There is also very minor wear and surface loss visible to all four corners of the work. Overall, the work appears to be in very good condition.

Colours are true to catalogue illustration.

Inspection under UV light shows no signs of restoration or repair.

Please note that this work is unframed.

Further enquiries:

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Provenance

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

Exhibition

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

Modern and Contemporary African Art

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Lot 47

ABLADE GLOVER | MARKETSCAPE

Estimate: 12,000 - 18,000 GBP

Bid:

17,500 GBP

ABLADE GLOVER
Ghanaian
b.1934
MARKETSCAPE

signed and dated 2016 (lower right)
oil on canvas
120.5 by 120.5cm., 47½ by 47½in.

Saleroom Notice

Please note this lot should have a Warehouse symbol in the catalogue. This work will be transferred from the saleroom to Sotheby's Greenford Park Warehouse, and collection can be made from Greenford two days after the sale.

Condition Report

Please note that this work was examined by an external party. Please contact enahoro.ohiomabelo@sothebys.com for a full condition report.

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Modern and Contemporary African Art

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Lot 48

ABLADE GLOVER | PEOPLE

Estimate: 15,000 - 20,000 GBP

Bid:

27,500 GBP

ABLADE GLOVER

Ghanaian

b.1934

PEOPLE

signed and dated 2016 (lower right)

oil on canvas

154 by 152.5cm., 60½ by 60in.

Condition Report

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Modern and Contemporary African Art

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Lot 49

ATO DELAQUIS | ABOABO TAXI-DRIVERS UNION

Estimate: 4,000 - 6,000 GBP

Bid:

4,750 GBP

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.

Condition Report

The work appears to be in excellent condition.

Colours are true to catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair

This work is framed.

Further enquiries:

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Provenance

Savannah Gallery of Modern African Art, London

Acquired from the above by the present owner in 1992

Modern and Contemporary African Art

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Lot 50

FRÉDÉRIC BRULY BOUABRÉ | UNTITLED, VARIOUS SERIES

Estimate: 20,000 - 30,000 GBP

Bidding is closed

FRÉDÉRIC BRULY BOUABRÉ

Ivorian

1923-2014

UNTITLED, VARIOUS SERIES

pencil, pen and coloured crayon on tracing paper

(71)

each approximately: 15 by 11cm., 5¾ by 4¼in.

Condition Report

Yellowing to the tracing paper, with abrasions to the surfaces in places. Edges are largely irregular with a mix of cut and uncut edges. Varying degrees of tearing and loss along these edges as well as elsewhere. Creases on several works, particularly on the corners. Pinhole punctures to some of the works. Light surface marks and areas of surface dirt throughout.

Colours are true to catalogue illustration.

This work is unframed.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 if you have any questions regarding these works.

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Provenance

Galerie Magnin-A, Paris

Acquired from the above by the present owner

Catalogue Note

Please note that the card versions of the present lot are all included in notable private collections.

Modern and Contemporary African Art

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Lot 51

ABDOULAYE ABOUDIA DIARRASSOUBA | UNTITLED

Estimate: 12,000 - 18,000 GBP

Bid:

30,000 GBP

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian

b.1983

UNTITLED

signed (lower left)

mixed media on canvas

143 by 179.5cm., 56¼ by 70¾in.

Saleroom Notice

The correct dimensions for this work are 143 by 179.5cm.

Condition Report

There is a seam running vertically across the right-hand side of the work where the canvas has been joined. Handful of very light surface cracks to the edges of the work. There are areas where the string on the reverse of the canvas has been painted down to the front of the canvas. This is particularly visible along the lower right-hand edge of the work. Dripping throughout the painting which appears inherent to the work. A handful of very light scratches in places.

Overall the work appears to be in good condition.

Inspection under UV light reveals no signs of restoration or repair.

Please note that the yellow in the catalogue illustration is a slightly different tone. Colours exhibited in the work appears to be more of a mustard yellow.

This work is unframed.

Further enquiries:

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Provenance

TIS Fine Art Corp, New York City, New York

Acquired from the above by the present owner

Modern and Contemporary African Art

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Lot 52

ABDOULAYE ABOUDIA DIARRASSOUBA | UNTITLED

Estimate: 10,000 - 15,000 GBP

Bid:

20,000 GBP

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian

b.1983

UNTITLED

mixed media on canvas

124 by 197.5cm., 48¾ by 77¾ in.

Condition Report

Some of the collage paper elements are ripped and lifting from the canvas. There are also areas of associated loss. However this is likely inherent to the work. There are light dents to the canvas in places sometimes due to the collage material. Light scratches and drips in places probably inherent to the work.

Overall the work appears to be in good condition.

Inspection under UV light reveals no signs of restoration or repair.

Colours are largely true to catalogue illustration. Please note that the brown tones in the catalogue illustration are slightly lighter than in the actual work.

Please note that this work is unframed.

Further enquiries:

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Provenance

Ethan Cohen Fine Arts, New York City, New York

Acquired from the above by the present owner

Modern and Contemporary African Art

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Lot 53

ABDOULAYE ABOUDIA DIARRASSOUBA | MAMAN JOUE

Estimate: 8,000 - 12,000 GBP

Bid:

17,500 GBP

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian

b.1983

MAMAN JOUE

signed and dated 2011 (on the reverse)

mixed media on canvas

117.5 by 138.5cm., 46¼ by 54½

Saleroom Notice

Please note this lot should have a Warehouse symbol in the catalogue. This work will be transferred from the saleroom to Sotheby's Greenford Park Warehouse, and collection can be made from Greenford two days after the sale. This work is signed and dated 2011 on the reverse.

