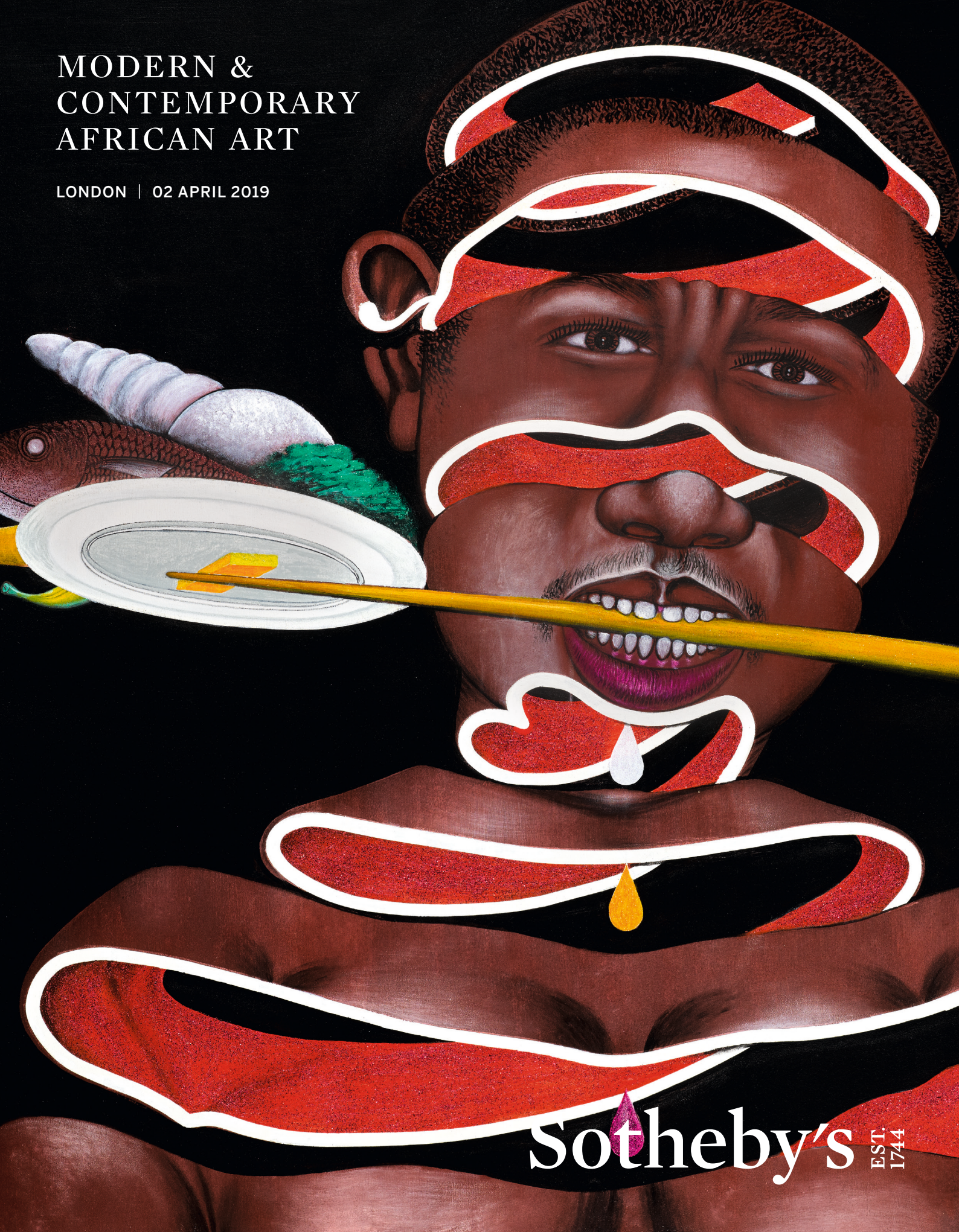
MODERN & CONTEMPORARY AFRICAN ART

LONDON | 02 APRIL 2019



Sotheby's EST. 1744

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LOT 59 (DETAIL)

BACK COVER
LOT 8 (DETAIL)

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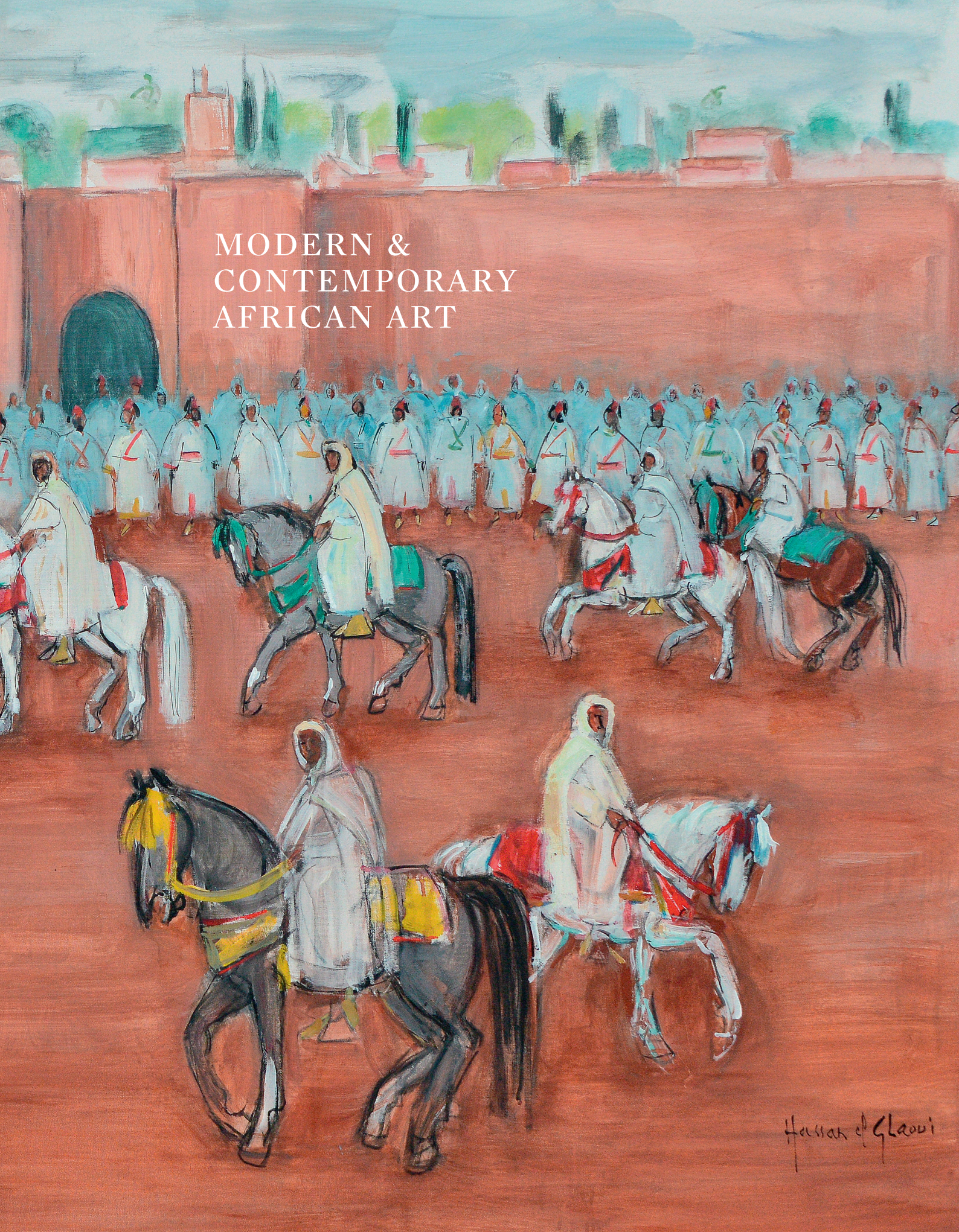
LOT 33 (DETAIL)



MODERN & CONTEMPORARY AFRICAN ART





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LOT 68 (DETAIL)

MODERN & CONTEMPORARY AFRICAN ART

AUCTION IN LONDON
02 APRIL 2019
SALE L19801
2 PM

ALL EXHIBITIONS FREE
AND OPEN TO THE PUBLIC

Friday 29th March
9am – 4.30pm

Saturday 30th March
12noon – 5pm

Sunday 31st March
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Hannah O'Leary
Director,
Head of Department
+44 (0)20 7293 5696
hannah.oleary@sothebys.com



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

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Beatriz Quiralte
beatriz.quiralte@sothebys.com

ASIA
Shu Zheng
shu.zheng@sothebys.com

INDIA & MENA
Milaap Patel
milaap.patel@sothebys.com

INDIA
Gauri Agarwal
gauri.agarwal@sothebys.com

RUSSIA & CIS
Alina Davey
alina.davey@sothebys.com
Irina Kronrod
irina.kronrod@sothebys.com
Lilija Sitnika
Lilija.sitnika@sothebys.com
Maryam Kalo
maryam.kalo@sothebys.com

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fleur.manning@sothebys.com
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1

1

ABLADE GLOVER

Ghanaian, b.1934

Market Scene

signed and dated 1981 (lower left)
oil on canvas
77 by 77cm., 30¼ by 30¼in.

PROVENANCE
Private Collection, Washington D.C.
Acquired from the above by the present owner

‡ £ 6,000-8,000
€ 6,900-9,200 US$ 7,800-10,400

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



2

2

ABLADE GLOVER

Ghanaian, b.1934

Market Scene

signed and dated 2014 (lower right)
oil on canvas
122 by 152cm., 48 by 59¾in.

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Accra, Artist Alliance Gallery

‡ W £ 12,000-18,000
€ 13,700-20,600 US$ 15,500-23,300



3



4

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5

3

ABLADE GLOVER

Ghanaian, b.1934

Market Scene

oil on canvas
77 by 102cm., 30¼ by 40in.

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

EXHIBITED
Cambridge, University of Cambridge, Churchill College Art Gallery, *Contemporary African Art,* 2001

£ 6,000-8,000
€ 6,900-9,200 US$ 7,800-10,400

4

OWUSU-ANKOMAH

Ghanaian, b.1956

Microcron-Kundum No. 2

signed and dated 2011 (lower left); signed, titled and dated (on the reverse)
acrylic on canvas
80 by 100cm., 31¼ by 39¼ in.

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

EXHIBITED
Lagos, Omenka Gallery, ARTCO Gallery, *Having Travelled Far,* 9 November-21 December 2013
Bodenburg, Kunstgebäude Schlosshof Bodenburg, Owusu-Ankomah: Microcron Begins, 2014, illustrated in the catalogue p. 132-133

£ 6,000-8,000
€ 6,900-9,200 US$ 7,800-10,400

5

OWUSU-ANKOMAH

Ghanaian, b.1956

Movement No. 1

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

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

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

W £ 15,000-25,000
€ 17,100-28,500 US$ 19,400-32,300



6

6

IBRAHIM MAHAMA

Ghanaian, b.1987

Untitled (in two parts)

Dutch wax printed fabric and mixed media
(2)
230 by 245cm., 90½ by 96½in. (together)

PROVENANCE
Acquired directly from the artist by the present owner during the artist's residency at Gasworks (London) in 2013

W £ 15,000-20,000
€ 17,100-22,800 US$ 19,400-25,900

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7

7

IBRAHIM MAHAMA

Ghanaian, b.1987

RAFIA EB X

coal sacks with markings and cloth
205.74 by 325.12cm., 81 by 128in.

PROVENANCE
Acquired directly from the artist by the present owner

‡ W £ 20,000-30,000
€ 22,800-34,200 US$ 25,900-38,800

∋ 8

EL ANATSUI

Ghanaian, b.1944

Zebra Crossing 2

aluminium bottle caps and copper wire
226 by 325cm., 89 by 128in.
Executed in 2007

PROVENANCE
Jack Shainman Gallery, New York
Private Collection, France
Sotheby's, London, Contemporary Art Evening Auction, 12 February 2013, lot 30
Purchased at the above sale by the present owner

