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1793



Africa Now

Wednesday 22 May 2013 at 2pm
New Bond Street, London







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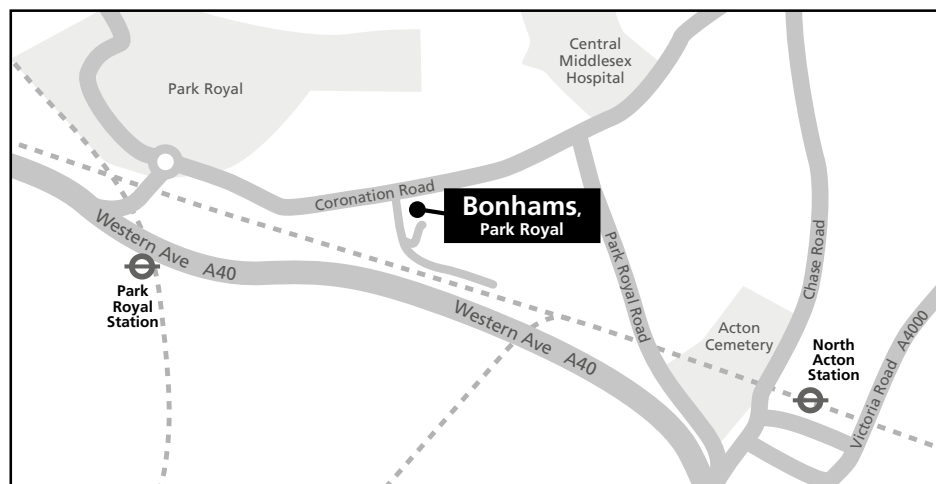
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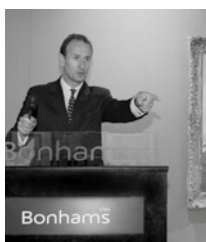
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Africa NOW

Modern & Contemporary African Art at Bonhams



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Since its inception in 2009, Bonhams' Africa Now auction has gone from strength to strength, mirroring the exponential growth in market interest in modern and contemporary African art. Hot on the heels of the record-breaking sale of El Anatsui's 'New World Map' (£541,250) in our 2012 auction, this year's auction promises to be an exciting event. Bonhams remains at the forefront of the market, and is the only international auction house with dedicated sales for African modern and contemporary art.

Including artists from a multitude of countries and cultures, Africa Now reflects the complex heritage of this dynamic continent. We are delighted to offer works by modern and contemporary masters such as El Anatsui, Ben Enwonwu, Yusuf Grillo, Uche Okeke, Malangatana Valente Ngwenya, and Malick Sidibé among many others. We are also pleased to be able to offer, for the first time in our auctions, evocative sculptural works by Sokari Douglas-Camp and Gonçalo Mabunda.

This year we are proud to be able to present a number of outstanding examples of Ben Enwonwu's sculptures and paintings. We are particularly pleased to have been entrusted with the sale of seven wooden sculptures originally commissioned by the Daily Mirror newspaper, which represent a high point in the artist's career. We are similarly thrilled to offer one of Enwonwu's most accomplished sculptural works, Anyanwu, and his vibrant, expressive painting The Durbar of Eid ul-Fitr, Kano, Nigeria.

We are also delighted to be hosting a charity auction of eight lots by contemporary Kenyan artists, in association with The African Arts Trust and Circle Art Agency with the generous sponsorship of Afren. Proceeds from this auction will go directly to projects in Kenya that support the development of visual art education.

We would like to take this opportunity to warmly thank all those individuals and organisations around the world for their support, encouragement and assistance in contributing to the success of these auctions.

We look forward to your participation in the auction, whether through our online live bidding system, by telephone, or by personally welcoming you to view our exhibition in London.

A Charity Auction of Kenyan Contemporary Art

Monday 20 May at 7pm

Lots 1 - 8

Bonhams is delighted to be hosting this charity sale of Kenyan contemporary art in association with The African Arts Trust and Circle Art Agency, and with the generous sponsorship of Afren.