Condition Report

Some of the collage paper elements are ripped and slightly lifting from the canvas. However this is likely inherent to the work based on the artist's practice. Stretcher marks along edges of the work. This excepting, the work appears to be in excellent condition.

Colours are true to catalogue illustration.

This work is unframed.

Inspection under UV light reveals no signs of repair or restoration.

Further enquiries:

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Provenance

Jack Bell Gallery, London

Acquired from the above by the present owner

Modern and Contemporary African Art

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Lot 54

ABDOULAYE ABOUDIA DIARRASSOUBA | GIRLS WALKING

Estimate: 10,000 - 15,000 GBP

Bid:

27,500 GBP

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian

b.1983

GIRLS WALKING

signed and dated 2011 (upper centre)

mixed media on canvas

150 by 220cm., 59 by 86½in.

Saleroom Notice

This work is signed and dated 2011

Condition Report

Some of the collage paper elements are ripped and are lifting from the canvas. There are also areas of associated loss throughout the work. However this is likely inherent to the work based on the artist's practice. There are light dents/light canvas warping in places, sometimes due to the collage material. Light scratches in places probably inherent to the work.

Overall the work appears to be in good condition.

Colours are largely true to catalogue illustration.

Please note that this work is unframed.

Inspection under UV light reveals no signs of restoration or repair.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 if you have any questions regarding the present work.

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Provenance

Jack Bell Gallery, London

Acquired from the above by the present owner

Modern and Contemporary African Art

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Lot 55

JOHN GOBA | HAIRY WOMAN

Estimate: 4,000 - 6,000 GBP

Bid:

4,750 GBP

JOHN GOBA
Sierra Leonean
1944-2019
HAIRY WOMAN

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

Condition Report

There are light surface marks and minor chips to the paint surface in places, as well as areas of white accretions visible predominantly to the back of the figure and the skirt.

Minor dents and areas of loss concentrated within the figure's detachable members, which are likely inherent to the work. Light wear to the paint surface of the work in various locations. This work comes with a supply of removable porcupine quills, there are fewer quills than holes in the attachments.

Colours are true to catalogue illustration.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com if you have any questions regarding the present work.

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Provenance

Acquired directly from the artist by the present owner

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 56

SEYNI AWA CAMARA | UNTITLED

Estimate: 6,000 - 8,000 GBP

Bidding is closed

SEYNI AWA CAMARA

Senegalese

b.1945

UNTITLED

terracotta

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

Condition Report

"There are networks of cracking throughout the clay, however the work appears sound overall. Please note that the work is very fragile, great care and additional support would be recommended when installing.

There are areas of minor loss due to aforementioned cracks in places. These areas of loss are particularly concentrated and slightly more significant to the base of the figure.

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Provenance

Acquired directly from the artist by the present owner

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 57

IBOU DIOUF | LES POETESSES

Estimate: 5,000 - 7,000 GBP

Bidding is closed

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.

Condition Report

Light wear to corners of the painting. Some stretcher marks along edges, minor dents to lower-left and right-hand edges. Inspection under UV light reveals some uneven fluorescent in places, residue is also visible on very close inspection without UV light, however there are no signs of restoration or repair. Overall the work appears to be in very good condition.

Colours are true to catalogue illustration.

Unframed.

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Provenance

Private Collection, Switzerland

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 58

IBOU DIOUF | LES GRANDES CÉRÉMONIES

Estimate: 10,000 - 15,000 GBP

Bid:

11,250 GBP

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.

Condition Report

Light frame abrasion at all edges and slight wears on surface visible on edges of the painting. One accretion visible at lower center of the work as well as network of craquelures. Canvas slightly loosened. Superficial scratches probably inherent and contemporary to the creation of the work.

Inspection under UV light reveals no signs of restoration or repair. Colours are true to the catalogue illustration.

Please note that this work is unframed.

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Provenance

Private Collection, Switzerland

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 59

IBOU DIOUF | KHATIM OU ECRITURE

Estimate: 4,000 - 6,000 GBP

Bidding is closed

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.

Condition Report

Areas of light abrasion running horizontally across the center of the work measuring approximately 30cm. White traces throughout appear to be inherent to the work and visible in catalogue illustration. Overall the work appears to be in very good condition.

Inspection under UV light reveals no signs of restoration or repair. Colours are true to catalogue illustration.

This work is framed.

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Provenance

Private Collection, France

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 60

MAÏMOUNA GUERRESI | IBRAHIM, SPIRIT GUIDE SERIES, 2008

Estimate: 4,000 - 6,000 GBP

Bidding is closed

MAÏMOUNA GUERRESI

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.
100 by 63cm., 39¼ by 24¾in.

Saleroom Notice

The dimensions 100 by 63cm., 39¼ by 24¾in. were omitted from the printed catalogue

Condition Report

This print is in overall excellent condition. Soft pressure line along edges where the frame is resting, only visible when the work is unframed.

This work is framed.

Further enquiries:

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Provenance

Mariane Ibrahim Gallery, Seattle

Acquired from the above by the present owner

Literature

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

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 61

OUSMANE SOW | LA DANSEUSE AUX CHEVEUX COURTS NOUBA

Bid:

Estimate: 60,000 - 80,000 GBP

75,000 GBP

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.

Condition Report

Base: Scattered abrasions along edges. Handful of green traces to the surface in some places. Sculpture: Dust in the crevices with whitening of the patina in various places. One minor scratch on proper right knee. Minor scuff on the back of the proper right knee. Minor abrasion along the neckless rope. This excepting, the work appears to be in very good condition.