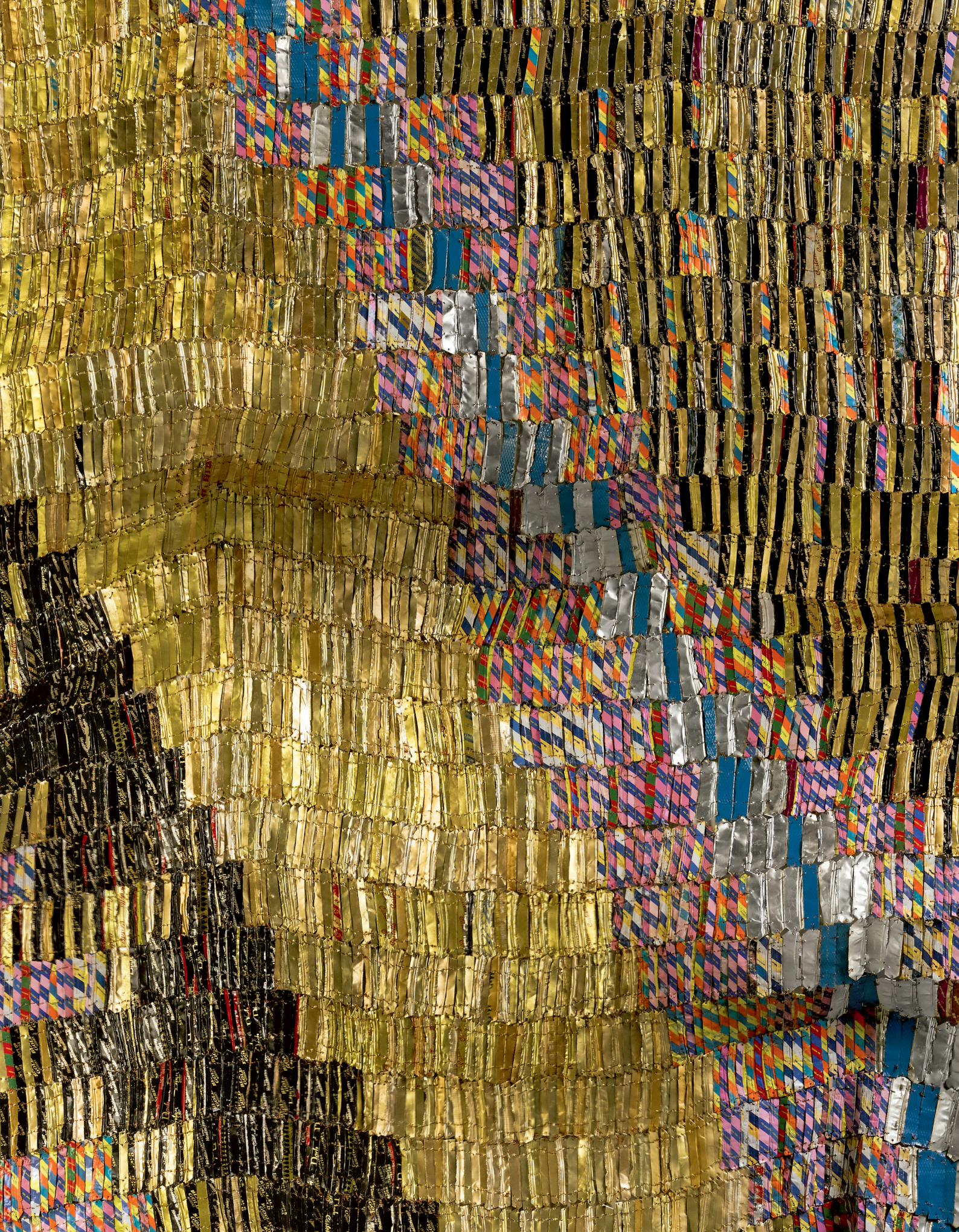
EXHIBITED
San Diego, San Diego State University Art Gallery, *El Anatsui: Earth Growing Roots*, 2008, illustrated

‡ W £ 550,000-750,000
€ 630,000-855,000
US$ 715,000-970,000



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







Throughout his career, El Anatsui has consistently proven to be one of the world's most influential contemporary artists. Born in Ghana in 1944, El Anatsui has explored a wide range of media including ceramics, tropical hardwoods, milk-tin lids and aluminium bottle tops, which the artist uses to make the glittering metallic tapestries for which he is most known.

El Anatsui's use of bottle tops began in 1998 when, while taking an exploratory walk, the artist stumbled upon a bag of discarded 'Peak' branded milk-tin can lids. Anatsui left the bottle tops in his studio for several months before the idea came to him 'that by stitching them together [he] could get them to articulate some statement. When the process of stitching got underway, [he] discovered that the result resembled a real fabric cloth.' (Susan Vogel, *El Anatsui Art and Life*, p. 54) This discovery inspired him to begin creating metal sheet works such as *Break Project* (1999) and *Incoming Wave* (1999), a body of work that prefigures his aluminium bottle cap tapestries. Today, El Anatsui's works can be found in major institutional collections across the world, including the Metropolitan Museum of Art, New York, the Centre Pompidou, Paris and the British Museum, London.

The success of El Anatsui's bottle cap works can be attributed to the artist's ability to effortlessly manipulate the rigid metallic material in a way that creates a finished work that is robust yet malleable and luxurious. The final sculpture is incredibly cloth-like; spatially ephemeral, taking on a new life each time it is hung in a new space, allowing for infinitely variable folds and creases. El Anatsui uses a vast spectrum of colours, from black, gold and silver, to bright colours of blue, red, yellow, pink and purple. The way in which Anatsui positions the materials creates a painterly impression for the observer, with various scenes such as landscapes and abstract images seeming to emerge from the rippling, textured surface.

Living and working in Nigeria, the Ghanaian born artist explores the importance and symbolism of textile through his work, often referencing traditional kente cloth of the Ashanti people of Ghana. Originally the sacred cloth of kings worn for official occasions, over time the use of kente became more widespread but always conferred importance. As the artist explains: 'Cloth is to Africans what monuments are to Westerners... Their capacity and application to commemorate events, issues, persons and objectives outside of themselves are so immense' (Exhibition Catalogue, London, October Gallery, *El Anatsui*, 2005, n.p.). The geometric patterns of these historic clothes are often reflected in El Anatsui's works. In the present work, diagonal and horizontal lines, defined by changes in colour, move across the piece resembling a zebra crossing or zebra hide.

El Anatsui created *Zebra Crossing II* in 2007, the same year that the artist was invited to exhibit his works at the Venice Biennale in the Palazzo Fortuny and Arsenale. The artist gained international recognition through several key exhibitions such as *Africa Remix* (2004-2007), which travelled to the Centre Pompidou in Paris, Hayward Gallery in London, Moderna Museet in Stockholm, Museum Kunst Palast in Dusseldorf, Johannesburg Art Gallery and Mori Art Museum in Tokyo.

El Anatsui has enjoyed several ground-breaking exhibitions such as the internationally touring exhibition, *When I Last Wrote to you About Africa* in 2010 and a solo show in 2008 at the Smithsonian's National Museum of African Art in Washington D.C. The artist has continued to achieve global recognition. In 2014, El Anatsui became an honorary Royal Academician and was elected to the American Academy of Arts and Sciences, one of the oldest scholary societies in the United States. El Anatsui has received several prestigious awards such as the 2015 Venice Biennale Golden Lion for Lifetime Achievement, the 2009 Smithsonian National Museum of African Art 30th Anniversary Award and the 2017 Praenium Imperiale Award for Sculpture. In 2019, Munich's Haus der Kunst will host *El Anatsui: Triumphant Scale,* the artist's largest retrospective to date and Zeitz MOCAA in Cape Town will install El Anatsui's , *TSIATSIA- searching for connection* in their central atrium.



9

9

EL ANATSUI

Ghanaian, b.1944

Untitled

signed and dated 1991 (lower centre)
tropical hardwoods and tempera
48.5 by 133cm., 19 by 52¼in. (together)

PROVENANCE
Private Collection, Lagos

‡ W £ 30,000-50,000
€ 34,200-57,000 US$ 38,800-65,000

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

10

J.D. 'OKHAI OJEIKERE

Nigerian, 1930-2014

Untitled, Hairstyles Series, c.1980

signed, dated and annotated HD 379/74 in black ink, photographer's stamp and blind-stamp (lower margin)
signed, annotated and dated in pencil by the printer Philippe Salaün with his stamp (on the reverse)
silverprint, printed 2000
44.5 by 45cm., 17½ by 17¾in.(image); 60.7 by 51cm., 23¾ by 20in.(sheet)

PROVENANCE
Acquired directly from the artist by the present owner

LITERATURE
Bisi Silva, *J.D 'Okhai Ojeikere,* Center for Contemporary Art, Lagos, 2014, illustrated p. 186

£ 3,000-5,000
€ 3,450-5,700 US$ 3,900-6,500



10

11

J.D. 'OKHAI OJEIKERE

Nigerian, 1930-2014

Modern Suku, Hairstyles Series, 1979

signed, dated and annotated HD 916-79 in black ink and photographer's stamp and blind stamp (lower margin)
signed, annotated and dated in pencil by the printer Philippe Salaün with his stamp (on the reverse)
silverprint, printed 2000
44.5 by 45cm., 17½ by 17¾in.(image); 60.7 by 51cm., 23¾ by 20in.(sheet)

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Paris, Fondation Cartier pour l'art contemporain, *J.D. 'Okhai Ojeikere,* 4 April-27 May 2000, illustrated in colour in the catalogue (another example)
New York City, New York, The Metropolitan Museum of Art, *In and Out of the Studio: Photographic Portraits from West Africa,* 31 August-3 January 2016 (another example)

LITERATURE
Bisi Silva, *J.D. 'Okhai Ojeikere,* Center for Contemporary Art, Lagos, 2014, illustrated p. 189

£ 3,000-5,000
€ 3,450-5,700 US$ 3,900-6,500



11



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12

BRUCE ONOBRAKPEYA

Nigerian, b.1932

The Life of Christ

signed and dated 1969 (lower right)
metal foil relief on wooden panel
109 by 161.5cm., 43 by 63½in.

PROVENANCE
Acquired directly from the artist by the present owner.

W £ 6,000-9,000
€ 6,900-10,300 US$ 7,800-11,700

13

NNENNA OKORE

Nigerian, b.1975

Memory Lane

handmade paper, burlap and dye
137.16 by 121.92 by 17.78cm., 54 by 48 by 7in.

PROVENANCE
David Krut Fine Art, New York City, New York
Acquired from the above by the present owner

‡ W £ 6,000-8,000
€ 6,900-9,200 US$ 7,800-10,400

14

BEN ENWONWU

Nigerian, 1921-1994

Africa Dances

signed and dated 1951 (lower right); stamped *Bureau de Paris-Batignolles* (on the reverse)
gouache on paper
57 by 22.5cm., 22½ by 8¾in.

PROVENANCE
Elizabeth Turner Arts
Private Collection, UK

The reverse of this work's frame carries an *Elizabeth Turner Arts* label and is inscribed *Ministry of Cultural Affairs*

£ 10,000-15,000
€ 11,400-17,100 US$ 13,000-19,400



14



15



16

15

UZO EGONU

Nigerian, 1931-1996

Picadilly Circus

signed and dated 1969 (upper left)
oil on canvas
81 by 111.5cm., 31¾ by 43¾in.

EXHIBITED

London, Museum of London, *Uzo Egonu's London,* 23 September 2004-9 January 2005

LITERATURE

Olu Oguibe, *Uzo Egonu: An African Artist in the West,* Seattle, 1995, illustrated p. 121
Eddie Chambers, *Black Artists in British Art: A History from 1950 to the Present,* London, 2014, illustrated p. 59

London played a principal role in the subject matter of Uzo Egonu's work. Through his artwork, he depicted many facets of the city with particular focus on landmarks and monuments such as St Paul's Cathedral, Westminster Abbey and Trafalgar Square. Egonu's work incorporates an arresting colour palette of vibrant, bold hues within a fusion of abstract, caricature and photo-realistic styles.

Piccadilly Circus sets a precedent for his later works in the 'Landmark' series, presenting London through both a humorous and emotional lens. The image depicts a central Eros statue, around which buses, advertisements and traffic swirl in red, white and blue. Egonu depicts a birds-eye view of the lively and restless city.

The *Landmark Series* was pivotal for Egonu. Uzo's work harmoniously combines aesthetic traditions of both the West and Africa, reshaping the definition of Modernist art. *Piccadilly Circus* exemplifies these stylistic components and echoes the Cubist movement, Nigerian ornamentation and 1960s British pop-art, all of which greatly inspired Egonu's work.

⊕ £ 8,000-12,000
€ 9,200-13,700 US$ 10,400-15,500

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17

16

UZO EGONU

Nigerian, 1931-1996

Portrait of Mother and Child

signed and dated 1962 (lower right)
oil on hardboard
114 by 85cm., 44¾ by 33½in.

⊕ £ 10,000-15,000
€ 11,400-17,100 US$ 13,000-19,400

17

UZO EGONU

Nigerian, 1931-1996

Woman Reading

signed and dated 1978 (lower left)
oil on canvas
142 by 106.5cm., 55¾ by 42in.

⊕ £ 12,000-18,000
€ 13,700-20,600 US$ 15,500-23,300



18

18

JIMOH AKOLO

Nigerian, b.1934

Seated figure

signed and dated 1963 (lower right)
oil on canvas
124.5 by 100cm., 49 by 39¼in.

PROVENANCE
Collection of Dennis Duerden, Nigeria
Acquired from the above by the present owner

£ 5,000-8,000
€ 5,700-9,200 US$ 6,500-10,400

19

DOMINIQUE ZINKPÈ

Beninese, b.1969

Agonmenouvi 1

signed and dated 2009 (lower right)
mixed media on canvas
150.5 by 180cm., 59¼ by 70¾in.

PROVENANCE
Acquired directly from the artist by the present owner

W £ 5,000-8,000
€ 5,700-9,200 US$ 6,500-10,400



19

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20

DOMINIQUE ZINKPÈ

Beninese, b.1969

Koudio II

signed and dated 2007 (lower right); signed, titled and dated 2009 (on the reverse)
mixed media on canvas
180 by 150cm., 70¾ by 59in.

PROVENANCE
Private Collection, Belgium

LITERATURE
Roger-Pierre Turine, *Les Destins de Zinkpè*, Paris, 2013, illustrated p. 107

W £ 6,000-8,000
€ 6,900-9,200 US$ 7,800-10,400



20

21

DOMINIQUE ZINKPÈ

Beninese, b.1969

Scene de quartier

signed and dated 2006 (lower right); signed, titled and dated 2006 (on the reverse)
mixed media on canvas
147.3 by 188.5cm., 58 by 74¼in.

PROVENANCE
Acquired directly from the artist by the present owner

W £ 5,000-8,000
€ 5,700-9,200 US$ 6,500-10,400



21



22

22

ROMUALD HAZOUMÈ

Beninese, b.1962

TALLONNÉE

found objects
35 by 24 by 15cm., 13¾ by 9½ by 5¾in.

