

A blue background with a white topographic map of Africa. The map shows the outlines of the continent and its major geographical features, including the Nile river, the Sahara desert, and the surrounding oceans. The text is overlaid on the map in a clean, white, sans-serif font.

A

PLACE

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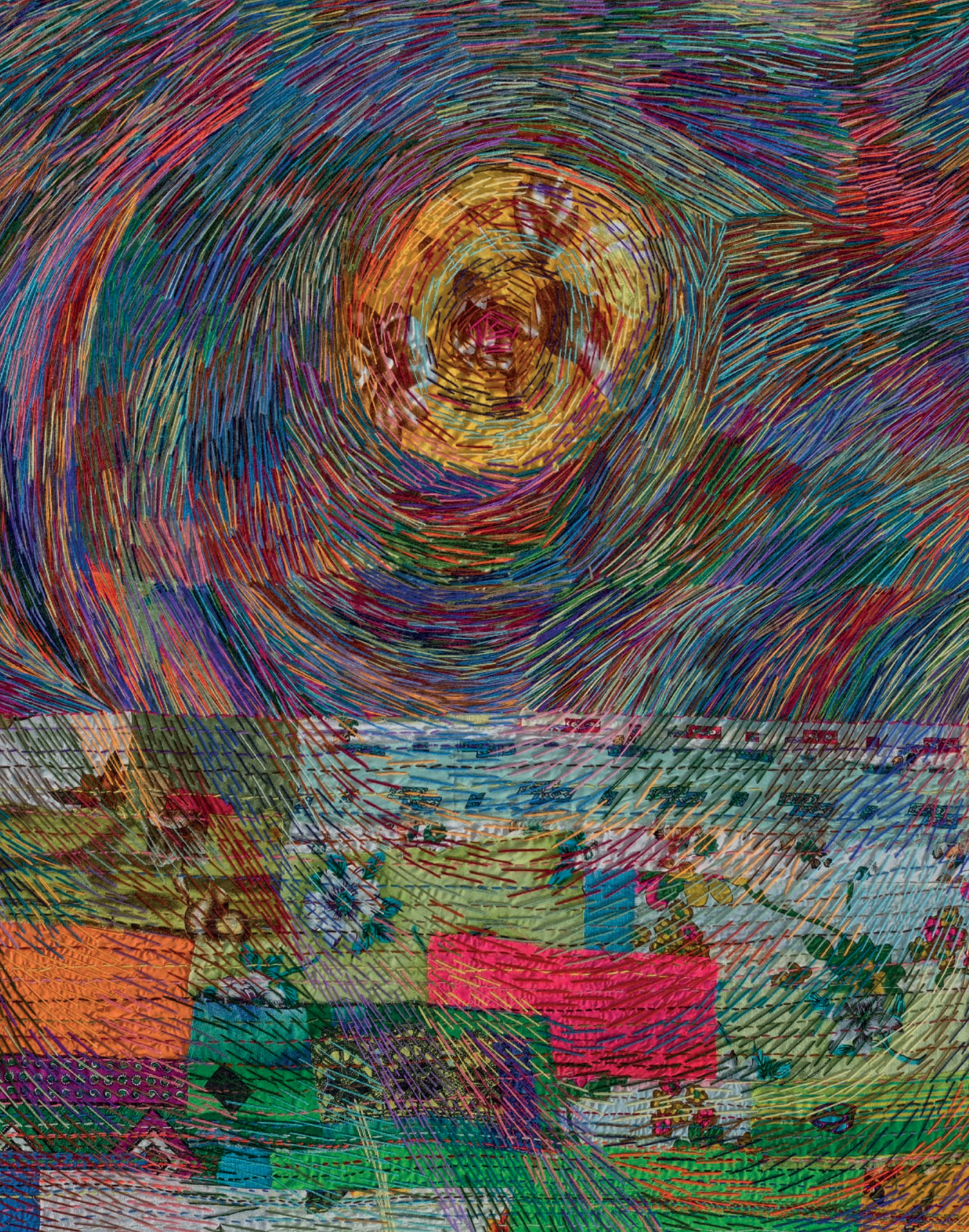
NO

NAME

WORKS FROM THE SINA JINA COLLECTION

CHRISTIE'S





# A PLACE WITH NO NAME

## WORKS FROM THE SINA JINA COLLECTION

Thursday 13 October 2022, 4:00pm (BST)  
Christie's, 8 King Street  
London SW1Y 6QT

Proceeds from the auction will benefit: The Africa Centre,  
The African Arts Trust, Bèt-bi, Gasworks & Triangle Network,  
and The Lamu Environmental Foundation (LEF)

### Viewing

Thursday	6	October	9:00am – 9:00pm
Friday	7	October	9:00am – 5:00pm
Saturday	8	October	12:00pm – 5:00pm
Sunday	9	October	12:00pm – 5:00pm
Monday	10	October	9:00am – 5:00pm
Tuesday	11	October	9:00am – 4:00pm
Wednesday	12	October	9:00am – 5:00pm
Thursday	13	October	9:00am – 12:00pm

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Christie's would like to thank Anastasia Ogden  
for her assistance in the production of this publication.

Opposite: Lot 102 (detail)  
Elias Sime, *Untitled*

### Auctioneers

Veronica Scarpati  
Yü-Ge Wang  
In sending absentee bids or  
making enquiries, this sale  
should be referred to as  
**SINA-JINA-21547**

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### BUYER'S PREMIUM

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.

Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  
λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

The consignor of this sale will donate a minimum of 20% of his proceeds of  
sale to The African Arts Trust (registered in England and Wales with charity  
number 1141553). The African Arts Trust has indicated that they intend to  
use the funds to support the work of Gasworks, The Africa Centre, Lamu  
Environment Fund and Bèt Bi..

CHRISTIE'S



‘Robert Devereux’s Sina Jina Collection reads like the very foundation of the dawn of contemporary art in relation to Africa and its diaspora. From a curatorial perspective the collection is an oeuvre that gives voice to the guiding ideas that have served to break the dam and open the way to the recent outpouring of commercial interest in Black portraiture, forms of Black identity, representation of domestic settings, Black joy and other ideas around Blackness in visual culture that were otherwise deemed unserious, uninteresting or superfluous.’

– Azu Nwagbogu

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# THE AFRICAN ARTS TRUST

Below: 32° East Ugandan Arts Trust, the construction of buildings for their new art space.  
Photo: Courtesy of 32° East.



The African Arts Trust is a charitable foundation, set up in 2010 to support professional practising visual artists and the organisations established on the continent who support them.

In many countries on the continent, there is a lack of resources and infrastructures to support the development of visual artists. The Trust, aware of this, gives grants to organisations that provide studios, spaces, training and opportunities to artists.

As a British charity, the Trust also supports institutions in the UK to invite or exhibit African artists to a variety of opportunities and events.

Concentrating on Eastern and Southern Africa, in the last twelve years the Trust have given grants to over 55 organisations, some over a period of years, and to artists in around 27 countries.

These grants are typically core funding such as rent and management costs to organisations who provide studio space, training, exhibition and travel to artists; funding to organisations to invite artists to biennales, commercial or institutional exhibitions, art fairs or residencies; top up grants for publications and travel expenses and occasionally support to build studio space for artists.

A list of grantees can be found on the website. Examples of where

TAAT’s support has made a real impact are:

32 Degrees East in Kampala have been able to buy their own land to build a permanent and sustainable art space to support the community of visual artists.

Many young African artists, art writers and curators have been able to travel to and study under the mentorship of the late Bisi Silva at her Asiko workshops in various locations around Africa in the last 10 years.

The Bag Factory, one of South Africa’s oldest and most influential studio and residency spaces has received vital core support to build generations of emerging artists from the region.

First Floor Gallery Harare have launched the careers of emerging artists from across the continent with rigorous bootcamps and first solo exhibitions in Zimbabwe.

Nafasi Art Space in Dar es Salaam have been able to develop their visual arts programme by employing a dedicated visual arts programme manager.

The grant making process is straight forward and does not require a complicated application and reporting system that would inhibit some applicants. The process is flexible and grants can



Rosie Olang’ Odhiambo, writer, curator, artist at Asiko 2022 n Cape Verde.  
Photo: Courtesy of Rosie Olang’ Odhiambo.

be given swiftly to ensure artists do not miss opportunities. Support is also given to obtain visas for travel which can be a major obstacle.

In depth knowledge of the art scene in various countries as well as extensive networks, enable the Trust to understand the difficulties artists face in building their careers and to establish who may be eligible.

The charity is run by the following trustees; Robert Devereux, Founder and Director, Hamish Dewar, Director of Hamish Dewar Conservation Ltd, Robin Woodhead, former Chairman of Sotheby’s International.



Ugandan artists, Donald Wasswa and Xenson at the Biennale Internationale de Sculpture de Ouagadougou (BISO) 2019. Photo: Courtesy of BISO.





# THE AFRICA CENTRE

TAC Exterior, featuring new branding on the logo designed by South Africa based Mam'gobozi Design Factory. Photo: courtesy of The Africa Centre.



The Africa Centre is a London based charity that celebrates the diversity of Africa and its diaspora. We promote social cohesion, education, thought leadership and innovation in art, culture, and entrepreneurship.

Our history is connected to the deeper history of Africa and its global diaspora. Our legacy includes an active role during the turbulent but nascent years of the continent's struggle for independence, the ensuing political discontent, and the displacement of dissident

African intelligentsia. Since 1961 we've become a home away from home for the African diaspora and a vital instrument to advocate for the continent. We're proud of our role in bringing together notable politicians, writers, activists, academics, artists, and change drivers such as Nelson Mandela, Archbishop Desmond Tutu, Alice Walker, Lubaina Himid, Sokari Douglas Camp, Ben Okri, and Jazzie B of Soul II Soul among others.

Today, we find ourselves at the heart of progressive conversations about Africa, inspired by the fresh consciousness of a new generation and the wisdom of seasoned pan-Africanists and champions of Africa.

Engagement with our global, national and local communities fuels our purpose. To ensure we address community aspirations and hopes for the future, we asked them to help decide the long-term focus for the Centre creating the 'Five Critical Pillars' that inform our offer and shape our outreach:

**CULTURE:** Bringing together the best and brightest of contemporary African and Black British culture, reflecting the rich diversity of Africa and its diaspora community.

**EDUCATION:** Supporting education is The Africa Centre's core charitable purpose. Our educational programmes immerse people in African culture and heritage, past, present and future.

**ENTREPRENEURSHIP & INNOVATION:** Creative businesses and the people behind them are shaping the future both here in the UK and on the continent. The Africa Centre is a collaborative space, a connector and a platform for highlighting their work as powerful change-makers.

**INTELLECTUAL:** We are a hub for exchanging and developing ideas and providing distinctly African and diaspora perspectives on the world.

**SOCIAL:** The Africa Centre promotes social interaction, networking, and interactive experiences that strengthen and empower our community.

We have just completed an extensive refurbishment of our new home in the heart of Southwark providing us with a warm and welcoming reception space, Pan-African Restaurant, lounge and bar and event spaces. Phase two of the capital project will see us build education and business hubs on the third and fourth floors. The building provides a physical space for engagement, performance, exhibition, and intellectual debate; however, the Africa Centre's reach and impact necessarily extends beyond its physical structure through in-person and digital outreach nationally and globally.

Turning to its local audiences, as the third largest inner-London borough, Southwark is home to the largest African population in the country,



TAC Bar and lounge space. Interior design by Tola Ojuolape. Featuring a mural that used to be on the walls of the old Africa Centre in Covent Garden by Mozambican artist Malangatana Ngwenya. Photo: courtesy of The Africa Centre. Artwork: © reserved.

with a notable 41% predicted increase in Black-Other population over 10 years (2015 to 2025). The African and diaspora community needs to have places that create a sense of belonging.

The Africa Centre will:

- Develop resources in partnership with our community. We will speak with local community groups, schools, families, and local authorities to understand the issues that matter to them.

- Through development of its programme engage with its local community through debate and discussions, advice and support, education, and arts programmes.

- Provide continued digital presence and accessibility to important and valuable TAC conversations and events.
- Offer local communities the opportunity to immerse themselves into African culture and heritage, take

part in debates on issues that impact the African diaspora community, and experience the work of emerging and new artists from Africa and its diaspora.

- Form strategic partnerships to help us fulfil our mission.



GASWORKS  
& TRIANGLE  
NETWORK

Gasworks, photo by Ioana Marinescu.  
Courtesy of Gasworks.



Often described as a London home for artists, Gasworks is a non-profit organisation dedicated to supporting UK and international artists through the provision of studios, artists’ residencies and career-defining exhibitions. Since its establishment in 1994, it has hosted over 400 artists and commissioned more than 100 exhibitions by emerging artists from 70 countries.

As the heart of a global community where artists meet, research and create new work; Gasworks continues to be a crucial

springboard for new ideas, often providing the first step in the development of artists’ careers. Many of today’s celebrated artists, including Lynette Yiadom-Boakye, Goshka Macuga, Monira Al Qadiri, Pedros Neves Marques, Candice Lin, Gala Porras-Kim and Kudzanai-Violet Hwami, had their first UK solo shows at Gasworks. Similarly, the organisation has hosted residencies and offered long-term studios to Ibrahim Mahama, Hurvin Anderson, Tai Shani, Song Dong, Anthea Hamilton, Rosalind Nashashibi, Alexandre da Cunha, Portia Zvavahera and many more.

Alongside exhibitions, residencies and studios, Gasworks offers artists the opportunity to connect with the public through a variety of participatory and interactive projects. These include long-term projects developed in partnership with local community groups such as the Out and Proud LGBTQ+ group OPAL, which offers support to African asylum seekers, as well as educational activities, open studios, lectures and artists talks taking place both from Gasworks’ building in South London, and online at [www.gasworks.org.uk](http://www.gasworks.org.uk).

Gasworks is also the hub of the Triangle Network, a world-wide support system for non-profit visual art organisations, coming together to offer opportunities for artists and curators across the world to exchanges ideas, share knowledge and learn from one another. Established in 1982 by Robert Loder and the celebrated



Installation view of Kudzanai-Violet Hwami’s exhibition at Gasworks: *(15,952km) via Trans-Sahara Hwy N1* (2019). Photo: courtesy of Gasworks.

British sculptor Sir Anthony Caro, Triangle has provided opportunities for thousands of artists to make and disseminate their work internationally.

With a focus on supporting the art infrastructure in areas where it is particularly limited, Triangle has been instrumental in fostering artistic communities in Africa through the work of partners including Bag Factory in South Africa, and 32 Degrees East in Uganda; in South Asia with Britto in

Bangladesh, Khoj in India and VASL in Pakistan; and in Latin America with Kiosko in Bolivia, URRÁ in Argentina and Pivo in Brazil. As the network continues to expand and adapt to local needs, new partners have come on board. They include Nairobi Contemporary Art Institute (NCAI), founded by Michael Armitage; and GAS Lagos, founded by Yinka Shonibare.

[www.trianglenetwork.org](http://www.trianglenetwork.org)





BËT-BI

Bët-bi (“the eye” in Wolof) is an institution devoted to the revelation and evocation of vision through art. It will be a museum and centre for culture and community constructed on an island in the Saloum Delta, near to the city of Kaolack, Senegal. The location will provide unprecedented experiences to a rural population that has never before had the opportunity to enter a museum, at the same time that it is accessible to Senegal’s new international airport so that visitors from all over the world can get there with relative ease.

In its oasis-like setting on an unpopulated island with baobab trees, it will be near to ancient Senegambian megaliths, providing access to these little-known sites in keeping with its mission of enabling visitors to relish the rich cultural heritage of the region and

to celebrate the experience of the universality of art. In a wonderful building by the Nigerian architect Mariam Kamara, Bët-bi will enable visitors to relish the art of sub-Saharan Africa in the company of other global masterpieces, to see outstanding exhibitions, to gather for theatre and dance performances and community meetings, and to make art.

Mariam Kamara has defined this project as “an opportunity to design a new type of space that is inspired by the roots and spiritual legacy of the region. It is a chance to push the boundaries of what defines a museum in the 21<sup>st</sup> century.” Her plan includes an amphitheatre as well as ample space for exhibiting a permanent collection as well as temporary exhibitions, to be constructed at a relatively low cost using local materials in consideration of environmental impact while having state-of-the-art climate controls.

The growing Bët-bi collection already includes ancient as well as contemporary African art; photographs including work by the outstanding Roger DaSilva documenting the First World Festival of African Arts, which took place in Dakar in 1966; photographs of remarkable African-Americans; and work by Jacob Lawrence and Romaire Bearden and other artists from the African diaspora that is little-known on the African continent itself. In beautiful demonstration of the universality



Aerial view of Bët-bi, Senegal. Photo: © atelier masōmī. Courtesy of Le Korsa/The Josef and Anni Albers Foundation.



and timelessness of great art, it will also present work by the weaver and printmaker Anni Albers, alongside Kuba and other African textiles closely related to it, art by Josef Albers alongside Bronze age pottery, Han Dynasty ceramics, and Peruvian textiles. It is hoped that Bët-bi can also be

used as a way-station for looted African art objects being returned to its land of origin.

Le Korsa is an N.G.O. which improves education and medical care and cultural outreach in award-winning buildings in rural Senegal. Bët-bi, which furthers that

mission, will be an institution where everyone, regardless of background, can celebrate and experience the unequalled wonders of visual art. We are grateful beyond words to Robert Devereux for his generosity in helping with the realization of this dream.



# LAMU ENVIRONMENT FOUNDATION

Lamu Environment Foundation (LEF) was established in 2021 to support grassroots environmental and conservation projects across Lamu County, Kenya to protect, preserve and restore the natural beauty for generations to come. LEF raises funds from individuals and businesses who care passionately about Lamu, to support local organisations. The foundation was set up as a branch of the Conservation Collective, a global network of local foundations in 16 locations supporting local and effective conservation projects.

Lamu County in the Northern Coast of Kenya boasts over 130km of coastline and varied ecosystems, including, mangrove forests, seagrass beds, coral reefs, vast forests, savannahs hosting wildlife

including lions, giraffes, buffalos, leopards, zebras and more plus an archipelago of over 60 islands.

This exciting combination of beautiful natural landscapes, varied species and diverse terrestrial and marine ecosystems makes Lamu a key tourist destination. However, the area is not without its social humanitarian issues including increasing human-wildlife conflict, increased periods of drought, land degradation and the constant threat of violent extremism. Combined, these threats and the opportunity of increased tourism highlight the need to protect, preserve and restore the natural environment of Lamu.

Through supporting grassroots, locally led conservation projects LEF hopes not only to improve the environment but also support communities transition towards more sustainable living, and increase the number of sustainable, environmentally led industries leading to greater prosperity within the region.

Projects supported by Lamu Environment Foundation focus in the following thematic areas; solid waste management, mangrove protection, marine conservation, land regeneration and restoration as well as continuing environmental education and providing alternative livelihoods.

To date, LEF has awarded **£160,000 worth of grants** over **7 different projects** from education programmes



The view to the Indian Ocean over the Shela dunes. Photo: Authentic Travel shutterstock.com.

to waste collections. Through the grants funded, LEF has...

- Collected 35 tonnes of plastic in 6 months across Lamu and Manda Islands.
- Educated over 150 fishermen on the practice of sustainable fishing and built the governing capacity of 4 local beach management units.
- Created alternative income streams for 7 community organisations through the mangrove beekeeping project – this project naturally leads to greater locally led mangrove conservation and restoration.
- Trained 14 people from Lamu Island in regenerative farming and permaculture to restore land and provide added income to farmers.
- Educated and empowered 200 female youth on Pate Island about the importance of protecting their environment, how their actions can influence their environment and the need to live more sustainably.
- Initiated the development of a community-led marine protected area.
- Commenced an innovative education programme using

theatre to engage remote communities in the need for taking more environmentally responsible actions.

For more information, please visit **lamuenvironment.org** or contact [hannah@lamuenvironment.org](mailto:hannah@lamuenvironment.org).

Below: Participants from Earth Love's permaculture design course show off their compost heap. Photo: courtesy of Hannah Evans, Lamu Environment Foundation.



# STORIES OF LOVE, LABOUR AND MIGRATION: ROBERT DEVEREUX'S SINA JINA COLLECTION

BY AZU NWAGBOGU

‘Collecting’ has come to be tainted as something closely associated with the excesses of capitalism and the vanity of those with means. However humanity’s sense of place in the world and how we find meaning is shaped by the artefacts we collect and the impressions we leave behind. This desire to collect and tell stories of our personal journeys and histories is regardless of means, social class, motivation—whether guided by vanity or altruism—as a basic human instinct. More significantly, ‘caring’ is at the heart of the best collecting practices, better described as an act of ‘custodianship’ and marks the difference between meaningful collections and collections guided by the whims and trends going at the time.

Robert Devereux’s Sina Jina Collection reads like the very foundation of the dawn of contemporary art in relation to Africa and its diaspora. From a curatorial perspective the collection is an oeuvre that gives voice to the guiding ideas that have served to break the dam and open the way to the recent outpouring of commercial interest in Black portraiture, forms of Black identity, representation of domestic settings, Black joy and other ideas around Blackness in visual culture that were otherwise deemed unserious, uninteresting or superfluous. ‘Manual’ and ‘Highpower’ by Lynette Yiadom-Boakye, ‘Untitled’ by Leonce Raphael Agbodjelou and Godfried Donkor’s ‘Jamestown Masquerade’ are significant pieces that are representative of the loci before the current preponderant interest dominating recent collecting trends.

The Robert Devereux Sina Jina Collection absorbs objects and ideas with narratives shaped by Afro-Futures, world futures and ecology. Indeed, ecology

seems to be the thread that knits virtually all the objects available for this auction. The works in the collection showcase the inherent African need for abstraction and for constant dialogical interaction through image making, sculptural objects, symbols and traditions but with a clear idea of the sites of creation.

Serge Alain Nitegeka’s, ‘Obstacle 1: Studio Study V’, Elias Sime’s ‘Untitled’ piece and Sanaa Gateja’s ‘Big Mama’ are exemplars of a rejection around lazy notions about recycling (often touted about contemporary African art) but a desire for story telling inherent in remediating found objects. The idea is not to improve on trash, or clean up the environment for indeed you do not need genius to improve on trash. They have rather chosen to tell contemporary stories of labour, love and migration through objects of their creation. Ibrahim Mahama, Romuald Hazoumè and El Anatsui being perfect examples of how community narratives and historiography expand this notion around colonial history in a post-colonial world. Other significant pieces in the collection by artists like Sammy Baloji, Samuel Fosso, Meschac Gaba, Otobong Nkanga, Michael Subotzky, Pascale Marthine Tayou, and Moshekwa Langa have evolved the conversation around image making towards a Pan Africanism future through their works. The personal journeys of the artists as individuals navigating their way in an increasingly globalised world is evident in the works in this collection. African cosmology and the ways their creative impulses as contemporary artists merge and harness the legacy of an African past intermediated by colonial intervention sets these artists apart.





Lot 114, Pascale Marthine Tayou, *Diamond Fighters B*, 2011

The pieces were all carefully selected by Devereux himself without the guidance of a curator. In Devereux's words: "While I frequently seek advice and spend time discussing work, I have never wanted an intermediary to guide me." Devereux has resisted trends in his custodianship as a collector but a pioneer in collecting African art. His generosity is equally pioneering: he has pledged the funds from this auction towards the funding of his ecological charities.

The Sina Jina Collection also confirms that the large-scale voluntary exchange of cultural goods, which for millennia had predominantly taken place between East and West, now fully encompasses Africa. The works on display use a variety of innovative combinations of materials and mediums, including: pen-ink, mixed media on canvas, glue on canvas, woodcut plates;

acrylic, charcoal wax print cotton on jute sacks, wood, dolls, metal wire and cowry shells; acrylic and found objects on carved wood; and acrylic, charcoal and paper collage on paper and photography to showcase the ingenuity and contemporaneity with which African narratives are being captured.

It is fortunate that before the hammer falls, the objects will be on view for the public to see for seven days and I hope that as many people get the chance to engage with this significant collection before they find new homes. For Devereux, the Sina Jina Collection is a work in progress with a yet to be defined end-point. Whilst the collection evolves, it a joy to behold and engage with the history and journey that have brought the collection to this point.

'THE WORKS IN THE COLLECTION  
SHOWCASE THE INHERENT  
AFRICAN NEED FOR ABSTRACTION  
AND FOR CONSTANT DIALOGICAL  
INTERACTION THROUGH IMAGE  
MAKING, SCULPTURAL OBJECTS,  
SYMBOLS AND TRADITIONS BUT  
WITH A CLEAR IDEA OF THE SITES  
OF CREATION.'

– Azu Nwagbogu



# A PLACE WITH NO NAME

WORKS FROM THE SINA JINA COLLECTION



LYNETTE YIADOM-BOAKYE

One of the UK’s most celebrated painters, Lynette Yiadom-Boakye is acclaimed for her enigmatic portraits of fictitious Black people that exist outside of specific times or places. The paintings are rooted in traditional formal considerations such as line, colour, and scale, and are often self-reflexive about the medium itself. Yiadom-Boakye’s practice is also inextricably linked to her writing, both in the titles of the works and also in accompanying poems. In the noble, expressive painting *Highpower*, the protagonist is conjured from Yiadom-Boakye’s imagination as in all her portraiture. His brow is furrowed, giving a sense of severity, but a sensitivity also emanates through his languid posture; he gives the impression of being a renaissance man and a paragon of erudition. *Manual* shows a woman, seemingly just shy of middle age, her eyes trained over the viewer’s shoulder. There is a steeliness to her gaze and an air of quiet determination. All the while she is at ease, yet simultaneously alert and acutely aware of what is happening beyond the picture plane. Glorious fluorescent hues of yellow and orange permeate through the painting. *Erector* shows a middle-aged man with a piercing gaze staring beyond the frame. As in *Highpower* and *Manual*, the sitter appears to belong to a class of statesmen, philosophers and artists; wise, reputable, severe yet sensitive. Hard-won experience has shaped his features and Yiadom-Boakye’s brushstrokes effortlessly etch stoicism onto the man’s face. *Magic* is the more playful of the four works. The

triptych is read left to right and it seems as if the sitter has delighted by a piece of information, after which they become animated and full of vivacious energy. The figure has longish, wild hair, and a seemingly artistic or impish temperament.