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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

Exhibition

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)

Catalogue Note

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.

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 62

ABDOULAYE KONATÉ | TOLÉRANCE RELIGIEUSE

Estimate: 40,000 - 60,000 GBP

Bid:

50,000 GBP

ABDOULAYE KONATÉ

Malian

b.1953

TOLÉRANCE RELIGIEUSE

signed, titled and dated 2013 (on the reverse)

textile

220 by 274cm., 86½ by 107¾in.

Condition Report

The end of various strips exhibits minor fraying throughout which is consistent with the nature of the medium as well as other works by this artist. There are a small number of minor surface marks throughout the work. Some light yellowing to the lighter coloured strips. There are a couple of micro tears to the Star of David and the Buddha figure, only visible upon extremely close inspection. The work is prone to creasing, this can be addressed with careful use of a handheld steamer. Overall the work is in very good condition.

Colours are true to catalogue illustration.

Further enquiries:

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Provenance

Primo Marella Gallery, Milan

Acquired from the above by the present owner

Exhibition

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

Catalogue Note

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 Kôrédugaw 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.

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 63

HASSAN EL GLAOUI | FANTASIA HORSEMEN

Estimate: 30,000 - 50,000 GBP

Bid:

42,500 GBP

HASSAN EL GLAOUI
Moroccan
1924-2018
FANTASIA HORSEMEN

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

Condition Report

Light scratches in places. Light warping to the paper within the upper half of the work. Card is adhered to board but top two corners have become unglued. This excepting, the work appears to be in excellent condition.

This work is framed.

Colours are true to the catalogue illustration.

Further enquiries:

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Provenance

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

Catalogue Note

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), Wildenstain, 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.

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 64

HASSAN EL GLAOUÏ | FANTASIA HORSEMEN

Estimate: 25,000 - 35,000 GBP

Bid:

37,500 GBP

HASSAN EL GLAOUÏ
Moroccan
1924-2018
FANTASIA HORSEMEN

signed (lower right)
gouache on card adhered to board
76 by 106cm., 30 by 41¾in.

Condition Report

The card is adhered to its backboard using glue and is lifting in some places. Because of this, the reverse of the card has not been fully inspected. The edges of the work exhibit areas of minor wear as well as a handful of micro tears. There are surface abrasions along the edges of the work, particularly the lower edge, presumably due to framing. Light scratches in places, only visible on close inspection some of these scratches could be inherent to the work. Minor surface dirt and marks in places. Slight warping to the paper. Overall, the work appears to be in good condition. Some possible water stains in places which could be inherent to the work.

Colours are true to catalogue illustration.

This work is framed.

Further enquiries:

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Provenance

Private Collection, Spain, c. 1980
Acquired from the above by the present owner

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 65

HASSAN EL GLAOUÏ | BERBER HORSEMEN

Estimate: 15,000 - 20,000 GBP

Bid:

20,000 GBP

HASSAN EL GLAOUÏ
Moroccan
1924-2018
BERBER HORSEMEN

signed (lower left)
gouache on card adhered to board
65 by 107.5cm., 25½ by 42¼in.

Condition Report

The work is adhered to a backboard and is lifting from the board in places. Because of this, the reverse of the card has not been fully inspected. The card exhibits acid discolouration in places. There are a handful of wrinkles and tears along the edges of the card. Slight wear to the corners of the work. There is fading to the gouache in places. Moderate surface abrasions and wear to the edges of the work presumably due to framing. Overall the work appears to be in good condition. Light warping to the card.

Colours are true to catalogue illustration.

Please note this work is framed.

Further enquiries:

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Provenance

Private Collection, UK

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 66

MOHAMED MELEHI | UNTITLED

Estimate: 8,000 - 12,000 GBP

Bid:

32,500 GBP

MOHAMED MELEHI
Moroccan
b.1936
UNTITLED

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

Condition Report

"There are areas where the weave of the burlap has loosened or broken. This has resulted in a handful of minor holes scattered within the burlap (concentrated within the upper half of the work). There are various abrasions to the surface of the work as well as areas exhibiting light staining. Where there is a heavier impasto there are also examples of light surface cracking.

There appears to be an inherent repaired hole within the upper center of the work, covered by white paint. This hole appears to be stable.

Canvas is loose and exhibits a light wave.

Colours appear true to catalogue illustration.

Please note this work is framed. The canvas is leveled with the frame.

Further enquiries: Please telephone the department on +44 (0) 207 293 6323 if you have any questions regarding the present work. "

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Provenance

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

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 67

MOHAMED MELEHI | ON RED NO. 1

Estimate: 6,000 - 8,000 GBP

Bid:

75,000 GBP

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.

Condition Report

Please note there appears to be a very minor tear within the center of the canvas, visible on the reverse. There is a very small dent within the upper right hand quadrant of the work, only visible on close inspection. Handful of light surface cracks and networks of craquelure within the lower quadrants of the work. Various surface marks throughout, particularly visible within the blue area in the lower-half of the work. Very minor wear to corners of the canvas. There are stretcher bar lines running parallel to the edges of the canvas which are entirely stable.

Colours are true to the catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

Please note that this work is unframed.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sotheby's.com if you have any questions regarding the present work.

"In response to your inquiry, we are pleased to provide you with a general report of the condition of the property described above. Since we are not professional conservators or restorers, we urge you to consult with a restorer or conservator of your choice who will be better able to provide a detailed, professional report. Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Sotheby's is merely a subjective, qualified opinion. Prospective buyers should also refer to any Important Notices regarding this sale, which are printed in the Sale Catalogue.