The money raised from this auction is designated specifically for use in Kenya in the field of visual art education, of which there is a serious lack and a great need. 100% of the funds generated will go directly to projects in Kenya – neither The African Arts Trust nor the artists will keep any of the proceeds. The artists who have donated work to the auction will be involved in deciding exactly how and where it is spent.

The eight artists included in this auction represent all that is best from the current crop of Kenyan contemporary artists. They were selected by Danda Jarolimek of Circle Art Agency and Robert Devereux of African Arts Trust.



Circle Art Agency is East Africa's first independent arts agency, set up to support and promote the contemporary art market in Kenya and the region. They are passionate about contemporary African art. Through arts consultancy, exhibitions, a collectors' club and an annual art auction they aim to give talented artists greater visibility and opportunities. This allows collectors, both local and international, to benefit from and enjoy the region's vibrant art scene.



The African Arts Trust acts as a catalyst for the emergence and growth of locally managed and sustainable contemporary art organisations in Africa. It supports a wide range of projects with an emphasis on grass roots organisations that support professional practicing artists trying to make a livelihood in the visual arts.

Lots 1 – 8 will not attract Bonhams' buyer's premium and payment must be made directly to The African Arts Trust.

Lot 4

James Muriuki (Kenyan, born 1977)

Untitled (from the series 'Undefined Construction'), 2013 (detail)



1

Joseph Bertiers (Kenyan, born 1963)

Yesterday afternoon, 2013

signed 'Bertiers' (lower right)