Lynette Yiadom-Boakye was born in London. She studied at Central Saint Martins, Falmouth School of Art and the Royal Academy. Her first solo exhibition was held at Gasworks, London, in 2007. She was awarded the Carnegie Prize in 2018 and was the 2012 recipient of the Pinchuk Foundation Future Generation Prize. She was shortlisted for the Turner Prize in 2013. Solo exhibitions include *Fly In League With The Night*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2021) and Tate Britain, London (2020); *Under-Song For A Cipher*, New Museum of Contemporary Art, New York (2017); *Capsule 03: Lynette Yiadom-Boakye*, Haus der Kunst, Munich (2015-2016); and *Verses After Dusk*, Serpentine Gallery, London (2015) among others. Group exhibitions include *Shifting the Silence*, San Francisco Museum of Modern Art; *Unsettled Objects*, Sharjah Art Foundation, United Arab Emirates (2021); and *Ghana Freedom*, 58th Venice Biennale (2019). Her work is included in numerous permanent collections such as the Tate, London; The Victoria & Albert Museum, London; The Museum of Modern Art, New York, the San Francisco Museum of Modern Art and the National Museum of African Art at the Smithsonian, Washington, D.C.

λ101

LYNETTE YIADOM-BOAKYE (B. 1977)

*Manual*

signed, titled and dated 'Lynette Manual 2007' (on the reverse)  
oil on canvas  
21½ x 17½in. (55 x 45.3cm.)  
Painted in 2007

£120,000-180,000

PROVENANCE:

Arquebuse Gallery, Geneva.  
Acquired from the above by the present owner in 2007.

EXHIBITED:

London, Gasworks, *Lynette Yiadom-Boakye*, 2007.

Lynette Yiadom-Boakye in her studio, London, 2015.  
Photo: © Andy Hall/Getty Images.





Elias Sime deftly weaves, stitches, and assembles quotidian materials, transforming commonplace items into lyrical compositions of figure and landscape. Sime references and draws upon the craft traditions of weaving and braiding, and integrates them into his wholly contemporary approach. His intricate works often incorporate electronic components such as circuit boards, computer keys, and telecommunications wires, sourced from the largest open-air market in Africa in Addis Ababa, Ethiopia. They suggest the invisible infrastructure of our current globalised world, alluding to frictions between tradition and progress, human contact and social networks, nature and the artificial, and reality and the virtual.

Sime has a masterful handling of material which he has sought to better understand through cultural and historic underpinnings, often traveling with the anthropologist Meskerem Assegued through rural villages in Ethiopia to research ancient rituals still in practice. Sime collects histories and vernacular techniques as much as objects.

In *Untitled*, lot 102, we see bold landscape, a radiant sun shines over a patterned landscape of vibrant hues. The movement created through the intricate stitches of the sky adds to the lyrical atmosphere of the scene.

102

ELIAS SIME (B. 1968)

*Untitled*

signed with a pressed bottle cap (lower right)  
hand-stitched cotton, dyed cloth and aluminium bottle cap on canvas  
37½ x 61in. (94.5 x 155cm.)  
Executed *circa* 2000s

£40,000-60,000

PROVENANCE:

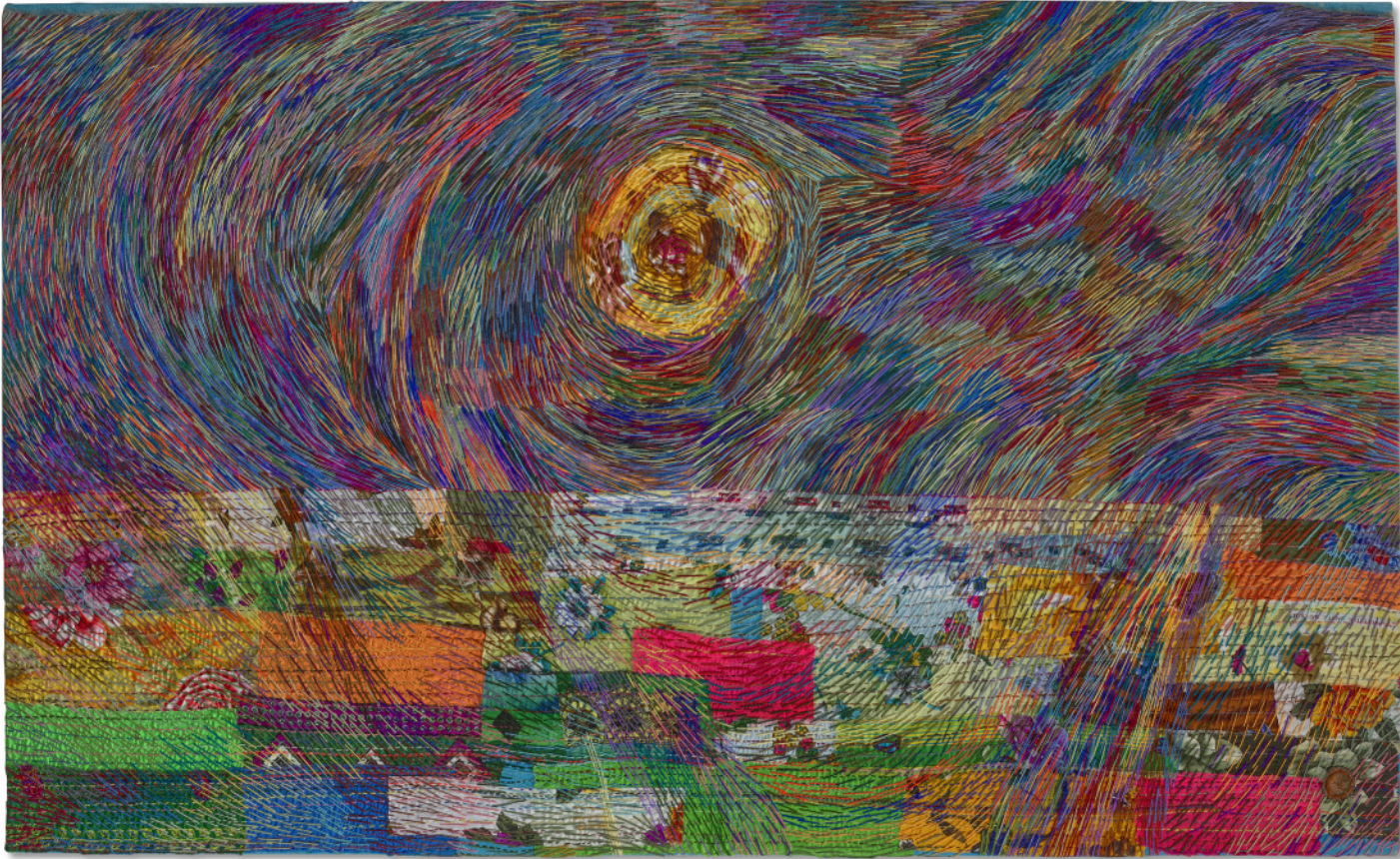
Acquired directly from the artist by the present owner in 2008.

In *Halafinet 2*, a small child is depicted being carried on the back of a family member. The intricate stitches create movement that heightens a discrepancy between the vibrant figures in the foreground and the grey background.

In *Untitled*, lot 117, women with their backs to the viewer dressed in traditional garments gaze at a sky created out of buttons woven into the fabric.

Elias Sime co-founded the Zoma Museum in Addis Ababa in 2019. He is responsible for much of the museum’s design, which merges sustainability, art and traditional techniques. Sime’s work has been shown internationally at the 2022 Venice Biennale, Venice; the 2004 Dak’Art Biennale of Contemporary African Art in Dakar; the Metropolitan Museum of Art, New York; and the Studio Museum in Harlem among other institutions. In 2019, Sime received an African Art Award from the Smithsonian National Museum of African Art, and he was shortlisted for the Hugo Boss Prize 2020. Sime’s work is included in the permanent collections of the Metropolitan Museum of Art, New York; Alfond Collection of Contemporary Art, Orlando; Chrysler Museum of Art, Norfolk; Detroit Institute of Arts, Detroit, Michigan; Israel Museum, Jerusalem, Israel; Pérez Art Museum Miami, Miami, Florida; and the Utah Museum of Fine Arts, Salt Lake City, Utah, among others.

Elias Sime. Photo: Brett Moen.





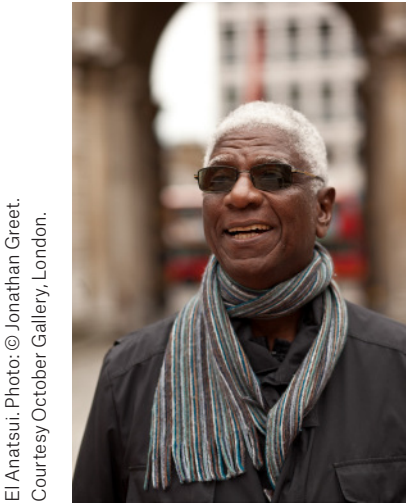
El Anatsui is one of the most distinguished contemporary artists of the present day. Born in Ghana, he lives and works in the university town of Nsukka, Nigeria and is best known for his shimmering flattened bottle cap wall-hanging sculptures. El Anatsui began teaching at the University of Nsukka in 1975, where at a time of great creative ferment following the end of the Civil War, he began his association with leading figures such as Professor Uche Okeke and Demas Nwoko, they became known as the Nsukka School. During this time he was working in wood, his preferred medium for the final quarter of the twentieth century. In 1980, while cutting logs during a residency in the United States, he describes a moment of clear realization, as he recognised the expressive qualities of the chainsaw as tool, and understood the additional sculptural possibilities of the age-old medium manipulated by powerful new tools, each with their own unique characteristics and graphic syntaxes.

Thereafter, he explores a wide range of mechanical, wood-working power tools to draw upon, score, gouge and drill through the sequential slats of wood that he adopted as his nominal 'canvas'. After which traditional pyrographic techniques, applied with a blow-torch, would burn off and darken the wood before acrylic paints added highlights of colour to the evolving forms. The outcome in these works is part carving, part drawing; a muscular, unprecedented technique firmly rooted in the contemporary, advancing the modernist aesthetic without abandoning the roots of indigenous traditional forms.

*OGA I* features four built-in compartments which store various found objects, including a key and a button, as well as dyed patterned fabric. The centre of the work is comprised with holes, surrounded by expressive crosshatched lines blackened by the blowtorch, above these, text, symbols and numerology adorn the upper section of the sculpture. These script syllabaries reflect El Anatsui's fascination with Nsibidi patterning marks and the Efik Secret Society. The work overflows with complex and secret meanings.

In *Drying Line* the carved wooden slats reveal the most common of daily sights, different cloths and items of clothing hung out to dry, we can recognise distinctive western branding on one of the garments, the other cloths and fabrics each carry their own distinctive patterns and styles and evoke the many different ethnic groups of which Nigeria is composed. El Anatsui playfully renders this vernacular motif, a striking example of his unparalleled inventiveness and his hunger to extend the range and breadth of wood as a sculptural medium.

Selected solo exhibitions include *El Anatsui: Triumphant Scale*, Haus Der Kunst, touring to Mathaf, Arab Museum of Modern Art, Doha, Kunstmuseum Bern and the Guggenheim Museum, Bilbao (2019-2020); *Gravity and Grace: Monumental Works by El Anatsui*, Brooklyn Museum, New York; Des Moines Art Center, Iowa; Bass Museum of Art, Miami; Museum of Contemporary Art San Diego (2014-2015); *The Art of Our Time: Masterpieces from the Guggenheim Collections*, Guggenheim Bilbao (2014). El Anatsui has appeared at the Venice Biennale in 1990, 2007, 2015 and 2022; he was awarded the Golden Lion Award for Lifetime Achievement in 2015. In 2012 he was elected as an honorary member of the Royal Academy, London. El Anatsui is represented by October Gallery, London.



El Anatsui. Photo: © Jonathan Greet. Courtesy October Gallery, London.



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EL ANATSUI (B. 1944)

*OGA I*

signed and dated 'EL 03' (upper left, part (ix)); titled 'Oga I' (on the reverse, part (ii))  
acrylic and found objects on carved wood, in ten parts  
overall: 38¼ x 41½in. (97 x 105cm.)  
Executed in 2003

£60,000-80,000

**PROVENANCE:**  
Private Collection.  
Anon. sale, Bonhams London, 21 May 2014, lot 89.  
Acquired at the above sale by the present owner.

**EXHIBITED:**  
Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, pp. 12 & 105 (illustrated in colour, p. 13).









William Kentridge's far-reaching practice spans across etching, charcoal drawing, collage, film and sculpture to theatre, tapestry, opera and music. Inextricably linked to the social trajectory of South Africa, often depicting a dystopian view of the country; 'I have never tried to make illustrations of apartheid,' he says, 'but the drawings and the films are certainly spawned by, and feed off, the brutalised society left in its wake. I am interested in a political art, that is to say an art of ambiguity, contradiction, uncompleted gestures and uncertain endings.' (C. Christov-Bakargiev, *William Kentridge*, Brussels, 1998) Kentridge has cemented a reputation for addressing disturbing social issues with unparalleled nuance and without sanctimony. His work offers an empathic means of understanding the complexities of life in South Africa.

Born to a Jewish family in Johannesburg, Kentridge continues to live and work there. He once stated to a New York journalist from *The Jewish Week* that 'Jews have an interesting position in South Africa'; while his work barely pertains to Jewish culture or history, there is a diasporic thread which runs through his oeuvre. His parents were both distinguished lawyers who defended victims of the apartheid system. Kentridge's practice inherits this concern for social justice and tackles it through different means.

William Kentridge. Courtesy the artist and Goodman Gallery. Photography by Marc Shoul. Photo: © Marc Shoul.



*Head* is a powerful work that depicts a woman's head in rich, earthy tones of acrylic, charcoal and paper collage. The expression of the figure is tense, and appears as if she is in the process of absorbing and burying some kind of trauma; she emanates a sense of resilience, yet her countenance is fractured and scarred.

William Kentridge is South Africa's most distinguished living artist. He has been the recipient of many prestigious awards, most notably a Princesa de Asturias Award for the Arts, Spain in 2017 and being made a Commandeur des Arts et des Lettres in 2013. Selected exhibitions include Documenta, Kassel (1997, 2003, 2012); MoMA, New York (1998, 2010); Musée du Louvre, Paris (2010); The Museum of Contemporary Art, Chicago (2012); The Ullens Centre for Contemporary Art in China (2015); Whitechapel Gallery, London (2016); Kunstmuseum, Basel (2019); Zeitz MoCAA, Cape Town (2019); and MUDAM, Luxembourg (2021). He was appointed an Honorary Academician of the Royal Academy in London, with a major survey opening there in September of this year.

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## WILLIAM KENTRIDGE (B. 1955)

### *Head*

signed and dated 'KENTRIDGE '92' (lower right)  
acrylic, charcoal and paper collage on paper  
58 $\frac{7}{8}$  x 47 $\frac{1}{2}$ in. (149.5 x 120.5cm.)  
Executed in 1992

£50,000-70,000

#### PROVENANCE:

Vanessa Devereux Gallery, London.

Acquired from the above by the present owner.



ATTA KWAMI

Atta Kwami, who died in October 2021, was one of West Africa’s leading abstract artists. Born in Ghana, Kwami lived between Kumasi, Ghana and Loughborough, England: his mother, Grace Kwami, was an accomplished modernist sculptor. Although belonging to the same universe of hard-edge abstraction as Malevich, Mondrian and Ellsworth Kelly, Kwami drew upon the vernacular architecture, textiles and art forms of West Africa with a somewhat softer, more organic approach to his work. His ideas are laid out in his treatise *Kumasi Realism 1951-2007: An African Modernism* (2011) which outlines his syntheses of influences, ‘Western and African, academic and of the street’. This monograph grew from his PhD studies from the Open University. Alongside his paintings, Kwami also showed

architectural work, often small painted huts or kiosks that referred to the hastily built, informal and painted structures which proliferate across Ghana.

Kwami’s work is held in major collections including national museums of Kenya and Ghana; the National Museum of African Art, Washington, D.C.; the Metropolitan Museum of Art and Brooklyn Museum, New York; the British Museum and the Victoria & Albert Museum, London. In 2001 he was the subject of a solo exhibition at Kunsthalle Basel. In 2021, Kwami was awarded the Maria Lassnig Prize in partnership with the Serpentine Galleries, where his project takes the form of a comprehensive monograph publication and public mural commission, both unveiled in summer 2022.

λ105

ATTA KWAMI (1956-2021)

*Atonsu Agogo*

signed twice, titled and dated 'ATTA KWAMI "ATONSU AGOGO" 1995' (on the overlap); signed, titled and dated 'ATTA KWAMI "ATONSU AGOGO", '95' (on the reverse)

oil on canvas  
47¾ x 29¾in. (121.5 x 75.7cm.)  
Painted in 1995

£20,000-30,000

PROVENANCE:

Beardsmore Gallery, London.  
Acquired from the above by the present owner in 2019.



Photograph of Atta Kwami by Theo Miller.





**IBRAHIM EL-SALAH**

Ibrahim El-Salahi was born in Omdurman, Sudan in 1930. He is one of the most important living African artists and a central figure in the development of African Modernism. El-Salahi studied at the Slade in London during the 1950s before returning to Sudan to teach in Khartoum, where he sparked a movement known as the Khartoum School. Influenced by his time in London, he developed an aesthetic and visual vocabulary born out of the calligraphic tradition of Sudan and fused with modernist principles. This aesthetic, known as *hurufiyya*, along with Islamic motifs, became the hallmark of the Khartoum School.

El-Salahi later worked for the Sudanese Government, establishing the first ever Department of Culture. While serving as Sudan’s undersecretary for culture he found himself imprisoned without trial. The hardship he endured there has informed much of his later work.

An abstract geometric composition in ink on board, *The Tree* is part of a series referencing the Haraz tree. This has become a very important motif for El-Salahi with its own unique mythology. Native to Sudan and contrary to the world's other flora, the Haraz tree

drops its leaves during the rainy season and keeps them during the dry season where it comes out with blooms and fruit. Its roots can grow eighty metres deep in search of moisture. For El-Salahi this is the definitive statement of individualism, and much of his later work is preoccupied with the exploration of the profound symbolism surrounding the Haraz tree. *The Tree*, with its spare, symmetrical and linear structure, sees El-Salahi venturing towards pure abstraction. It is a supremely elegant vision which both echoes and departs from the figurative forms which formed the body of his major retrospective in 2013.

Ibrahim El-Salahi lives and works in Oxford, England. He was the first artist born in Africa to be the subject of a Tate retrospective with *Ibrahim El-Salahi: A Visionary Modernist* (2013). His work is held in the permanent collections of MoMA, New York; The Metropolitan Museum of Art, New York; The Smithsonian, Washington, D.C; Tate, London; The British Museum, London; and The Guggenheim Abu Dhabi, U.A.E. El-Salahi’s current exhibition *The Milk of Dreams* is currently on view in the Arsenale at the 59<sup>th</sup> Venice Biennale.

λ106

**IBRAHIM EL-SALAH** (B. 1930)

*The Tree*

signed and dated ‘Salahi ‘03’ (lower centre)  
ink on Bristol board  
40⅞ x 30in. (102 x 76.1cm.)  
Executed in 2003

£20,000-30,000

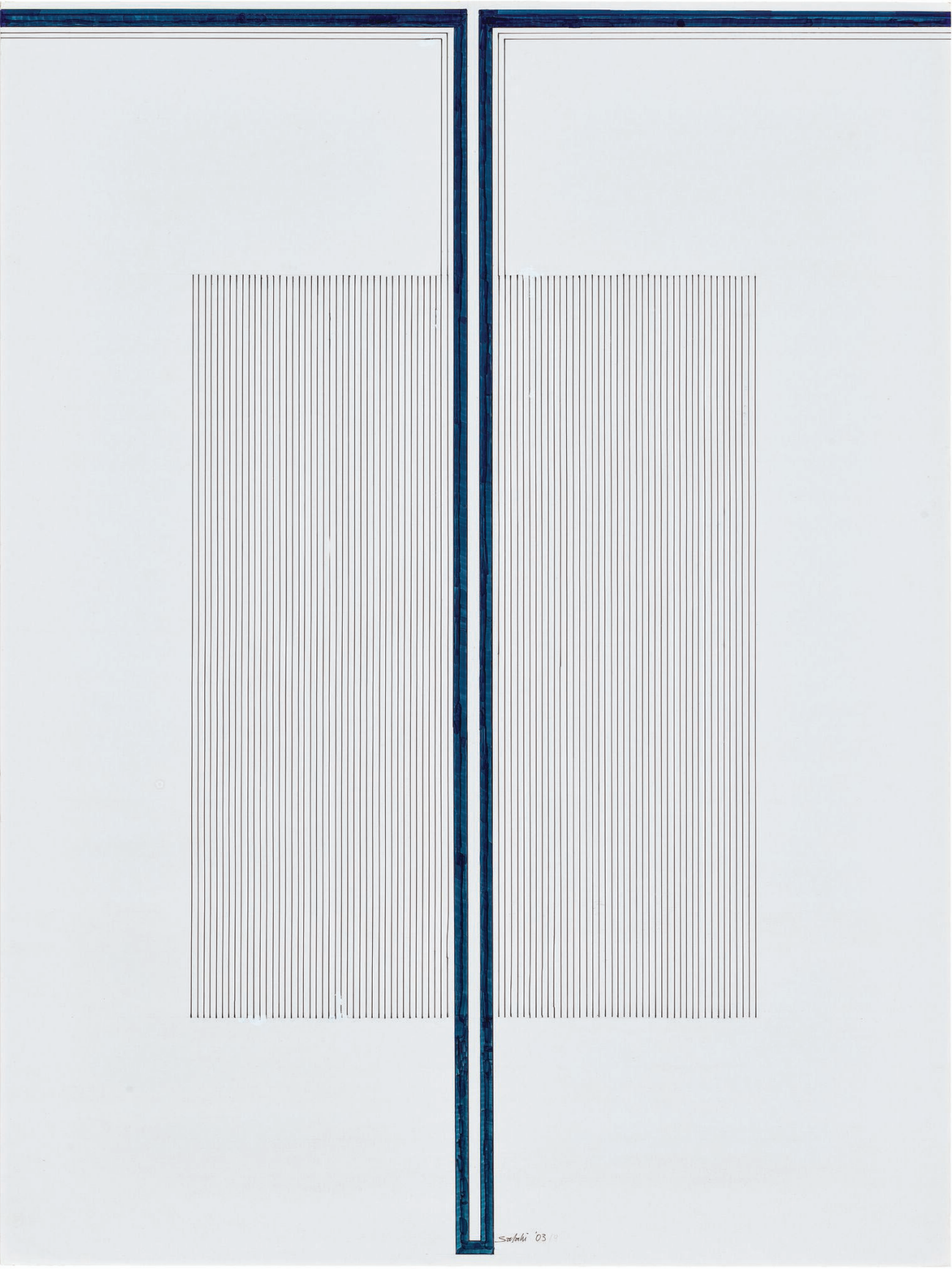
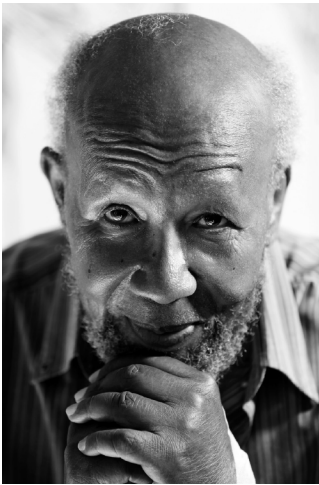
**PROVENANCE:**

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

**EXHIBITED:**

Sharjah, Sharjah Art Museum, *Ibrahim El-Salahi: A Visionary Modernist*, 2012-2013. This exhibition later travelled to Doha, Katara Arts Center and London, Tate Modern.  
London, Vigo Gallery, *Ibrahim El-Salahi: The Tree*, 2014.

Ibrahim El-Salahi. Photo: Aliona Adrianova (2019). Courtesy of Vigo Gallery and the artist.





λ107

LYNETTE YIADOM-BOAKYE (B. 1977)

*Highpower*

signed, titled and dated 'Lynette Highpower 2008' (on the reverse)  
oil on linen  
78⅝ x 47⅞in. (199.7 x 119.7cm.)  
Painted in 2008

£600,000-800,000

**PROVENANCE:**

Arquebuse Gallery, Geneva.  
Acquired from the above by the present owner in 2008.

**EXHIBITED:**

London, Serpentine Gallery, *Lynette Yiadom-Boakye: Verses After Dusk*, 2015, pp. 115 & 132 (illustrated in colour, p. 133).  
Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, p. 105 (illustrated in colour, p. 99).







108

**ELIAS SIME (B. 1968)***Halafinet 2*

signed with a pressed bottle cap (lower right)  
 hand stitched cotton and bottle caps on canvas  
 36¼ x 25½in. (92 x 65cm.)  
 Executed in 2004

£30,000-50,000

**PROVENANCE:**

Meta Meta Creative Services, Mombasa.  
 Acquired from the above by the present owner in 2008.

**EXHIBITED:**

Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, p. 105 (illustrated in colour, p. 84).



λ109

LYNETTE YIADOM-BOAKYE (B. 1977)

*Magic*

each: signed, titled and dated 'Magic Lynette 2007' (on the reverse)

oil on linen, in three parts

each: 12 x 9<sup>7</sup>/<sub>8</sub>in. (30.4 x 25cm.)