NOTWITHSTANDING THIS REPORT OR ANY DISCUSSIONS CONCERNING A LOT, ALL LOTS ARE OFFERED AND SOLD AS IS" IN ACCORDANCE WITH THE CONDITIONS OF BUSINESS PRINTED IN THE SALE CATALOGUE."

Provenance

Bertha Schaefer Gallery, New York City, New York

Estate Sale, San Francisco, California

Acquired from the above sale by the present owner

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 68

THAMEUR MEJRI | IDEOLOGY VS. ICONS

Estimate: 5,000 - 7,000 GBP

Bidding is closed

THAMEUR MEJRI

Tunisian

b.1982

IDEOLOGY VS. ICONS

signed and dated 2012 (on the reverse)

mixed media on canvas

180 by 130.5cm., 70¾ by 51¼in.

Condition Report

Work appears to be in excellent condition. A handful of old stretching holes to the canvas on the reverse.

Inspection under UV light reveals no signs of restoration or repair.

Colours are true to catalogue illustration.

This work is unframed.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 69

KHALED HAFEZ | UNTITLED

Estimate: 5,000 - 7,000 GBP

Bid:

6,250 GBP

KHALED HAFEZ
Egyptian
b.1963
UNTITLED

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

Condition Report

The work appears to be in excellent condition.

Inspection under UV light reveals no signs of restoration or repair

Colours are true to the catalogue illustration.

This work is framed.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com if you have any questions regarding the present work."

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Provenance

Acquired directly from the artist by the present owner

Exhibition

Acquired directly from the artist by the present owner

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 70

FATHI AFIFI | FACTORY MACHINES IN GREY

Estimate: 4,000 - 6,000 GBP

Bid:

6,250 GBP

FATHI AFIFI

Egyptian

b.1950

FACTORY MACHINES IN GREY

signed and dated 2016 (lower right)

oil on canvas

200 by 150cm., 78¾ by 59in.

Condition Report

Minor repaired puncture within upper right hand quadrant. The canvas exhibits minor buckling and appears to be slightly loose. Light stretcher bar lines visible from the recto. There is a small puncture in the canvas to the right hand black machine where a nail protrudes through. The nail can be seen on close inspection from the recto. There is a further hole and nail to the base of the central machine.

Inspection under UV light reveals no signs of restoration or repair

Colours are true to catalogue illustration.

This work is framed.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com if you have any questions regarding the present work.

"In response to your inquiry, we are pleased to provide you with a general report of the condition of the property described above. Since we are not professional conservators or restorers, we urge you to consult with a restorer or conservator of your choice who will be better able to provide a detailed, professional report. Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Sotheby's is merely a subjective, qualified opinion. Prospective buyers should also refer to any Important Notices regarding this sale, which are printed in the Sale Catalogue.

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Provenance

Acquired directly from the artist by the present owner

Exhibition

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

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 71

SALAH ELMUR | BINT EL-SUDAN

Estimate: 14,000 - 18,000 GBP

Bidding is closed

SALAH ELMUR
Sudanese
b.1966
BINT EL-SUDAN

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

Condition Report

The work appears to be in excellent condition.

Inspection under UV light reveals no signs of restoration or repair.

Colours are true to catalogue illustration.

This work is framed.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com if you have any questions regarding the present work.

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Provenance

Acquired directly from the artist by the present owner

Exhibition

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

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 72

HUSSEIN SHARIFFE | UNTITLED

Estimate: 12,000 - 18,000 GBP

Bid:

20,000 GBP

HUSSEIN SHARIFFE
Sudanese
1934-2005
UNTITLED

signed and dated 2003 (lower left)
oil on canvas
122 by 172cm., 48 by 67¾in.

Condition Report

Please note that this work was examined by an external party. Please contact enahoro.ohiomabelo@sothebys.com for a full condition report.

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Provenance

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

Modern and Contemporary African Art

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Lot 73

HUSSEIN SHARIFFE | SONGLINES: FOR BRUCE CHATWIN

Estimate: 12,000 - 18,000 GBP

Bid:

35,000 GBP

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.

Condition Report

There appears to be two repaired tears in the canvas within the lower half of the work, visible from the reverse. A handful of nail holes or tact holes visible along the edges of the work due to previous stretching. The holes appear stable. Networks of minor surface cracking in places. Overall, the work appears to be in good condition.

Colours are true to catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

This work is unframed.

Further enquiries:

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Provenance

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

Catalogue Note

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.

Modern and Contemporary African Art

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Lot 74

SALAH ELMUR | THE ARTICHOKE HOLDERS

Estimate: 10,000 - 15,000 GBP

Bid:

17,500 GBP

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.

Condition Report

The work appears to be in excellent condition.

Colours are true to catalogue illustration

Inspection under UV light reveals no signs of restoration or repair.

This work is framed.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

Exhibition

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

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Lot 75

MOHAMED ABDALLA OTAYBI | RECLINING WOMAN

Estimate: 3,000 - 4,000 GBP

Bidding is closed

MOHAMED ABDALLA OTAYBI

Sudanese

b.1948

RECLINING WOMAN

signed and dated 2015 (lower right)

acrylic on canvas

59.5 by 89cm., 23½ by 35in.

Condition Report

Very minor wear and associated minor loss to upper left corner, only visible on close inspection. Framing marks on edges of the work. Overall, the work appears to be in very good condition.