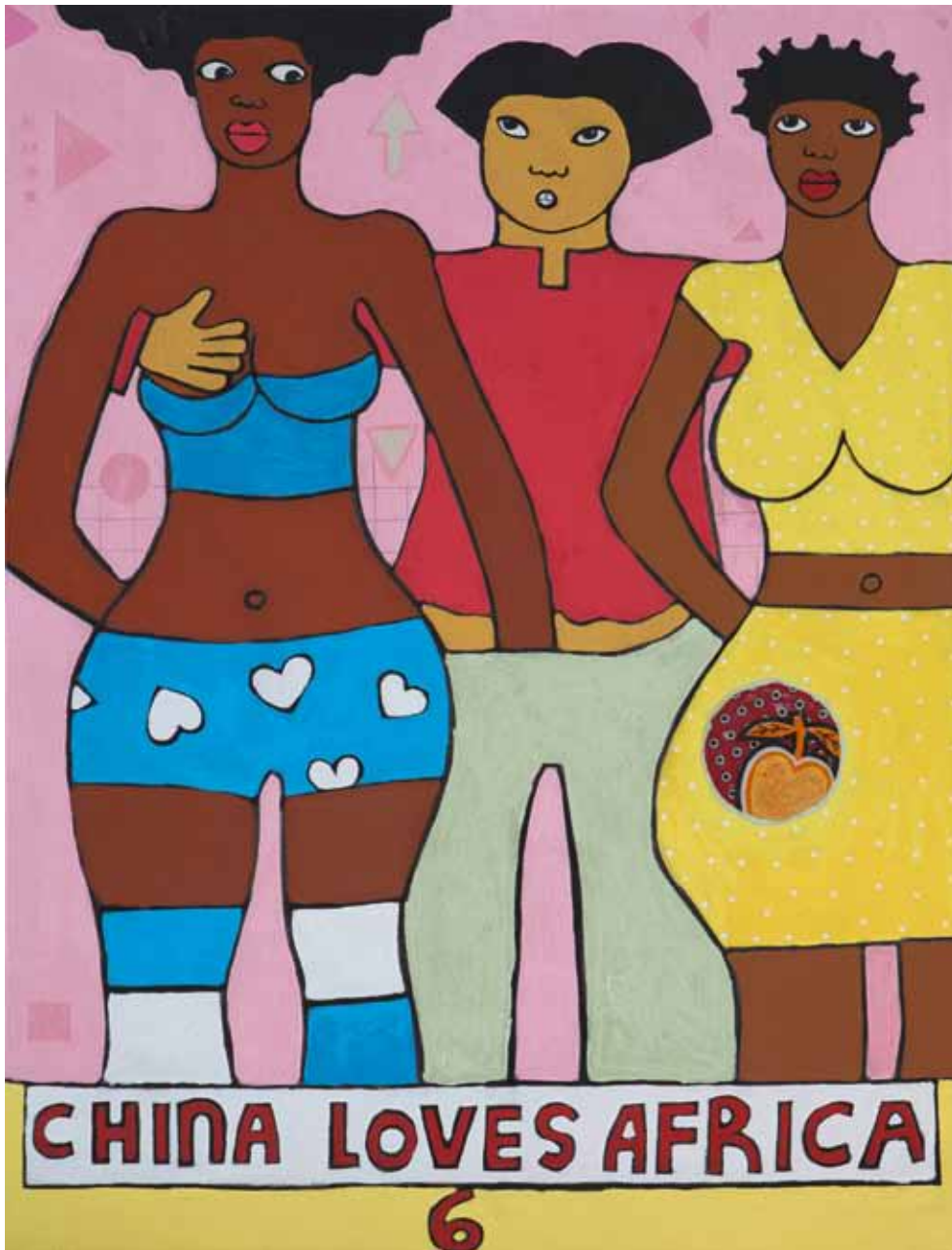
oil on canvas

60 x 100cm (23 5/8 x 39 3/8in).

Bertiers's work is concerned with social, political and economic issues in Kenya and abroad. His detailed paintings and life-sized sculptures are characterised by a sharp wit and humour. As a teenager, Bertiers painted signs for shops and bars, which led him to pursue a career in art.

Yesterday afternoon depicts a busy market scene after the announcement of the failure of the biometric BVR vote-tallying system at the recent Kenyan elections in March 2013. The IEBC announced they would be counting the votes by hand, which caused panic-buying by Kenyans anxious to get home. In the ensuing rush, traders got top prices for their wares.

The artist's career took off in 2006, when he was selected to participate in Dak'Art. In 2011, Bertiers had a solo show at Fred Gallery, with his work travelling, in turn, to the 2011 Basel Art Fair and the 2012 Johannesburg Art Fair.



2

Michael W. Soi (Kenyan, born 1972)

China loves Africa 6

signed verso (upper left)

acrylic and mixed media on canvas

122 x 91cm (48 1/16 x 35 13/16in).

Based in Nairobi, Soi is a member of what is often termed "the second generation" of Kenyan artists that emerged through Kuona Trust in the late 1990s. In 1996, after graduating from art school, he initially began his career as a sculptor. His art began to receive local and international recognition, particularly in the Diaspora, as he developed an aesthetic vocabulary allied to social commentary.

China loves Africa 6 is part of a series of ten works created between 2012 and 2013 which addresses the presence of China in Africa. Soi views China's involvement in Africa as a type of economic re-colonisation.

Soi's work is part of the collections of Casoria Museum of Contemporary Art, Naples, Standard Chartered Bank (UK), and a number of private collectors. He is currently working on a series of paintings that revolve around Nairobi's sex industry.



3

Anthony Okello (Kenyan, born 1976)

Masquerade, 2013

signed 'A. Okello' (lower left)

oil on canvas

each 42 x 63cm (16 9/16 x 24 13/16).

diptych (2)

"I do believe as an artist that the work must resonate with me first before it does to others."

Anthony Okello's works are characteristically allegorical compositions with a cast of animal and human forms playing out the local mythology he has collected. His most recent work reveals a shift towards more personal themes.

The diptych *Masquerade* was made soon after Okello moved to the outskirts of Nairobi. He refers to it as a reflection not only of himself, but of society in general - the changing identities, pretence and hiding of one's true self. The masked figures in the work meet the viewer's gaze confidently. Conversely, the unmasked figure seems unsure and ill at ease.

The artist's work has been published in the World Art Collection *1001 Reasons to Love the Earth* and has been exhibited in Kenya, India and France.



4

James Muriuki (Kenyan, born 1977)

Untitled (from the series 'Undefined Construction'), 2013

giclée print

80 x 120cm (31 1/2 x 47 1/4in).

Muriuki started his artistic career making experimental snapshots while at university. A recurring subject for the artist is the transition of urban space.

Based in Nairobi, the city becomes his primary inspiration: his works explore ever-changing, yet interdependent facets of the urban landscape, with architecture and construction providing strong visual and metaphorical dimensions.