Painted in 2007

£150,000-200,000

**PROVENANCE:**

Arquebuse Gallery, Geneva.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

Gwangju, *7th Gwangju Biennale*, 2008.







110

**EL ANATSUI (B. 1944)**  
*Drying Line*

signed and dated 'EL 02' (lower right, part (xxiv)); titled 'DRYING LINE' (on the reverse, part (iii))  
acrylic on carved wood, in twenty-four parts  
overall: 34 x 78in. (86.4 x 198.1cm.)  
Executed in 2002

£60,000-80,000

**PROVENANCE:**  
Artists Alliance Gallery, Accra.  
Acquired from the above by the present owner in 2008.



λ111

LYNETTE YIADOM-BOAKYE (B. 1977)

*Erector*

signed, titled and dated 'Erector Lynette 2007' (on the reverse)  
oil on canvas  
21 $\frac{5}{8}$  x 15 $\frac{3}{4}$ in. (55 x 40.1cm.)  
Painted in 2007

£100,000-150,000

**PROVENANCE:**

Arquebuse Gallery, Geneva.  
Acquired from the above by the present owner in 2007.

**EXHIBITED:**

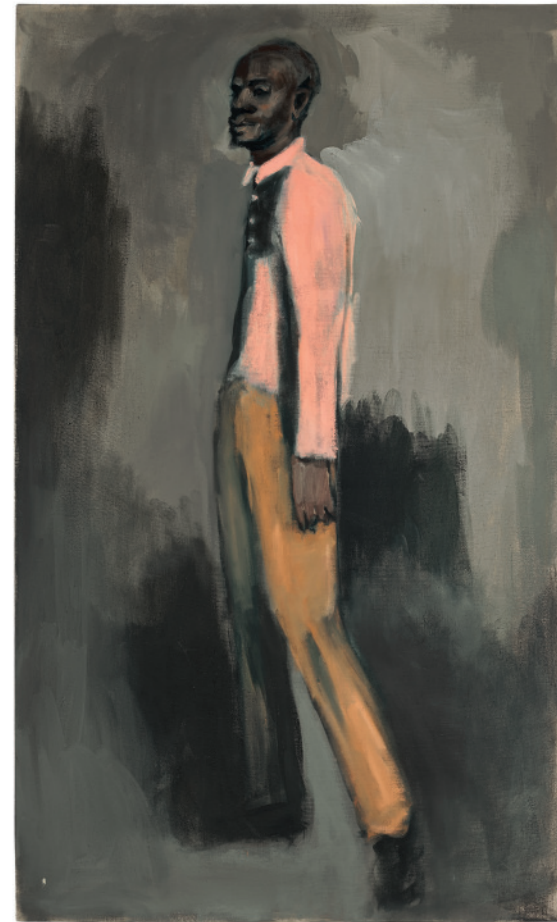
London, Gasworks, *Lynette Yiadom-Boakye*, 2007.  
Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, p. 105 (illustrated in colour, p. 100).





# LYNETTE YIADOM- BOAKYE

BY AURELLA YUSSUF



Lot 107: Lynette Yiadom-Boakye, *Highpower*, 2008.

'I DON'T REALLY SEE THEM AS A "CHARACTER" IN THE INDIVIDUAL SENSE, AS PERSONALITIES OR PEOPLE WITH SPECIFIC TRAITS. I ALWAYS THINK OF THEM AS SOMEHOW BEYOND THESE THINGS.'

– LYNETTE YIADOM-BOAKYE

A portrait by standard definition is a representation of an individual, in a number of ever-expanding artistic forms. In her 2004 book dedicated to the subject of portraiture, Shearer West elaborates that "while a portrait can be concerned with likeness as contained in a person's physical features, it can also represent the subject's social position or 'inner life', such as their character or virtues."<sup>1</sup> How then can we categorise Lynette Yiadom-Boakye's work, whose painted figures draw on the conventions and techniques of portraiture, who embody such self-possession, and inner life - the intangible qualities of what it means to be human - and yet are entirely fictional?

None of the individuals who appear in her paintings are real people. She does not paint from life or even from sketches, but uses images collected in scrapbooks, serving as reference points for poses and features, which nonetheless become a unified whole; it is a testament to the artist's vision and skill in figuration that the viewer has no inkling that they are composites.

In *Highpower* (2008), a slim man cuts a stylish and graceful figure, clothed in a pastel peach shirt and a pair of orange trousers. The brushstrokes allow the underpainting to do the work of creating dimension in the shadows and creases of his clothing. He is captured mid-stride, yet unhurried, staring into the distance at something out of frame. His subdued nature should not be mistaken for timidity, as Yiadom-Boakye's figures are always imbued with a quiet strength or sense of assuredness; she has stated that she does not paint 'victims'. At two metres in height, the size of the canvas means that this elegant Black man - both are signature characteristics, for her figures are always well dressed and always Black - meets the viewer on an equal footing.

The gaze is a prominent feature of Yiadom-Boakye's paintings, both that of the viewer and the fictional characters in her work, in which the brilliant whites of the eyes are often the most luminous aspect of an overall muted colour palette. The late author and cultural critic bell hooks wrote about the oppositional gaze, through which Black people have been able to subvert the act of looking, an act which has been historically denied - particularly throughout the history of painting, in which Black figures have frequently served as a plot device in someone else's narrative.

*'Spaces of agency exist for black people, wherein we can both interrogate the gaze of the Other but also look back, and at one another, naming what we see. The "gaze" has been and is a site of resistance for colonized black people globally...one learns to look a certain way in order to resist.'*<sup>3</sup>

We can see as much power and autonomy in the male figure's disinterest in the viewer, if not outright refusal of our gaze, as there is in looking directly at us.

*Manual* (2007) depicts a solitary, pensive woman. The world that Yiadom-Boakye's figures inhabit have few markers of time or age, but there is a maturity and resolve in her expression that suggests she is an elder. Only her head and shoulders are visible in the frame, her features are clear yet her dark hair



Lynette Yiadom-Boakye. Photograph by Sal Idriss.  
Photo: © Sal Idriss / National Portrait Gallery, London.

'MY STARTING  
POINT IS ALWAYS  
THE LANGUAGE OF  
PAINTING ITSELF  
AND HOW THAT  
RELATES TO THE  
SUBJECT MATTER.'

- LYNETTE YIADOM-BOAKYE



Lot 101  
Lynette Yiadom-Boakye, *Manual*, 2007.

barely visible against the murky background. It is not incidental that the artist chooses to work with oil on canvas as her medium, the texture of the two allowing for the most realistic rendering of skin and all the possible subtleties of its pigmentation, expression and reflection of light. The slight glow to her left side and brightness in her left eye alludes to of the warmth of a fire just out of frame, yet looking more closely, around her shoulders appear brushstrokes of a vivid, almost neon orange, a shade that does not appear regularly in Yiadom-Boakye's oeuvre, licking at the edges of the white shawl in which the woman is wrapped. There is an unease here at the uncertainty of what might be taking place and whether there is any danger, yet the woman shows no fear, she is resigned to her fate, whatever that may be.

If these characters are enigmatic, the painting's titles offer no additional clue or insight into what is taking place; they are the opposite of what is expected with most artwork titles: a direct or even indirect reference to the content or meaning of the work. The artist also has a writing practice, of poetry and short stories, often surreal and macabre in nature. She has explained that she writes what she cannot paint, and paints what she cannot write, so the titles of her paintings are the only time at which her painting and writing intersect.

There are however motifs that appear across both mediums of her practice. *Half Smile*, an unsettling story about a young girl with a sinister smile who grows up to be charming and beautiful, but nonetheless with an air of malevolence. I cannot help



but think of this story when looking at *Magic* (2007), physically the smallest piece in this selection of Yiadom-Boakye's works, yet the most arresting. There is a dynamic quality to this triptych, in which the same impish figure appears on each canvas, with subtle shifts in expression and in lighting.

Curator Naomi Beckwith has described Yiadom-Boakye's palette as "push[ing] the limits of darkness and pushes the figure towards abstraction or partial invisibility". Here in *Magic*, the seated figure, dressed in white and looking over their shoulder to meet the viewer's gaze, their smirk becoming more sinister the less defined they appear in the painting. By the third canvas, their expression has crossed the threshold of ambiguity from mischief to malice. But there is also less clarity to their features, the face merging into the shadows. Is it truly sinister or is it toying with our own fears, like the spectre of a banished memory that still haunts?

Although for Yiadom-Boakye, her painterly concerns are not so much with the lives and stories of her figures, it is almost impossible for the viewer to resist reading them as such. These figures exist on their own terms, but they tap into our humanity, our inner psyche, leading us to invent narratives for them anyway. They may not fit neatly into the definition of portraiture, due to their fictional nature, but it is in fact through fiction that we expand our worlds beyond our imagination, and understand not just others but ourselves. I see these figures as vessels for the artist but also for us to channel ideas and feelings about beauty and power, fear and desire, as well as the more mundane things that make up everyday life. This is the gift that these paintings give us.



Lot 109  
Lynette Yiadom-Boakye, *Magic*, 2007 (left part)

<sup>1</sup> Shearer West, *Portraiture*, (Oxford: Oxford University Press, 2004), 21.  
<sup>2</sup> Lynette Yiadom-Boakye, in Elena Filipovic, Chris Ofili and Robert Storr, *Lynette Yiadom-Boakye - Under-Song for a Cipher* (NYC: New Museum of Contemporary Art, 2017), 19.  
<sup>3</sup> bell hooks, *Black Looks: Race and Representation*, 2nd ed. (Routledge, 2017), 116.  
<sup>4</sup> Naomi Beckwith, Okwui Enwezor and Thelma Golden, *Lynette Yiadom-Boakye: Any Number of Preoccupations*, (NYC: The Studio Museum in Harlem, 2010), 11.

‘THE “GAZE” HAS BEEN AND IS A SITE OF RESISTANCE FOR COLONIZED BLACK PEOPLE GLOBALLY...ONE LEARNS TO LOOK A CERTAIN WAY IN ORDER TO RESIST.’

– bell hooks



IBRAHIM MAHAMA

Ibrahim Mahama is best-known for his prolific use of jute sacks, sourced from his native Ghana. These sacks are imported by the Ghana Cocoa Board and repurposed into multi-functional objects where they are used in the transportation of various other commodities, notably charcoal. Mahama acquires the jute sacks he uses in exchange for new ones, valuing the memorial power and patina of the old, timeworn textiles.

Mahama is noted for using the sacks in monumental large-scale installations, often swathing vast buildings in fabrics, subverting the politics of space and imposing new meanings upon them. Mahama’s choice of materials examines the mismanagement of resources, informal economies and labour practices, and explores themes of globalisation, commodity, and migration.

In *Samsia Tahida* we see Mahama’s signature sacks stitched together into an intimate, painterly composition, complete with sewn patches, printed

text and a scrap of brightly-patterned wax-print fabric. Worn, torn and weathered, the materials come together in a tragic beauty reminiscent of Arte Povera.

Living and working in Tamale, Ghana, in 2019 Mahama established the Savannah Centre for Contemporary Art (SCCA), an open access cultural centre, functioning as a project space and research hub actively addressing the lack of arts infrastructure in his home region. This was followed by the opening of a vast studio complex, Red Clay, in nearby Janna Kpenɔ in September 2020, and a renovated silo, Nkrumah Volini, in Tamale in April 2021.

Mahama has shown in numerous international venues including documenta 14, Kassel and Athens (2017), The Whitworth, University of Manchester (2019), and in the inaugural Ghana pavilion at the 58<sup>th</sup> Venice Biennale (2019). In 2020, Mahama was made the Principal Prince Claus Laureate, and awarded the University of Michigan Museum of Art International Art Prize.



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IBRAHIM MAHAMA (B. 1987)

*Samsia Tahida*

titled 'SAMSIA' (lower left)  
acrylic and wax print cloth on charcoal jute sacks  
83½ x 107½in. (212 x 274cm.)  
Executed in 2015

Ibrahim Mahama.  
Photo: © White Cube (George Darrell).



£25,000-35,000

PROVENANCE:

Apalazzo Gallery, Brescia.  
Acquired from the above by the present owner in 2015.



ROMUALD HAZOUMÈ

Romuald Hazoumè works across a vast variety of mediums which include sculpture, painting, photography, film and soundscapes. Hazoumè is best known for his reappropriation of discarded containers including the ubiquitous plastic jerrycans, sourced from Germany, which are in constant daily use across the African continent. Hazoumè playfully transforms these ready-made objects into works of art, many of which contain ‘masks’. Hazoumè rejects the common European assumption that the mask, as art object, in some way defines African art. Despite the high value accorded to African masks by European artists during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, and their central role in the transformation of neoclassical European styles into ‘modern art’, Hazoumè wryly maintains that his ‘masks’ have nothing at all to do with those traditions. Rather, he insists that his sculptural ‘masks’ are a contemporary African form of portraiture, with absolutely no links to the rarefied world reserved for real African masks. In typically ironic fashion, Hazoumè addresses the material exploitation of the entire African continent whilst simultaneously paying homage to its independent traditions, cultures and values.

λ113

ROMUALD HAZOUMÈ (B. 1962)

*Sénégauloise*

plastic container, wire and dyed cloth  
9½ x 8½ x 10½in. (24.5 x 22 x 27cm.)  
Executed in 2009

£10,000-15,000

PROVENANCE:

October Gallery, London.  
Acquired from the above by the present owner in 2009.

EXHIBITED:

London, October Gallery, *Made in Porto-Novo*, 2009 (illustrated in colour, p. 8).  
Manchester, Whitworth Art Gallery, *We Face Forward; Art From West Africa Today*, 2012, p. 122 (illustrated in colour, p. 52).  
Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, p. 105 (illustrated in colour, p. 30; detail illustrated, p. 31).

The sculpture *Sénégauloise* is primarily composed of a weathered bleach bottle, mounted on its side and wrapped around in the common fashion of West African women wearing headscarves. These Dutch-wax printed cloths, although seen as quintessentially African textiles, are designed and manufactured overseas and are deliberately targeted to appeal to and penetrate the African market. The title itself is a droll wordplay in French, mixing the adjective for a female native of Senegal with a common brand of typically French cigarettes, that also denotes a woman from Gaul, the old name for the ‘original’ country that became France.

Hazoumè was born in 1962 to a Yoruba family in Porto-Novo, Benin, where he continues to live and work today. He considers himself not an artist but an *aré*, a roving ambassador of the rich traditions of Yoruba culture. Hazoumè has participated in countless major exhibitions of contemporary African art, including *Out of Africa* at the Saatchi Gallery in 1992 and *Africa Remix* at the Hayward Gallery in 2005. He was awarded the Arnold Bode Prize for his participation in documenta 12 (2007). Selected exhibitions include *La Bouche du Roi* at The Menil Collection, Houston, touring to the Musée du Quai Branly, Paris, in 2006, after which it was acquired by the British Museum. His work is held in the permanent collections of the Foundation Louis Vuitton, Paris; the Musée Barbier-Mueller, Geneva; and the Fondation Zinsou, Cotonou, Benin. Romuald Hazoumè is represented by André Magnin and October Gallery, London.



Romuald Hazoumè. Photo: Jonathan Greet.





PASCALE MARTHINE TAYOU

Pascale Marthine Tayou's work is distinctive for its fluid and spontaneous style and its deft, subversive use of found objects. Often linked to themes of the diaspora, travel and the encounter, the Cameroon-born artist attempts to remove elements of autobiographical narrative from his work. For Tayou, being a traveller is a psychological condition capable of destabilising pre-conditioned socio-political and economic structures. At the beginning of his career, Tayou adopted the feminised forms of his parents' names—Pascale and Marthine—reflecting his disregard for such limiting categories as gender, geographical location or cultural identity. His work appears to pay homage to Pop art, and he frequently repurposes found materials into bold, playful and colourful interpretations of contemporary life.

*Diamond Fighters B* depicts multiple male figures competing and grappling over a diamond. The figures are rendered in a loose and naïve style, mimicking juvenile drawings. Drawn onto a wooden board and spilling over onto the frame, the colourful scene

wryly reflects on some of the issues relating to the extraction and trade in diamonds, particularly pertaining to Africa. The work also incorporates collaged paper, beads, nails and festoons of feathers, transforming the picture plane into a bricolage of obscure power.

Tayou was born in Yaoundé, Cameroon, in 1967. He lives and works in Ghent. The artist has taken part in exhibitions including documenta 11, Kassel (2002), the Münsterland Skulptur Biennale, Münster, (2003), and the biennials of Istanbul (2003), Lyon (2005), Venice (2005, 2009), and Havana (2006). Tayou has exhibited at Kunsthalle, Vienna; the Museum of Contemporary Art, Chicago; the Grand Palais, Paris; the Talpiot Beit Benit Congress Centre, Jerusalem; Tate Britain, London; the Musée d'Art Moderne et Contemporain, Toulouse; and Hayward Gallery, London; among others. Solo exhibitions have been held at MACRO, Rome (2004), S.M.A.K., Gent (2004), International Film Festival, Rotterdam (2010), Goethe Institut Johannesburg (2010) and MAC, Lyon (2011), among others.



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PASCALE MARTHINE TAYOU (B. 1967)

*Diamond Fighters B*

acrylic, oilstick, beads, nails, feathers and paper collage on wood  
64% x 82% x 3%in. (164.2 x 209.8 x 10cm.)  
Executed in 2011

£30,000-50,000

PROVENANCE:

Galleria Continua, San Gimignano.  
Acquired from the above by the present owner in 2014.

EXHIBITED:

Bordeaux, Musée d'Aquitaine, *EVENTO*, 2011.  
Rome, MACRO - Museo d'Arte Contemporanea Roma, *Secret Garden*, 2012-2013, p. 92 (installation view, pp. 24 & 93; detail illustrated in colour, p. 94).  
Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, p. 105 (illustrated in colour, p. 92; detail illustrated in colour, p. 93).



Portrait of Pascale Marthine Tayou at La Comanderie de Peyrassol. Photo: Christophe Goussard.





Working across a wide variety of mediums, Barthélémy Togo addresses issues of borders, exile, colonialism, and diaspora. At the core of his practice is the notion of belonging, which stems from his dual French/Cameroonian nationality. Through poetic and figurative works which often connect nature with the body, Togo foregrounds concerns with socio-ecological implications. *The Dancer on the Grass* depicts the lower torso of a female figure intertwined with a vine. As though interconnected, the work deconstructs the anthropocentric view that nature and humanity is a binary, instead presenting a more harmonious and holistic view of the world; one in which humanity and the natural world are equal. The red of the body and the green of the vine contrast vividly with one another, and blend together upon meeting at the figure's lower spine.

In 2008, Togo founded Bandjoun Station in Cameroon to foster contemporary art within his native local community. The centre includes an

exhibition space, a library, an artist residency, and an organic farm. Togo has participated in the Sydney Biennale (2011, 2022); Kochi-Muziris Biennale, India (2018); Echigo-Tsumari Art Triennale (2018); 56th Venice Biennale (2015); Havana Biennial (2012); 11th Biennale de Lyon (2011); and Dakar Biennale (2000, 2010, 2016, 2018). In 2016, Togo was shortlisted for the Prix Marcel Duchamp and subsequently presented the installation *Vaincre le virus!* at the Centre Pompidou, Paris. Solo exhibitions have been held at Savannah College of Art and Design Museum of Art, Georgia; Centre d'art La Malmaison, Cannes; Musée du Quai Branly, Paris; Parrish Art Museum, New York; and Palais de Tokyo, Paris. His works are included in public collections including the Tate Modern, London; Centre Pompidou, Paris; Musée d'art contemporain de Lyon, Lyon; Studio Museum Harlem, New York; and MoMA, New York. In 2011, Togo was made a Knight of the Order of Arts and Literature in France.

Barthélémy Togo at the opening of the Kingdom of Faith exhibition, Center d'Art la Malmaison, Cannes. Photo: © Urman Lionel/ABACA/Shutterstock.



λ115

## BARTHÉLÉMY TOGUO (B. 1967)

### *The Dancer on the Grass*

titled "The Dancer On The Grass" (lower centre); signed and dated 'B. Togo 2007' (lower right)  
watercolour and ink on paper  
39 x 35¼in. (99 x 89.5cm.)  
Executed in 2007

£10,000-15,000

#### PROVENANCE:

HANDPICK JP AKA, Paris.

Acquired from the above by the present owner in 2014.



NICHOLAS HLOBO

Nicholas Hlobo is a South African artist, born in Cape Town in 1975 and now living and working in Johannesburg. Hlobo’s work often contrasts the masculine and the feminine through use of materials like ribbon, leather, wood, cotton thread and rubber. All of these chosen materials pertain to aspects of cultural, gendered, sexual, or ethnic identity. The start of Hlobo’s career coincided with the end of apartheid and the emergence of a new South African identity with a new cultural output.

In *Inkosana*, a flash of colour appears in the centre of the work where Hlobo has attached a length of bright red cotton thread to the canvas. This scarlet thread at the heart of the composition bears a striking resemblance to a serious yet ultimately treatable wound.

Nicholas Hlobo has held solo exhibitions at Zeitz Museum of Contemporary African Art, Cape Town (2017) and Tate Modern, London (2008), and has been included in group exhibitions at the Hayward Gallery, London (2019), Fondation Louis Vuitton, Paris (2017), the Centre Pompidou, Paris and the Smithsonian National Museum of African Art, Washington, D.C. (both 2015). Hlobo was included in the Liverpool Biennale (2021) and the 54<sup>th</sup> Venice Biennale (2011). He was selected as a protégé by mentor Anish Kapoor as part of the Rolex Mentor and Protégé Arts Initiative.

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NICHOLAS HLOBO (B. 1975)

*Inkosana*

ribbon and cotton thread on paper  
78 x 45¼in. (198 x 115cm.)  
Executed in 2012

£40,000-60,000

PROVENANCE:

Stevenson, Cape Town.  
Acquired from the above by the present owner in 2012.

Nicholas Hlobo. Photo: Courtesy of SCAD.





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ELIAS SIME (B. 1968)

*Untitled*

printed cloth, hand-stitched cotton thread and buttons on canvas  
47½ x 34⅞in. (120 x 88.5cm.)  
Executed *circa* 2000s

£35,000-55,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2008.





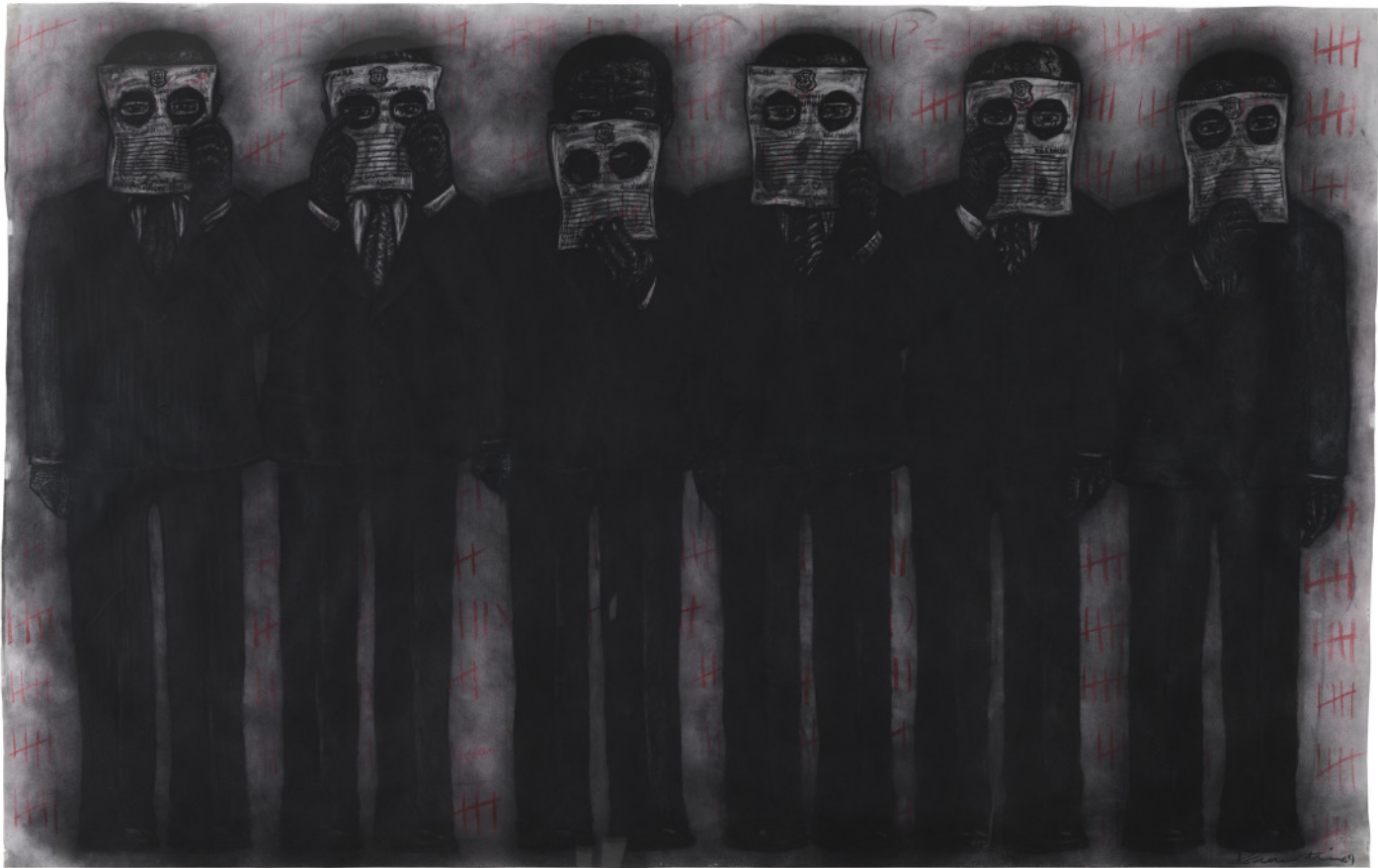
PETERSON KAMWATHI

Peterson Kamwathi’s bold work explores the tension between individual and collective identity, examining political upheaval, authoritarianism and migration. Primarily working in charcoal, and often working at scale, Kamwathi offers cool and nuanced comment on the state apparatus of control in Kenya, and the impacts upon its people, highlighting issues that resonate globally. At a glance, Kamwathi’s anonymous figures are reduced to their group identity, indicating the suppression of individuality.