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

EXHIBITED
London, October Gallery, *Romuald Hazoumè All in the Same Boat*, 7 October-26 November 2016, illustrated in colour in the catalogue p. 13

‡ ⊕ £ 12,000-18,000
€ 13,700-20,600 US$ 15,500-23,300

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23

23

PASCALE MARTHINE TAYOU

Cameroonian, b.1967

Cowboy

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

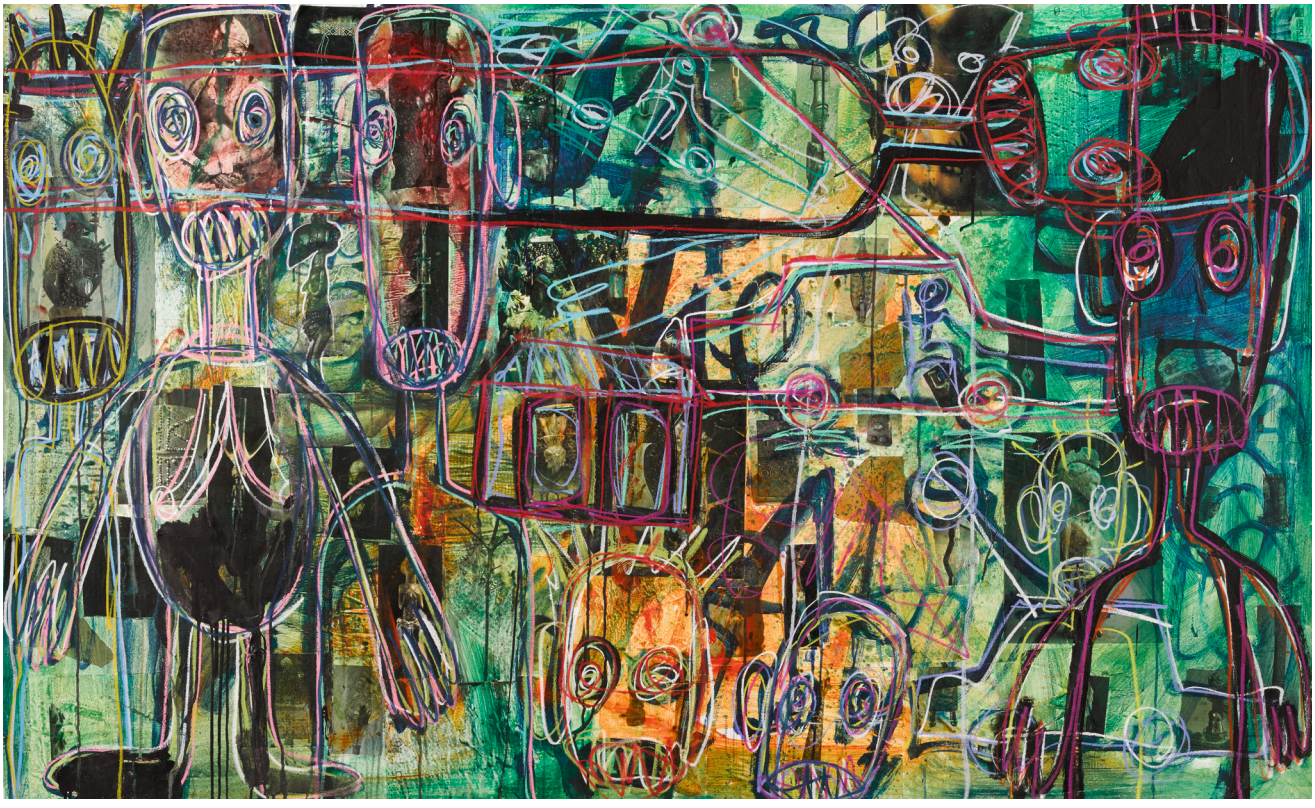
PROVENANCE
Galerie Peter Herrmann, Stuttgart
Acquired from the above by the present owner

EXHIBITED
Stuttgart, Galerie Peter Herrmann, *Elferpfad,* 1999

⊕ £ 5,000-7,000
€ 5,700-8,000 US$ 6,500-9,100



24



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26

24

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian, b.1983

Untitled

mixed media on canvas
123.5 by 197.5cm., 48½ by 77¾in.

W £ 8,000-12,000
€ 9,200-13,700 US$ 10,400-15,500

25

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian, b.1983

Untitled

mixed media on canvas
121.5 by 199cm., 47¾ by 78¼in.

W £ 10,000-15,000
€ 11,400-17,100 US$ 13,000-19,400

26

ABDOULAYE ABOUDIA DIARRASSOUBA

Ivorian, b.1983

Untitled

signed (centre right)
mixed media on canvas
Painted 2014
179 by 258.5cm., 70½ by 101¾in.

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

W £ 10,000-15,000
€ 11,400-17,100 US$ 13,000-19,400



27



28

27

ARMAND BOUA

Ivorian, b.1978

Les bras Môgô du ghetto 2

signed (lower left)
acrylic and tar on cardboard
205 by 209cm., 80¾ by 82¼in.

PROVENANCE
Acquired directly from the artist by the present owner

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

W £ 4,000-6,000
€ 4,600-6,900 US$ 5,200-7,800

□ 28

OUATTARA WATTS

Ivorian, b.1957

Untitled, New York 1992, Ouattarazaniaz, Ouattara, Magic Man

signed, titled and dated 1992 (on the reverse)
pastel on paper
65.7 by 102.7cm., 25¾ by 40½in.

PROVENANCE
Private Collection, London
Cavaliero Fine Arts, New York
Acquired from the above by the present owner

⊕ £ 2,500-3,500
€ 2,850-4,000 US$ 3,250-4,550

29

OMAR BA

Senegalese, b.1977

Untitled

oil on paperboard
210.3 by 149.7cm., 82¾ by 59in.

PROVENANCE
Gallerie Bartschi, Geneva
Acquired from the above by the present owner

EXHIBITED
Geneva, Bartschi Gallery, *Omar Bar: Eclipse*, 20 May-27 June 2014

‡ W £ 15,000-20,000
€ 17,100-22,800 US$ 19,400-25,900

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29



30 (I)



30 (II)



30 (III)



30 (IV)

30

MALICK SIDIBÉ

Malian, 1936-2016

Danseur meringué, 1964 (I); Tropicana club, 1964 (II); Nous deux dans le coin, 1966 (III); Vu de dos, 2002 (IV)

I.
signed, titled and dated 1964 (lower margin)
annotated *MS-27-67* (on the reverse)
silverprint
27 by 18.3cm., 10½ by 7¼in. (image); 30.3 by 23.5cm., 12 by 9¼in. (sheet)
Executed in 1964, this work is from an unnumbered edition
II.
signed, titled and dated 1964 and 2010 (lower margin)
silverprint
20 by 15.5cm., 7¾ by 6in. (image); 24 by 17.5cm., 9½ by 6¾in. (sheet)
Executed in 1964 and printed in 2010, this work is from an unnumbered edition
III.
signed, titled and dated 1966 (lower margin); signed and dated 2012 (right-hand margin)
annotated *no.441* (on the reverse)
silverprint
27.5 by 18cm., 10¾ by 7in. (image); 29.5 by 20, 11½ by 7¾in. (sheet)
Executed in 1966 and printed in 2012, this work is from an unnumbered edition
IV.
signed, titled and dated 2002 and 2012 (lower margin)
annotated *MS 63 91-1* (on the reverse)
silverprint
18 by 27cm., 7 by 10½in. (image); 24 by 30cm., 9½ by 11¾in. (sheet)
Executed in 2002 and printed in 2012, this work is part of an unnumbered edition
(4)

PROVENANCE
Acquired directly from the artist by the present owner

£ 4,000-6,000
€ 4,600-6,900 US$ 5,200-7,800

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31

SEYDOU KEÏTA

Malian, 1915-2001

Untitled, 1956-57 (Twins)

signed and dated 1956-57 and 2000
in black ink (lower margin)
gelatin silverprint
37.8 by 52.9cm., 15 by 21in. (image); 50.8 by 60.8cm., 20 by 24in. (sheet)
Executed in 1956-57 and printed in 2000, this work is from an unnumbered edition

PROVENANCE
Hackelbury Fine Arts, London
Acquired from the above in 1997

EXHIBITED
New York City, Solomon R. Guggenheim Museum, *In/Sight: African Photographers, 1940 to the Present,* 24 May-29 September 1996, illustrated in the catalogue p. 69 (another example)
London, Hackelbury Fine Arts, 1997
Brussels, Galerie Nathalie Obadia, *Seydou Keïta,* 17 November 2016-21 January 2017 (another example)

LITERATURE
André Magnin, Ed., *Seydou Keïta,* 1997, illustrated p. 237 (another example)

£ 3,000-5,000
€ 3,450-5,700 US$ 3,900-6,500



31

32

SEYDOU KEÏTA

Malian, 1915-2001

Untitled, 1952-1955

signed and dated 1955-56 and 1998
in black ink (lower margin)
annotated 980 SZ (on the reverse)
gelatin silverprint
56.5 by 40.5cm., 22¼ by 16in. (image); 60.5 by 50.5cm., 23¾ by 19¾in. (sheet)
Executed in 1955-56 and printed in 1998, this work is from an unnumbered edition

PROVENANCE
Acquired directly from artist by owner
Sotheby's, London, Contemporary Art, 30 June 2000, lot 154
Purchased at the above sale by the present owner

EXHIBITED
Brussels, Galerie Nathalie Obadia, *Seydou Keïta,* 17 November 2016-21 January 2017 (another example)

£ 3,000-5,000
€ 3,450-5,700 US$ 3,900-6,500



32

33

HASSAN EL GLAOUI

Moroccan, 1924-2018

La Sortie du Roi

signed (lower right)
gouache on canvas
120 by 180cm., 47¼ by 70¾in.

PROVENANCE
Acquired directly from the artist by the present owner in 2005

LITERATURE
Matisse Art Gallery, *Hassan El Glaoui: L'Homme et l'Artiste*, Marrakesh, 2005, cat. No.27, illustrated in colour p.90

‡ W ⊕ £ 80,000-120,000
€ 91,500-137,000 US$ 104,000-155,000

Hassan El Glaoui was born in 1924 to the last Pasha of Marrakech, Thami El Glaoui. Known as 'The Lord of the Atlas', Thami El Glaoui received official delegations from across the world, impressing his guests with extravagant banquets complete with Moroccan dancers and musicians. Amongst his many visitors was British Statesman Sir Winston Churchill, who visited Morocco for the first time in the winter of 1935. The two statesmen became fast friends and remained close until the Pasha's passing in 1956. Churchill's travels to Morocco resulted in him crossing paths with Thami's son, the young Hassan El Glaoui. Impressed by his talent, Churchill convinced Hassan's father to allow him to pursue a career in the arts. Hassan El Glaoui's daughter, Touria El Glaoui, recounts the moment Churchill first saw her father's work in Marrakesh:

'There was little sensitivity and understanding regarding my father's desire to be a painter or an awareness for my father's talent. When Sir Winston Churchill visited my grandfather in 1943, he saw my father's work in his office and encouraged my grandfather to support his son's painting. A painter himself, Churchill showed that you could be a statesman and still, 'paint on the side.'

These encouragements from Churchill lead El Glaoui to study and live in Paris for fifteen years. The 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.

At the age of ten, Hassan El Glaoui's father gifted him a pony; the Pasha often rode horses into war. This gave rise to Hassan El Glaoui's passion for horses, a feature that is prominent in his figurative works. El Glaoui would continue to paint horses throughout his career, favouring depictions of Thouriba, the practice whereby synchronized horse riders charge forward in long lines, pointing their jezails (long-barrelled rifles) towards the sky. His focus on painting horses, particularly portraying the bond between a horse and its rider, was developed further upon the artist's return to Morocco in 1965. Painting Moroccan traditions, both old and new, was very important for Hassan El Glaoui. Despite El Glaoui spending much of his formative years studying and practicing in Paris, the artist's subject matter was deeply rooted in his homeland of Morocco.

El Glaoui depicted scenes representing the grandeur and splendour of Moroccan celebrations, often painting monarchical ceremonies. The present work depicts the national celebration of the King's ascension to the throne, an event still celebrated today. These important events traditionally took place in front of the old city walls with spectators dressed in traditional Moroccan white djellabas. The artist worked with few colours to provide more intensity to the scene and draw attention to its central figures.

Hassan El Glaoui's works have been exhibited extensively across the globe, notably at Gallerie 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. This April, an exhibition of El Glaoui's work, produced during his years in Paris, opens 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.

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



34

SALAH ELMUR

Sudanese, b.1966

The Family Portrait

signed and dated 2017 (lower left)
acrylic on canvas
129 by 140cm., 50¾ by 55in.

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Sharjah, Sharjah Art Museum, *Salah Elmur Fragrances of the Forest and Photos,* 28 February-2 June 2018, illustrated in colour in the catalogue p. 50
London, Saatchi Gallery, *Forests and Spirits Figurative Art from the Khartoum School,* 24 September-25 November 2018, illustrated in colour in the catalogue

£ 12,000-18,000
€ 13,700-20,600 US$ 15,500-23,300

Sudan's rich and culturally diverse society heavily influences the work of Khartoum based artist, Salah Elmur. Salah Elmur is a member of The Khartoum School, which was a modernist artistic movement that began in Sudan in the 1960s with the aim of creating a contemporary visual language that echoed the unique identity of a newly independent Sudan. Other members of The Khartoum School include renowned artists, Ibrahim El Salahi and Kamala Ishaq.