At present, the artist is experimenting with motion, video and mixing media. His work has been exhibited and collected in Kenya, South Africa, USA, Denmark, Spain, and Germany among other countries. He is a founding member of 3Collect, an artists' collective engaged with curatorial practice.



5

Beatrice Wanjiku (Kenyan, born 1978)

This constant yearning, 2013

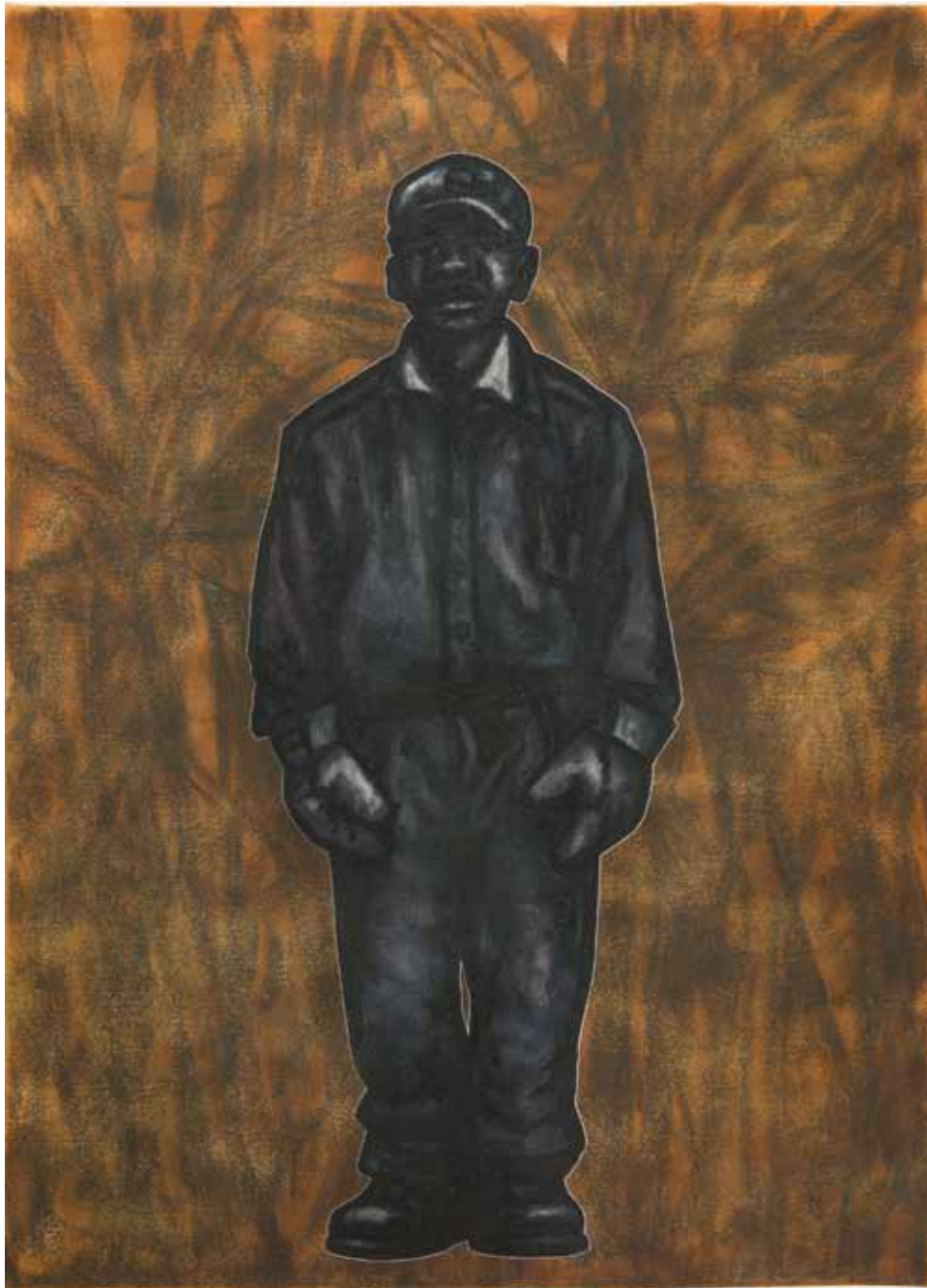
mixed media on canvas

100 x 150cm (39 3/8 x 59 1/16in).