Colours are true to catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

This work is unframed.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

Modern and Contemporary African Art

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Lot 76

WOSENE WORKE KOSROF | ROOTS OF WORDS III

Estimate: 25,000 - 35,000 GBP

Bid:

40,000 GBP

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.

Condition Report

Very light stretcher marks in places. Overall the work appears to be in excellent condition.

Inspection under UV Light reveals no signs of restoration or repair.

Colours appear true to the catalogue illustration.

This work is unframed.

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Exhibition

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

Catalogue Note

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

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 77

WOSENE WORKE KOSROF | MEMOIR

Estimate: 4,000 - 6,000 GBP

Bid:

5,000 GBP

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

Condition Report

Rusting to the surface of the nails, as is consistent with age. Minor associated surface marks in places. Losses to the wood panel on the reverse of the lower edge, inherent to the work. Light marks as well as scratches to metal surfaces within the upper-half of the work. This excepting, the work appears to be in good condition.

Colours are true to catalogue illustration.

Further enquiries: Please telephone the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com if you have any questions regarding the present work.

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Provenance

Spirits In Stone Gallery, Sausalito, California

Acquired from the above by the present owner in 2000

Modern and Contemporary African Art

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Lot 78

WOSENE WORKE KOSROF | MOON AND THE BLUE GODDESS

Estimate: 15,000 - 20,000 GBP

Bid:

30,000 GBP

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.

Condition Report

The work appears to be in excellent condition.

The work is framed.

Inspection under UV Light reveals no signs of restoration or repair.

Colours appear true to catalogue illustration.

Further enquiries:

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Provenance

Imani Gallery, Napa, California

Acquired from the above by the present owner in 2002

Modern and Contemporary African Art

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Lot 79

AFEWERK TEKLE | SEE, HEAR, SAY NO EVIL

Estimate: 10,000 - 15,000 GBP

Bid:

11,875 GBP

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.

Condition Report

Flecks of paint in various places which appear to be inherent to the work. This excepting, the work appears to be in excellent condition. Please note that the reverse of the board is also painted.

Inspection under UV Light reveals no signs of restoration or repair.

Colours are true to the catalogue illustration.

This work is framed.

Further enquiries:

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Provenance

Acquired directly from the artist in 1984

Thence by descent

Modern and Contemporary African Art

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Lot 80

JOSEPH NTENSIBE | EXODUS

Estimate: 8,000 - 12,000 GBP

Bid:

9,375 GBP

JOSEPH NTENSIBE

Ugandan

b.1953

EXODUS

signed and dated 2011 (lower centre)

oil on canvas

93 by 123cm., 36½ by 48½in.

Condition Report

Networks of craquelure to the sky with a couple of minor examples elsewhere. Minor stretcher marks along the edges. Very minor wear to the corners. Very minor abrasions to the centre of the upper edge, this visible on close inspection. Very faint indication of previous horizontal stretcher bar lines are visible on very close inspection. This excepting the work appears to be in good condition.

Inspection under UV Light reveals no signs of restoration or repair.

Colours appear true to the catalogue illustration.

This work is unframed.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 81

PETERSON KAMWATHI | GUANTANAMO QUEUE

Estimate: 6,000 - 8,000 GBP

Bid:

6,875 GBP

PETERSON KAMWATHI
Kenyan
b.1980
GUANTANAMO QUEUE

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

Condition Report

Minor splintering along the edges of the work in some places. Further very minor splintering to carved areas throughout. However this is in line with the nature of the material and likely inherent to the work. Light scratches in various places, visible on close inspection. Overall the work appears to be in excellent condition.

Colour appears true to the catalogue description.

This work is framed.

Further enquiries:

Please telephone the department on +44(0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com if you have any questions regarding the present work.

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Provenance

Ed Cross Fine Art, London
Acquired from the above by the present owner in 2010

Exhibition

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

Catalogue Note

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.

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 82

MALANGATANA NGWENYA | MATALANA

Estimate: 10,000 - 15,000 GBP

Bid:

27,500 GBP

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.

Condition Report

Please note that there appears to be three light dents to the canvas two of which are located approximately 2cm from the upper right hand framing edge, and the third approximately 2cm from the center of the lower framing edge. There appears to be some very light white fibers adhered to the surface of the work within the lower half of the painting. These appear to be easily removable. Further minor area within the upper right hand quadrant that exhibits some darker fibers. Overall the work appears to be very good to excellent condition.

Inspection under UV Light reveals no signs of restoration or repair.

This work is framed.

Please note that the tones in the catalogue illustration appear to be slightly darker, particularly within the figure, whose skin exhibits more of a red undertone.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com

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Provenance

Private Collection, USA

Exhibition

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

Catalogue Note

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.

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 83

MALANGATANA NGWENYA | UNTITLED (SELECTION FOR SEVILLA)

Bid:

8,125 GBP

Estimate: 6,000 - 8,000 GBP

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.

Condition Report

Three creases running horizontally across top, center and bottom of the work. Perhaps an indication of having been rolled. Vertical rip approx. 18cm. long to the center of the canvas, repaired.

This work is unframed.

Colours are true to catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

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Provenance

Private Collection, Mozambique

Acquired from the above by the present owner

Exhibition

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

Catalogue Note

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

Modern and Contemporary African Art

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Lot 84

ERNESTO SHIKHANI | A CHAVE DE PAPA PARA AFRIKA (THE POPES KEY FOR AFRIKA)

Estimate: 6,000 - 8,000 GBP

Bidding is closed

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.