Drawing on his most vivid and detailed childhood memories, Salah El Mur has created an impressive repertoire of work that has been exhibited internationally. Most recently, the artist enjoyed a major retrospective at the Sharjah Art Museum in the UAE.

Salah Elmur's visual vocabulary is nourished by his memories and his canvases are a reflection of the people, animals, sounds, smells and colours of his youth. From his most intimate of relationships to the scenery of his childhood home just outside Khartoum, these memories are brought to present day through Elmur's work.

A Cat and a Girl and *The Family Portrait* come from Elmur's Kamal Photography Studio Series, named after his father's and grandfather's photography studio. The series celebrates the nostalgia of photography. Fascinated by the sitter's untold stories, the artist sees a photograph as a method through which to defy the passage of time. In Elmur's Kamal Studio series each work is set within the confines of a photography studio; his sitters starring expectantly at the viewer, preparing themselves for the moment that freezes time.

Salah's portraits can be characterized by the stylized nature of his sitters. Elmur shows little regard for capturing the exact likeness of his subjects, focusing rather on the intimacy of their relationships and the overall ethos of the painting. Disproportionate and distorted, these Sudanese subjects vary in colour and shape and are rarely alone, often depicted amongst family or with various objects, plants and animals, the significance of which is clear to the artist but ambiguous to the viewer. The recurring presence of families and couples in Salah's work is drawn from the importance placed on family in Sudanese culture. Salah's portraits are snapshots into the quotidian lives of the residents of Khartoum, much as his father's and grandfather's photographs were.

Salah Elmur is a graduate of the College of Fine and Applied Art in Khartoum, where he concentrated in graphic design. Today, Elmur is recognised as an accomplished painter, illustrator, and photographer and is an award-winning filmmaker. Salah Elmur's work can be found in several prominent collections including The Museum of African Contemporary Art Al Maaden, Marrakech and the Sharjah Art Museum in the UAE.

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35

35

SALAH ELMUR

Sudanese, b.1966

A Cat and a Girl

signed and dated 2017 (centre left)
acrylic on canvas
139 by 98.5cm., 54¾ by 38¾in.

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Sharjah, Sharjah Art Museum, *Salah Elmur Fragrances of the Forest and Photos,* 28 February-2 June 2018, illustrated in colour in the catalogue p. 71
London, Saatchi Gallery, *Forests and Spirits Figurative Art from the Khartoum School,* 24 September-25 November 2018, illustrated in colour in the catalogue

£ 10,000-15,000
€ 11,400-17,100 US$ 13,000-19,400

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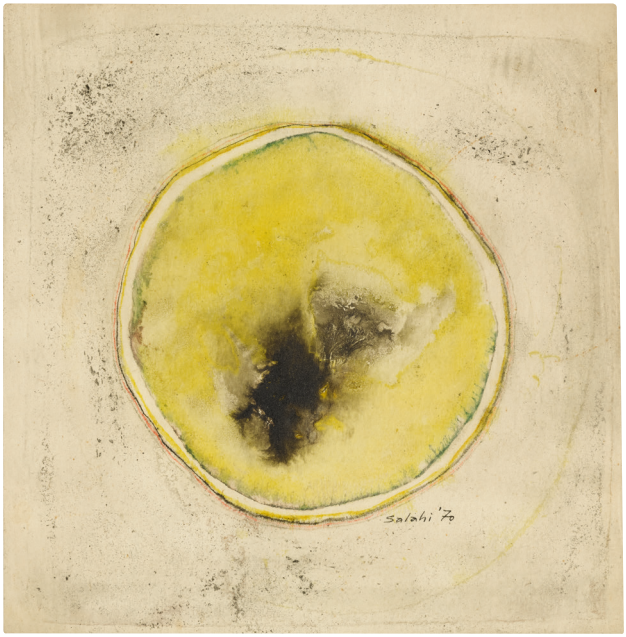
36 (I)



36 (II)

36

IBRAHIM EL-SALAHI

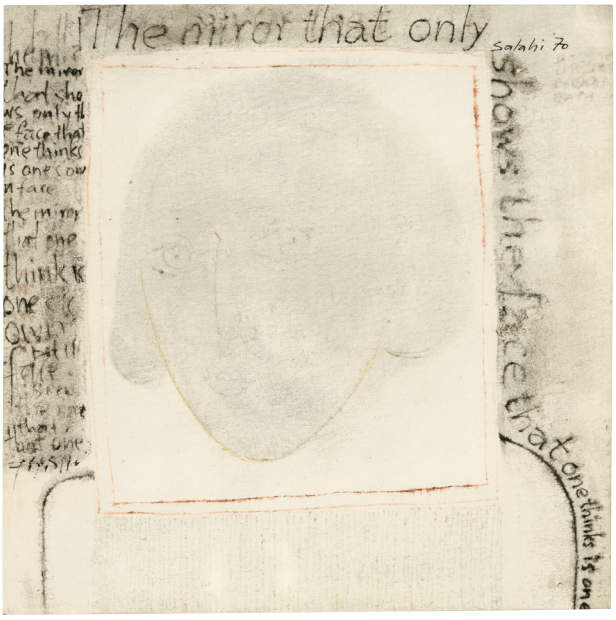
Sudanese, b.1930

A set of three drawings

I, II: signed and dated 1970 (lower right); III: signed and dated 1970 (upper right)
pen and gouache on paper
(3)
each: 18 by 18cm., 7 by 7in. (unframed); 21.5 by 21.5cm., 8½ by 8½in. (framed)

PROVENANCE
Private Collection, London
Thence by descent

⊕ £ 8,000-12,000
€ 9,200-13,700 US$ 10,400-15,500



36 (III)

37

KAMALA IBRAHIM ISHAQ

Sudanese, b.1939

Preparation of Incense - Zār Ceremony

signed and dated 2015 (lower centre)
oil on canvas
139.5 by 141cm., 55 by 55½in.

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
London, Saatchi Gallery, *Forests and Spirits: Figurative Art from the Khartoum School,* 28 September-25 November 2018, illustrated in colour in the catalogue

£ 70,000-90,000
€ 80,000-103,000 US$ 90,500-117,000

Kamala Ibrahim Ishaq is recognised as both a pioneering member of the Sudanese art scene as well as a feminist icon and one of the most important female artists operating on the African continent today. The artist was one of the first women to graduate from the College of Fine Arts in Khartoum in 1963 and was dedicated to challenging the male dominated Khartoum art scene as well as traditional Sudanese artistic practices, which had been largely defined by men. After graduating from the Royal Academy of Fine Art in London (1966) Kamala returned to live and work in Khartoum where she was appointed head of the Painting department at the College of Fine Art, Khartoum.

Between 1960 and 1975, the Khartoum art scene was dominated by the renowned Khartoum School, an artistic movement that began in Sudan in the 1960s with the aim of creating a new visual language that reflected a newly independent Sudan. Notable members included artists Ibrahim El-Salahi and Sarah Elmur. In 1971, despite being a prominent member of the group, Kamala left and founded the Crystalist Group, advocating for a new Sudanese artistic aesthetic that was modeled on diversity and transparency.

The present lot demonstrates Kamala's interest in Sudanese spiritual processes, especially a traditional practice called the Zār Ceremony. A Zār is an evil spirit that is known for possessing women in particular, causing a great deal of pain and sickness. The Zār Ceremony is the process through which the individual is rid of the evil spirit, rendering them into a pacified state. Kamala's *Preparation of Incense* presents a group of intertwined possessed women soaring within an undefined space. Their faces contorted and pained, these women are grotesque with rows of missing or broken teeth. Usually rendered in delicate earth tones, Kamala's women are almost always presented as a unit, prompting a feminist interpretation of the work. In *Preparation of the Incense* the parameters of the women's bodies are completely undefined as they emerge out of green stems and swirling vines, with new foliage sprouting from their mouths.

Kamala Ibrahim Ishaq's work has been widely exhibited at renowned institutions such as the White Chapel Gallery (UK), the Sharjah Art Museum (UAE), Smithsonian National Museum of African Art (USA), Camden Art Center (UK), among many others. The artist has also participated in several group shows including *Breaking Veils: Women Artist from the Islamic World* at the Porte d'Amboise in Rhodes and *Forests and Spirits: Figurative Art from the Khartoum School* at the Saatchi Gallery in London in 2018. In 2014, the artist enjoyed a solo exhibition entitled *Kamala Ibrahi Ishaq: Women in Crystal Cubes* at the Shibrain Art Centre in Khartoum.

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38

HUSSEIN SHARIFFE

Sudanese, 1934-2005

Birth and Death of the Stars

signed and dated 1995-96 (lower left)
oil on canvas
140.5 by 140.5cm., 55¼ by 55¼in.

PROVENANCE
Acquired directly from the artist by the present owner

£ 12,000-18,000
€ 13,700-20,600 US$ 15,500-23,300

Hussein Shariffe was born on July 7th 1934 in Omdurman, Sudan. A recognized painter, poet and filmmaker, Shariffe was a member of a prominent and influential Sudanese family, the artist's great grandfather was Mohammed Ahmed Elmahdi, politician and religious leader who in the 1880s was central to the fight against colonialism in Sudan.

Shariffe's interest in art began at a young age when he was encouraged by a teacher at Comboni College in Khartoum to develop his talent. Unfortunately, Shariffe's enthusiasm for a career in the arts was not reciprocated by his family who favoured an education in the medical or legal field. As a compromise, Hussein Sharrife moved to Cambridge to study Modern History at Fitzwilliam College. However, once there the artist quickly transferred to Sheffield University to study Architecture and then finally to the Slade School of Fine Arts where he studied under Lucien Freud. During this time, Shariffe would win the John Moores Prize for Young Artists and in 1958 the artist held his first solo exhibition at Victor Musgrave's Gallery One in London. Although the artist was almost entirely educated in the West, he never lost touch with his Sudanese roots. This duality between regions was very impactful for Shariffe and is often referenced within his body of work.

Hussein Shariffe's first love was always painting; the artist relished the solidarity of painting. Nevertheless, Hussein Shariffe also showed a great interest in cinematography, believing that film allowed him to transcend social classes, reaching a wider audience for this work. In 1972, at the request of his friend and Sudanese modern master, Ibrahim El Salahi, Hussein Shariffe became Head of Film for the Sudanese Department of Culture.

Birth and Death of the Star was created in 1995-97 — a time that Shariffe has described as pivotal in his development as an artist—and is exemplary of Shariffe's practice. The artist is a master at juxtaposing colours, creating wonderfully colourful and vibrant works that are reflective of his itinerant lifestyle as well as Sudan's complex political history.

In November 2016, Hussein Shariffe's work was included in *The Khartoum School- The Making of the Modern Art Movement in Sudan (1945-present)* at The Sharjah Foundation in the UAE.

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Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



39

ALEXANDER SKUNDER BOGHOSSIAN

Ethiopian, 1937-2007

Harvest Scrolls

signed and dated 1983 (lower right)
acrylic on canvas
122 by 157.5cm., 48 by 62in.

PROVENANCE
Margaret Porter Troupe Arts Projects, New York City
Acquired from the above by the present owner

LITERATURE
Howard University, College of Fine Arts, Gallery of Art, *Phenomenal objects: the work of Skunder Boghossian,* Washington, D.C., 17 January 1989-10 February 1989

‡ W £ 30,000-50,000
€ 34,200-57,000 US$ 38,800-65,000

In 1980, Alexander Skunder Boghossian, developed a firm fascination with porous surfaces and once said to Thomas Porter, African-American jazz scholar, 'I like porous surfaces, especially things that remain in sands...things that witness their time.' Skunder used illuminated parchment scrolls made by Ethiopian *debteras* (a religious figure in the Ethiopian and Eritrean Orthodox Tewahedo Churches) as a principle inspiration for his painting, fascinated by their ethereal qualities.

Skunder indicates that the interlocking and weaving, indicative of Ethiopian illuminated manuscripts, is called *kulflfu* and the technique is portrayed in his work to create a rich and textured surface. Skunder's *kulflfu* composition in *Harvest Scrolls* manifests itself in the complex yet subtle shapes that make up the background. The dark shapes and blue tones highlight the vibrant patterns on the coloured hanging scrolls in the foreground. Skunder's interest in time-worn materials is evident in the background as the forms fade between shapes, symbols and script, providing an underlying rhythm to the work.

Skunder's works give life and movement to objects that otherwise would remain static. Music, Jazz in particular, was important to Skunder's working process. Skunder danced whilst painting. The technicolour scrolls that appear to sway, twist and fold across the suspended rods echo the happiness the artist experienced during the creative process. He creates a sense of movement and fluidity through the shape of the scrolls, leading the viewer to imagine the artist moving as he painted the work.

Scrolls proved to be a life-long interest, even obsession, for Skunder. The free and dance-like qualities of Skunder's work demonstrates his interest in objects constructed or uncovered by the unconscious mind whilst consistently standing as an icon of Africa's modernism and political culture.

Harvest Scrolls bares a striking resemblance to Skunder's *Spring Scrolls. Spring Scrolls* is part of the Smithsonian National Museum of African Art's Collection.