Invoking the notion of the self through the perception of the other, Wanjiku's paintings play with the process of both revealing and concealing by means of layering, texture and typography. Prevalent themes in her oeuvre include vanity, humanity, memory and transition.

This constant yearning explores the ceaseless pursuit of completeness, the desire for acquisition, and the cycle of dissatisfaction that surrounds these yearnings.

Wanjiku's work has been shown widely across Kenya, as well as included on the 2008 exhibition *Africa Now: Emerging artists from a continent on the move* in Washington DC and the 2006 exhibition *Africa Within: Many eyes one soul* in London.



6

Peterson Kamwathi (Kenyan, born 1980)

Untitled (from the 'Peri-Urban Encounters' series)

signed and dated 'P Kamwathi '13' (lower right)

mixed media

91.5 x 64.5cm (36 x 25 3/8in).

Kamwathi began his career at the Kuona Trust Museum Art Studio. His work focuses on the psychology of queues, exploring the administrative and social place of queues as a manifestation of humanity's upheavals. Kamwathi is currently researching the role and meaning of processions and groupings within contemporary ceremonies, masquerades and other social protocols.

The artist has stated that *Peri-Urban Encounters* is a project looking at the people he interacts with in close proximity to his studio. "These drawings are my attempt at extruding them from what might deceptively be perceived as the familiar. These are monuments to the encounters."

Kamwathi has had four solo shows to date and his work has been widely exhibited in Kenya, the UK, the USA, Holland, Austria, El Salvador and Finland.



7

Paul Onditi (Kenyan, born 1980)

Half Life, 2013

signed 'Wudg' (lower right)

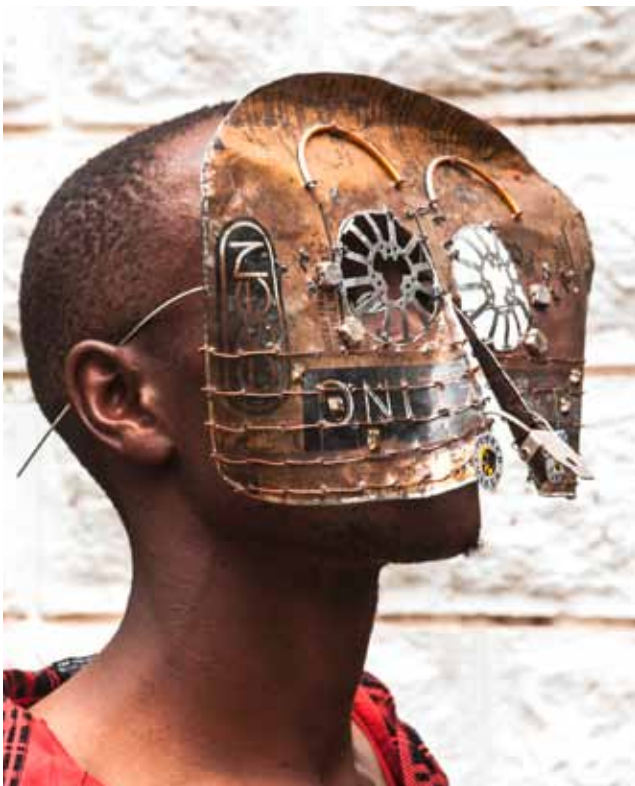
mixed media on synthetic sheet

185 x 122cm (72 13/16 x 48 1/16in).

Onditi's work examines the cyclical nature of human experience and behaviour, encapsulated in the oft-touted expression "what goes around, comes around". Typically his work depicts a lonely character, christened 'Smokey', who represents a blank state of mind. The artist works in muted hues, favouring murky greys and dark blues to navigate what he refers to as the dilemma of the human condition.

Half Life, containing defaced Kenyan Shillings, depicts a botched robbery. The work was inspired by the successful Kenyan film, *Nairobi Half Life*.