Kamwathi created a large body of work relating to the violence following the 2007-2008 general election in Kenya, in which over a thousand people were killed. In *Untitled (ECK)*, 2008, we see anonymous men in suits peering through sheets of paper with eye holes cut into them. One man timidly lowers the sheet, his eyes wide and fearful. The figures gaze piercingly and directly toward the viewer, their eyes showing varying degrees of either fear or defiance.

Cattle and sheep also feature prominently in Kamwathi’s oeuvre: key signifiers for many in Southern and East Africa. In the context of Kenya, the status conferred upon an individual who has a large amount of livestock has caused significant societal and environmental problems: excessive grazing has led to drought and tension between farm owners, as well as being used as a proxy for wider societal issues. In many ways cattle have played and continue to play a key role in shaping politics in Kenya. Despite being herd animals, in Kamwathi’s work, they appear more as individuals whereas humans more frequently appear in large groups and formations. In Kamwathi’s *Ram Triptych* we see the ram as a tragic figure, displaced and head bowed in despair, we chart the journey of the ram through his trials and tribulations, until he emerges transformed.

Peterson Kamwathi is arguably the most well known Kenyan artist who continues to live and work in Kenya. He represented Kenya at the 57<sup>th</sup> Venice Biennale 2017, and has exhibited in the Dak’Art Biennale, Senegal in 2014 and 2010.



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PETERSON KAMWATHI (B. 1980)

*Untitled (ECK) (from Sitting Allowance series)*

signed and dated 'Kamwathi 09' (lower right)  
charcoal and soft pastel on paper  
59 5/8 x 94 3/4 in. (151.4 x 240.7cm.)  
Executed in 2009

£15,000-20,000

PROVENANCE:

Ed Cross Fine Art, London.  
Acquired from the above by the present owner in 2014.

EXHIBITED:

Nairobi, Goethe-Institut, *Peterson Kamwathi - Sitting Allowance*, 2009.

Peterson Kamwathi.  
Photo credit: Dennis Otieno (spartan  
photography Kenya).







Paul Onditi creates richly layered dense painterly works, confronting contemporary global issues. His practice challenges our understanding of our cultural-political climate. Addressing themes of climate change, fragmented and hierarchical societies, and the degradation of the natural world, Onditi's practice focuses on endemic issues faced by humanity using a broad range of pioneering techniques and materials.

Filmstrips, prints, transferred images, pared down layers of pigment, caustic acid, and thin layers of oil paint are patched together to visualise an imaginative world that unpicks at current divisions and tensions based on the same ideological, political and religious differences that factor into collective existence. Working on his preferred canvas of digital polyester inkjet plates, *Lawful Order* ironically portrays societal

chaos and disarray through a complex composition using a variety of oils, caustic acids and prints. The work explores socio-political ideologies; an isolated anonymous figure in an urban scene navigates the treacherous landscape.

Born in Kenya in 1980, Paul Onditi moved to Germany in 2000, where he studied at the Hochschule für Gestaltung in Offenbach am Main. In 2010 he returned to Nairobi, where he currently lives and works. He has participated in Ernst and Young Action in the Museum für Angewandte Kunst in Frankfurt. Selected exhibitions include *African Metropolis: An Imaginary City*, Rome (2018); *Shifting Backgrounds*, 50 Golborne, London (2018); Dak'Art Biennale, Senegal (2018); and VOLTA, New York (2017). Onditi represented Kenya at the Venice Biennale at their inaugural pavilion in 2017.

Paul Onditi. Photo: © Marco Giugliarelli for the Civitella Ranieri Foundation, 2018.



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## PAUL ONDITI (B. 1980)

*Lawful Order*

signed and dated 'WudG 19' (lower right)  
oil, transfer and mixed media on digital polyester inkjet plate  
55½ x 42¾in. (140 x 108.5cm.)  
Executed in 2019

£5,000-7,000

### PROVENANCE:

ARTLabAfrica, Nairobi.  
Acquired from the above by the present owner.



Dawit Abebe’s work addresses technology, urbanisation and the trappings of the modern world and their unpredictable impacts upon society. The work interrogates whether the influx of new technologies do in fact signify progress. Through his paintings, the universe Abebe portrays is both dystopian and allegorical.

Abebe addresses the global concerns of urban societies as well as the proliferation of social media. He states ‘how can you fall in love with someone that you have never met before in real life? And why are people so obsessed with cameras?’ (R. van Deursen, *Dawit Abebe – A look at the other side*, Urban Africans, 2014).

In *Wokt (Chair and Microphones)* we see an empty chair confronted with an array of different microphones, various sheets with disordered numbers spread before

them. The background is also made up from newspaper cuttings. The ambiguous work seems to allude to a chaotic and disparate range of perspectives, opinions and complexities.

*Wokt No. 3 (Waving Chairs)* shows various figures hoisting chairs above their heads in a procession. The figures appear to be buckling and staggering under the weight of these empty chairs. The figures appear as if they are heading toward a dark and uncertain future.

Dawit Abebe lives and works in Addis Ababa. He founded the Habesha Art Studio in 2001 where he continues to be a full-time artist in residence. His work is held in the Barjeel Art Foundation, the Rema Hort Mann Foundation, the Frank Cohen Collection and the Saatchi Gallery Collection. He is represented by Kristin Hjellegjerde Gallery, London.

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**DAWIT ABEBE (B. 1978)**  
*Wokt (Chair and Microphones)*

signed and dated 'Dawit ABEBE 1999' (lower right)  
acrylic, gouache, felt-tip pen and newspaper collage on board  
47¾ x 39¾in. (120.2 x 100cm.)  
Executed in 2007

£6,000-8,000

**PROVENANCE:**  
LeLa Gallery, Addis Ababa.  
Acquired from the above by the present owner in 2008.

Dawit Abebe, 2009. Photo: © AARON  
MAASHO/AFP via Getty Images.





DAWIT ABEBE (B. 1978)

*Wokt No. 3 (Waving Chairs)*

signed and dated 'Dawit ABEBE 1999' (lower right)  
acrylic, gouache, and felt-tip pen on newspaper  
16½ x 12in. (41.5 x 30.5cm.)  
Executed in 2007

£2,000-3,000

PROVENANCE:

LeLa Gallery, Addis Ababa.  
Acquired from the above by the present owner in 2008.







Wosene Worke Kosrof has pioneered the use of Amharic script as a core element of his work. These letters are not literal, but distorted, reassembled and reconstituted as images and as a visual language accessible to international audiences. In this way his work leans into and draws upon the richness of the Amharic calligraphic tradition without requiring fluency in his viewers. In an interesting counterpoint to Kosrof's largely text-based work is the fact that his own mother was illiterate.

Music, particularly jazz, comprises another important influence upon Kosrof's work. Jazz scales and improvisations underlie his compositions, animating them with rhythmic movements and emboldening his use of colour.

*Beauty of your own IV* features bold strokes of calligraphic lines, which seem to swirl in enigmatic motion as if they are about to come together to form a powerful and ancient symbol.

Born in Ethiopia, Wosene Worke Kosrof lives and works in Berkeley, California, having trained first at SFA Addis Ababa, Ethiopia, and then in 1980 as a Ford Foundation Talent Scholar at Howard University, Washington, D.C. His work is held in the permanent collections of the National Museum of Ethiopia, Addis Ababa, the Völkerkundemuseum der Universität Zürich, Zürich, and the Smithsonian National Museum of African Art, Washington, D.C.

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## WOSENE WORKE KOSROF (B. 1950)

*Beauty of your own IV*

signed and dated 'WOSENE 2011' (lower right); signed, titled and dated 'BEAUTY OF YOUR OWN IV WOSENE 2011' (on the reverse)  
acrylic on linen  
42 $\frac{3}{8}$  x 42 $\frac{3}{8}$ in. (107.6 x 107.6cm.)  
Painted in 2011

£25,000-35,000

### PROVENANCE:

Addis Fine Art, Addis Ababa.  
Private Collection, London.  
Anon. sale, Sotheby's London, 16 May 2017, lot 52.  
Acquired at the above sale by the present owner.

Wosene Worke Kosrof.  
Photo: courtesy of the artist.





MARCIA KURE

Marcia Kure is a Nigerian-born artist who works across drawing, collage and sculpture. She creates an alien universe populated with strange and mysterious figures and creatures: they are both beautiful and strange, alien yet familiar. Kure draws from West African mythology as well as contemporary magazine cuttings to create work which imagines an alternative world, mapping new narratives and amalgamating elements from across cultures and across histories. In this way Kure has developed a clean and sharp multimedia aesthetic which probes history, memory and imagination.

*James the Son of Zebedee* is a collage made from magazine cuttings featuring disparate items combined with one another to form a figure. Head bowed, the alien figure appears totally clothed and it is unclear what kind of creature lies within; assembled from juxtaposed forms, the clothes could be considered avant-garde haute couture. Kure's deft technique

creates a new identity from pre-existing forms, positing a postmodern, post-colonial state of fragmentation and building anew.

Marcia Kure lives and works in Princeton, New Jersey. She studied at the University of Nigeria, Nsukka and is a prominent member of the University of Nigeria based Nsukka School, known for its socio-political vision and lyrical simplicity. Kure's work has been exhibited at the Centre Pompidou, Paris (2020); The Royal Institute of Art, Stockholm (2019); Wanås Konst Sculpture Park, Knislinge (2019); Spelman College Museum of Fine Art, Atlanta (2016); Dakar Biennale, Dakar (2014); and La Triennale, Paris (2013). Kure's work is held in the permanent collections of the National Museum of African Art at the Smithsonian Institution, Washington, D.C.; The British Museum, London; the Centre Pompidou, Paris; and the Studio Museum in Harlem, New York.

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MARCIA KURE (B. 1970)

*James the Son of Zebedee*

printed paper collage on paper  
23½ x 18in. (58.6 x 45.8cm.)  
Executed in 2013

£3,000-5,000

PROVENANCE:

Purdy Hicks Gallery, London.  
Acquired from the above by the present owner in 2014.

EXHIBITED:

London, Purdy Hicks Gallery, *Conformity*, 2014.



Marcia Kure. Photo: © Patrick Miller.se cred.





**ruby onyinyechi amanze**

ruby onyinyechi amanze has worked exclusively on paper since 2012. Principally using graphite, pigment and ink, she focuses on concepts of displacement and cultural hybridity. A master draughtswoman, amanze creates strange and beautiful universes populated by leopards, astronauts and divers. Her figures appear to float through time and space across the picture plane: amanze’s use of negative space give her work a sense of purity, and her complex, non-linear narratives are suffused with clean, harmonious aesthetics.

*hybrids, aliens and ghosts* demonstrates amanze’s integration of different materials using graphite ink, enamel as well as dye transfer. Supernatural figures drift across an alien landscape. Time and space appears to warped and suspended. In spite of their bizarre nature, the figures are harmonious and the universe is visually arresting, even playful.

Born in Port Harcourt, Nigeria, amanze grew up between the United Kingdom and Nigeria, and currently lives and works in Philadelphia. In 2019, she was awarded the accolade of Deutsche Bank featured artist at Frieze New York. amanze was the recipient of a Fulbright Scholars Award in Drawing at the University of Nigeria, Nsukka, as well as becoming an Open Sessions participant at the Drawing Center, New York; and an artist-in-residence at the Queens Museum, New York. She has exhibited her work globally including at the California African American Museum, the Drawing Center, and the Studio Museum in Harlem.

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**ruby onyinyechi amanze (B. 1982)**

*hybrids, aliens and ghosts*

graphite, ink, enamel, glitter and dye transfer on paper  
30% x 43%in. (77.8 x 111cm.)  
Executed in 2013

£5,000-7,000

**PROVENANCE:**

Ed Cross Fine Art, London.  
Acquired from the above by the present owner in 2014.

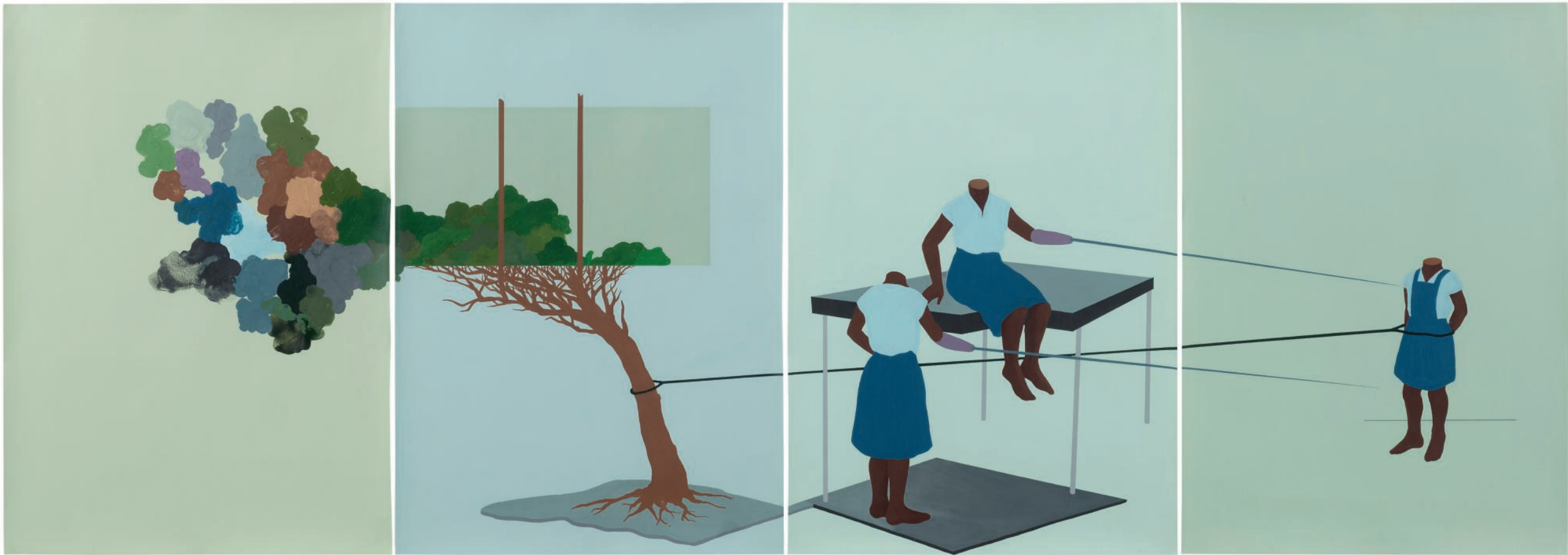
**EXHIBITED:**

Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, pp. 10 & 105 (illustrated in colour, p. 11).

ruby onyinyechi amanze.  
Courtesy the artist and Goodman Gallery.







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**OTOBONG NKANGA (B. 1974)**

*Trapped, Q.C. Yaba, 1991, Lagos (from Filtered Memories 1990-1992 series)*

gouache on paper, in four parts  
each: 16⅞ x 11⅞in. (41 x 29.5cm.)  
overall: 16⅞ x 46⅞in. (41 x 118cm.)  
Executed in 2009-2010

£15,000-20,000

**PROVENANCE:**

Lumen Travo Gallery, Amsterdam.  
Acquired from the above by the present owner in 2010.

**EXHIBITED:**

Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, p. 72 & 105 (illustrated in colour, pp. 72-73).

Working across drawing, sculpture, tapestry, installation, video and performance, Otabong Nkanga creates work which relates to the human relationship with the environment, and social and topographical changes to nature. Often incorporating natural resources and organic materials into her artworks, Nkanga explores themes of neo-colonialism, mineral extraction and ecological violence.

*Filtered Memories: 1991, Trapped, Q.C. Yaba, 1991, Lagos* constitutes four panels of gouache on paper which show a kind of diorama, in which headless students are being pushed and pulled by a tree by seemingly invisible ties. The tree appears to be emitting beautiful, yet potentially noxious fumes. The work is emblematic of Nkanga's principle theme of humanity's inextricable ties with the natural world.

Nkanga's *Filtered Memories* series is comprised of thirty drawings based on the artist's most significant memories from her youth, depicting fragments connected with threads. Q.C. Yaba refers to Queen's College secondary school in the Yaba suburb in Lagos, where Nkanga completed her schooling. These drawings were bound together with another called *Social Consequences* into a visual autobiography entitled *No Be Today Story O*, which in Nigerian pidgin means 'a story that is old but unresolved'.

Otabong Nkanga was born in Kano, Nigeria, and lives and works in Antwerp, Belgium. She was awarded the Yanghyun Prize in 2015; the Belgian Art Prize in 2017; and in 2019 was the recipient of the Ultimas-Flemish Prize for culture, as well as a Special Mention at the 58th Venice Biennale. In that same year, she was the first laureate of the Lise Wilhemsen Art Award and also received the Peter Weiss Award. Recent exhibitions

include the Biennale d'art contemporain, Lyon (2015); documenta 14 in Athens and Kassel (2017); Tate St. Ives (2019); and Kunsthaus Bregenz (2021-2022).

Otabong Nkanga, 11th Sharjah Biennial Art festival, United Arab Emirates. Photo: © Iain Masterton / Alamy Stock Photo





NANDIPHA MNTAMBO

Nandipha Mntambo works across photography, sculpture and video to explore the tensions and boundaries between animals and humans, masculinity and femininity, repulsion and attraction, and life and mortality. She is best known for her figurative sculptures formed of cowhide, a key material in her practice.

Born in Swaziland, Mntambo lives and works in Johannesburg. Originally intending to study forensic pathology, she studied Fine Art at the Michaelis School of Fine Art in Cape Town. Her acute interest in physiology is evident in her work.

Cattle farming is a hugely significant element of African agriculture, imbued with widely different local significations. South Africa is the largest producer of beef in Africa. Mntambo states: ‘I have used cowhide as a means to subvert expected associations with corporeal presence, femininity, sexuality and vulnerability.’

*Enchantment* is a freestanding cowhide sculpture, moulded using resin into the form of a woman. Its curvaceous silhouette alludes to sexuality and the stance and posture are strong, confident and vivacious. The cow tails strewn on the floor around the sculpture give a sense of luscious vitality and abundance.

Nandpiha Mntambo was the winner of the Standard Bank Young Artist Award for Visual Art in 2011. She participated in *Regarding Africa: Contemporary Art and Afro-Futurism* at the Tel Aviv Museum of Art in 2017, and Dak’Art Biennale, Dakar in 2016. Mntambo also represented South Africa at the 56<sup>th</sup> Venice Biennale in 2015. That same year, she participated in *The Divine Comedy: Heaven, Purgatory and Hell Revisited by Contemporary African Artists* at the Museum für Moderne Kunst, Frankfurt.

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NANDIPHA MNTAMBO (B. 1982)

*Enchantment*

cow hide, tails, horn and resin  
59 x 82¾ x 43¼in. (150 x 210 x 110cm.)  
Executed in 2012

£15,000-20,000

**PROVENANCE:**  
Stevenson, Cape Town.  
Acquired from the above by the present owner in 2012.

**EXHIBITED:**  
Paris, La Maison Rouge, *My Joburg*, 2013-2014. This exhibition later travelled to Dresden, Staatliche Kunstsammlungen.  
Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, p. 105 (illustrated in colour, p. 64)



Nandipha Mntambo. Photo: Elsa Young.





SANAA GATEJA

Sanaa Gateja’s intricate mixed-media work is focused on the use of recycled waste materials, which he often combines with supports such as bark cloth, raffia and banana fibre. From the waste, most notably discarded paper, Gateja fabricates beads which adorn the surface of his colourful, richly textural compositions. As such, the artist makes ‘the emergence of new work from the disarray possible’.

Gateja’s fame in Uganda has afforded him the moniker ‘Bead King’. Through his work he also aims to empower those around him, especially the women he trains and employs to assist in the creation of his often monumental tapestry-like works. He was himself inspired early on by the craftsmanship of the potters, blacksmiths, and weavers in his childhood village, as well as his time spent studying interior design in Italy and, later, design at Goldsmiths University of London.

Executed in 2014, *Big Mama* is a dynamic example of Gateja’s beadwork practice. Its organic, swirling composition interacts with a striking wealth and balance of colour, creating a vivid biomorphic presence.

Sanaa Gateja lives and works in Kampala, Uganda. After fleeing the civil war in the 1980s he lived between Kenya, Italy and the United Kingdom. His work has been exhibited at the Mbari Institute, Washington, D.C; The Museum of Art and Design, New York, and the Carnegie Museum, Pittsburgh. He was a featured artist at art fairs such as 1-54 London, New York and Paris and the Joburg Art Fair (2016). Gateja’s work is held in the permanent collection of the Tropical Museum, Amsterdam, The National Museums of Kenya and Uganda and in the National Museum of Scotland.



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SANAA GATEJA (B. 1950)

*Big Mama*

signed, titled and dated 'BIG MAMA Sanaa Gateja 2014' (on the reverse)  
acrylic and paper beads on stitched bark cloth  
62¼ x 37¾in. (158 x 96cm.)  
Executed in 2014

£10,000-15,000

PROVENANCE:

32° East Ugandan Arts Trust, Kampala.  
Acquired from the above by the present owner in 2015.



Sanaa Gateja. Courtesy of Sanaa Gateja, 2020.





Lot 127 (detail)



NNENNA OKORE

Using a combination of natural materials, including hessian, paper, and ceramics, Nnenna Okore weaves fluid forms that speak of decay and renewal. Her sculptures are poetic odes to the natural world; as she states, ‘My inspirations derive from varying organic forms in nature, I am especially captivated by the ephemeral passage of time’. *Lace* is an intricate work made up from clay and rope with circular interlinking forms that represent organic natural elements such as roots and veins. The repetitive and labour-intensive processes of teasing, twisting, dyeing, and sewing gives the work movement that reflects certain rhythms and forms of the natural world. Okore seeks to highlight the fragility of the Anthropocene through processes of mending and regrowth. As the artist states, ‘I am astounded by nature’s ability to regenerate. Death

will always give way to birth, as the cosmic laws have ordained’ (E. Spicer, *Nnenna Okore Interview*, Studio International, 2017).  
  
Born in Australia, Okore lives and works between Nigeria and the U.S. Influenced by the mentorship of El Anatsui, Okore began to broaden her scope beyond the canvas from an early age, experimenting with a diverse range of material. Okore is a 2012 Fulbright Award recipient. She is an associate professor and former chair of the Art Department at North Park University, Chicago, where she teaches Sculpture. Her work is held at the World Bank’s Art Collection, Washington, D.C.; the Newark Museum, Washington, D.C.; Fondation Blachère, Provence; the Indianapolis Art Center, Indianapolis; and the Royal Collections, Abu Dhabi. Nnenna Okore is represented by October Gallery.

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**NNENNA OKORE (B. 1975)**  
*Lace*

clay and rope  
77½ x 49¾ x 2¾in. (197.2 x 126 x 7)  
Executed in 2007

£12,000-18,000

**PROVENANCE:**  
Contemporary African Art Gallery, New York.  
Acquired from the above by the present owner in 2008.

**EXHIBITED:**  
New York, Contemporary African Art Gallery, *Nnenna Okore*, 2007.



Nnenna Okore. Photo: Jonathan Greet.





PEJU ALATISE

Peju Alatise is a multidisciplinary artist working in a variety of media including painting, installation, film and sculpture. Often politically motivated, her ongoing themes investigate exploitative labour practices in Nigeria, human trafficking, women’s rights, migration, and biopolitical policies. Her practice frequently draws on her interests in spirituality, Yoruba cosmology and Nigerian traditions.

In this manner, *Ipele III* leans into ancient storytelling and crafts alternative social histories. Draped over the black canvas, this sculptural painted cloth bears the marks of years of Alatise’s own craftsmanship developing these narratives and traditions. The vibrant colours are layered with intricate painted detail, varying between floral, geometric, and abstract motifs.

In 2017, Alatise was selected for Nigeria’s debut pavilion at the Venice Biennale, where she showed *Flying Girls*, an installation of eight life-size sculptures of young women adorned with wings amidst a flurry of birds and leaves, dreaming of a brighter future. She later showed at the 17<sup>th</sup> Venice Biennale of Architecture in 2021. Alatise was awarded the prestigious FNB Art Prize in 2017. In 2018, she founded the Alter-Native Artists Initiative, an incubatory artist collective and residency for emerging artists. Alatise is a fellow at the National Museum of African Art, part of the Smithsonian Institution, Washington, D.C. and her work is included in the permanent collection.

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PEJU ALATISE (B. 1975)

*Ipele III*

signed and dated 'Peju A 12' (lower right)  
acrylic and plaster on canvas  
50% x 48% x 9in. (128 x 123.5 x 23cm.)  
Executed in 2012

£10,000-15,000

PROVENANCE:

Art Twenty One, Lagos.  
Acquired from the above by the present owner in 2014.



Peju Alatise. Photographer unknown.





ARMAND BOUA

Hailing from Abidjan, Ivory Coast, Armand Boua primarily works using acrylic and tar applied onto flattened cardboard boxes, which he tears, scratches and marks. His stark, visceral visions are inevitably influenced by the disputed 2010 general election in Abidjan, and the violence and chaos which ensued. Street children are a recurrent motif in his work: during this period, scores of children would flock to cities seeking work, often finding themselves in appalling conditions. Boua regards these children as a forgotten generation and uses his work to memorialise them. Through the repeated addition and subtraction of textural layers, his subjects shift in and out of focus, appearing before the viewer like anonymous vestiges of memory.