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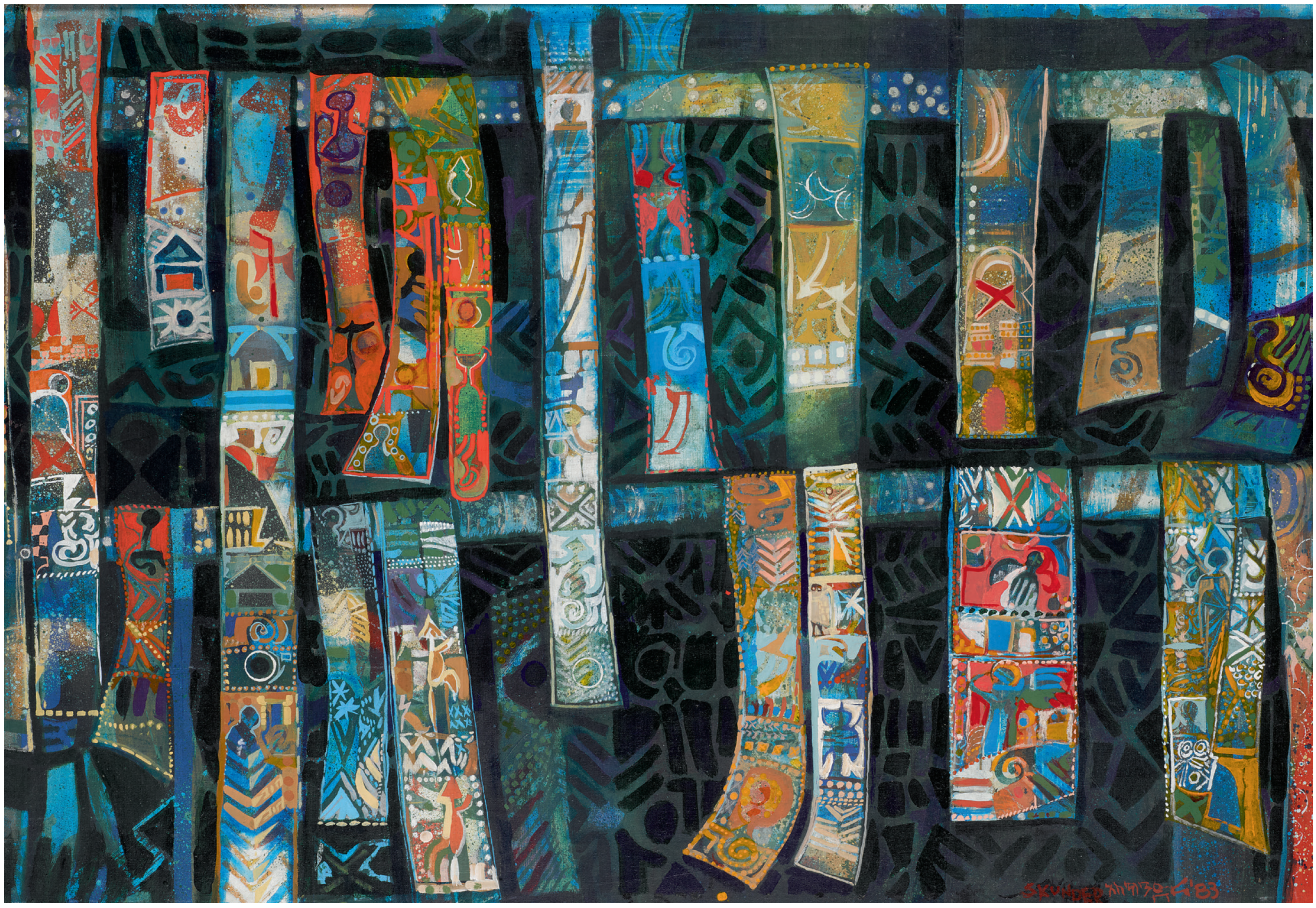



40



41

40

ALEXANDER SKUNDER BOGHOSSIAN

Ethiopian, 1937-2003

The Cross, the Church, and the Butterfly

signed (lower center)
mixed media
96 by 13cm., 37¾ by 5in. (unframed); 114.5 by 28.1cm., 45 by 11in. (framed)

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
New York City, New York, Contemporary African Art Gallery, *Skunder Boghossian,* 1990
New York City, New York, Contemporary African Art Gallery, *Skunder Boghossian,* 1992

‡ £ 5,000-7,000
€ 5,700-8,000 US$ 6,500-9,100

41

ALEXANDER SKUNDER BOGHOSSIAN

Ethiopian, 1937-2003

Untitled Scrolls

mixed media
50.5 by 76cm., 19¾ by 30in. (unframed); 67.5 by 92cm., 26½ by 36¼in. (framed)

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
New York City, New York, Contemporary African Art Gallery, *Skunder Boghossian,* 1997

‡ £ 3,000-5,000
€ 3,450-5,700 US$ 3,900-6,500

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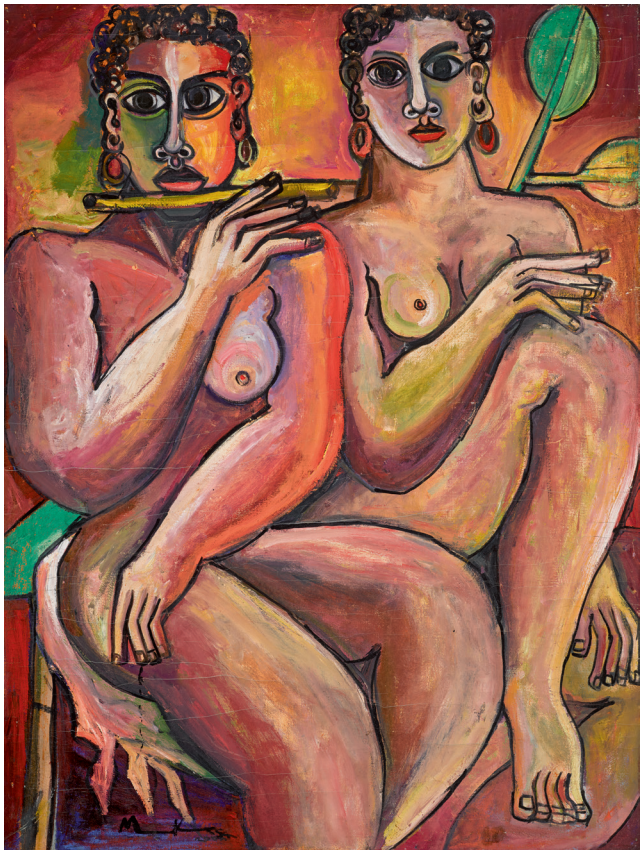

42



43

42

GEOFFREY MUKASA

Ugandan, 1954-2009

Music at Night

signed and dated 2002 (lower left)
oil on canvas
122 by 92cm., 48 by 36¼in.

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

EXHIBITED
Nairobi, Red Hill Art Gallery, *In Memoriam Geoffrey Mukasa-Uganda,* 9 September-31 October 2012

£ 5,000-7,000
€ 5,700-8,000 US$ 6,500-9,100

43

GEOFFREY MUKASA

Ugandan, 1954-2009

Blue Scene

signed and dated 2003 (lower left)
oil on canvas
122 by 91.5cm., 48 by 36in.

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

£ 5,000-7,000
€ 5,700-8,000 US$ 6,500-9,100



44



45

44

MALANGATANA NGWENYA

Mozambican, 1936-2011

Esperando da Paz

signed (lower right), signed and dated 1995 (on the reverse)
acrylic on canvas
117 by 215cm., 46 by 84¼in.

EXHIBITED
Maputo, *Feira International de Moçambique,* 1995

‡ W £ 8,000-12,000
€ 9,200-13,700 US$ 10,400-15,500

45

MALANGATANA NGWENYA

Mozambican, 1936-2011

Hayini kasy?

titled (on the reverse)
acrylic on canvas
117 by 81cm., 46 by 31¾in.

EXHIBITED
Sentir Moçambique: Pintura e Desenho 1991-1992 Malangatana/Idasse, 1991-1992 (travelling)

‡ £ 5,000-7,000
€ 5,700-8,000 US$ 6,500-9,100

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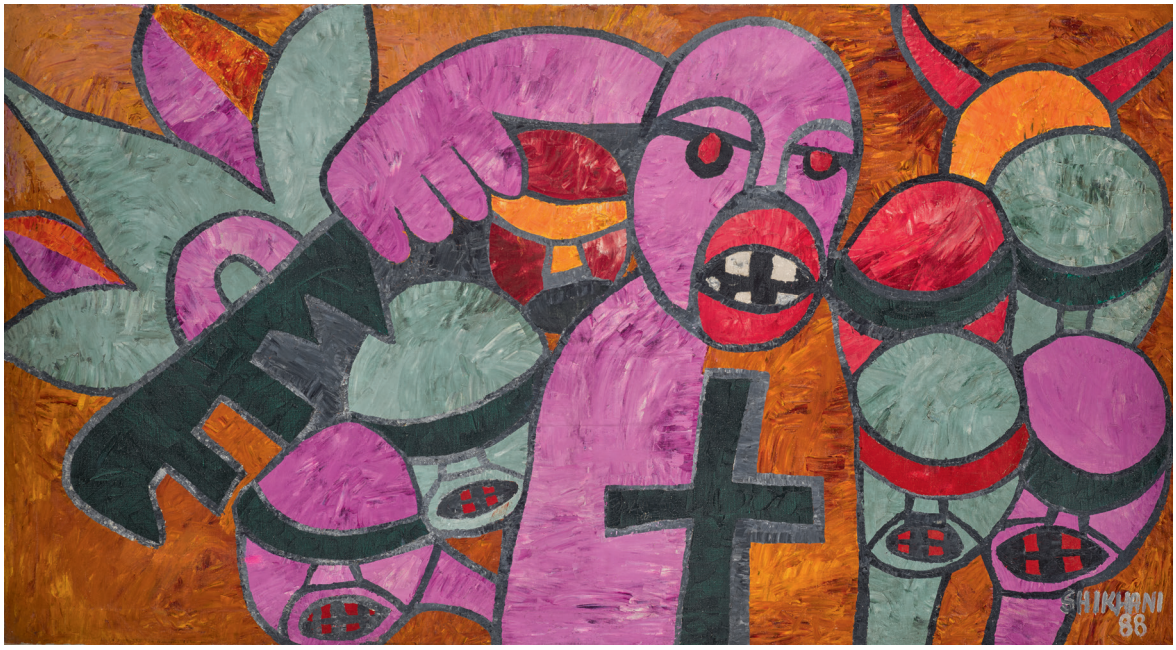


46

46

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 149cm., 32¼ by 58½in.

£ 7,000-10,000
€ 8,000-11,400 US$ 9,100-13,000



47

47

ERNESTO SHIKHANI

Mozambican, 1934-2010

Untitled

signed and dated 1992 (lower right)
oil on canvas
70 by 100cm., 27½ by 39¼in.

PROVENANCE
Marques Dos Santos, Lisbon, Africa-Arte Moderna & Contemporanea, No. 63, 29 November 2018, lot 13
Acquired from the above sale by the present owner

£ 5,000-7,000
€ 5,700-8,000 US$ 6,500-9,100



48 I

48 II

48

LUCKY SIBIYA

South African, 1942-1999

The Opera House

both signed and dated 1984 (lower centre and lower left)
oil on incised panel
(2)
74 by 89cm., 29 by 35in. (together)

PROVENANCE
Everard Read Gallery, Johannesburg
Bonhams, London, The South African Sale, 18 March 2015, lot 60
Acquired from the above sale by the present owner

£ 7,000-9,000
€ 8,000-10,300 US$ 9,100-11,700



49

49

LUCAS SITHOLE

South African, 1931-1994

Unfriendly Woman ('Nomadolo')

signed (on the base)
kiaat wood on liquid metal base
43 by 10 by 10cm.,
17 by 4 by 4in. (including base)

PROVENANCE
Gallery 21, Johannesburg
Gallery International, Cape Town, 1975
Acquired by current owner, Cape Town, 1977

EXHIBITED
Johannesburg, Gallery 21
Cape Town, Gallery International, 1975

This work was originally recorded as HP2573. Fernand Haenggi's online catalogue raisonné lists the present work as LS7525.

£ 4,000-6,000
€ 4,600-6,900 US$ 5,200-7,800

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

50

PETER CLARKE

South African, 1929-2014

Untitled (Girl with Sunflower)

signed and dated 1975 (lower right and on the reverse)
gouache and pen on paper
36 by 42cm., 14¼ by 16½in.

PROVENANCE
Acquired directly from the artist, Cape Town
Thence by descent

£ 7,000-10,000
€ 8,000-11,400 US$ 9,100-13,000



50

□ 51

DUMILE FENI

South African, 1942-1991

Dancing Couple

signed and dated 1965 (lower left)
ink on paper
99 by 69cm., 39 by 27¼in.

PROVENANCE
Madame Haenghi, Gallery One,
Collection of Mr and Mrs Stuart McDowall

£ 2,000-3,000
€ 2,300-3,450 US$ 2,600-3,900



51

52

MAGGIE LAUBSER

South African, 1886-1973

Landscape with hut, fowls, pawpaw tree and seated figure

oil on composition board
51 by 46cm., 20 by 18in.