Onditi has exhibited locally and internationally, including at the exhibition *Ernst and Young Action* at the Museum für Angewandte Kunst, Frankfurt, in 2010.



8

Cyrus Kabiru (Kenyan, born 1984)

C-Stunners Mini Morris

signed 'cabiru' (upper left)

mixed media

19.5 x 25cm (7 11/16 x 9 13/16in).

A self-taught painter and sculptor, in his sculptural work Kabiru embodies his role as a "collector" of cast-offs by refashioning waste, recycled, and found materials into various forms. He is best known for his *C-Stunners*, an ongoing body of work, in which he creates functional, artistic bifocals. These works are located at the intersection of fashion, wearable art, performance and one-of-a-kind commodity objects.

C-Stunners have a certain energy and playfulness that captures the sensibility and attitude of Nairobi's youth. The works invoke the "bling" of popular culture, simultaneously reflecting people's ingenuity and resourcefulness. For Kabiru, the lenses offer a fresh perspective onto the world, transforming the wearer both in appearance and frame of mind.

Kabiru has exhibited across the globe, including London, New York, Paris and Istanbul. As a Ted Fellow for 2013, his works have been featured in a number of publications.



Africa Now

Wednesday 22 May at 2pm



101 W

Ben (Benedict Chukwukadibia) Enwonwu, M.B.E (Nigerian, 1917-1994)

The Durbar of Eid ul-Fitr, Kano, Nigeria
signed and dated 'Ben Enwonwu 1955' (lower left); bears Piccadilly
Gallery label (verso)

oil on canvas

86 x 183cm (33 7/8 x 72 1/16in).

£50,000 - 80,000

€59,000 - 94,000

PROVENANCE:

Piccadilly Gallery, London

Acquired by the President of the Junior Combination Room Art Gallery,
Downing College, Cambridge in 1955

A private collection

EXHIBITED:

The Piccadilly Gallery, London, 1955, no.53

In northern Nigeria, Eid-ul-Fitr – the end of Ramadan – is celebrated with a Durbar, or festive procession. The Durbar is initiated by the Emir of each state, and consists of a series of prayers followed by a parade of the Emir and his elaborately-dressed entourage, many on horses or camels, to the Emir's palace. The procession is accompanied by music players (particularly drummers) and is an energetic and colourful event: the subject clearly captured the artist's imagination and is ably documented in the dynamic composition of the present lot.

Enwonwu evokes both a sense of continuity in time and a fleeting moment; the impression of a crowd and the experience of an individual. A seemingly endless procession of colourfully-garbed people spreads across the strongly horizontal picture plane, sweeping the viewer along with the crowd as it makes its way through the sketchy outlines of the cityscape. However, this sense of uniform movement is punctuated by the whirling figure on the right, who instead faces the viewer as if to invite us in.



The Durbar represented here is that of Kano, the capital city of Kano State, which Enwonwu visited in 1951 as part of a government commission on which he was working. The Kano Durbar is the most renowned and lavish in the country, and glimpses of the city's architecture appear throughout this scene. Moreover, the bird symbol of the Emir of Kano is just visible on the parasol which shields him from the sun on the left of the picture plane.

Commissioned by the Nigerian government to produce a series of wood-relief panels for the recently-built Nigerian House of Representatives, the artist sought to "express Nigeria's cultural diversity by including motifs drawn from different Nigerian cultural contexts", including the predominantly Muslim north.

Enwonwu thus made a trip to Kano to record the decorative traditions, festivals and people of the region, producing a number of paintings during this visit (such as the *Portrait of Momodu, Kano*, which appeared at auction at Bonhams on 10 March 2010) and for several years afterwards.