In *Untitled*, lot 130, our eyes are drawn to the angelic children front and left. A shrouded silhouette of another child sits in the background, his face shrouded and gloomy, hinting—perhaps—at the trauma that lies beneath the smiles.

130

ARMAND BOUA (B. 1978)

*Untitled*

signed 'BOUA' (lower right)  
tar and acrylic on cardboard  
36¼ x 32⅞in. (92 x 83.5cm.)  
Executed in 2014

£4,000-6,000

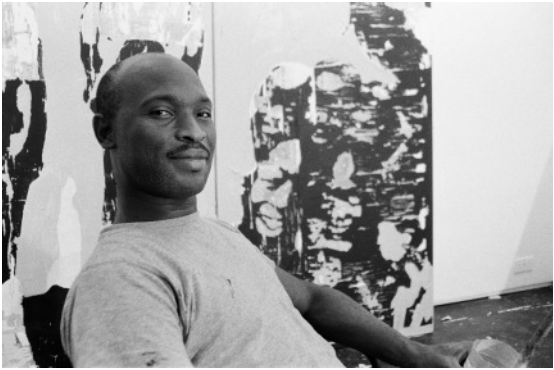
PROVENANCE:

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

*Untitled*, lot 131, shows the head of a boy who appears to be turning away from something, almost cowering with eyes wincing. The work is infused with movement and energy, like a fleeting snapshot.

Boua's work is held in the permanent collection of the Minneapolis Institute of Art, the Saatchi Collection and the Franck-Suss Collection. He has exhibited at the Dak'Art Biennale 2010 as well as featuring in *Pangaea II* at the Saatchi Gallery in 2015. He has also exhibited at the Vestfossen Kunstlaboratorium in Norway. He represented Ivory Coast in the Ivory Coast Pavilion at the 59<sup>th</sup> Venice Biennale 2022. He is represented by Galerie Cecile Fakhoury, Abidjan and Jack Bell Gallery, London.

Armand Boua. Courtesy of Jack Bell Gallery.





131

ARMAND BOUA (B. 1978)

*Untitled*

signed 'BOUA' (lower right)  
tar and acrylic on cardboard  
36<sup>5</sup>/<sub>8</sub> x 33<sup>1</sup>/<sub>8</sub>in. (93 x 84cm.)  
Executed in 2014

£4,000-6,000

**PROVENANCE:**  
Jack Bell Gallery, London.  
Acquired from the above by the present owner in 2014.





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ABOUDIA (B. 1983)

*Untitled*

signed and dated 'aboudia 2011' (centre)  
acrylic, oilstick and paper collage on canvas, in two parts  
(i) 70<sup>7</sup>/<sub>8</sub> x 94<sup>1</sup>/<sub>4</sub>in. (180 x 239.5cm.)  
(ii) 70<sup>3</sup>/<sub>4</sub> x 94in. (179.8 x 238.5cm.)  
overall: 70<sup>7</sup>/<sub>8</sub> x 188<sup>1</sup>/<sub>4</sub>in. (180 x 478cm.)  
Executed in 2011

£60,000-80,000

**PROVENANCE:**

Jack Bell Gallery, London.  
Acquired from the above by the present owner in 2011.







Aboudia has steadily risen to a place of prominence as one of the most exciting contemporary painters from West Africa. Known for his bold, expressive paintings featuring a revolving cast of figures and his signature application of highly saturated colour, his work draws from local street art styles as well as influences from Jean-Michel Basquiat: it is deeply connected to the idea of the street, and the 'nouchi' slang spoken by street youths in Abidjan, Ivory Coast. Street children remain a recurring motif in Aboudia's work.

Growing up in Ivory Coast, Aboudia witnessed the violence of the Second Ivorian Civil War between 2010 and 2011. He decided to remain and paint in Abidjan during this period, the trauma of which is reflected in the skulls and haunted expressions that populate his canvases. He applies his paint with an urgent energy that makes them appear both vital and brutal.

*Untitled*, 2011 is an important diptych and a major work from Aboudia's creative period during the Ivorian Civil War. The canvas is heavily worked and the paint is applied thickly. A strange assortment of characters stand alongside one another, some wearing peculiar fashions, each with a uniquely disturbed expression etched onto their faces. Around them the trappings of modern life: cars, clocks and graffiti tumble around them in a disordered fashion, as if chaotically fleeing. War, chaos and violence provide the psychological backdrop of this powerful series of work.

Aboudia works between New York City and Abidjan. His work has been exhibited at the Tel Aviv Museum of Art, the Nevada Museum, The Saatchi Gallery and the Royal Academy. In 2012, he was invited to take part in a conference organised by the Goethe-Institut in South Africa on the role of art in time of war. He represented Ivory Coast at the 59<sup>th</sup> edition of the Venice Biennale in 2022. His work has entered several key private collections such as the CAAC Pigozzi Collection, the Frank Cohen Collection and the Saatchi Collection.



Aboudia. Photo: Courtesy of Jack Bell Gallery.



THIERRY OUSSOU

Thierry Oussou's practice addresses issues of visibility, memory and authenticity. Working across painting, mixed media and performance, he draws upon his Beninese heritage to address the legacy of colonialism. He often engages with the sensitive issues of restitution and repatriation.

In 2018, he staged the unearthing of a Benin royal throne with archaeology students in Benin. The throne was in fact a replica of the throne of King Béhanzin, the last ruler of the Kingdom of Dahomey. The original throne is stored in Musée du quai Branly-Jacques Chirac in Paris, notably not on permanent public display. There has been a large drive in recent years by the Beninese government to see it brought home.

*Trace VIII* belongs to a series created using multiple layers of burnt and pasted paper. The rich surfaces speak to the accumulated history and pain of a human lifetime. Their scrawled, vivid figuration, Oussou says, was influenced by the slates used by schoolchildren to write answers.

Thierry Oussou was born in Benin and graduated from the Rijksakademie, Amsterdam, where he lives and works today. He exhibited at the Dakar Biennale in 2014, the Berlin Biennale in 2018 and the São Paulo Biennial in 2019. He was awarded the Tollman Award in 2018. He is represented by Lumen Travo Gallery, Amsterdam and Tiwani Contemporary, London and Lagos.

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THIERRY OUSSOU (B. 1988)

*Trace VIII*

signed and dated 'Oussou 2015' (lower right)  
acrylic, oilstick, papier-mâché collage, graphite and ink on paper  
58 7/8 x 59 1/2 in. (149.5 x 150 cm.)  
Executed in 2015

£3,000-5,000

PROVENANCE:

Stevenson, Cape Town.  
Acquired from the above by the present owner in 2015.

Thierry Oussou. Photographer unknown.







Amadou Sanogo's oeuvre features an all-star cast of distorted tragicomic figures. These figures and the worlds they inhabit suggest subversive narratives of power, informed both by local and international politics. Born in Segou, Mali, and proud of his noble heritage, his ancestors founded the Zangorolo commune in Southern Mali, who were famous for their resistance to French Colonialism. Sanogo sees his art as a corollary of this tradition of resistance to oppression as well as being borne out of a rich artistic patrimony. After attending the Institut National des Arts in Bamako, he disregarded his formal training and chose to develop his own visual language. This is characterised by his

use of repurposed cloth acquired from local markets rather than traditional canvas. In 2014 he opened the Atelier Badialan in Bamako, where he welcomes young artists, offering them studio spaces as well as encouraging artistic discourse and the development of an artistic community.

In *C'est ce que je vois* we see one of Sanogo's distinctive figures, with eyes wide open as if they have recognised something ominous from over the horizon.

Amadou Sanogo's work is held in the permanent collections of the Musée des Beaux-Arts, Rennes and the Astrup Fearnley Museet, Oslo.

Amadou Sanogo. Photo: © Titouan Lamazou.  
Courtesy MAGNIN-A Gallery, Paris.



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### AMADOU SANOGO (B. 1978)

*C'est ce que je vois*

signed and dated 'A. Sanogo 2015' (lower right)  
acrylic on fabric  
63½ x 48in. (160.2 x 122cm.)  
Painted in 2015

£10,000-15,000

#### PROVENANCE:

Private Collection.  
Anon. sale, Bonhams London, 20 March 2019, lot 71.  
Acquired after the above sale by the present owner.



ABLADE GLOVER

Ablade Glover’s vibrant canvases reveal both his sharp eye for detail and his abiding passion to capture the fleeting, everchanging moments of the world around him. Warm pigments, deftly applied with a palette knife, are built into thick layers of impastoed paint that seem to reflect the shimmering heat of Ghana’s capital city. Indeed, Accra’s bustling marketplaces, teeming beaches, animated bus stations, crowded thoroughfares and brightly attired crowds are the sole and central subject of this nearly nonagenarian artist, who has painted its many changing faces since he was a boy. These exuberant paintings reveal animated landscapes that mirror the diversity of the country’s many peoples, all mingling and moving together through these energetic urban spaces. Glover’s interest in textiles has caused some commentators to draw comparisons between his intensely coloured canvases and the gleaming Kente cloths for which Ghana is justly renowned.

Ablade Glover’s artistic talent was noticed by the wife of W.E. DuBois, who became his patron and arranged with Kwame Nkrumah that he be given a scholarship to study abroad. He first trained at the (then) Central School of Art in London, before further studies at Newcastle University in the early 60s, where he first began to use the palette knife. Post-graduate studies followed, in America, culminating in his PhD from Kent State University. Glover’s chosen ‘oil on canvas’ style is entirely steeped in the European modernist tradition.

But, it is the unexpected encounter of style and subject, a semi-abstract modernist approach to portraying the African world, that so distinguishes his unique canvases. *Junkscape I* depicts an urban wasteland stretching towards the horizon. Seen close up, the canvas is entirely abstract, but, moving further away, a perspective point arrives when abstract daubs of paint flicker into focus and human figures appear, picking over the mound in search of objects that retain value because they can still be found new functions, given new life.

Ablade Glover was born in Accra, Ghana in 1934. Returning from overseas study, he became an educator first, teaching Art and Material Studies at the Kwame Nkrumah University of Science and Technology, where he rose to the position of Dean of the Art Faculty. In 1994, he retired to focus on painting full-time, and created The Artists Alliance Gallery in Accra, an artist-led gallery dedicated to focusing attention on contemporary African art and its traditional roots. Glover is a recipient of the AFGRAD Alumni Award by the African-American Institute, New York. He is a Life Fellow of the Royal Society of Art in London. His work is in the permanent collections of the Imperial Palace Collection, Tokyo; UNESCO Headquarters, Paris; Africa First Collection, Tel Aviv; and a major mural is on permanent public display at O’Hare International Airport, Chicago, USA. Ablade Glover is represented by October Gallery, London.



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ABLADE GLOVER (B. 1934)

*Junkscape I*

titled 'Junkscape I' (on the reverse)  
oil on canvas  
25½ x 40in. (63.9 x 101.6cm.)  
Painted in 1989

£4,000-6,000

PROVENANCE:

Contemporary African Art Gallery, New York.  
Acquired from the above by the present owner in 2008.



Ablade Glover. Photo: Jonathan Greet.



# THE COLLECTION AS A DISCURSIVE SPACE

BY CHRISTINE EYENE

A private art collection could be defined as the combination of personal tastes, aesthetic inclinations, and the desire to create an ensemble housed in a space, often private, and occasionally open to the wider public. It is one such occasion that is offered to us through a selection from Robert Devereux's Sina Jina Collection presented at Christie's.

Discovering pieces from this collection is like stepping into the collector's mind and unveiling what caught his eye and emotions. The theme, visual quality, creative process or conceptual approaches of each work must have resonated in his imaginary.

But beyond the personal motivations behind its creation, a collection is also a snapshot of a set of practices: artistic, of course, but also related to collecting. In this respect, it is interesting to consider the relationship between artistic practice, particularly in its context of



Above: Lot 104  
William Kentridge, *Head*, 1992.

creation, and the act of collecting. This short essay, however, will not seek to explore the Sina Jina Collection by discussing each piece from this selection. Instead, looking at two specific works from this selection – the earliest one, and one that, in my view, epitomises some of the essential ramifications between African art and collecting – I am proposing to reflect on how, the collection engages with a number of important conversations taking place on the continent both through and beyond the art pieces that compose it.

It is a well-known fact that contemporary African art made a late entry on the international art market. Not that there was a lack of artistic creation on the continent. Far from it. Artistic production has always been an integral part of African cultures. One can take as first point of reference the variety of traditional (some prefer the term classical) art produced across the continent for centuries. Art commissioned by African



'IN FRENCH, A JERRYCAN MASK IS A 'MASQUE BIDON'. 'BIDON' MEANS BOTH JERRYCAN AND FAKE. IN USING THIS TERM, AS HAZOUME'S SERIES CAME TO BE KNOWN, THE ARTIST IMPLICITLY QUESTIONED WHAT, AND WHO, DETERMINES THE VALUE OF AN AFRICAN MASK AND BY EXTENSION AFRICAN ART, BE IT TRADITIONAL OR CONTEMPORARY.'

– Christine Eyene

rulers and dignitaries who collected – for themselves or on behalf of the community – material productions that were contemporary to them. Art that picked the interest of European modernists and became avidly coveted by Western collectors. This, after having been the subject of state-sanctioned pillage, essentially because those objects stood defiant of the religious icons imposed by colonisation. And, because they embodied a counter-discourse to the reductive misconceptions on Africa that the West had disseminated to justify their appropriation of our land, people, and cultures.

A major turning point in the practice of acquiring African art by Western collectors occurred in the late 1980s. The both acclaimed and debated exhibition *Magiciens de la Terre* (1989) is acknowledged as the moment that sparked a new global interest in contemporary art from the continent. Of the first major private collection of this kind, one can say that – in addition to the personal motivations mentioned at the beginning of this essay – its display did not limit itself to the private sphere. Through numerous public showcases, it also acted as a trend-setter, a platform for validation, and a producer of discourse on contemporary African art.

Perhaps more discreet than many on the African landscape, the Sina Jina Collection does not posit itself as a producer of discourse, nor a prescriber of what artists should create or what should be collected. Saying that does not mean that the collection is detached from the historical and contemporary creative and societal conversations happening on the continent. It does so by virtue of the discourses embedded within its art works. It is also worth noting at what stage after its creation an art piece enters the collection. One can only speculate on the process involved in each acquisition. A story only Robert and the parties involved could tell.



Above: Lot 113  
Romuald Hazoumè, *Sénégalaise*, 2009.



Most of the work listed indicate a provenance and date of acquisition. But one of them draws a particular attention: *Head* (1992) by William Kentridge. Its date of acquisition is not specified. One could therefore assume that it might be one of the earliest works to have entered the collection. It certainly is the earliest work in this selection. As a matter of fact, its year of creation is quite important historically as it coincides with the political transition that followed the demise of Apartheid, and preceded South Africa's first democratic elections. The *Head* portrayed by Kentridge could be a figure or character similar to those in his animated films that compellingly take a critical stance on South Africa's history and society.

Without returning to the debate about tradition and modernism in African art, one can simply observe that, this visual resonance is an example of the coexistence of forms from the many traditions and contemporary genres that are present on the continent. This vast temporality is not solely source of visual repertoire, it is also a field of historical, thematic, conceptual or process-based investigations that are so diverse and too numerous to detail here. For that I will refer the reader to the art works from the Sina Jina Collection that speak for themselves, and speak to each other, as a result of the rational and intuitive ways in which they have been acquired and brought together.

The auction of works from the Sina Jina Collection at Christie's is in direct connection with the mechanisms of the market. The added value, the bidding process, are proof that African artists are creators of wealth. Yet our context does not always enable our art to directly benefit our artistic landscape. In this respect it is laudable that Robert Devereux's initiative, for the benefit of The African Arts Trust, allows to demonstrate that contemporary African art is not just for the eye and the mind, it is also a tangible and measurable asset that can be reinvested and contribute to sustainability in the arts, within the communities and through the projects I'll finish however by reflecting on the notion of value of African art as it is explored in Romuald Hazoumè, *Sénégauloise* (2009). The Beninese artist came to prominence in the late 1980s-90s with, among other works, his series of jerrycan masks. Drawing on a practice of recycling material that is widespread in Africa, and anchoring his discourse along the line of the Duchampian idea that the value of a 'ready-made' is informed by the artist intention and signature, Hazoume used the most emblematic African art object, the mask, to propose a new conceptual framework. In French, a jerrycan mask is a 'masque bidon'. 'Bidon' means both jerrycan and fake. In using this term, as Hazoume's series came to be known, the artist implicitly questioned what, and who, determines the value of an African mask and by extension African art, be it traditional or contemporary. A first answer is of course that beyond the hand of the artist, a determining factor is the market and its multiple ramifications it supports.

'DRAWING ON A PRACTICE OF RECYCLING MATERIAL THAT IS WIDESPREAD IN AFRICA, AND ANCHORING HIS DISCOURSE ALONG THE LINE OF THE DUCHAMPIAN IDEA THAT THE VALUE OF A 'READY-MADE' IS INFORMED BY THE ARTIST INTENTION AND SIGNATURE, HAZOUME USED THE MOST EMBLEMATIC AFRICAN ART OBJECT, THE MASK, TO PROPOSE A NEW CONCEPTUAL FRAMEWORK.'

– Christine Eyene



SAMUEL FOSSO (B. 1962)

*Le Chef: Celui Qui A Vendu L’Afrique Aux Colons*  
*(The Chief who Sold Africa to the Colonists)*

signed ‘Samuel Fosso’ (on a label affixed to the reverse)  
C-print  
image: 33¾ x 34in. (85.8 x 86.5cm.)  
sheet: 39¾ x 39¾in. (100 x 100cm.)  
Executed in 1997, this work is number five from an edition of eight

Another work from this edition is in the collection of the Centre  
Georges Pompidou, Paris.

£15,000-20,000

PROVENANCE:

Jean Marc Patras, Paris.  
Private Collection (acquired from the above in 2003).  
Stevenson, Cape Town.  
Acquired from the above by the present owner in 2012.

EXHIBITED:

Rome, Calcografia, *Samuel Fosso*, 2004 (another version exhibited,  
illustrated in colour, pp. 146-147). This exhibition later travelled to  
Verona, Centro Internazionale di Fotografia Scavi Scaligeri.  
Dusseldorf, Museum Kunstpalast, *Africa Remix: Contemporary*  
*Art of a Continent*, 2004-2006 (another from the edition exhibited,  
illustrated in colour on the front cover; illustrated in colour, p. 76). This  
exhibition later travelled to London, Hayward Gallery; Paris, Centre  
Georges Pompidou and Tokyo, Mori Art Museum.

LITERATURE:

L. Warren (ed.), *Encyclopedia of Twentieth-Century Photography*,  
New York 2006, p. 550.  
R. Hylton, *The Nature of the Beast: Cultural Diversity and the Visual*  
*Arts Sector*, Bath 2007 (illustrated in colour, unpagd).  
J. Parker & R. Rathbone, *African History: A Very Short Introduction*,  
London 2007 (illustrated, p. 144).  
C. Spring, *Angaza Afrika*, London 2008 (illustrated in colour, p. 110).  
B. Binder, D. Neuland-Kitzerow & K. Noack (eds.), *Berliner Blätter:*  
*Ethnographische und ethnologische Beitrage*, Münster 2008  
(illustrated, p. 37).  
O. Enwezor & C. Okeke-Agulu, *Contemporary African Art Since 1980*,  
Chicago 2009 (illustrated in colour, p. 196).  
S. Njami, *Samuel Fosso: Dorian Gray à Bangui*, Paris 2010 (illustrated  
in colour, unpagd).  
V. S. Naipaul, *Le Masque de l’Afrique*, Paris 2011 (illustrated in colour  
on the front cover; detail illustrated in colour on the back cover).  
C. Spring, *African Textiles Today*, London 2012 (illustrated in colour,  
p. 225).  
V. Godeau, *La Photographie Africaine Contemporaine*, Paris 2015, p. 29.  
O. Enwezor (ed.), *Samuel Fosso: AUTOPORTRAIT*, Göttingen 2020  
(illustrated in colour, pp. 105 & 341).

This work is accompanied by a certificate of authenticity.



Samuel Fosso, 2022 @ Alexandra BREZNAY.





Living and working in Lagos, Andrew Esiebo is a photographer whose work straddles the divide between art and journalism. His reportage weaves an underrepresented narrative, which circumvents stereotypes around poverty or disease and instead chronicles the rapidly developing urban life in Nigeria, its growing middle class and rich cultural heritage. In Esiebo’s work, West Africa is depicted as being dynamic and vital.

Esiebo met with esteemed photographer George Osodi in 2006, which informed his journalistic style. *Pride* is a series started in 2012 in which Esiebo documents barber culture across West Africa, examining the role of the barber and the barbershop and the tension between individual and collective identities. Esiebo highlights the coexistence of tradition and modernity, the ancient ritual aspects of grooming versus the aspirational and modern codes of self-presentation.

*Bamako, No. 02* offers a snapshot of the various tools of the barber’s trade. Our eyes are drawn to the bright colours and the playful design of the comb. The way in which the instruments are laid out creates a vivid still life, capturing the vibrant vernacular culture Esiebo explores in his photographs.

In *Accra, No. 12* the two men having their hair cut appear to be facing off with one another in debate: all the men in the shop are engaged in what is being said, while the portrait of the woman on the wall gazes away from the action with a serene and knowing smile.

Andrew Esiebo was awarded the 2011 Musée du Quai Branly Prize. His work has been featured in the Rencontres d’Arles in 2016, the Dakar Biennale in 2014, the Havana Biennial in 2012, and the Bienal de São Paulo in 2010.



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ANDREW ESIEBO (B. 1978)

*Bamako, No. 02 (from Nuances series)*

C-print on Dibond  
13¼ x 19½in. (33.5 x 50cm.)  
Executed in 2012, this work is number one from an edition of seven

£1,000-2,000

**PROVENANCE:**  
Tiwani Contemporary, London.  
Acquired from the above by the present owner in 2014.

**EXHIBITED:**  
London, Tiwani Contemporary, *Andrew Esiebo: Pride*, 2014 (another from the edition exhibited).

This work is accompanied by a certificate of authenticity.

Andrew Esiebo. Photo: Godson Ukaegbu.





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ANDREW ESIEBO (B. 1978)

*Accra, No. 12 (from Nuances series)*

C-print on Dibond  
13¼ x 19½in. (33.5 x 50cm.)  
Executed in 2012, this work is number one from an edition of seven

£1,000-2,000

**PROVENANCE:**  
Tiwani Contemporary, London.  
Acquired from the above by the present owner in 2014.

**EXHIBITED:**  
London, Tiwani Contemporary, *Andrew Esiebo: Pride*, 2014 (another from the edition exhibited).

This work is accompanied by a certificate of authenticity.





LEONCE RAPHAEL AGBODJELOU

Born in Porto-Novo, Benin, Leonce Raphael Agbodjelou’s father was a photographer and he undertook an informal apprenticeship under his father’s tutelage. He and his father would travel together with a portable studio, using traditional coloured fabrics as the backgrounds to the portraits they made.

Agbodjelou’s work often occupies this limbo of people caught between tradition and modernity. In keeping with the nature of commercial photography, the work is a negotiation between photographer and sitter, where the sitter or patron seeks to use the photographic medium to confer or enhance status within society. Agbodjelou plays with this idea of the commercial photographer and the commissioned portrait, personal commercial considerations between sitter and photographer dissipate when the work is viewed in the gallery setting as an art object. What remains is the authenticity of the sitters and the vitality of the culture.

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LEONCE RAPHAEL AGBODJELOU (B. 1965)

*Untitled (from Dahomey to Benin series)*

signed 'AGBODJELOU F. Léonce Raphaël AGBODJELOU'

(lower margin)

C-print

image: 19½ x 13¼in. (49.5 x 33.2cm.)

sheet: 23½ x 16¾in. (58.7 x 41.6cm.)

Executed in 2010, this work is number five from an edition of ten plus two artist's proofs

£2,000-3,000

PROVENANCE:

Jack Bell Gallery, London.

Acquired from the above by the present owner in 2010.

EXHIBITED:

London, Jack Bell Gallery, *Leonce Raphael Agbodjelou, From Dahomey To Benin*, 2010 (another from the edition exhibited).

This work is accompanied by a certificate of authenticity.

In *Untitled*, lot 139, we see a man in finely patterned robes and reflective sunglasses clutching a vase of oversized fake flowers. He smiles at the viewer in a self-aware fashion, collaborating equally with the photographer and ironically playing with established modes of self-presentation.

In *Untitled*, lot 140, a boy presents his large and healthy looking chicken. He gazes defiantly toward the lens, his foot self-assuredly raised upon the chair. The fabric in the background is unusual in that it is a pattern featuring elaborate plumbing and water taps.

Agbodjelou founded the first Photography School in Benin and also serves as the President of the Photographers Association of Porto Novo. His work has been exhibited at the Guggenheim Museum, Bilbao; the Brooklyn Museum, New York; the Saatchi Gallery, London; the National Portrait Gallery, London and the Camden Arts Centre, London.





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LEONCE RAPHAEL AGBODJELOU (B. 1965)

*Untitled (from Dahomey to Benin series)*

signed 'AGBODJELOU F. Léonce Raphaël AGBODJELOU' (lower margin)

C-print

image: 19½ x 13⅛in. (49.5 x 33.2cm.)

sheet: 23⅞ x 16⅞in. (58.7 x 41.6cm.)