PROVENANCE
Private Collection, Pretoria
Thence by descent

LITERATURE
Marais, D., *Maggie Laubser: her paintings, drawings and graphics,* catalogue raisonné, Perskor, Cape Town, 1994, cat. No. 1417, illustrated in colour p. 332

‡ £ 30,000-50,000
€ 34,200-57,000 US$ 38,800-65,000

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





53

53

WILLIAM KENTRIDGE

South African, b.1955

Head (Orange)

signed in pencil (lower right) and numbered H/C 2/2 (aside from edition of 15) (lower left)
drypoint with hand colouring
102.5 by 79cm., 40¼ by 31in. (image); 120 by 92cm., 47¼ by 36¼in. (sheet)
Executed in 1993

LITERATURE

Kendell Geers (ed.), *Contemporary South African Art - The Gencor Collection,* Johannesburg, 1997 (another example illustrated on front cover)
Bronwyn Law-Viljoen (ed.), *William Kentridge Prints,* Johannesburg, 2006, illustrated in colour p. 46 (another example)
Bronwyn Law-Viljoen (ed.), *Art and Justice: The Art of the Constitutional Court of South Africa,* Johannesburg, 2008, illustrated in colour p. 139 (another example)

⊕ £ 30,000-50,000
€ 34,200-57,000 US$ 38,800-65,000

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



54

54

ALEXIS PRELLER

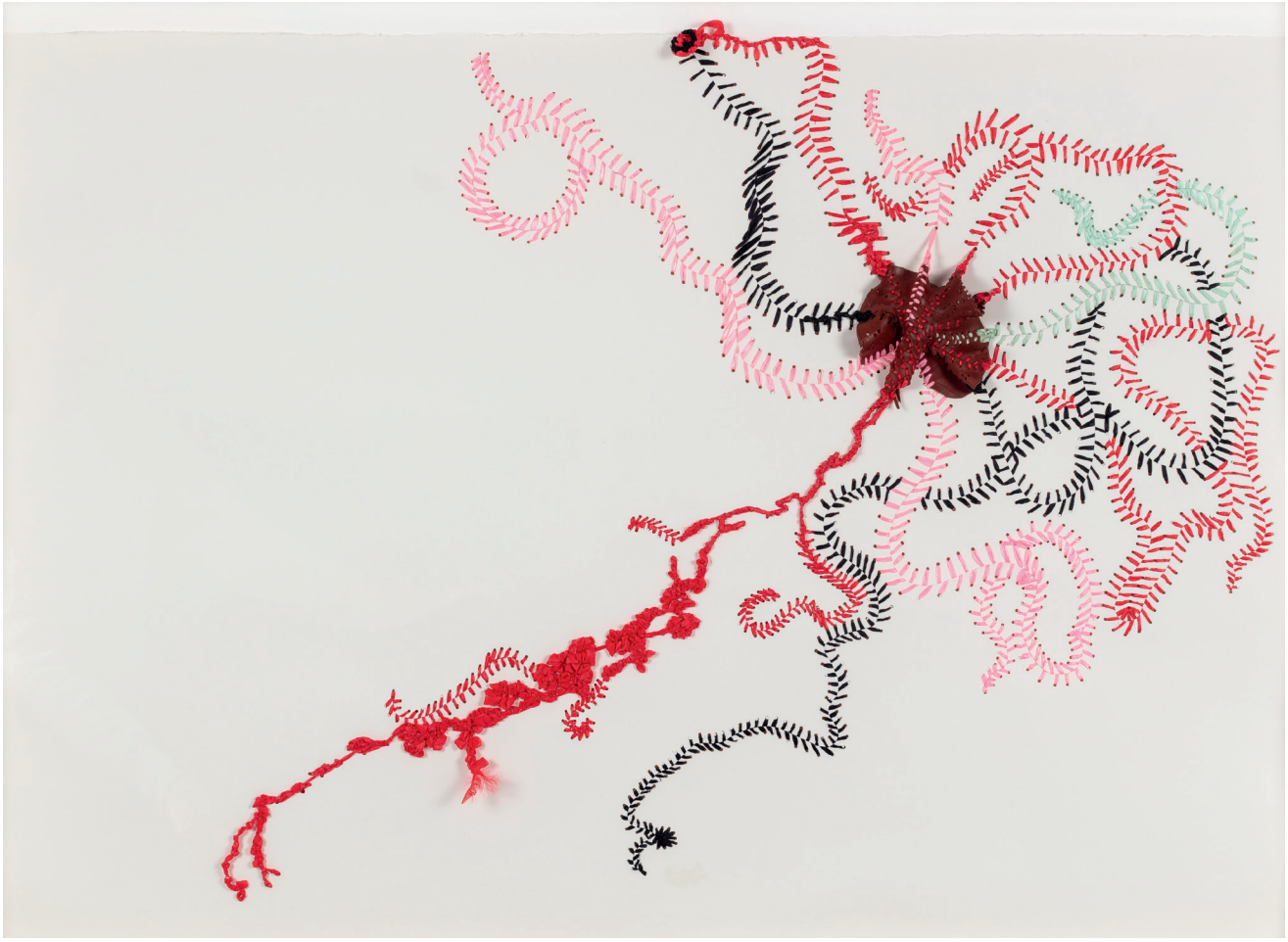
South African, 1911-1975

Baule Blolo Bian Figure

signed (lower left)
oil on canvas laid to board
within original frame decorated with Ndebele beads
24 by 21cm., 9½ by 8¼in.

PROVENANCE
Johans Borman Fine Art, Cape Town
Acquired from the above by the present owner c.2001

£ 15,000-20,000
€ 17,100-22,800 US$ 19,400-25,900



55

55

NICHOLAS HLOBO

South African, b.1975

Isivunoi

signed (on the reverse)
rubber and ribbon on Fabriano paper
70 by 100cm., 27½ by 39¼in.

PROVENANCE
Extraspazio, Rome
Private Collection, New York

EXHIBITED
New York City, New York, The Studio Museum in Harlem, *Flow,* 2 April 2008-29 June 2008, illustrated in colour in the catalogue p. 51

‡ £ 15,000-20,000
€ 17,100-22,800 US$ 19,400-25,900

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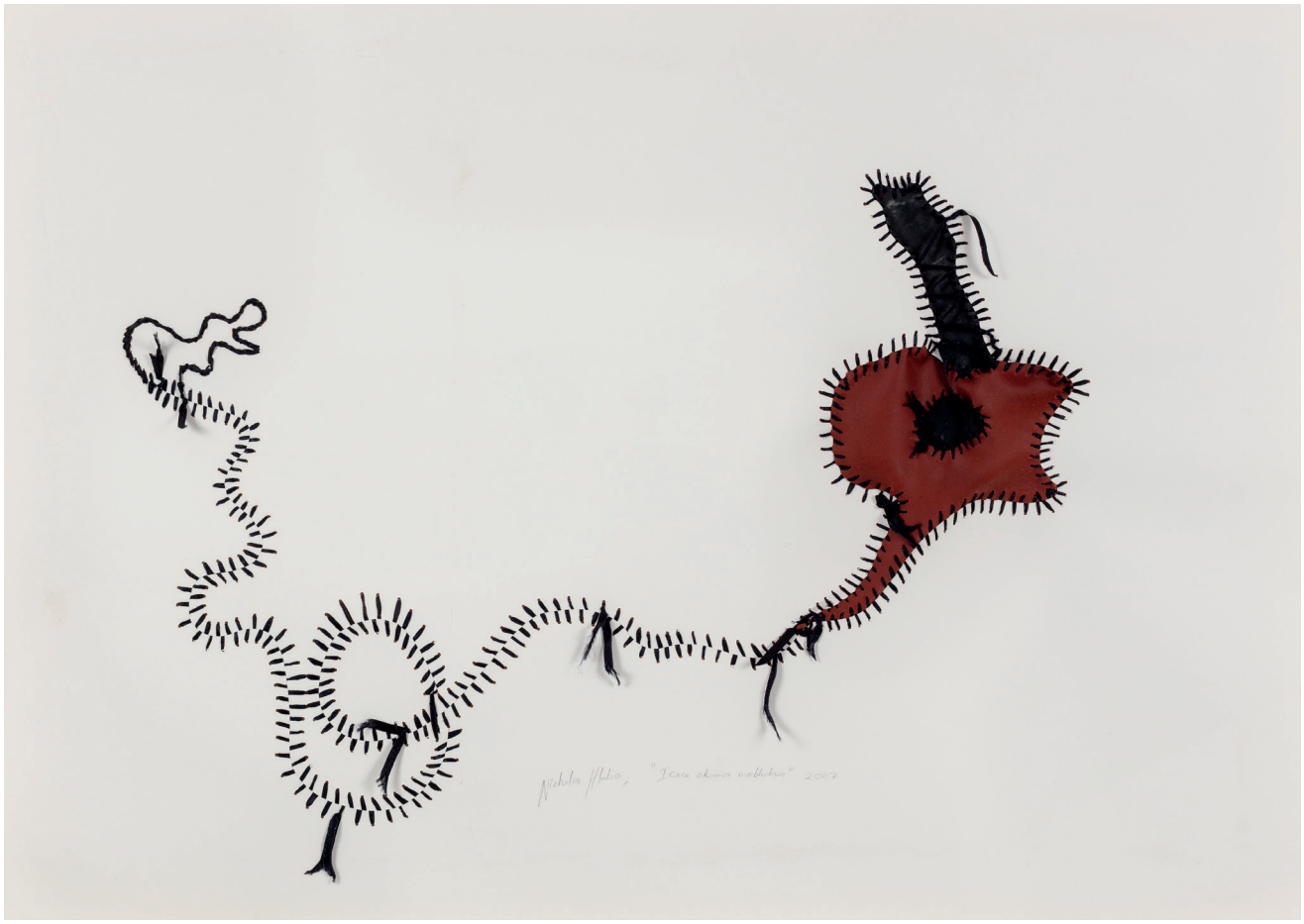

56

56

NICHOLAS HLOBO

South African, b.1975

Icace Okomva Webhokwe

signed, titled and dated 2007 (lower centre)
rubber and ribbon on Fabriano paper
70 by 100cm., 27½ by 39¼in.

PROVENANCE
Extraspazio, Rome
Private Collection, New York

EXHIBITED
New York City, New York, The Studio Museum in Harlem, *Flow,* 2 April 2008-29 June 2008, illustrated in colour in the catalogue p. 51

‡ £ 15,000-20,000
€ 17,100-22,800 US$ 19,400-25,900



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57

NICHOLAS HLOBO

South African, b.1975

Injongo

signed, titled and dated 2013 (on the reverse)
mixed media, ribbon and aluminium on canvas
180 by 120cm., 70¾ by 47¼in.

PROVENANCE
Stevenson Gallery, Johannesburg
Acquired from the above by the present owner in 2013

EXHIBITED
Johannesburg, Stevenson Gallery, *Nicholas Hlobo Tyaphaka and Other Works,* 25 April-14 June 2013

‡ W £ 30,000-50,000
€ 34,200-57,000 US$ 38,800-65,000

58

MOHAU MODISAKENG

South African, b.1986

Ditaola (Frame IV), Ditaola Series, 2014

3 of an edition of 5 + 2AP
inkjet print on Epson UltraSmooth
150 by 200cm., 59 by 78¾in.

PROVENANCE
Brundyn Gallery, Cape Town
Acquired from the above by the present owner in 2014

EXHIBITED
Cape Town, Brundyn Gallery, *Mohau Modisakeng Ditaola,* 29 May-29 July 2014

W £ 8,000-12,000
€ 9,200-13,700 US$ 10,400-15,500

59

CHÉRI SAMBA

Congolese, b.1956

J'aime la couleur

signed and dated 2005 (lower right)
acrylic and glitter on canvas
120 by 150cm., 47¼ by 59in.

PROVENANCE
Acquired directly from the artist by the present owner

W £ 40,000-60,000
€ 45,600-68,500 US$ 52,000-77,500



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LA TETE DOIT TOURNER UN PEU COMME DANS LE SENS D'
UNE SPIRALE AFIN DE RECONNAITRE CE QUI NOUS ENTOU-
RE.
J'AIME LA COULEUR
TOUT CE QUI NOUS ENTOURE N'EST AUTRE QUE
LA COULEUR. ON EST SOI MEME COULEUR.
LA COULEUR C'EST LA VIE. VIVE LA COULEUR POUR
NE PAS DIRE LA PEINTURE.
Chéri Samba
JA 2005



60

60

CHÉRI SAMBA

Congolese, b.1956

College de la sagesse

signed and dated 2005 (lower right)
acrylic and glitter on canvas
120 by 150cm., 47¼ by 59in.

W £ 30,000-50,000
€ 34,200-57,000 US$ 38,800-65,000

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



61

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CHÉRI SAMBA

Congolese, b.1956

J'aime la couleur

signed and dated 2004 (lower left)
acrylic and glitter on canvas
76.2 by 95cm., 30 by 37¼in.

PROVENANCE
Acquired directly from the artist by the present owner

£ 20,000-30,000
€ 22,800-34,200 US$ 25,900-38,800



62

62

CHÉRI SAMBA

Congolese, b.1956

Negre a petite parcelle de pouvoir

signed and dated 2004 (lower right)
acrylic, glitter and collage on canvas
113.8 by 144cm., 44¾ by 56¾in.

PROVENANCE
Acquired directly from the artist by the present owner

£ 20,000-30,000
€ 22,800-34,200 US$ 25,900-38,800

63

MONSENGWO KEJWAMFI ''MOKE''

Congolese, 1950-2001

Kiosk Ya Biscuits, Vap

signed and dated 1986 (lower right)
oil on flour-sacks
91.5 by 124.5cm., 36 by 49in.