BIBLIOGRAPHY:

S. Ogbachie, *Ben Enwonwu: The Making of an African Modernist*, (Rochester, 2008), p.119



102

Ben (Benedict Chukwukadibia) Enwonwu, M.B.E (Nigerian, 1917-1994)

Head study

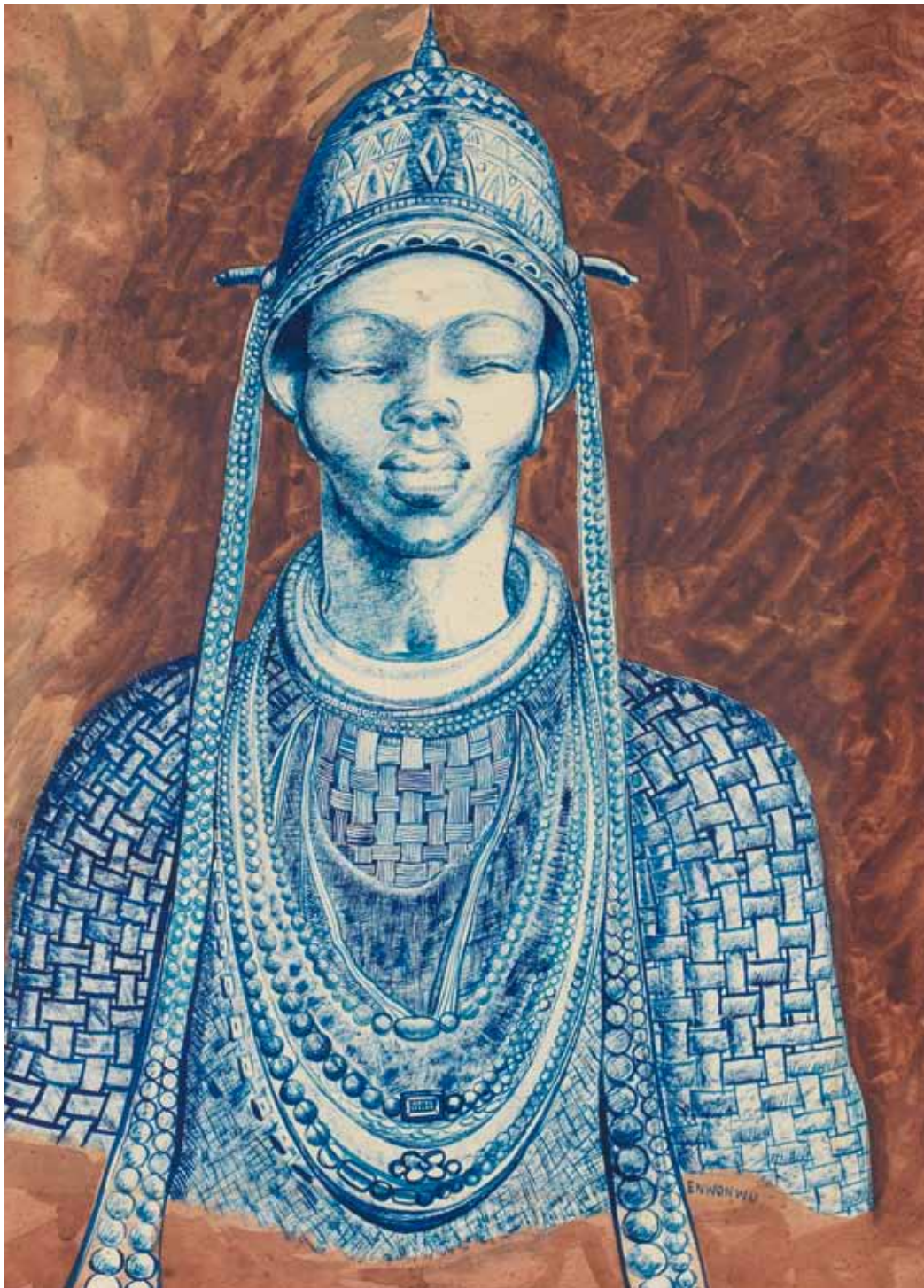
signed and dated 'ENWONWU 1951' (lower left)

oil on canvas

47 x 33.5cm (18 1/2 x 13 3/16in).

£7,000 - 10,000

€8,200 - 12,000



103*

Ben (Benedict Chukwukadibia) Enwonwu, M.B.E
(Nigerian, 1917-1994)

The Oba
signed 'ENWONWU' (lower right)
goauche and ink
54 x 36cm (21 1/4 x 14 3/16in).
£4,000 - 6,000
€4,700 - 7,100

PROVENANCE:

Acquired directly from the artist by Dr John Akar, Sierra Leone
ambassador to the United States, circa late 1960s
Thence by descent to the current owner



104



105



106

104

Asiru Olatunde (Nigerian, 1918-1993)

Celebration

signed 'ASIRU OLATUNDE OSOGBO' (lower centre)

repoussé aluminium panel

90.5 x 48.5cm (35 5/8 x 19 1/8in).