Saleroom Notice

Please note this lot should have a Warehouse symbol in the catalogue. This work will be transferred from the saleroom to Sotheby's Greenford Park Warehouse, and collection can be made from Greenford two days after the sale.

Condition Report

Please note that this work has been examined by an external party. For a complete condition report, please contact the department on +44 (0) 207 293 6323 or enahoro.ohiomabelo@sothebys.com

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Provenance

Private Collection, Mozambique

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Modern and Contemporary African Art

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Lot 85

ERNESTO SHIKHANI | OWL

Estimate: 2,000 - 3,000 GBP

Bid:

1,250 GBP

ERNESTO SHIKHANI

Mozambican

1934-2010

OWL

inscribed *Shikhani 89* (underside of the base)

wooden sculpture

44 by 31cm., 17¼ by 12¼in.

Condition Report

Light scratches and scuffs in places. Handful of minor chips in places. Overall, the work appears to be in very good condition.

Further enquiries:

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Provenance

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

Modern and Contemporary African Art

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Lot 86

ERNESTO SHIKHANI | UNTITLED

Estimate: 2,000 - 3,000 GBP

Bid:

1,125 GBP

ERNESTO SHIKHANI
Mozambican
1934-2010
UNTITLED

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

Condition Report

Minor wrinkles and creases in various places, particularly running vertically across the work, largest measuring approx. 40cm. (vertical). Minor rips along the bottom edge of the paper. There is a strip of tape running along the reverse of the lower edge, securing these rips. Loss to lower left hand side of the work. Staining to upper left hand corner. Acid discolouration visible along the border and also on the reverse. Minor surface marks and paint marks on the reverse in places.

Colours are true to the catalogue illustration.

This work is framed.

Further enquiries:

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Provenance

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

Modern and Contemporary African Art

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Lot 87

ERNESTO SHIKHANI | UNTITLED

Estimate: 2,000 - 3,000 GBP

Bid:

1,500 GBP

ERNESTO SHIKHANI
Mozambican
1934-2010
UNTITLED

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

Condition Report

Crease marks visible due to the paper having been folded into 8ths. Various minor surface marks and paint spots to the reverse in places. Minor discolouration, mainly visible on the reverse. Overall, the work appears to be in good condition. Colours are true to catalogue illustration.

This work is framed.

Further enquiries:

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Provenance

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

Modern and Contemporary African Art

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Lot 88

BERTINA LOPES | UNTITLED

Estimate: 5,000 - 7,000 GBP

Bidding is closed

BERTINA LOPES
Mozambican
1924-2012
UNTITLED

signed and dated 1981 (on the reverse)
oil on canvas
98 by 117.5cm., 39¼ by 46¼in.

Condition Report

The central stretcher bar has been repaired. The work is poorly stretched and would benefit from being re stretched. There appears to be extensive cracking, flaking, and loss across the work's surface as well as along all four framing edges. There are rips to the canvas within the upper left and lower right corners of the work. There are numerous repaired tears throughout the work, the largest measuring approximately 150 mm long (vertical) and is located at the center of the work. There are also several areas throughout the work where the canvas seems to have been scratched and a tear seems imminent. The work would benefit from restoration.

Colours are true to catalogue illustration.

This work is unframed.

Further enquiries:

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Provenance

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

Exhibition

Baghdad, National Museum of Modern Art of Baghdad, 1981

Catalogue Note

Bertina Lopes is a Mozambican painter and sculptor whose work highlighted the social criticism and nationalistic fervour that influenced other Mozambican artists of her time. She was born in the capital of Mozambique, Lourenço Marques, today Maputo. The daughter of a Portuguese father and African mother, she left Mozambique early in her life to study art in Lisbon. Her travels to Portugal led her to meet other key Portuguese artists, such as expressionist Carlos Botelho and surrealist Marcelino Macedo Vespiera. Bertina was inspired by and engaged with the Avant-garde painting of Portuguese Modernism. It was there that she was able to view exhibitions of a diverse range of artists from South American graffiti to Western painters.

Lopes returned to Mozambique in 1953 and taught in a technical school. During this period of her life, cultural nationalism, embodied by the poets José Craveirinha and Noémia de Sousa, became a significant influence ideologically and artistically. Much of her work featured African fairy-tales and stories along with political events occurring at the time.

Lopes travelled back to Portugal with a scholarship to study ceramics; however, her nationalist attitude was met with persecution by the PIDE (Portuguese International and State Defence police). Lopes decided to move to Rome, Italy in 1963 where she lived the rest of her life. The subjects of African fairy-tales took on a new meaning during this period; they expressed a force of opposition and desire for independence. The work she produced from 1970 through to the 1980s exudes nostalgia for her homeland of Mozambique.

Bertina Lopes achieved significant recognition and received numerous awards and prizes. She won an award from the International Centre for Mediterranean Art and Culture in 1975 and the Grand Prix d'Honneur from the European Union of Art Critics in 1988, to name a few.

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 89

BERTINA LOPES | UNTITLED

Estimate: 4,000 - 6,000 GBP

Bid:

4,750 GBP

BERTINA LOPES
Mozambican
1924-2012
UNTITLED

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

Condition Report

Dent to the canvas within the light purple area of the upper right hand quadrant of the work. Networks of craquelure throughout the work, however the surface of the work appears largely stable.

Inspection under UV Light reveals some uneven fluorescent but no clear signs of restoration or repair.

Please note that this work is framed.

Colours appear true to the catalogue illustration.