PROVENANCE
Acquired directly from the artist by the present owner

£ 7,000-9,000
€ 8,000-10,300 US$ 9,100-11,700

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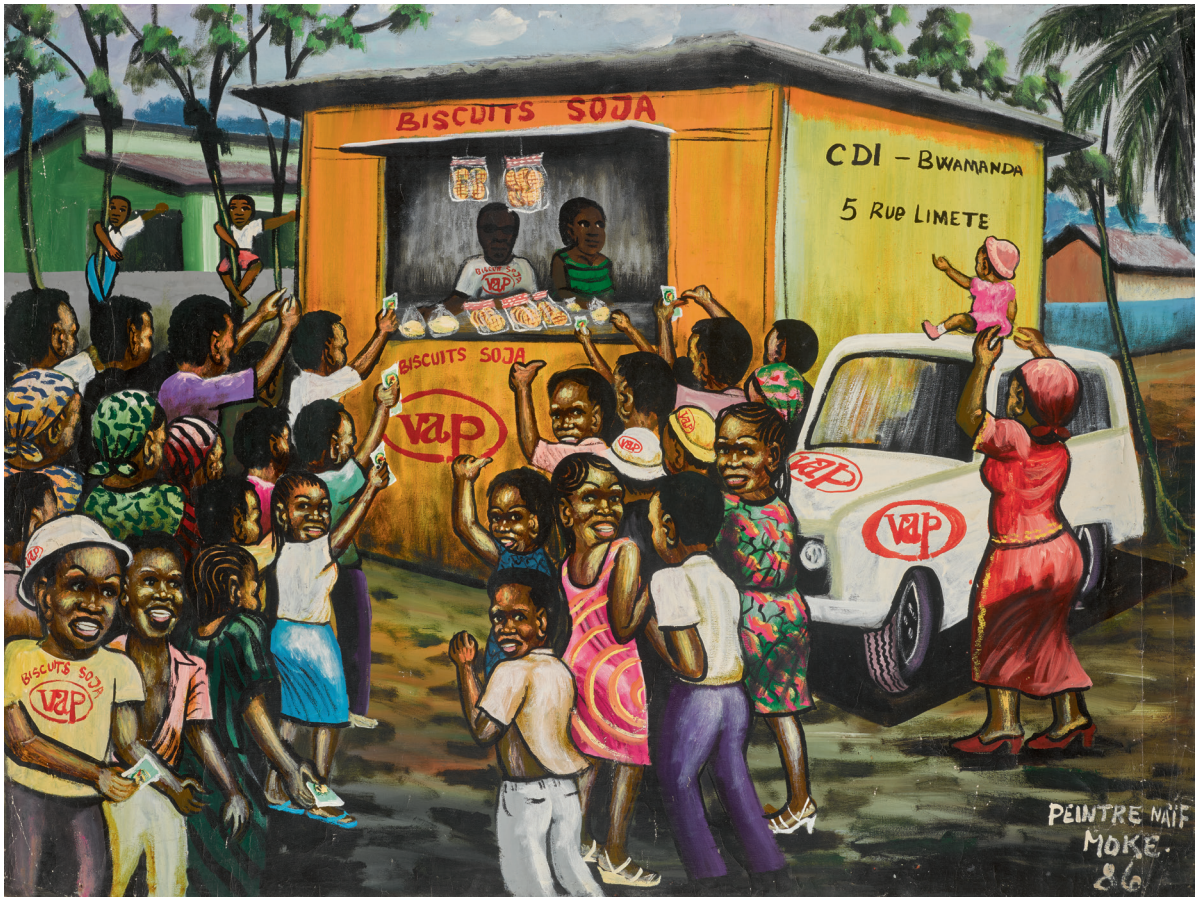

63

64

MONSENGWO KEJWAMFI ''MOKE''

Congolese, 1950-2001

Chez Mama Tika Ngai Bar

signed and dated 1988 (lower left)
oil on flour-sacks
86.5 by 83.5cm., 34 by 32¾in.

PROVENANCE
Acquired directly from the artist by the present owner

£ 5,000-7,000
€ 5,700-8,000 US$ 6,500-9,100



64

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BODYS ISEK KINGELEZ

Congolese, 1948-2015

Seattle

mixed media
115 by 60 by 60cm., 45¼ by 23½ by 23½in.

PROVENANCE
Galerie Magnin-A, Paris
Acquired from the above by the present owner

W £ 15,000-20,000
€ 17,100-22,800 US$ 19,400-25,900

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 work by the Congolese artist, much of which had rarely been seen before.

Bodys Isek Kingelez (1948-2015) was born in the rural village of Kimbembele-Ihunga in the Democratic Republic of Congo (then the Belgian Congo). Growing up with eight siblings in a family of agricultural laborers, he began his life as a teacher. In 1978, Kingelez abandoned this profession thanks to the realization 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.'

Kingelez was working 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.

The present lot references the looming skycrapers of the city of Seattle; the artist saw skyscrapers as an inescapable reality of modern life. The bursts of colour differentiate the structure from any other municipal building we recognize. Kingelez offers an optimistic alternative to his experience of urban living, inviting the viewer to join his idealistic world with the phrase '*Well Come to Seattle*' written on the façade. Kingelez uses a bright blue to highlight the unusual flame-like shape of the building, adding movement to this otherwise static construction. This sculpture embodies Kingelez's playful approach to design.

Works by Kingelez can be found in many prominent private collections and have been featured in numerous key international exhibitions such as *Beauté Congo* at the Foundation 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

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SEATTLE
METROSCAN SEATTLE
SEATTLE
USA



66

66

RAYMOND TSHAM MATENG

Congolese, b.1963

L'unicitation

signed and dated 2016 (upper centre)
pen on Canson paper
110 by 110cm., 43¼ by 43¼in.

PROVENANCE
Acquired directly from the artist by the present owner

£ 5,000-7,000
€ 5,700-8,000 US$ 6,500-9,100



67

67

HOUSTON MALUDI

Congolese, b.1978

La vie à Kinshasa

signed and dated 2014 (lower centre)
India ink on canvas
100 by 100cm., 39¼ by 39¼in.

PROVENANCE
Acquired directly from the artist by the present owner

£ 5,000-7,000
€ 5,700-8,000 US$ 6,500-9,100

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EDDY KAMUANGA ILUNGA

Congolese, b.1991

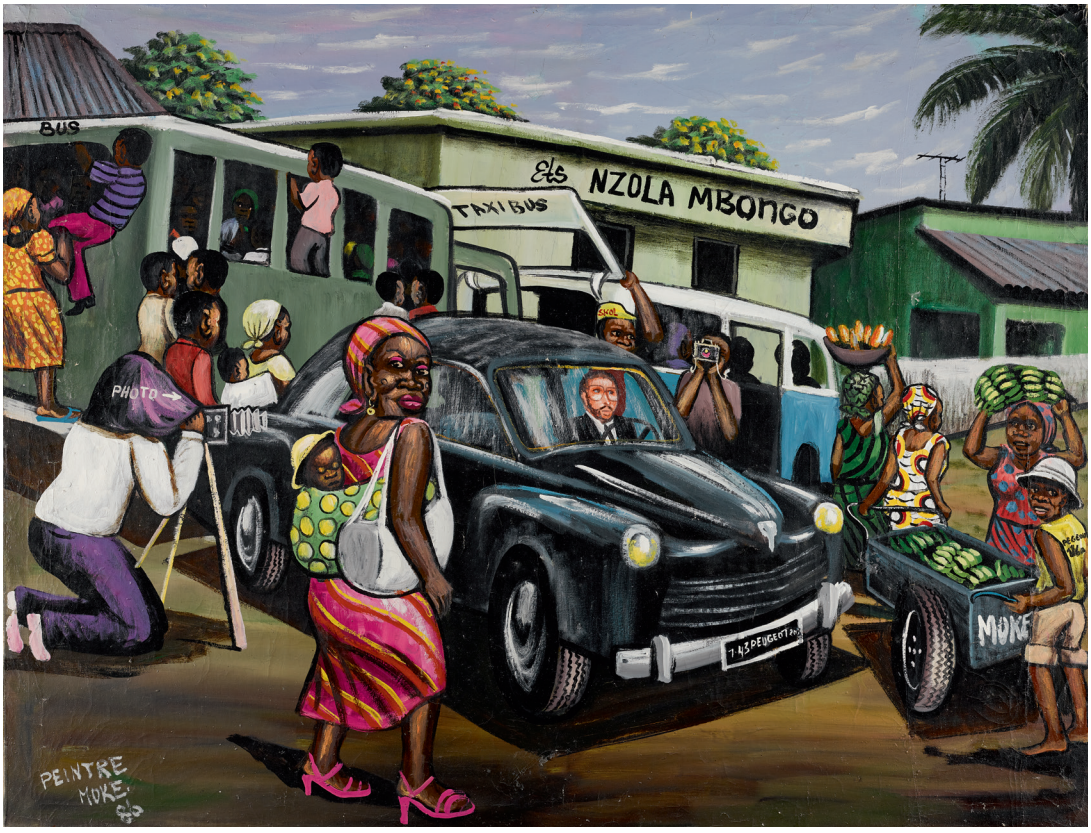
Palm

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

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

EXHIBITED
London, October Gallery, *Eddy Kamuanga Ilunga*, 30 June-7 July 2016, illustrated in colour in the catalogue p. 16 & 17

‡ W £ 25,000-35,000
€ 28,500-39,900 US$ 32,300-45,200



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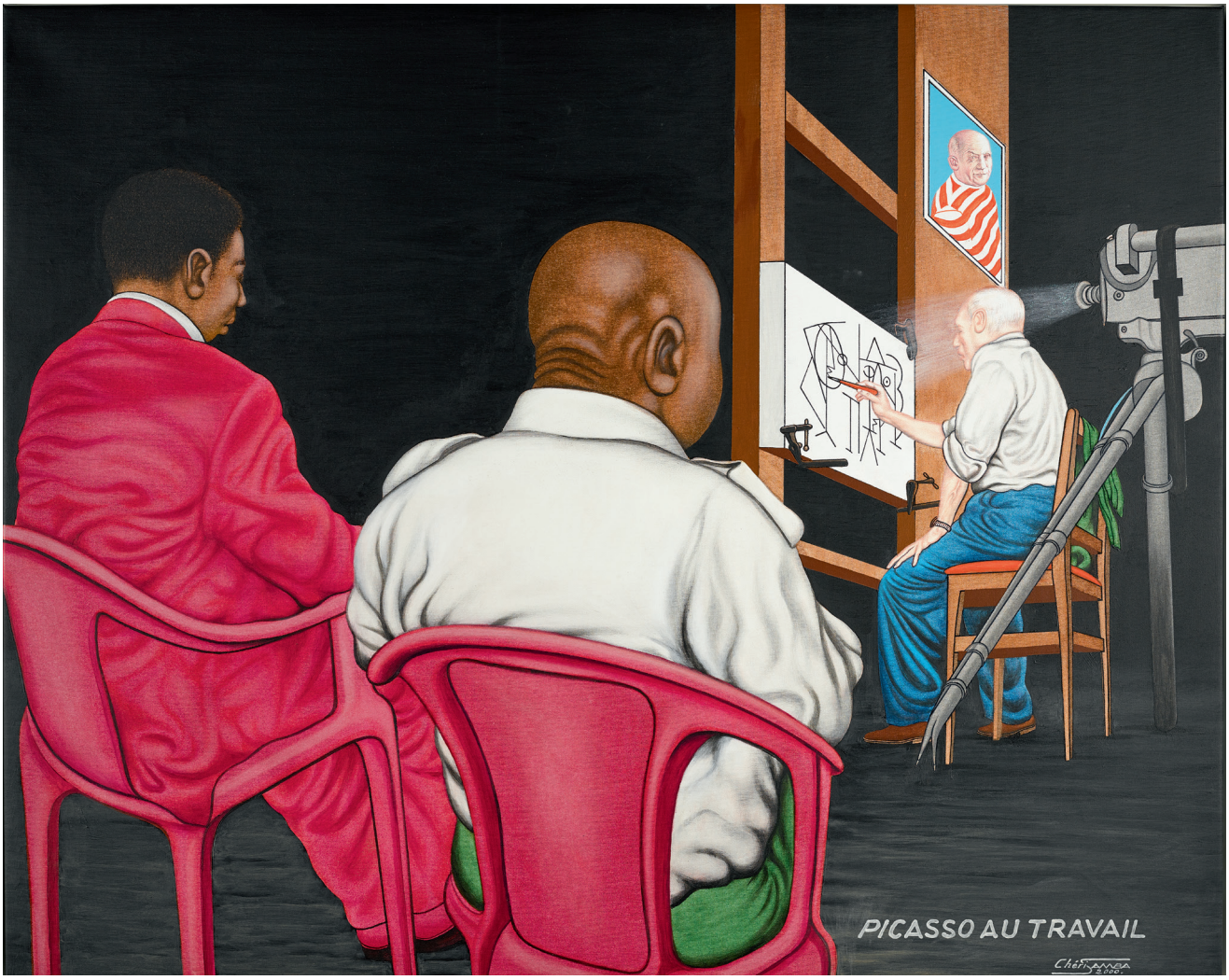

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MONSENGWO KEJWAMFI ''MOKE''

Congolese, 1950-2001

Le Photographe

signed and dated 1986 (lower left)
oil on flour-sacks
91 by 119cm., 35¾ by 46¾in.

PROVENANCE
Acquired directly from the artist by the present owner in 1986

£ 6,000-8,000
€ 6,900-9,200 US$ 7,800-10,400

70

MONSENGWO KEJWAMFI ''MOKE''

Congolese, 1950-2001

Arrestation après une bagarre

signed and dated 1986 (lower right)
oil on flour-sacks
90 by 126cm., 35½ by 49½in.