Executed in 2010, this work is number six from an edition of ten plus two artist's proofs

£2,000-3,000

**PROVENANCE:**

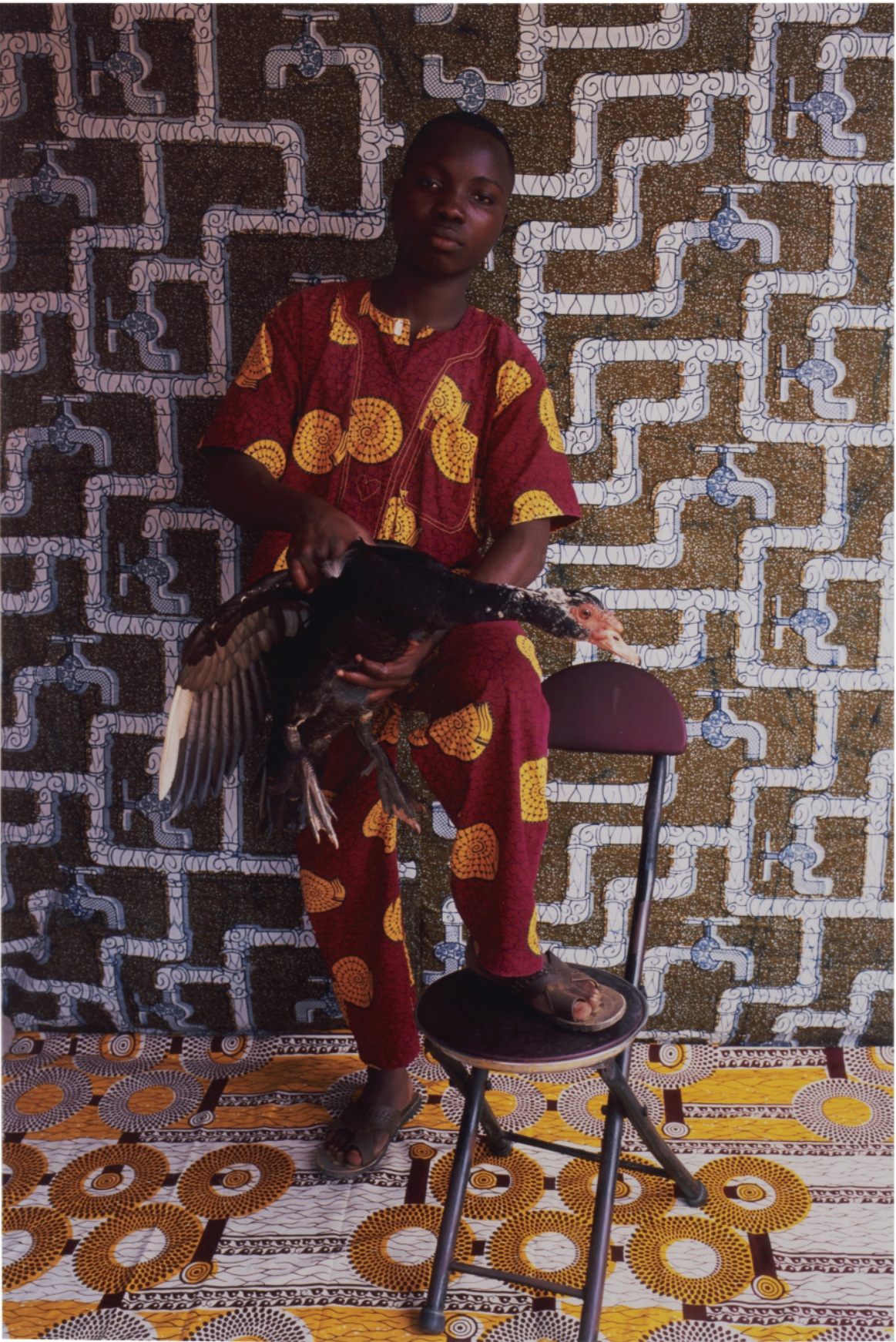
Jack Bell Gallery, London.

Acquired from the above by the present owner in 2010.

**EXHIBITED:**

London, Jack Bell Gallery, *Leonce Raphael Agbodjelou, From Dahomey To Benin*, 2010 (another from the edition exhibited).

This work is accompanied by a certificate of authenticity.







Born in Cape Town in 1976, Robin Rhode has developed a singularly unique practice combining elements of performance, graffiti and photography. The resulting work usually appears as a Muybridge-esque photographic sequence, detailing and documenting a performance involving painting a wall. Strongly influenced by hip-hop and urban ritual, the works are often humorous and focus on post-apartheid subcultures. Rhode speaks of an experience in high school in which younger students were forced to draw a bicycle on a bathroom wall using chalk, and pressured into pretending to ride it. Although designed to ridicule the younger students, Rhode recognised the game as a humorous and creative means of articulating hierarchy. His deeply irreverent aesthetic is encapsulated in his work *Leak* (2000), a performance work involving drawing a urinal onto a gallery wall in the South African National Gallery and urinating against it. Referencing Duchamp's *Fountain* signed with 'R. Mutt', Rhode signed his work 'R Moet'. Rhode's male protagonists are always anonymous.

In *Untitled, Basin* we see a figure dressed in black vigorously applying black paint over a cream coloured wall and a water pipe. The marks on the wall are raw, gestural, even primeval. The photomontage and work as a whole is playful, vital and expressionistic.

Robin Rhode's work is held in the collections of numerous institutions including MoMA and the Solomon R. Guggenheim Museum in New York, the Studio Museum in Harlem, Minneapolis's Walker Art Center, the Johannesburg Art Gallery and the Centre Georges Pompidou, Paris. Robin Rhode lives and works in Berlin and is represented by Lehmann Maupin, New York, Hong Kong, Seoul and London, as well as Kamel Mennour, Paris.

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## ROBIN RHODE (B. 1976)

### *Untitled, Basin*

each: stamped with the artist's signature 'Robin Rhode' (on the reverse)

C-print face mounted to Plexiglas, mounted on aluminium, in ten parts each: 11 $\frac{1}{8}$  x 17 $\frac{3}{4}$ in. (29.5 x 45.1cm.)

Executed in 2005, this work is number three from an edition of five plus one artist's proof

£12,000-18,000

#### PROVENANCE:

Perry Rubenstein Gallery, New York.

Acquired from the above by the present owner in 2008.

This work is accompanied by a certificate of authenticity.

Robin Rhode, Munich, 2007. Photo: © Johannes Simon/Getty Images.





Born in Cape Town and living and working in Johannesburg, Mikhael Subotzky primarily works across film, video and installation. Patrick Waterhouse was born in Bath, England and works across photography, drawing and graphic design. He and Subotzky collaborated together on the acclaimed *Ponte City* series. This sprawling six-year project began in 2008, and is replete with photographs, documents, interviews and ephemera from Johannesburg’s Ponte City tower. The work sets out to examine the lives of the inhabitants and the complex politics associated with this iconic site. The fifty-four storey skyscraper dominates the Johannesburg skyline, and is the tallest residential building in Africa. Its history is marred with grim tales of rampant drug use, frequent suicides and a four-storey pile of rubbish in its central core. Its evolution from its inception as an aspirational place

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MIKHAEL SUBOTZKY (B. 1981) AND  
PATRICK WATERHOUSE (B. 1981)

*Ponte City from Yeoville Ridge (from Ponte City series)*

C-print mounted to Dibond  
image: 41% x 51%in. (105 x 131cm.)  
sheet: 49% x 59in. (125.4 x 149.9cm.)  
Executed in 2008, this work is number four from an edition of five plus two artist’s proofs

£10,000-15,000

PROVENANCE:

Goodman Gallery, Cape Town.  
Acquired from the above by the present owner in 2010.

Mikhael Subotzky. Photographer unknown. Courtesy of the artist and Goodman Gallery.



Patrick Waterhouse. Photographer unknown.



for whites to live during the apartheid regime, to the chaos which followed in the nascent democracy era, charts an inverted history of the lives of the inhabitants being pulled by the forces of modernism and Apartheid ideology. Ponte City is a prism through which the complicated and turbulent histories of Johannesburg and South Africa can be examined in a suitably high-octane fashion. In *Ponte City from Yeoville Ridge* we see three monks on their knees praying against the backdrop of the tower and the Johannesburg skyline. The scene appears at once futuristic and ancient.

Mikhael Subotzky became a Magnum member in 2011. He and Patrick Waterhouse were awarded the Deutsche Börse photography prize in 2015 and the Discovery Award at the Rencontres d’Arles 2011 for *Ponte City*. Subotzky’s work was included in that year’s 56<sup>th</sup> Venice Biennale, curated by Okwui Enwezor. He is represented by Goodman Gallery, Johannesburg, Cape Town and London.

EXHIBITED:

Zurich, Museum für Gestaltung, *Highrise*, 2011 (another version exhibited).  
Arles, Rencontres d’Arles, *Arles Discovery Award Exhibition*, 2011 (another version exhibited).  
Dusseldorf, NRW - Forum, *State of the Art - New Contemporary Photography*, 2012 (another version exhibited).  
Ludwigshafen, Museum Ludwigshafen, Fotofestival Mannheim, *No Place Like Home*, 2013 (another version exhibited).  
Paris, La Maison Rouge, *My Joburg*, 2013 (another version exhibited).  
San Francisco, Yerba Buena Center for the Arts SFMOMA, *Public Intimacy: Art and other Ordinary Acts in South Africa*, 2014 (another version exhibited).  
Paris, Le Bal, *Ponte City*, 2014-2015 (another version exhibited, illustrated in colour, unpagged). This exhibition later travelled to Antwerp, FotoMuseum Antwerpen and Edinburgh, National Galleries of Scotland.  
London, The Photographers’ Gallery, *Deutsche Börse Photography Prize*, 2015 (another version exhibited, detail illustrated in colour, pp. 70-71). This exhibition later travelled to Frankfurt, Museum für Moderne Kunst.  
New York, International Center of Photography, *Magnum Manifesto*, 2017 (another version exhibited).





BLESSING NGOBENI

Best known for his dreamlike and nightmarish compositions, Blessing Ngobeni stylistically evokes Dada, Surrealism and Expressionism, fusing them together to make a distinct hybrid language. Often overtly political, his oeuvre conveys a deep disillusionment with South Africa's post-apartheid regime and its endemic corruption after the presidency of Nelson Mandela. Often featuring collage elements, he salvages cuttings from art magazines featuring other artworks, painting over them and incorporating them into his own pictures. 'I privately collaborate with other artists,' he explains; 'this is how I honour and respect them'. Blessing Ngobeni was born in the small town of Tzaneen, located in the largely rural Limpopo province of South Africa. He moved to Johannesburg at a very young age, where he experienced many hardships, from living on the streets, to serving time in prison. During

his incarceration he became involved in the Tsoga (Wake Up) Arts Project, which invited prisoners to paint portraits of fellow inmates and postcards they could send home. Released after six years, painting offered continuing salvation for Ngobeni outside of prison.

Ngobeni confronts his own experiences and challenges them in the often nightmarishly absurd and violent scenes of his paintings. These scenes, though brutal and honest, are also a display of the artist's visual sensitivities to line, image and the power of colour.

As Ngobeni's work began to gain critical attention, he was awarded the prestigious Reinhold Cassirer Award in 2012. More recently he was the recipient of the Standard Bank Young Artist Award for Visual Art in 2020. He currently lives and works in Johannesburg.

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BLESSING NGOBENI (B. 1985)

*Play Balls*

signed and dated 'B Ngobeni 2013' (lower right)  
acrylic, acrylic gel and printed paper collage on unstretched canvas  
60 x 40½in. (152.5 x 103cm.)  
Executed in 2013

£7,000-10,000

**PROVENANCE:**

Gallery Momo, Johannesburg.  
Acquired from the above by the present owner in 2013.

Blessing Ngobeni. Photo: Standard Bank.





PENNY SIOPIS

Penny Siopis began her career in the early 1980s, working across painting, film, installation and photography. Seeking to explore what she terms the ‘poetics of vulnerability’, her work has examined such themes as shame, violence, sexuality and grief.

*Heat and Dust* exemplifies Siopis’ practice of combining fluid ink and viscous glue, inviting the medium to be an active agent in the making of the work. The glue and ink have set to leave the translucent embodiment of a horizontal, prone figure in the bottom right corner of the picture plane. The figure is a deep crimson, standing out against the mottled, earthy whirlwind of ochre, tan and umber markings on the background of the white canvas.

Born in Vryburg in 1953, Siopis has had major solo exhibitions at Zeitz MOCAA, Cape Town (2018) and the Freud Museum, London (2005). Her work has been exhibited at the Centre Pompidou, Paris (2020), Tate Modern (2018-19) and the British Museum, London (2016). She has taken part in the biennales of Taipei (2016), Venice (South African Pavilion, 2013) and Sydney (2010), among others. Siopis lives and works in Cape Town, and is represented by Stevenson, Cape Town, Johannesburg and Amsterdam.



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PENNY SIOPIS (B. 1953)

*Heat and Dust*

ink and glue on canvas  
71 x 78¾in. (180.2 x 200cm.)  
Executed in 2009

£30,000-50,000

PROVENANCE:

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

Penny Siopis in Johannesburg on the occasion of receiving the Arts & Culture Trust Lifetime Achievement Award in 2016 for her contribution to the arts. Photo: John Hogg.







Kudzanai Chiurai is a multi-disciplinary artist working across painting, photography, drawing, film and installation. His practice reflects on the dynamics at play between history, contemporary culture, displacement, the psychological experience of urban spaces, and the Western imprint on Africa. Often overtly political, he entered a self-imposed exile from his native Zimbabwe after receiving arrest threats following his exhibition of two controversial artworks: *Rau Rau* and *The Battle of Zimbabwe*, which depicted Robert Mugabe as a demonic figure.

In *Boy Next Door*, the central figure appears self-consciously aspirational, sporting a blazer and tie as he poses in front of lines of commuter trains as well as the marketing-approved typeface of 'Soweto'. The work speaks to ambition, modernity and affluence in an industrialised society, while implying that it

might all be a utopian fantasy. In Johannesburg, Soweto is South Africa's oldest township and famous for its resistance in the Soweto uprising during the apartheid era.

Kudzanai Chiurai lives and works in Johannesburg. In 2012, he was the recipient of the FNB Art Prize and was shortlisted for the Future Generation Art Prize in 2014. He has exhibited at the Victoria & Albert Museum in London, the Museum of Modern Art in New York, the Museum für Moderne Kunst in Frankfurt, and Zeitz MOCAA, Cape Town. Recent solo exhibitions include *We Live in Silence*, Institut für Auslandsbeziehungen (IFA), Stuttgart (2019) as well as *Madness and Civilization*, Södertälje Konsthall, Stockholm (2019). He is represented by Goodman Gallery, Johannesburg, Cape Town and London, and Marianne Ibrahim, Chicago.

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## KUDZANAI CHIURAI (B. 1981)

### *Boy Next Door*

oil and spray paint on board  
70 7/8 x 47 1/4 in. (180 x 120 cm.)  
Executed in 2009

£20,000-30,000

#### PROVENANCE:

Goodman Gallery, Cape Town.  
Acquired from the above by the present owner in 2010.

#### EXHIBITED:

Cape Town, Goodman Gallery, *Kudzanai Chiurai / Dying to be men*, 2009.

Kudzanai Chiurai.  
Courtesy the artist and Goodman Gallery.





ROBERT HODGINS

Robert Hodgins is one of South Africa’s most distinguished artists. Despite exhibiting regularly in the 1950s, he originally forged a career as a journalist and an art critic, only becoming a full-time artist in 1983. By the mid-1980s he had cemented his reputation as a leading and visionary painter as well as exerting influence within South Africa’s key artistic circles, most notably through his collaborations with Deborah Bell and William Kentridge across print and film.

For many years his Johannesburg studio became a locus or even shrine for artists to come and discuss painting and philosophy. Stylistically, Hodgins deploys saturated hues and vibrant colours with glorious confidence: his compositions are often sinister, humorous and poetic, oblique yet familiar. He frequently resurfaces characters from a revolving cast, including butlers, playboys, generals, businessmen and prostitutes.

In *Father and Son; Takeover Time*, we see presumably a father and son as they sit, seemingly ill-prepared to spring into action, and worlds apart. Its title masterfully alludes to the host of grand themes at play in the work, ranging from mortality, succession and legacy to meaninglessness, folly and alienation. In his later life, Hodgins became increasingly preoccupied with the theme of powerful figures handing over the reins and passing the baton over to the next generation, not always without incident.

Born in London in 1920, Hodgins moved to South Africa in 1938. He served in the military throughout the war and returned to South Africa in 1954. He was the subject of a retrospective at the Wits Art Museum in Johannesburg in 2019, also receiving the honorary degree Doctor of Literature. His work is held in numerous public and private collections including the MTN Collection, as well as the South Africa National Gallery, and the Pretoria Art Museum.

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ROBERT HODGINS (1920-2010)

*Father and Son; Takeover Time*

signed twice, titled and dated 'ROBERT HODGINS FATHER AND SON; TAKEOVER TIME 2007 R Hodgins' (on the reverse)  
oil, acrylic and spray paint on canvas  
35¾ x 47¼in. (90 x 120cm.)  
Painted in 2007

£40,000-60,000

PROVENANCE:

Goodman Gallery, Johannesburg.  
Private Collection, New York.  
Anon. sale, Bonhams New York, 10 March 2010, lot 124.  
Acquired at the above sale by the present owner.

EXHIBITED:

London, Emerging Markets Art, ...another country...another time...,  
2008 (illustrated in colour, p. 3).

Robert Hodgins.  
Courtesy the artist and Goodman Gallery.





MISHECK MASAMVU

A unifying thread throughout Misheck Masamvu’s practice is its oscillation between figuration and abstraction. Distant, dreamlike figures emerge from out of his abstract compositions before receding back into swirling pools of colour. Born in Zimbabwe, Masamvu studied at the historic Atelier Delta in Harare followed by the Kunstakademie in Munich. He initially developed a photorealistic approach which gradually morphed into his celebrated looser avant-garde style. His works bear witness to the combined influence of German Expressionism and Neo-Expressionism. He has also found fame in Harare for restoring vintage cars.

*Watching TV from Across the Street* is a dynamic and enigmatic painting. The palette is more restrained than his later works, and the figure more pronounced. The title offers us certain cues, however: the figure

is slumped over as if he has been shot, appearing to be watching TV in the most passive way imaginable, immobilised as he watches the images unfold. On the screen we see what appear to be marks on the road leading straight then abruptly left. To the right we see what appears to be a roadblock hazard sign. The work’s power lies in its ambiguity. Masamvu is a master in coded or cryptic political messages, offering questions and half-truths for the viewer to meditate upon.

Misheck Masamvu represented Zimbabwe at the 54th Venice Biennale 2011 and the Sydney Biennale in 2020, as well as being shown at the following Zeitz MOCAA exhibitions: *All things being equal* (2017); *Five Bhobh – Painting at the End of an Era* (2018-2019); and *Two Together* (2019). Masamvu is represented by Goodman Gallery, Johannesburg, Cape Town and London.

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MISHECK MASAMVU (B. 1980)

*Watching TV from across the street*

signed and dated 'M. Masamvu 03' (lower right)  
oil and oilstick on canvas  
55 $\frac{1}{8}$  x 36 $\frac{3}{4}$ in. (142 x 92.5cm.)  
Executed in 2003

£8,000-12,000

PROVENANCE:

Delta Gallery, Harare.  
Acquired from the above by the present owner in 2007.

Misheck Masamvu.  
Courtesy the artist and Goodman Gallery.







Lovemore Kambudzi chronicles scenes of daily life in 21<sup>st</sup> century Zimbabwe, where he has earned the nickname 'The Eye of the People' for his journalistic output. Satire and social commentary run freely through his work, which is created in a unique Pointillist style that he developed independently without having studied or looked at the Impressionists. His sprawling large-scale scenes offer insight into the complexities of everyday Zimbabwean life, with all its inherent triumphs and challenges. These works weave intricate stories of resilience, despair and humour, finding precedent in the works of Bruegel and Hogarth.

*Need for Peace Through Unity in Diversity* is a monumental and ambitious work, depicting an insurrection of the masses. Merciless police and soldiers overwhelm and pummel defenceless men

and women, including a pregnant woman to the front right of the picture plane. Unity Day in Zimbabwe is the commemoration of the Unity Accord which ended hostilities in 1987. Zimbabwe, a country of cultural and tribal diversity, established this day of commemoration to move toward peace, prosperity and fair government. Kambudzi posits the notion that daily life in Zimbabwe in the 21<sup>st</sup> century is instead characterised by oppressive government and violent recriminations.

Lovemore Kambudzi was born in Harare, Zimbabwe. An artist since childhood, he studied for three years at the National Gallery studios in Mbare. He later developed a lasting association with Delta Gallery in Harare, led by Helen Leiros and Derek Huggins. Kambudzi has exhibited widely across Europe and the United States, as well as in his native Zimbabwe.

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LOVEMORE KAMBUDZI (B. 1978)

*Need for Peace Through Unity in Diversity*

signed and dated 'L KAMBUDZI 2007' (lower right); signed, titled and dated 'LOVEMORE KAMBUDZI NEED FOR PEACE THROUGH UNITY IN DIVERSITY 2007' (on the reverse)

oil on canvas  
59 7/8 x 98 1/2 in. (150.1 x 250.3 cm.)  
Painted in 2007

£8,000-12,000

**PROVENANCE:**  
Ed Cross Fine Art, London.  
Acquired from the above by the present owner in 2010.

**EXHIBITED:**  
Edinburgh, The English Speaking Union, *Witness: The Spectre of Memory in Contemporary African Art*, 2010.

Lovemore Kambudzi and detail of *Free Mandela*. Photo: Gurube, www.gurube.com  
Photographer: Emma Haire, Gurube.





JULIEN SINZOGAN

Julien Sinzogan draws inspiration from the history of Benin, its legacy of Yoruba spirituality and its position as a major centre for the transatlantic slave trade. A master draughtsman, his work is characterised by his use of pen and ink often on natural materials such as papyrus, burlap or tree bark. The work examines Yoruba divinity and its practice is known as *Ifá*.

Central to Sinzogan's work is his exploration of Yoruba divinity and its practice known as *Ifá*. He examines the journey between the physical realm (*aye*) and the spiritual realm (*orun*), and the slave trade's violation of this sacred process. The work demonstrates a faith in the possibility of retransplanting or reinvigorating an 'African soul'.

In *Egun I, II* and *III* we see the emergence of fantastical figures and forms. The word *Egun* in Yoruba refers to the collective spirit of all the ancestors in a person's lineage. Indeed, it is typical in Yoruba culture for an individual to be able to

accurately detail the lives of their ancestors often spanning back ten or more generations, such is the strength of the oral historical tradition. An *Egun* also refers to a member of the Yoruba people who performs a masquerade as an ancestor.

Born in Benin, Julien Sinzogan lived and worked in Paris for many years before recently returning to his home country. He studied architecture in Uzbekistan and Paris before turning to painting professionally. In 2006, he was commissioned to produce the monumental work *Gates of Return* to cover the twin portals in the atrium of the Victoria & Albert Museum. His work is held in the collections of the Newark Museum of Art, Newark, New Jersey; the Iris & B. Gerald Cantor Center for Visual Arts, Stanford University; the Tropenmuseum, Amsterdam; and Zeitz MOCAA, Cape Town, among others. He has featured in many notable museum shows including *Africa Africans* at Museu Afro Brasil, Sao Paulo. Julien Sinzogan is represented by October Gallery, London.

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JULIEN SINZOGAN (B. 1957)

*Egun I*

signed 'Sinzogan' (lower centre)  
acrylic on moulded plaster on canvas  
51½ x 35¼in. (131 x 89.5cm.)  
Executed in 2007

£12,000-18,000

**PROVENANCE:**

October Gallery, London.  
Acquired from the above by the present owner in 2008.

**LITERATURE:**

C. Spring, *Angaza Afrika*, London 2008, p. 300 (illustrated in colour).



Julien Sinzogan. Photo: Jonathan Greet.







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JULIEN SINZOGAN (B. 1957)  
*Egun II*

signed 'Sinzogan' (lower right)  
acrylic and moulded plaster on canvas  
51½ x 35¼in. (130 x 89.5cm.)  
Executed in 2007

**PROVENANCE:**  
October Gallery, London.  
Acquired from the above by the present owner in 2008.

£12,000-18,000



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JULIEN SINZOGAN (B. 1957)  
*Egun III*

signed 'Sinzogan' (lower right)  
acrylic and moulded plaster on canvas  
49½ x 35¼in. (126 x 99.5cm.)  
Executed in 2007

**PROVENANCE:**  
October Gallery, London.  
Acquired from the above by the present owner in 2008.

£12,000-18,000



DOMINIQUE ZINKPÈ

Dominique Zinkpè’s practice stretches across painting and sculpture. His canvases are populated by ethereal, ghostly figures who float and glide across the picture plane. Zinkpè’s influences range between the indigenous mythological folklore of Benin to the more recent introduction of Catholicism. His preoccupation as an artist is with the metaphysical and with spirituality, without belonging to a single organised religion: in this way the work engages with hybridisation and the crossover and interplay between cultures. Dance and fertility are consistent motifs evoking themes of desire, and the unconscious mind.

*Minuit à Abomey* is a quintessential example of Zinkpè’s practice. Signature ghostly figures either drift or sit statically, three of them seem to address the viewer directly from the confines of their spiritual realm. The silhouette of a malevolent rooster looms large at the centre of the canvas, another figure with electrified hair, yellow teeth and sagging breasts hovers above. Zinkpè’s spirit world is a menagerie of the grotesque.

Zinkpè was awarded the Prix Jeune Talent Africain (Young African Talent) Award at the Grapholie in Abidjan in 1993. In 2002 he received the UEMOA Prize at the Dakar Biennale. Recent exhibitions include *Growbox Art Project* at Zeitz MOCAA, Cape Town, in 2019, and *Divines Masquerades* at the Fondation Montresso, Casablanca in 2018.