Further enquiries:

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Provenance

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

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Lot 90

MÁRIO MACILAU | ALITO, THE GUY WITH STYLE, MOMENTS OF TRANSITION, 2013

Estimate: 2,000 - 3,000 GBP

Bidding is closed

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.

Condition Report

This archival pigment print is in very good to excellent condition. Rag cotton matt paper. Grey tones. Under very close inspection, a few hardly noticeable scratches in upper left quadrant.

This work is framed.

Further enquiries:

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Provenance

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

Acquired from the above sale by the present owner

Exhibition

London, Oswald Boateng Saville Row, *The African Contemporary Photography Auction in Collaboration with Oswald 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)

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Lot 91

JACOB HENDRIK PIERNEEF | SUMMER RAIN IN THE BUSHVELD

Bid:

Estimate: 100,000 - 150,000 GBP

162,500 GBP

JACOB HENDRIK PIERNEEF

South African

1886-1957

SUMMER RAIN IN THE BUSHVELD

signed and dated 18 (lower right)

oil on board

90 by 141cm., 35½ by 55½in.

Condition Report

Please note that this work exhibits networks of craquelure throughout, heavier within the sky and trees. The work displays some surface scratches in places, concentrated in the same area. Minor light brown surface marks scattered intermittently across the surface, with a group approx. 24cm from left edge and 34cm from top edge. Minor surface chips/loss in places. Minor dents to the board in places, particularly within the upper left-hand quadrant of the work. Largest dent measuring approx 3cm. wide.

Inspection under UV light reveals some touches of painting particularly within the sky and the trees as well as white accretions found mostly within the lower half of the painting.

Please note that this work is on board and there appear to be areas of wear and associated loss to the edges, visible from the reverse.

This work is framed.

Colours are true to catalogue illustration.

Further enquiries:

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Provenance

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

Acquired from the above sale by the present owner

Catalogue Note

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

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Lot 92

GERARD SEKOTO | CYCLISTS IN SOPHIATOWN

Estimate: 250,000 - 350,000 GBP

Bid:

362,500 GBP

GERARD SEKOTO

South African

1913-1993

CYCLISTS IN SOPHIATOWN

oil on canvas board

30.4 by 40.3cm., 12 by 15¾in.

Condition Report

The work is framed but not glazed. The board is in good stable order and is providing a sound support. Impasto is good. One white pindot accretion along left edge, near top corner. Minor wear to pigment near top right corner along right framing edge. Examination under ultraviolet light reveals no evidence of any retouching or restoration. Overall the work appears to be in excellent condition.

Colours are true to catalogue illustration.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 if you have any questions regarding the present work.

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Provenance

Purchased from Gainsborough Gallery, Johannesburg

Thence by descent

Exhibition

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

Catalogue Note

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.

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 93

GERARD SEKOTO | PORTRAIT OF A WOMAN

Estimate: 20,000 - 30,000 GBP

Bid:

50,000 GBP

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.

Condition Report

The impasto is good. A handful of very minor accretions in some places. Scattered flecks of paint which appear to be inherent to the work. Example of this within the figure's hand. On very close inspection there are some very light cracks to the impasto particularly around the signature in the lower right hand corner and sporadically around the sides of the work as well as further minor instances elsewhere. Very minor scratches visible on very close inspection, largely within the background of the work. Two very minor surface marks along the lower left-hand edge.

Inspection under UV Light reveals a clouded varnish but no clear signs of restoration or repair. Possible stabilization of the surface.

This work is framed.

Further enquiries: Please telephone the department on +44 (0) 207 293 6323 if you have any questions regarding the present work.

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Provenance

Private Collection, France

Modern and Contemporary African Art

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Lot 94

CECIL SKOTNES | UNTITLED

Estimate: 7,000 - 9,000 GBP

Bid:

11,875 GBP

CECIL SKOTNES
South African
1926-2009
UNTITLED

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

Condition Report

White accretions to the upper left-hand corner as well as other minor spots elsewhere. Wear to the black paint surface in places. Light wear and associated minor loss sporadically along the edges and sides of the work. Loss to the wood on lower right corner but this appears to be inherent to the work. Light nicks and scratches in places, however this is in line with the artist's practice and materials. Minor paint and chalk marks on the reverse, looks inherent.

This work is unframed.

Colours in the catalogue illustration are slightly brighter, particularly within the carved background.

Further enquiries:
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Provenance

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

Modern and Contemporary African Art

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Lot 95

LUCKY SIBIYA | NTOMBIS DANCE

Estimate: 3,000 - 5,000 GBP

Bid:

16,250 GBP

LUCKY SIBIYA
South African
1942-1999
NTOMBIS DANCE

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

Condition Report

There are minor nicks and light scratches to the black paint surface along the edges of the work and possibly elsewhere. There is a slight misalignment of the wood within the lower left hand corner, predominately visible from the reverse. This excepting, the work appears in excellent condition.

Colours are true to catalogue illustration.

This work is unframed.

Further enquiries:

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Provenance

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

Modern and Contemporary African Art

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Lot 96

GAVIN JANTJES | HOMESICKNESS A BLINDMAN'S PARADISE

Estimate: 25,000 - 35,000 GBP

Bidding is closed

GAVIN JANTJES

South African

b.1948

HOMESICKNESS A BLINDMAN'S PARADISE

oil on canvas

150 by 150cm., 59 by 59in.

Condition Report

The work appears to be in excellent condition.

Colours are true to catalogue illustration.

Inspection under UV light reveals no signs of restoration or repair.