PROVENANCE
Acquired directly from the artist by the present owner in 1986

£ 6,000-8,000
€ 6,900-9,200 US$ 7,800-10,400

71

CHÉRI SAMBA

Congolese, b.1956

Picasso au travail

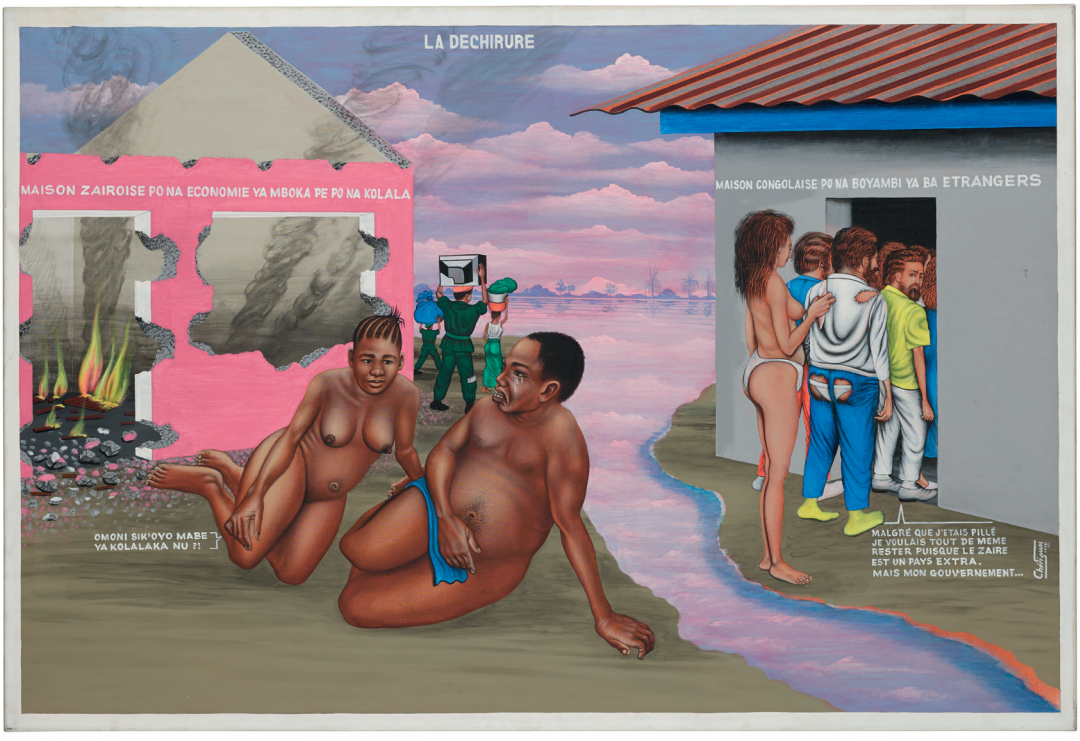
signed and dated 2000 (lower right)
acrylic on canvas
114 by 142.4cm., 44¾ by 56in.

PROVENANCE
Acquired directly from the artist by the present owner

£ 25,000-30,000
€ 28,500-34,200 US$ 32,300-38,800



72



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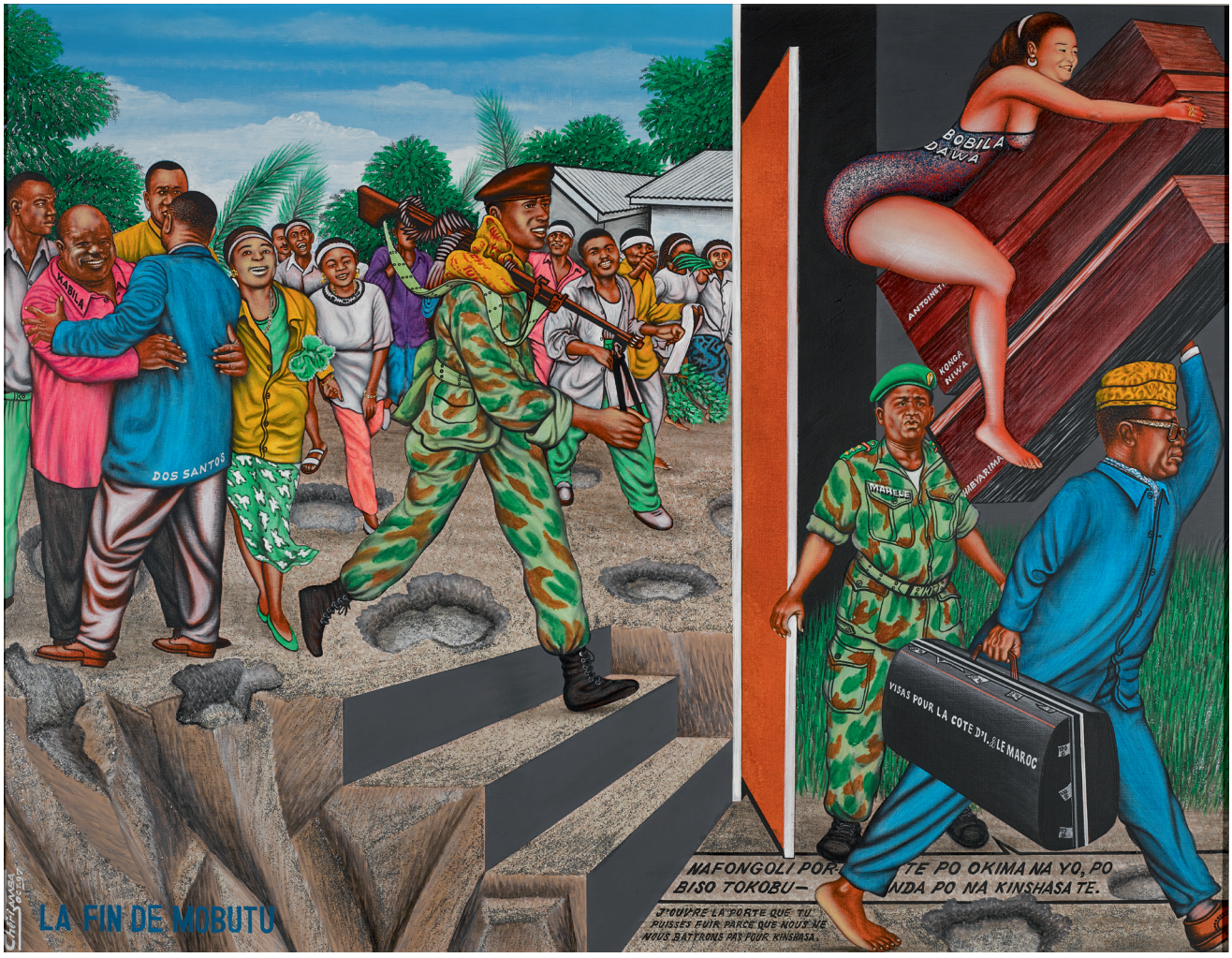

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72

CHÉRI SAMBA

Congolese, b.1956

Le Petit Kadogo

signed and dated 2004 (lower right)
acrylic on canvas
81 by 100cm., 31¾ by 39¼in.

PROVENANCE
Acquired directly from the artist by the present owner

£ 15,000-20,000
€ 17,100-22,800 US$ 19,400-25,900

73

CHÉRI SAMBA

Congolese, b.1956

La Dechirure

signed and dated 1992 (lower right); signed, titled and dated 1991(on the reverse)
acrylic on canvas
130 by 195cm., 51¼ by 76¾in.

PROVENANCE
Galleria Raffaelli, Trento
Acquired from the above by the present owner

LITERATURE
Marco Montesano, *La preghiera di Sasso*, Mondadori 2006, n. 398, illustrated

W £ 10,000-15,000
€ 11,400-17,100 US$ 13,000-19,400

74

CHÉRI SAMBA

Congolese, b.1956

La Fin de Mobutu

signed and dated 1997 (lower left)
acrylic and glitter on canvas
80 by 103cm., 31½ by 40½ in.

PROVENANCE
Acquired directly from the artist by the present owner

£ 15,000-25,000
€ 17,100-28,500 US$ 19,400-32,300



75

75

FRÉDERIC TRIGO PIULA

Congolese, b.1953

Fwambasi

mixed media on canvas
100 by 100cm., 39¼ by 39¼in.

‡ £ 20,000-30,000
€ 22,800-34,200 US$ 25,900-38,800

Fréderic Trigo Piula was born in 1953 in Ponte-Noire, Republic of the Congo (then part of French Equatorial Africa) and is recognised as one of the most important artists to emerge from the country in recent years. Often incorporating Western themes, symbols, products or people into his works, Piula highlights the history—from decolonization to present day—of the western world in Africa and its impact on daily life.

In Woyo country (what is now known as the northern Angolan province of Cabinda), it is common practice to charge objects with supernatural forces in order to help solve issues. These objects, or fetishes, were often used to do things like take care of the sick. Both *Fwambasi* and *Ngolowa*, belong to the artist's *New Fetish* series in which he proclaims himself as a modern-day Nganga, or healer. His mission: to sound the alarm on our modern-day problems and obsessions. The artist creates new fetishes, through which we can reflect, heal and ward off these harmful concepts.

In *Fwambasi*, the artist places a traditional fetish figure, which is believed to be able to cure all illnesses, in the centre of the composition surrounded by various modern medicines. These medicines, which despite helping to cure one's illness, do not guarantee survival. Here the artist

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comments on the importance of combining both traditional and modern forces in order to perfect the healing process.

Trigo Piula lives and works in Brazzaville, a city historically known as the stronghold of African Gaullism and the capital of Charles de Gaulle's Free French Africa. In *Ngolowa*, Piula explores the history of decolonization, paying tribute to Charles de Gaulle, Félix Éboué and the *Senegalese Tirailleurs*, a term used to refer to a branch of the French army composed of soldiers recruited from African colonies.

The title *Ngolowa* is a play on words. In the Congo, the word *Ngolowa* means 'to be strong' but the word also bears a phonetical resemblance to *Gaullois* and *de Gaulle*, the man whom the artist believes was central to the fight for a decolonized Africa. Piula places de Gaulle's head onto a limbless marble torso, held up by African hands. With no arms and no legs, de Gaulle relies on the support of the African people. In the background, the artist depicts his version of the famous painting by French painter Eugène Delacroix, *La Liberté guidant le peuple*. In Piula's version—set against the red, white and blue of the French flag—a group of indigenous Congolese move across the canvas, proudly hoisting the flag of the Republic of the Congo.

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FRÉDERIC TRIGO PIULA

Congolese, b.1953

Ngolowa

oil on canvas
100 by 100cm., 39¼ by 39¼in.

‡ £ 15,000-20,000
€ 17,100-22,800 US$ 19,400-25,900

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		£
		£
		£

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

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

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BUYING AT AUCTION

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

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

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

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

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

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

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

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

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

2. DURING THE AUCTION

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

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

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

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

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

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

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

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

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

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders using any online platform are subject to the Additional Terms and Conditions for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

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

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

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

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

3. AFTER THE AUCTION

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

• It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.

• It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

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

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

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

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

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

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

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

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

will be subject to further storage and handling charges from this point.

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

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

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 11 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

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

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

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

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

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

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

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

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

◉ Restricted Materials
Lots with this symbol have been identified at the time of catalouging as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 11 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.
A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion,

require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

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

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

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

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

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

7. SALES AND USE TAXES

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

In the event that Sotheby's ships items

for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance) of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

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

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

1. INTRODUCTION

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

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

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

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

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

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

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

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

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

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

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

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

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

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

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

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

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

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

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

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

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

5. BIDDING AT AUCTION

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

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

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

6. CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and

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

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

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

7. PAYMENT AND COLLECTION

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

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

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

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

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

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

8. REMEDIES FOR NON-PAYMENT

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

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

(b) cancel the sale of the lot;

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

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

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

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

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

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

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

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

9. BIDDER'S / BUYER'S WARRANTIES

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

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

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

10. FAILURE TO COLLECT PURCHASES

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

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

11. EXPORT AND PERMITS

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

12. GENERAL

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

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

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

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

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

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

13. DATA PROTECTION

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

14. LAW AND JURISDICTION

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

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

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

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

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

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

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

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

5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

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

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

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

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

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

COLLECTION FROM NEW BOND STREET

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

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

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

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

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

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

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

STORAGE CHARGES

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

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

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

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

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

LIABILITY FOR LOSS OR DAMAGE

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

SOTHEBY'S AUTHENTICITY GUARANTEE

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

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

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

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

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

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

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

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

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

£1 = US$1.30
£1 = €1.14

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

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

COLLECTION OF LOTS MARKED 'W'

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

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

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

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

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

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

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

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

Photography
Donald Thompson
Brian Watt
Jamie Govier
Catalogue Designer
Terence Sullivan
Colour Editor
Phil White
Production Controller
Gaelle Monin

Notes

Forthcoming Auctions

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

MODERN AND CONTEMPORARY AFRICAN ART
15 October 2019
London

Worldwide Contemporary Art Division

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emma.baker@sothebys.com

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oliver.barker@sothebys.com

Alex Branczik
alex.branczik@sothebys.com

Bianca Chu
bianca.chu@sothebys.com

Hugo Cobb
hugo.cobb@sothebys.com

Boris Cornelissen
boris.cornelissen@sothebys.com

Tom Eddison
tom.eddison@sothebys.com

Lucius Elliott
lucius.elliott@sothebys.com

Antonia Gardner
antonia.gardner@sothebys.com

Martin Klosterfelde
martin.klosterfelde@sothebys.com

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

Darren Leak
darren.leak@sothebys.com

Bastienne Leuthe
bastienne.leuthe@sothebys.com

Nick Mackay
nick.mackay@sothebys.com

Frances Monro
frances.monro@sothebys.com

George O'Dell
george.odell@sothebys.com

Isabelle Paagman
isabelle.paagman@sothebys.com

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