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DOMINIQUE ZINKPÈ (B. 1969)

*Minuit à Abomey (Midnight in Abomey)*

inscribed and dated 'Abomey 11/5' (upper centre); signed and dated 'ZINKpe 09' (lower right); signed, titled and dated 'Minuit Abomey ZINKPE 09' (on the reverse)  
oil and acrylic on canvas  
59¼ x 70¾in. (150.4 x 179.8cm.)  
Executed in 2009

£8,000-12,000

PROVENANCE:

Ed Cross Fine Art, London.  
Acquired from the above by the present owner in 2009.

EXHIBITED:

Edinburgh, The English Speaking Union, *Witness: The Spectre of Memory in Contemporary African Art*, 2010.  
Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, pp. 102 & 105 (illustrated in colour, p. 102; detail illustrated in colour, p. 103).

Dominique Zinkpè, Cotonou, 2020.  
Photo: © Prosper Dagnitche / AFP) (Photo by PROSPER DAGNITCHE/AFP via Getty Images.





Gérard Quenum’s practice is characterised by its referencing and reinvigoration of the local spiritual traditions of Benin, and also for his deployment of discarded European-style dolls. These dolls arrived in Benin in aid packages sent from Europe, Quenum combines the dolls with sculptural forms and elements of more localised motifs from Benin. Through this method Quenum channels ritual practices and spirituality into his sculptures. He states that his main task as an artist is ‘to act as a messenger’.

The twin *Fa* sculptures are evocative of elongated human forms, with small doll’s heads atop schematic carved-wood bodies. Potentially representing a male and a female, they are both adorned with cowry shells strung from metal wire. The carved-wood bodies are in fact divination boards, which along with cowry shells are used in Yoruba culture to divine the future. ‘Twins’ also constitute a highly important element of Yoruba culture and the *Fa* sculpture raises questions over how might one divine the future of a pair of twins.

In *Slavery*, a doll’s head has been transplanted into a totem-like wooden support which tapers to a point. Its face is haunting and hollow-eyed; bicycle parts adorn the sculpture like jewels and he deploys recuperated bike chains. Quenum carves line and pattern expressively into the wood, giving the sculpture a majestic patina. A strong, compelling and powerful piece, the trauma of the slave trade is indelibly etched into the sculpture. Every Quenum sculpture has little flecks of red, signifying blood, representing life force, the red of the bike light perhaps alluding to the blood shed during the slave trade.

Gérard Quenum continues to live and work in Porto Novo, Benin. His work is held in the permanent collections of The British Museum, London; The National Museum of Scotland; and the Cantor Arts Center, Stanford University, USA. Gérard Quenum is represented by October Gallery, London.

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GÉRARD QUENUM (B. 1971)

*Slavery*

signed 'QUENUM' (lower centre)  
wood, doll, wire, nails, cloth, bicycle chain, bicycle light and syringe  
29⅞ x 7½ x 5½in. (76 x 19 x 14cm.)  
Executed in 2004

£1,500-2,000

PROVENANCE:

October Gallery, London.  
Acquired from the above by the present owner in 2008.



Gérard Quenum. Photo: Jonathan Greet.





Owusu-Ankomah’s work has evolved over time, originally centering on the human figure and the natural world, as well language, meaning and the interplay between these elements. Gradually, his figures have recessed into grids of symbols, as if mankind has drowned in his own symbols and meanings. After moving to Europe in the early 1990s, Owusu-Ankomah began focusing on figures that are inscribed with traditional African designs. He began decorating his figures with symbols from the 400-year-old Adinkra sign system, traditionally printed on textiles by the Akan people of Ghana and the Ivory Coast.

A former bodybuilder, ideas surrounding rhythm and movement are integral to Owusu-Ankomah’s work. *Tanz* (meaning dance in German) conveys these interests, depicting three male figures in movement. The black and white pattern is juxtaposed with a stylised red and white background that alludes to rhythm. As the artist writes: ‘To move is to strive for perfection. The human has been on the move at all times. Movement of peoples, the shifting of cultures and religions. Free or forced migration of peoples is a form of movement’.

*Obey* depicts a figure in a landscape at rest. The three most important elements of his practice are represented;

the figure, the natural world and the world of signs. The figure is overlaid with text in English, and occupies the majority of the canvas as he appears to gaze into an abyss. The words which peer through the figure’s body include ‘heavens, luxurious, numbered’: man-made concepts and symbols of the phenomenal world. The figure sits in the middle of a luscious green oil paint background. The green background represents nature, this early work shows Owusu-Ankomah potentially right before his adoption of the Adinkra system, with its entire proverbs embedded into the singular symbol.

Owusu-Ankomah studied Fine Arts at the Ghanatta College in Accra before moving to Bremen, Germany. His work is in public collections including the British Museum, London; the Hood Museum of Art, Hanover and the Detroit Institute of Arts. Group exhibitions include *Africa Remix*, the Dakar Biennale (2006); *Journeys and Destinations*, National Museum of African Art at the Smithsonian Institute, Washington, D.C. (2003); *Heroes, Sages and Saints* at the Ghana National Museum, Accra (2004); and *A Fiction of Authenticity*, The Contemporary Art Museum, St. Louis (2003). In 2006, Ankomah designed the official art edition published for the FIFA World Cup in 2006. Owusu-Ankomah is represented by October Gallery, London.

**PROVENANCE:**  
Peter Hermann, Berlin.  
Anon. sale, Gaia Paris, 1 June 2009, lot 57.  
Acquired at the above sale by the present owner.

**EXHIBITED:**  
Douala, Doual’art, *Around and Around*, 1995.  
Potsdam, Kunstraum Potsdam, *Owusu Ankomah*, 2006.



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OWUSU-ANKOMAH (B. 1956)

*Tanz (Dance)*

signed, titled and dated 'OWUSU-ANKOMAH TANZ 1992'  
(on the reverse)  
oil on canvas  
59½ x 78⅞in. (150.3 x 200.5cm.)  
Painted in 1992

£10,000-15,000





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GÉRARD QUENUM (B. 1971)

*Fa*

each: signed 'QUENUM' (on the reverse)  
wood, doll, metal, wire, fabric, string and cowry shells, in two parts  
(i) 43½ x 6¼ x 7¼in. (110.4 x 16 x 18.5cm.)  
(ii) 44⅝ x 6 x 7¼in. (113.3 x 15.1 x 18.5cm.)  
Executed in 2004

£3,000-5,000

**PROVENANCE:**  
October Gallery, London.  
Acquired from the above by the present owner in 2008.



AYAN FARAH

Ayan Farah draws from her Swedish-Somali heritage to investigate identity, the diaspora and the global flow of commodities and materials. An integral part of Farah’s practice is to travel the globe to research and source materials ranging from organic pigments and dyes to mud from the Dead Sea, Swedish clay, Mexican terracotta, locally-grown indigo and marigold. With these materials she treats vintage fabrics, often sourced from nineteenth-century homes which bear the trace of their history. Her dying and bleaching processes may take months or years to complete, often exposing the materials to sunlight for long periods in the open air.

In the silk-cotton work *The Magic Hour*, the textile is a powerful pink hue. Farah’s labour-intensive treatments—including the application of acrylic, fabric dye, photographic emulsion, alcohol, and vinegar—lend the work a rich, subtle and poetic patina, with ghostly traces of the stretcher-bars creating the effect of an after-image.

In *Sway*, a swathe of sheer crepe is delicately draped across a stretcher. The gauzy material transforms the stretcher—usually the support for a painting—into a diaphanous sculptural presence, its every pleat and crease made visible.

Farah lives and works in Stockholm. Recent exhibitions have been held at institutions including New Art Centre, Salisbury; Geukens & de Vil, Antwerp; The London Open 2018, Whitechapel Gallery; and Tarble Arts Center, Illinois. Her work is in the collection of the David Roberts Art Foundation, London; Contemporary Art Collection of the Federal Estate of Germany, Munich; the HSBC Art Collection, London; the Kadist Foundation Sammlung Klein, Eberdingen-Nussdorf; and the Saatchi Collection, London.

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AYAN FARAH (B. 1978)

*The Magic Hour*

acrylic, fabric dye, photographic emulsion, alcohol and vinegar on silk cotton  
78¾ x 55½in. (200 x 140cm.)  
Executed in 2012

£4,000-6,000

PROVENANCE:

Vigo Gallery, London.  
Acquired from the above by the present owner in 2012.



Ayan Farah. Photographer unknown.







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**AYAN FARAH (B. 1978)**

*Sway*

signed and dated 'Ayan Farah 2012' (on the stretcher)

draped crepe on stretcher

37¾ x 25¾ x 1½in. (95 x 65.4 x 4cm.)

Executed in 2012

£2,000-3,000

**PROVENANCE:**

Vigo Gallery, London.

Acquired from the above by the present owner in 2012.







And yet.

There is something most satisfying and proper about finding and seeing all the pieces together in one place, a topological rightness, as if they are part of a community, a society of art presences with a shared bloodline, a common sense of a common earth.

Immense, unexpected, searing, provocative.

*African.*

Africa in its “isness”, unafflicted by the burdens of speculative nonsense and delusions that unfortunately, still slithers about in far too many parochial ‘elsewheres’ that suffer from a certain witlessness of imaginations.

This ‘watcher’, an African of Kenyan provenance, studies, sees, stares and sighs at these 74 pieces. She asks: Will these others know who and what you are? The biblical notion of ‘know’ implied intimacy, an inside out will to inhabit the desired being, or object; a will to venture into and traverse the innermost essence of that which is yearningly sought and experienced. Will these others who will host the new lives of these 74 pieces know what they have received?

It is right to worry.

‘Elsewhere’, these pieces will subject their seers to unexpected emotions, rouse surprising feelings, propose questions, communicate another way of seeing, and of being seen. They will also become ‘other’ and be imbued with a gesture of an Africa-looking (seeking) backward glance. “There.” Someone will say, when they encounter Lynette Yiadom-Boakaye’s oil on linen *Highpower* (2008). “There. This one that is African is now here with us, as ours.” A privileged and desired immigrant. “Over here is William

Kentridge’s *Head* (1992). Acrylic, charcoal and paper collage, shades of distinct African soils, sands and twilights. See how the winter light reveals its profile?”

But.

Art travels.

Art leaves ‘home’. Most art is nomadic. It seeks worlds and its people in those worlds. It needs to find the many who will gasp, or groan or grieve in, or turn-away from its presence, because of what it carries; its content, hauntings and essence.

Art is.

Boundarylessness. Ecumenical.

Promiscuous.

Art’s loyalties lie in the territories of the seeking human spirit, a realm where no flags are raised and no national anthems resound. That there is also an art to collecting is not in doubt. That it seems to require a sense of discernment and prescience in equal portions is not explored enough. Devereux had the foresight to seek and gather these and other exquisite pieces before the rest of the world snapped out of a provincial somnambulance to recognise what the multiple places and spaces of Africa (in and out) has been conjuring. Because of Devereux’s foreknowledge we can now exclaim at the vision of Yiadom-Boakye’s oil-on-canvas *Manual* (2007), Elias Sime’s dramatic assemblages from everyday materials, visual statements from a milieu, micro reconstructions of places and seasons of being, Iconic El Anatsui’s *OGA I* (2003), Aïda Muluneh’s *99 Series (Part One)*, (2014), stylized

portraits of women. The provocations and resonances of which have generated a community of imitators. African Pastoral echoes; cow hide, cow tail, resin in Nandipha Mntambo’s *Enchantment*, (2012). And this is not just ‘African’ art; this is also Ghanaian-in-Nigeria art; Ethiopian-from-Addis-Ababa photographs, Mbabane-Swaziland born, bred, fed, inspired Sculpture. Such intricate densities, immensities and constellations in single pieces.

Complexities. Paradoxes. Multitudes. Assemblages.

A witness watches each piece. The copies. Time disappears as she seizes small moments. Memorising or remembering the feeling of worlds within worlds: The pluriverses. These numerous selves. All the familiarit(ies). Godfried Donkor, *Jamestown Masquerade VI*, (2006). Mirrors. Kudzanai Chiurai, *Boy Next Door*, (2009); Thierry Oussou, *Trace VIII*, (2015). I want to be in a Cathedral-like place alone with them, and learn the contours of the sensation they stir within, eavesdrop on their proposals and read their revelations. Nnenna Okore, *Lace* (2007). I would strain to see what they see and what their creator glimpsed behind the door of the cauldron of their imagination. I want all the pieces to be together forever. I want them imprisoned inside the lines of my Africa loving and possessiveness. Yet. I know, I know that this Africa of mine is much too constrained for these world-bearing travellers. I also know there are ‘Africas’ over there a “Elsewhere”. It is not as if these will be lonely exiles abroad.

There.

Two ‘old friends’ from home, Nairobi, Kenya. Peterson Kamwathi’s *Untitled (ECK)* (2009). A satirical and stark commentary on Kenya’s then farcical Electoral Commission. Timelessness. Gleanings from the 2022 Kenya elections: Nothing has changed.



Lot 119, Paul Onditi, *Lawful Order*, 2019







AÏDA MULUNEH

Aïda Muluneh’s bold photographs, often characterised by gloriously confident use of primary colours, meditate upon the identity of the African woman. Her practice addresses the European gaze and the lens of colonialism. Her figures often feature in alien landscapes, evocative of science fiction. However, these otherworldly scenes are also uncannily familiar by virtue of the clichéd Eurocentric photographic conventions which Muluneh masterfully parodies and reappropriates.

In *The 99 Series (Part One)*, we see a tightly cropped portrait. Set against a cold, grey background, the subject’s body and tufts of hair are painted a crisp

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AÏDA MULUNEH (B. 1974)

*The 99 Series (Part One)*

C-print  
image: 39½ x 39¾in. (100.2 x 100 cm)  
sheet: 41¾ x 41¾in. (105.2 x 105 cm)  
Photographed in 2014 and printed in 2015, this work is number two from an edition of three plus two artist’s proofs

£5,000-7,000

PROVENANCE:

David Krut Fine Art, New York.  
Acquired from the above by the present owner in 2015.

EXHIBITED:

Frankfurt, Museum für Moderne Kunst, *The Divine Comedy: Heaven, Purgatory, and Hell Revisited by Contemporary African Artists*, 2014-2015 (another version exhibited). This exhibition later travelled to Savannah, SCAD Museum of Art, and Washington, D.C., Smithsonian National Museum of African Art.  
Rabat, Artkulte, *The Wolf We Feed Aïda Muluneh*, 2015 (another version exhibited, illustrated in colour, p. 38).  
Brussels, Bozar, *IncarNations*, 2019 (another version exhibited).  
Sharjah, Sharjah Art Museum, *HomeBound: A Journey in Photography*, 2020 (another version exhibited).

This work is accompanied by a certificate of authenticity signed by the artist.

white, while a line of black dots runs from the top of the woman’s forehead to the middle of her chest at the bottom of the picture plane. It is on the subject’s hands, laid over her neck and face, that Muluneh’s signature vibrant colour can be found. They, along with the subject’s ears, have been painted a deep, rich crimson.

Muluneh is regarded as one of Africa’s leading photography experts, and aims to raise awareness of the effect photography can have on shaping cultural perceptions, and in confronting the foreign gaze and its often negative associations.

Born in Ethiopia in 1974, Muluneh grew up between Yemen, England and Cyprus, later living in Canada and the United States. Today, she is based in Addis Ababa, Ethiopia. Having started her career as a photojournalist for the *Washington Post*, her work has been exhibited at the Museum of Modern Art, New York, and the Smithsonian National Museum of African Art, Washington, D.C., both of whom now hold her work in their permanent collections. In 2007 she received the European Union Prize in the *Rencontres Africaines de la Photographie*, in Bamako, Mali, and was the 2010 winner of the CRAF International Award of Photography in Spilimbergo, Italy. Muluneh is also a founder and director of the Addis Foto Fest.





SAMUEL FOSSO

Samuel Fosso was born in Cameroon to a Nigerian mother and Cameroonian father. His mother died around the time of the outbreak of the the Biafran War, his village fled to live in the forest for several years. At age ten he went to live with his uncle in Bangui, the capital of the Central African Republic. Here he established a photographic studio at the age of thirteen. Initially, the young Fosso would use leftover film from shoots with clients to shoot himself in extravagant poses wearing flamboyant 1970s fashions, which he would then send back to his family in Nigeria.

Fosso first gained international recognition in 1993, when his work was discovered by the French curator and critic Bernard Deschamps while organising an exhibition of African photography. Since that moment, Fosso’s self-portraiture has evolved to explore a large range of different roles. These include Black heroes and icons from the Independence and civil rights movements, and extend to Fosso experimenting with different notions of beauty and gender roles. ‘When I work,’ he states, ‘it’s always a performance that I choose to undertake. I link my body to this figure, because I want to translate its history’.

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SAMUEL FOSSO (B. 1962)

*Patrice Lumumba (from African Spirits series)*

gelatin silver print  
image: 40 x 28⅞in. (101.6 x 76cm.)  
sheet: 45 x 32⅞in. (114.2 x 81.6cm.)  
Executed in 2008, this work is number four from an edition of five

Other works from this edition are in the permanent collections of the Museum of Modern Art, New York and Tate, London.

£12,000-18,000

**PROVENANCE:**  
Purdy Hicks Gallery, London.  
Acquired from the above by the present owner in 2012.

Fosso’s *Patrice Lumumba*, taken from his *African Spirits* series, sees Fosso inhabit the body and spirit of Lumumba, embracing his persona and reviving the energies of the visionary Congolese leader. It draws an interesting parallel to Igbo masquerade, in which the performer invokes the spirit of his ancestors.

The title *The Chief: The One Who Sold Africa To The Colonists* invites us to consider another dimension of the work, in which we question the position of the sitter in the orders of power. The work plays with the idea of agency and shifting power relations, and also with the role of photography in articulating these hierarchies.

Samuel Fosso was awarded the Prince Claus Award from the Netherlands in 2001. His work is held in numerous prestigious collections such as the Musée National d’Art Moderne, Paris; The Centre Pompidou, Paris; MoMA, New York; The Metropolitan Museum of Art, New York; Tate, London; and the Moderna Museet, Stockholm. He is currently the subject of a major retrospective at the MEP in Paris with a forthcoming exhibition at the Menil Collection, Houston.

**EXHIBITED:**  
New York, Museum of Modern Art, *Unfinished Conversations: New Work from the Collection*, 2017 (another from the edition exhibited).  
Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, p. 105 (illustrated, p. 21).  
Paris, Maison Européene de la Photographie, *Samuel Fosso: The Man with a Thousand Faces*, 2022 (another from the edition exhibited).  
This exhibition later travelled to Neu-Ulm, The Walther Collection and Amsterdam, Huis Marseille.

**LITERATURE:**  
S. Njami, *Samuel Fosso: Dorian Gray à Bangui*, Paris 2010 (illustrated, unpagged).  
O. Enwezor (ed.), *Samuel Fosso AUTOPORTRAIT*, Göttingen 2020 (illustrated, p. 195).

This work is accompanied by a certificate of authenticity.







Godfried Donkor is a multidisciplinary British-Ghanainan artist whose work examines the charged socio-historical relationship between Africa, Europe and the Caribbean. Donkor mines imagery from religious, archival and pop-cultural sources to suggest and map alternative histories. These sources often exist at opposing ends of hierarchies of power. The fantasy worlds presented by Donkor depict an accelerated utopian creolisation which in turn highlights the persistence of dominant hierarchies built upon racial divisions.

Donkor's photographic series *Jamestown Masquerade* was created as a response to 19<sup>th</sup> century English explorer Thomas Bowdich's illustrated account of his diplomatic mission to the Asante Kingdom in Ghana in 1817 to secure peace with its ruler, Osei Bonsu. Whilst Bowdich's narrative is noted as painting an observant and positive picture of the Asante kingdom at the height of its power and splendour, he remained an instrument of the state apparatus of control. His mission—to ostensibly secure peace with the Asante empire—was part of a wider plan to annex the entire Gold Coast under the influence of the British Empire.

In Donkor's photographs, masks obscure the face of the wearer in the same way as the true motivations of Bowdich and Bonsu were obscured. The notion of the masquerade differs across cultures: in West Africa it continues to occupy as prominent a role as it did in Venice in the 19<sup>th</sup> century. Created in collaboration with the designer Allan Davids, Donkor's series engages in a playful, theatrical creolisation: the masks and costumes the models wear are inspired by Venetian masked balls, but fabricated out of traditional Ghanaian Kente cloth.

In *Jamestown Masquerade VI* we see a man and a woman sitting in front of a dilapidated bay window and balustrade. Although the figures sit closely there is a Machiavellian energy to their interaction, suggesting the interplay of power relations taking precedent over any kind of honest or authentic association.

*Jamestown Masquerade XII* shows five women at a distance gazing imperiously through their extravagant masks, seemingly interrogating the viewer's rank and status. In the background the commercial fishing boats evoke Venetian gondolas.

Donkor represented Ghana at the 2001 Venice Biennale. His work is in the collection of the National Museum of African Art at the Smithsonian Institution, and has been shown at the Stedelijk Museum, Amsterdam; the Belvedere, Vienna; and the Studio Museum, New York. He was recently the subject of a solo exhibition at Gallery 1957, London, in 2021.

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## GODFRIED DONKOR (B. 1964)

### *Jamestown Masquerade VI*

signed, titled and numbered '3/5 Jamestown Masquerade VI  
Godfried donkor' (on the reverse)  
C-print  
image: 15¾ x 23¼in. (39.9 x 59cm.)  
sheet: 19⅝ x 27½in. (50 x 69.8cm.)  
Photographed in 2006 and printed in 2011, this work is number three from an edition of five

£2,000-3,000

#### PROVENANCE:

Fred Gallery, London.  
Acquired from the above by the present owner in 2012.

#### EXHIBITED:

Accra, Gallery 1957, *Godfried Donkor*, 2017 (another version exhibited).





Godfried Donkor.  
Photo: Courtesy of the artist and Gallery 1957.



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GODFRIED DONKOR (B. 1964)

*Jamestown Masquerade XII*

signed, titled, numbered and dated '3/5 Jamestown Masquerade XII  
2011 Godfried donkor' (on the reverse)

C-print

image: 15<sup>7</sup>/<sub>8</sub> x 23<sup>3</sup>/<sub>4</sub>in. (40.2 x 60.2cm.)

sheet: 19<sup>5</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>2</sub>in. (49.8 x 69.8cm.)

Photographed in 2006 and printed in 2011, this work is number three  
from an edition of five

£2,000-3,000

**PROVENANCE:**

Fred Gallery, London.

Acquired from the above by the present owner in 2012.

**EXHIBITED:**

Accra, Gallery 1957, *Godfried Donkor*, 2017 (another version exhibited).



MÁRIO MACILAU

Mário Macilau took his first photographs while working as a market trader in Maputo, the capital of Mozambique. Borrowing a friend’s camera at the age of fourteen, he dreamt of becoming a journalist and began photographing his surroundings and documenting people from the townships as they travelled to the city to ply their wares. He acquired his first camera in 2007 by trading it for a mobile phone given to him by his mother, and converted a room in her house into a darkroom.

Macilau’s practice centres around portraiture, in which he strives toward mining the depths of intimacy from his sitters. As in much great portraiture, his subjects are situated between vulnerability, strength and resilience. Out of the images’ atmosphere of intimacy, broader narratives and perspectives emerge relating to social imbalance, environmental disaster and poverty. Macilau seeks to express his sitters’ individuality, dignity and most of all, their humanity. There is a powerful conscience running through his work which seeks to use the evidentiary force of photography to produce beautiful, emotive images that document and comment on the lives of marginalised people.

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MÁRIO MACILAU (B. 1984)

*Untitled 2 (from The Price of Cement series)*

C-print  
23% x 35%in. (60 x 90cm.)  
Executed in 2013, this work is number one from an edition of six

£1,500-2,000

**PROVENANCE:**  
Ed Cross Fine Art, London.  
Acquired from the above by the present owner in 2013.

**EXHIBITED:**  
Lisbon, Galeria Belo-Galsterer, *Time*, 2013 (another version exhibited).  
Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, p. 105 (illustrated, p. 44).

This work is accompanied by a certificate of authenticity.

*Untitled 2* is from Macilau’s *Price of Cement* series which was executed in 2013. The series documents the shocking illegal work practices at play in the cement-bagging business in Mozambique. A young boy, brow slightly furrowed, gazes directly at the viewer.

*My Toy* is taken from Macilau’s *Grand Hotel* series. The Grand Hotel was open between 1952 and 1963 while Mozambique was still a Portuguese colony. It was the largest and regarded as the most exquisite on the continent. It became a refugee camp during the Civil War and after 1981 was taken over by the local population. In the present day it has a fluctuating population of around a thousand people living in harsh and impoverished conditions. It is regarded locally as being wild and lawless. The Grand Hotel is a powerful symbol of how Mozambique’s history has shaped its present. We see a child, presumably one of the many residents, with their eyes fixed outwards and clinging on to their European-style doll.

Macilau was shortlisted for the 2019 Mast Award. He was a finalist of the Unicef Photo of the Year in 2009 and the Greenpeace Photo Award 2016, and his work is in the permanent collection of the Centre Pompidou, Paris. Selected exhibitions include *Songs of the Present*, Musée de la Photographie de Saint Louis, Senegal (2018); *Afrique Capitales*, La Villette, Paris (2017); *Pavilion of the Holy See*, 56th Venice Biennale (2015); *Pangaea: Art from Africa and Latin America*, Saatchi Gallery, London (2014); VI Chobi Mela Photo Festival, Dhaka, Bangladesh (2011); and Lagos Photo, Lagos, Nigeria (2011).



Self-portrait. Photo: Mário Macilau.





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MÁRIO MACILAU (B. 1984)

*My Toy (from The Grand Hotel series)*

C-print  
31½ x 48in. (79.7 x 122cm.)  
Executed in 2010, this work is number one from an edition of six plus one artist's proof

£2,000-3,000

**PROVENANCE:**  
Saatchi Collection, London (acquired directly from the artist in 2013).  
Anon. sale, Sotheby's London, 16 October 2018, lot 77 (iii of iv).  
Acquired at the above sale by the present owner.