The work is unframed

Further enquiries:

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Exhibition

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

Catalogue Note

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 and 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, St Petersburg, Russia, Gothenburg Art Museum, Henie Onstad Art Center, Oslo, Norway, 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.

Modern and Contemporary African Art

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Lot 97

WILLIAM KENTRIDGE | SCRIBBLE CAT (CHASING YOUR OWN TAIL III)

Bid:

Estimate: 100,000 - 150,000 GBP

125,000 GBP

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.

Condition Report

No obvious condition issues apart from minor surface marks. Brown traces to fabric covering the reverse and areas of yellowing/staining on the reverse.

Please note that all of these marks on the reverse are to the white fabric covering the reverse of the work and not to the actual reverse of the tapestry itself.

Light pulling and fraying in some places.

Colours are true to catalogue illustration.

Further enquiries:

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Provenance

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

Private Collection, UK

Catalogue Note

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.

Modern and Contemporary African Art

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Lot 98

DAVID GOLDBLATT | A FAMILY IN THEIR SHELTER AT KTC SQUATTER CAMP, CAPE TOWN, 1984

Bid:

Estimate: 4,000 - 6,000 GBP

8,125 GBP

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)

Saleroom Notice

This work is from an open-edition and is a gift from the artist to the present owner

Condition Report

This beautiful silver print is in overall excellent condition. Hinge mounted with framing tape to upper edge verso. Exhibits nice tone and contrast

This photograph is matted.

Please note this work is unframed.

Further enquiries: Please telephone the department on +44 (0) 207 293 6323 if you have any questions regarding the present work.

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Provenance

Acquired directly from the artist by the present owner

Literature

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

Catalogue Note

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

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Lot 99

IGSHAAN ADAMS | AKBAR

Estimate: 15,000 - 20,000 GBP

Bid:

18,750 GBP

IGSHAAN ADAMS
South African
b.1982
AKBAR

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

Saleroom Notice

The image included in the printed catalogue illustrates the reverse of the work. Please visit sothebys.com for the correct image.

Condition Report

This work appears to be in excellent condition. Minor fraying to nylon rope in places, as is consistent with the nature of the material and the artist's practice.

Colours are true to the catalogue illustration.

Further enquiries:

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Provenance

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

Exhibition

Cape Town, Blank Projects, 17.30 November 2017-13 January 2018

Modern and Contemporary African Art

London | 09 Sep 2019 | 06:15 PM CEST



Lot 100

ANTÓNIO OLE | RAKUNG

Estimate: 12,000 - 18,000 GBP

Bidding is closed

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.

Condition Report

Minor losses and old staple holes to excess canvas on the reverse

Overall in excellent condition.

Inspection under UV light reveals no signs of restoration or repair.

Colours are true to catalogue illustration.

Please note that this work is unframed.

Further enquiries:

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Exhibition

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

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Lot 101

ANTÓNIO OLE | CONVERSA INTERROMPIDA

Estimate: 5,000 - 7,000 GBP

Bidding is closed

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.

Condition Report

The work appears to be in excellent condition.

Some very minor surface marks within the corners of the work likely inherent.

Old staple holes visible on the reverse.

Colours are true to catalogue illustration.

This work is unframed.

Inspection under UV light reveals no signs of restoration or repair.

Colours are true to catalogue illustration.

Further enquiries:

Please telephone the department on +44 (0) 207 293 6323 or email enahoro.ohiomabelo@sothebys.com if you have any questions regarding the present work.

"In response to your inquiry, we are pleased to provide you with a general report of the condition of the property described above. Since we are not professional conservators or restorers, we urge you to consult with a restorer or conservator of your choice who will be better able to provide a detailed, professional report. Prospective buyers should inspect each lot to satisfy themselves as to condition and must understand that any statement made by Sotheby's is merely a subjective, qualified opinion. Prospective buyers should also refer to any Important Notices regarding this sale, which are printed in the Sale Catalogue.

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Exhibition

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

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Lot 102

CRISTIANO MANGOVO | ZUNGUEIRAS DE CANA DE AÇÚCAR

Estimate: 5,000 - 7,000 GBP

Bid:

9,375 GBP

CRISTIANO MANGOVO

Angolan

b.1982

ZUNGUEIRAS DE CANA DE AÇÚCAR

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

acrylic on canvas

151.5 by 151.5cm., 59½ by 59½in.

Saleroom Notice

The correct title of this work is 'Zungueiras de Cana de Açúcar', not 'Acuara' as stated in the printed catalogue

Condition Report

Very minor rubbing to the corners of the work. A handful of light scratches to the red background. Small puncture to the canvas measuring approx. 10mm located within the centre of the right-hand edge. Two minor black paint marks to the lower left-hand corner and a further paint mark to the upper left corner, likely inherent.

Inspection under UV light reveals no signs of restoration or repair.

Colours are true to catalogue illustration.

This work is unframed.

Further enquiries:

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Provenance

Acquired directly from the artist by the present owner

Modern and Contemporary African Art

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Lot 103

CRISTIANO MANGOVO | DIA DE FELICIDADE

Estimate: 5,000 - 7,000 GBP

Bid:

40,000 GBP

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.

Condition Report

There are light stretcher bar marks running along the edges of the work. There are also light white scratches in the same area as well as in various other places, largely in the black background. The work exhibits areas of removable surface dust in particular to the lower right-hand side. Handful of very minor surface marks to the black background, visible on close inspection.

Overall the work appears to be in excellent condition.

Inspection under UV light reveals no signs of restoration or repair.

Colours are true to catalogue illustration.

Please note that this work is unframed.

Further enquiries:

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Provenance

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