**EXHIBITED:**  
London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*, 2014 (illustrated in colour, pp. 78-79).

This work is accompanied by a certificate of authenticity.







Sammy Baloji uses photography to explore histories and present day realities. He achieves this by creating photomontages featuring archival images superimposed over the top of his own contemporary photographs. With the historical images, Baloji collaborates with anthropologist and Lunda expert, Filip De Boeck, who provides detailed research as well as access to his extensive archival resources.

Baloji was born and raised in Lubumbashi in the Democratic Republic of Congo, a focal point for the mining industry. His work examines the country's turbulent colonial history and the ways in which it has continued and permeated into the postcolonial era, where Chinese and Western companies continue to extract minerals at a ferocious rate while Lubumbashi continues to decline economically. The layering and juxtaposition of images serve to highlight these tensions and demonstrate present-day struggles as a corollary of the exploitation inflicted on the local population during the colonial period. In this way the

work alludes to both Western Imperialism of the past and the ongoing effects of predatory global capitalism.

Made a Chevalier des Arts et des Lettres in 2016, Baloji has received numerous prestigious awards. He won the Rolex Mentor and Protégé Award in 2014, partnering with Olafur Eliasson. He was Prix Pictet finalist in 2009, recipient of the Prince Claus award in 2008 and won two separate awards at Bamako Encounters, the Biennale of African Photography in Bamako, Mali, 2007. He recently exhibited at Salzburg's Stadtgalerie Museumspavillon in 2019 as well as documenta 14, 2017. Since 2019, Baloji has been conducting his PhD research in art at the St Lucas School of Arts, Antwerp. His work is held in major collections worldwide, including the Minneapolis Institute of Art, Minneapolis; the Virginia Museum of Fine Art, Richmond; the Smithsonian National Museum of African Art, Washington, D.C.; the National Gallery of Canada, Ottawa; and the Musée du quai Branly, Paris.

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**SAMMY BALOJI (B. 1978)**

*Untitled No. 8 (from Mémoire series)*

archival digital print  
23¼ x 62½in. (59.2 x 159.2cm.)  
Executed in 2006, this work is from an edition of ten plus one artist's proof

£5,000-7,000

**PROVENANCE:**  
Galerie Imane Farès, Paris.  
Acquired from the above by the present owner in 2015.

**EXHIBITED:**  
Cambridge, Heong Gallery at Downing College, *When The Heavens Meet The Earth*, 2017, pp. 14 & 105 (illustrated in colour, p. 15).

Sammy Baloji. Credit: Sophie Nuytten.





MALALA ANDRIALAVIDRAZANA

Deploying a technique that combines photography, collage, drawing and text, Malala Andrialavidrazana creates assemblages that question history and examine the interplay of cultures and hierarchies of power. Her *Figures* series assembles fragments of images from different eras into rich collages of ephemera, including old maps, banknotes and record sleeves. The blending of these diverse elements, which straddle many different cultures and time periods, serves to critique notions of Exoticism in a playful and nuanced way.

Within the context of Africa, European maps carry a pronounced symbolism due to the way in which African nations were carved up amongst European powers during the Colonial period. National borders were drawn arbitrarily, and cobbling together diverse groups of people into new nations has led to extreme and complex issues. Conversely, maps continue to be symbolically imbued with apparent Enlightenment

virtues of Truth and Order. It is the coded symbols of Eurocentric Exoticism that Andrialavidrazana reconstitutes in *Figures 1889, Planisferio*. The images and reproductions she has selected were once used to reinforce stereotypes of African and Indian Ocean cultures, which were used as instruments of Colonialism and become inextricably linked to the state apparatus of control. When collaged together and overlapping one another, the images' ideological frameworks bubble to the surface, Andrialavidrazana skilfully reframes these outmoded methods of representation.

Andrialavidrazana grew up in Madagascar and she currently lives and works in Paris. She won the HSBC Photography Prize in 2004, after which her work was included in the 6<sup>th</sup> Bamako Biennale. Her work has been shown at Warsaw MoMA; the Art Institute of Chicago; the Ford Foundation, New York; the Boghossian Foundation in Brussels and the Pompidou Centre, Paris.

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MALALA ANDRIALAVIDRAZANA (B. 1971)

*Figures 1889, Planisferio*

UltraChrome pigment print, laid on aluminium  
46¾ x 54¼in. (111.8 x 137.9cm.)  
Executed in 2015, this work is number three from an edition of five

£12,000-18,000

**PROVENANCE:**  
Perimeter Projects, 50 Golborne, London.  
Acquired from the above by the present owner in 2018.

**LITERATURE:**  
A. Byrd, *Malala Andrialavidrazana Redraws the Map*, in 'Aperture', Summer 2017 (illustrated in colour, p. 69).

Malala Andrialavidrazana.  
Photo: courtesy of the artist.









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OWUSU-ANKOMAH (B. 1956)

*Obey*

signed and dated 'OWUSU-ANKOMAH 2008' (lower right); signed, titled and dated 'OWUSU-ANKOMAH "OBEY" 2008' (on the reverse)  
acrylic on canvas  
35¾ x 41in. (90 x 104cm.)  
Painted in 2008

£6,000-8,000

**PROVENANCE:**

Artists Alliance Gallery, Accra.  
Acquired from the above by the present owner in 2010.

Owusu-Ankomah. Photo: Jonathan Greer.







Positioning himself as a flaneur, Joël Mpah Dooh maintains critical distance from his subjects and explores the fragilities and complexities of the human condition. His subjects comprise people living together in urban centres, their expressions evoking a rich spectrum of emotions ranging from fear and desperation to banality and tranquillity.

*Sorry Mom* shows the artist at a distance, looking into a domestic scene. Based upon the title we can deduce that the work depicts a mother dressing down her son. Another figure peers in through the window in exclamation. Mpah Dooh works the surface of the aluminium adding layers of different materials and scratching the surface to offer vivid chromatic effects. The work is an examination of the domestic, and the universal familiarity of matriarchal disappointment.

A Cameroonian working in Douala, Mpah Dooh participated in the *Lines of Connections* exhibition, organised by the MTN Art Foundation in 2001, alongside William Kentridge, Kendell Geers and Samuel Fosso. His solo presentation was the highlight of Dak'Art, the Dakar Biennale in 2006. In 2021 he opened an exhibition at Artspace Sun in Seoul alongside Hendrik Lilanga and Edward Said Tingatinga. He is represented by Gallery Momo, Johannesburg and Cape Town.

Joël Mpah Dooh. Photographer unknown.



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**JOËL MPAH DOOH (B. 1956)**

*Sorry Mom*

signed and dated 'J. Mpah Dooh 2012' (lower right)  
oil and soft pastel on aluminium  
38 5/8 x 38 7/8 in. (98.2 x 98.6 cm.)  
Executed in 2012

£2,000-3,000

**PROVENANCE:**

Gallery Momo, Johannesburg.  
Acquired from the above by the present owner in 2015.



FRANCISCO VIDAL

Francisco Vidal blends African wax-print textiles with 1980s hip-hop culture, Cubism and elements of street art and graffiti. Born in Portugal to Cape Verdean and Angolan parents, Vidal deals with ideas closely tied to the diaspora experience. He views himself as a product of cultural fusion, and examines the concept of creolisation in his work. Vidal now lives and works between Lisbon and Luanda. He is best known for his boldly coloured *Machete* paintings on either hand-made paper or canvas, which are often stitched together to form large-scale installations. In Lisbon, his studio is in a former bomb factory which supplied napalm during the Angolan Civil War.

*Utopia Luanda Purple* features rich passages of deep blues and purples overlaid with swirling layers of vibrant orange patterns which evoke printed African textiles.

Francisco Vidal represented Angola at the Angolan Pavilion for the 56<sup>th</sup> Venice Biennale in 2015, and exhibited at the Expo Milano of the same year. His work is held in several renowned public and private collections including the PLMJ Foundation, the EDP Foundation Collection and the Scheryn Collection. In 2019 he presented his first solo exhibition at Tyburn Gallery, London.

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FRANCISCO VIDAL (B. 1978)

*Utopia Luanda Purple*

signed, titled and dated 'FRANCISCO VIDAL utopia Luanda purple 2016' (on the reverse)  
acrylic on canvas  
58 $\frac{7}{8}$  x 59 $\frac{1}{8}$ in. (149.5 x 150cm.)  
Painted in 2016

£10,000-15,000

PROVENANCE:

Private Collection (acquired directly from the artist).  
Anon. sale, Bonhams London, 5 October 2017, lot 101.  
Acquired at the above sale by the present owner.

Francisco Vidal. Photo: Rodrigo Cardoso.







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PETERSON KAMWATHI (B. 1980)

*Ram Triptych*

each: signed and dated 'Kamwathi 08' (lower right)  
charcoal, graphite and soft pastel on paper, in three parts  
(i-ii) 44¾ x 44¾in. (112.8 x 112.8cm.)  
(iii) 44½ x 44¼in. (113.1 x 112.4cm.)  
Executed in 2008

£12,000-18,000

**PROVENANCE:**  
Ed Cross Fine Art, London.  
Acquired from the above by the present owner in 2008.

**EXHIBITED:**  
London, Ed Cross Fine Art, *Peterson Kamwathi: Matter of Record*,  
2010.



BEATRICE WANJIKU

Beatrice Wanjiku's work probes psychological themes relating to human existence and behaviour, questioning our perception of reality. Commencing with the *Morality* series, her oeuvre falls into distinct phases, exploring questions of mortality, immortality and identity arising from the experience of profound grief.

*Study II* derives from Wanjiku's *Savages* series in which the artist continues her search for the soul. With a largely-obscured, colour-bleeding face, the work alludes to internal conflict and anguish. A sense of urgency and frustration is conveyed through the overworked, almost imperceptible features of the face, a technique typical of her more recent work. In this way, the artist strips the carapace off of the facade, conjuring a sense of the sitter's dystopian internal reality.

Wanjiku was born in Nairobi in 1978. She received her diploma from Nairobi's Buruburu Institute of Fine Arts in 2000 and is a rising star on the Kenyan contemporary art scene. Wanjiku was the recipient of the Robert Sterling Clark Foundation Fellowship in 2011, as well as the UNESCO-Aschberg Bursary and the Lava Thomas and Peter Danzig Fellowship in 2013. She exhibited at the 57<sup>th</sup> Venice Biennale, in the exhibition *Personal Structures – Open Borders*, Palazzo Mora, Venice, in 2017. She has shown her work in both solo and group exhibitions at RaMoMA Museum of Modern Art, Nairobi; Nairobi National Museum, Nairobi, and the OSTRALE Biennale for Contemporary Art, Dresden, Germany, among others.

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BEATRICE WANJIKU (B. 1978)

*Study II (Savages Series)*

signed and dated 'Wanjiku 2017' (upper left); signed and dated 'Beatrice Wanjiku 2017' (lower right); titled and dated 'Study II Savages Series 2017' (on the reverse)

ink and graphite on paper  
30½ x 22½in. (76.5 x 57cm.)  
Executed in 2017

£1,000-1,500

PROVENANCE:

ARTLabAfrica, Nairobi.  
Acquired from the above by the present owner.

Beatrice Wanjiku. Courtesy of the artist.







Growing up in Kinshasa in the Democratic Republic of Congo, Steve Bandoma rebelled against his formal art education at the School of Kinshasa where he became involved in the group Librisme Synergy, an avant-garde artistic collective. He travelled to South Africa in 2005 where he sought to immerse himself in artistic circles, and observed the work of Jeff Koons, whom he cites as a major influence. There is a deep vein of disenchantment running through Bandoma's oeuvre that recalls the cynicism of certain Pop artists, as well as an exploration of 'kitsch'.

Working primarily in mixed-media paper collage, Bandoma has developed an aesthetic of explosion and implosion. Contemporary pop-cultural elements collide with traditional African mythology and spirituality. Chaos and suffering are central tenets to the work, and there is an urgency to his bold creations.

Bandoma's *Space in between* series is an exploration of the darker side of African folklore, life after death, and alternate realities populated with monsters. In *Space in between*, lot 172, we see a monstrous skull, its sprouting horns bearing human hands. The photographic collage elements give the work a sinister vitality. While in *Space in between*, lot 171, the skulls appear less monstrous, perhaps even playful: their eyes give them a humane quality.

Steve Bandoma participated in *Beauty Congo – Congo Kitoko* at the Fondation Cartier, Paris, from July 2015 to January 2016; *Evora Africa* in Evora, Portugal, in 2018; and *Kinshasa Megapolis*, Leipzig, also in 2018.

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### STEVE BANDOMA (B. 1981)

*Space in between... from vanity series*

signed, titled, numbered and dated '1/3 Space in between... from vanity series Bandoma 2011' (lower edge)  
watercolour and printed paper collage on paper  
45 x 29½in. (114.4 x 75cm.)  
Executed in 2011

£5,000-7,000

#### PROVENANCE:

Acquired directly from the artist by the present owner in 2011.

Steve Bandoma in front of his painting  
*Made in China* at the Bilembo art center in  
Kinshasa on Thursday, November 14, 2019.  
Photo: © ARSENE MPIANA MONKWE/  
AFP via Getty Images.







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**STEVE BANDOMA (B. 1981)***Space in between... from vanity series*

signed, titled, numbered and dated '3/3 Space in between... from vanity series Bandoma 2011' (lower edge)  
 watercolour and printed paper collage and on paper  
 41 $\frac{5}{8}$  x 29 $\frac{1}{2}$ in. (105.8 x 75cm.)  
 Executed in 2011

£5,000-7,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2011.



SERGE ALAIN NITEGEKA

Serge Alain Nitegeka delves into the depths of abstraction. A refugee himself, having fled the Rwandan genocide for Johannesburg, his work examines displacement and forced migration. Working almost exclusively with blocks of primary colours or, more frequently, monochrome and exposed plywood or woodchip, there is a deeply utilitarian approach to Nitegeka's choice of materials. His geometric compositions are displayed in conjunction with his large scale installations, which create something akin to an obstacle course: the viewer is forced to duck and weave their way through the invasive, impassable girders, offering a metaphor for the experience of migration.

There is a distinctly Constructivist vein to his style which, through its austere abstraction, reflects a modern industrialised society. However, where

Constructivism celebrated industry and proletarian values, Nitegeka's work critiques these man-made structures, and their associated checks, balances and limits to free movement. The structures in Nitegeka's work are imposing, and require negotiation.

*Obstacle 1: Studio Study V* may be understood in these terms: the obstructions, although imposing, can be also be worked around. Nitegeka represented South Africa at the 2015 Venice Biennale as well as receiving the Jean Paul Blachère Prize at the Dakar Biennale in 2010. He received the VILLA Extraordinary Award for Sculpture from the Claire & Edoardo Villa Will Trust. He opened a solo exhibition at Stevenson in Amsterdam in April 2022. Nitegeka is represented by Stevenson, Cape Town, Johannesburg and Amsterdam, as well as Marianne Boesky Gallery, New York.

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SERGE ALAIN NITEGEKA (B. 1983)

*Obstacle 1: Studio Study V*

signed 'Serge.' (on a label affixed to the reverse)  
oil on wood  
20⅞ x 29½in. (53.1 x 75cm.)  
Executed in 2014

£3,000-5,000

PROVENANCE:

Stevenson, Cape Town.  
Acquired from the above by the present owner in 2014.



Serge Alain Nitegeka.  
Photo: © Anthea Pokroy.







Ephrem Solomon's subjects tend to be depicted in isolation. Even when two figures are shown together, there is a gulf between them, and they are imbued with a profound sense of alienation. In this work, *Forbidden Fruit*, we see from the sitter's posture that she is set back, as if wary or reluctant yet all the while transfixed. She is practically engulfed by a murder of crows, a potentially solemn omen as she stares tentatively beyond the picture plane. In Alfred Hitchcock's *The Birds*, its major characters are each in their own way completely wrapped up in their own complexes, the birds are everything the people are not: wild, passionate and free. Ephrem Solomon states "My works portrays the distance between what the governed people need and want and what the response is from the governors. I have tried to picture, as precisely as possible, the actual and innocent feeling of the governed".

Living and working in Addis Ababa, Ephrem Solomon primarily works in woodcut and mixed media collage. The woodcuts give his works the quality of sculptural reliefs, allowing the lines of weariness to be physically etched onto the sitter's face. Using a limited colour palette, his works have a refined graphic quality. Examples of his works are held in the Saatchi Collection; the Tiroche DeLeon Collection; the Studio Museum in Harlem; Royal Ontario Museum, Toronto; and the National Gallery of Victoria, Melbourne. In 2018 Solomon was nominated for the Queen Sonja Print Award. He is represented by Kristin Hjellegjerde Gallery, London.

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## EPHREM SOLOMON (B. 1983)

### *Forbidden Fruit*

signed, titled and dated 'forbidden fruit 2014 Ephrem Solomon' (on the reverse)  
acrylic on carved board  
16½ x 16½in. (42.2 x 42.2cm.)  
Executed in 2014

£4,000-6,000

#### PROVENANCE:

Circle Gallery, Nairobi.  
Acquired from the above by the present owner in 2015.

Ephrem Solomon.  
Photographer unknown.





# CONDITIONS OF SALE • BUYING AT CHRISTIE’S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie’s acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed ‘Important Notices and Explanation of Cataloguing Practice’ which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called ‘Symbols Used in this Catalogue’.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold ‘as is’, in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie’s or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer’s premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie’s may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie’s has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as ‘associated’ are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors’ watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- (i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).
  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person who will pay Christie’s directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the ‘ultimate buyer(s)’) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](https://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie’s Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie’s office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

## 2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot’s low estimate**.

## 3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christie’s LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer’s** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER’S PREMIUM, TAXES AND ARTIST’S RESALE ROYALTY

### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer’s premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the ‘VAT refunds: what can I reclaim?’ section of ‘VAT Symbols and Explanation’ for further information.

## 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer’s premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer’s responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer’s premium** and, for some lots, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie’s ships to the United States, sales or use tax may be due on the **hammer price**, **buyer’s premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot**. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may be required to remit use tax to that state’s taxing authorities. Christie’s recommends you obtain your own independent tax advice with further questions.

## 3 ARTIST’S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist’s estate to a royalty known as ‘artist’s resale right’ when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller’s behalf.

The artist’s resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

*Royalty for the portion of the hammer price*

*(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist’s resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER’S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the ‘**Heading**’). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed ‘Important Notices and Explanation of Cataloguing Practice’. For example, use of the term ‘ATTRIBUTED TO...’ in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

- (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) **lots** sold without a printed **estimate**;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie’s does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie’s will refund to the original buyer the **purchase price** in accordance with the terms of Christie’s authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (including Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the ‘**Subheading**’). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

## 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie’s for the **lots(s)**, you **warrant** that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer’s identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
  - (ii) the **buyer’s premium**; and
  - (iii) any amounts due under section D3 above; and
  - (iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the ‘**due date**’).
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer’s name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie’s in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account numbers: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card. We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a ‘cardholder not present’ (CNP) payment by calling Christie’s Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie’s account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.



However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

**G COLLECTION AND STORAGE**

- (a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
  - (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

**H TRANSPORT AND SHIPPING**  
**1 TRANSPORT AND SHIPPING**

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

**2 EXPORT AND IMPORT**

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

**(c) Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.


**(d) US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on

a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
- Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Jewellery over 50 years old**
- Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.
- (h) **Watches**
- Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

**I OUR LIABILITY TO YOU**

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or
- (ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

**J OTHER TERMS**

**1 OUR ABILITY TO CANCEL**

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

**2 RECORDINGS**

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

**3 COPYRIGHT**

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

**4 ENFORCING THIS AGREEMENT**

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

**5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES**

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

**6 TRANSLATIONS**

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

**7 PERSONAL INFORMATION**

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

**8 WAIVER**

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

**9 LAW AND DISPUTES**

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

**10 REPORTING ON WWW.CHRISTIES.COM**

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

**K GLOSSARY**

- auctioneer**: the individual **auctioneer** and/or Christie's.
- authentic**: a genuine example, rather than a copy or forgery of:
  - (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  - (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
  - (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
  - (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
- authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
- buyer's premium**: the charge the buyer pays us along with the **hammer price**.
- catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
- Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.
- condition**: the physical **condition** of a **lot**.
- due date**: has the meaning given to it in paragraph F1(a).
- estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
- hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
- Heading**: has the meaning given to it in paragraph E2.
- Subheading**: has the meaning given to it in paragraph E2.
- lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).
- other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
- purchase price**: has the meaning given to it in paragraph F1(a).
- provenance**: the ownership history of a **lot**.
- qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
- reserve**: the confidential amount below which we will not sell a **lot**.
- saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.
- UPPER CASE type**: means having all capital letters.
- warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## STORAGE AND COLLECTION

**COLLECTION LOCATION AND TERMS**

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail. Collection from Momart is strictly by **appointment only**. We advise that you inform our Christie's Client Service Collections Team [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com) at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 Email: [pcandauctionteam@momart.co.uk](mailto:pcandauctionteam@momart.co.uk).

**PAYMENT OF ANY CHARGES DUE**

**Lots** may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

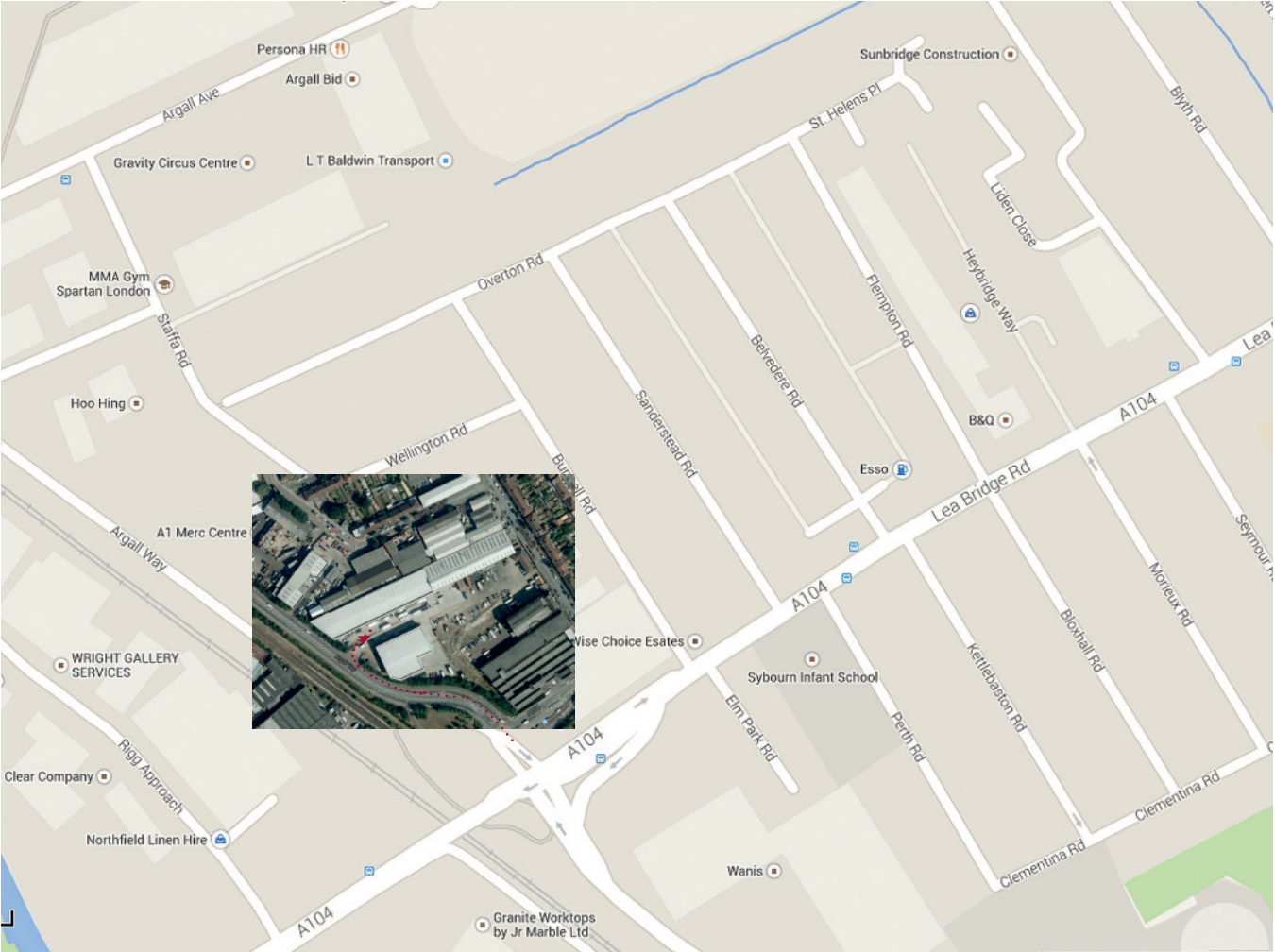
**SHIPPING AND DELIVERY**

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.



**MOMART**  
*Moved by Art*

Units 9-12, E10 Enterprise Park,  
Argall Way, Leyton,  
London E10 7DQ  
Tel: +44 (0)20 7426 3000  
Email: [pcandauctionteam@momart.co.uk](mailto:pcandauctionteam@momart.co.uk)





VAT SYMBOLS AND EXPLANATION

**Important Notice**  
The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable	
Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† ø	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
★	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"><li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li><li>• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li></ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

VAT refunds: what can I reclaim?

Non-UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	★ and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

a) have registered to bid with an address outside of the UK; and

b) provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for ★ and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. **Private buyers** who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an

export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may

become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com

Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

◻

Bidding by interested parties.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

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