£1,000 - 1,500

€1,200 - 1,800

105

Asiru Olatunde (Nigerian, 1918-1993)

Tree of life

signed 'ASIRU OLATUNDE OSOGBO' (lower centre)

repoussé aluminium panel

90.5 x 61cm (35 5/8 x 24in).

£1,000 - 1,500

€1,200 - 1,800

106

Ladi Kwali (Nigerian, circa 1925-1984)

Glazed pot decorated with small creatures

stamped with initials 'LK' to base

stoneware

37 x 37cm (14 9/16 x 14 9/16in).

£2,500 - 3,500

€2,900 - 4,100

PROVENANCE:

Acquired directly from the artist via an introduction by Michael Cardew,
Nigeria, 1960s

Thence by direct descent to the current owner



The artist at work



Ogunyemi chairs at Susanne Wenger's residence



107 W

Ajibike Ogunyemi (Nigerian, born 1941)

Throne

iron

144 x 70cm (56 11/16 x 27 9/16in).

£3,000 - 5,000

€3,500 - 5,800

PROVENANCE:

Acquired directly from Susanne Wenger in
Oshogbo, circa 1995

A private collection

Susanne Wenger held a large collection of metalwork by Ogunyemi which was prominently displayed around her residence on Ibokun Road, Oshogbo. Ogunyemi was an important member of the New Sacred Arts Movement and constructed chairs made from scrap iron depicting the Yoruba deities of the Osun Groves.

BIBLIOGRAPHY:

N. Saunders, *Susanne Wenger, her house and her art collection*, (Lagos, 2006)



108

108
Frédéric Bruly Bouabré (Ivorian, born 1921)
Legend
each signed and dated (verso)
pen and ink and wax pastel
each 19.5 x 14.5cm (7 11/16 x 5 11/16in). (12)
£5,000 - 8,000
€5,900 - 9,400



109



110

109*

Frédéric Bruly Bouabré (Ivorian, born 1921)

Four drawings

each signed and dated (verso)

pen and ink and wax pastel

each 19 x 14cm (7 1/2 x 5 1/2in). (4)

unframed

£2,000 - 3,000

€2,400 - 3,500

110*

Frédéric Bruly Bouabré (Ivorian, born 1921)

Four drawings

each signed and dated (verso)

pen and ink and wax pastel

each 15 x 10.5cm (5 7/8 x 4 1/8in). (4)

unframed

£1,500 - 2,000

€1,800 - 2,400

111

Uzo Egonu (Nigerian, 1931-1996)

Still life

signed 'Egonu / 65' (upper left)

oil on canvas

101 x 60cm (39 3/4 x 23 5/8in).

£2,000 - 3,000

€2,400 - 3,500



111



112*

Uzo Egonu (Nigerian, 1931-1996)

'Dancers'

signed and dated 'Egonu '64' (upper right), bears artist's studio label with title (verso)

oil on canvasboard

121 x 90cm (47 5/8 x 35 7/16in).

£3,000 - 5,000

€3,500 - 5,900

PROVENANCE:

Acquired directly from the artist by Dr John Akar, Sierra Leone ambassador to the United States, circa late 1960s
Thence by descent to the current owner

LITERATURE:

O. Oguibe, *Uzo Egonu: An African Artist in the West*, (London, 1995), illustrated in a photograph of the artist in his studio, p. 10

Born in the city of Onitsha on the bank of the Niger river, Uzo Egonu's artistic talent was revealed from an early age under severable significant mentors. He was sent to study in England at the age of 13, and would end up spending fifty-one years in Europe, the majority of them in London. His unique perception of the metropolis would later be immortalised in the Museum of London's 2004-5 exhibition *Uzo Egonu's London*.

The current lot reflects the artist's preoccupation in the period from 1963 to 1964 with exploring African masks and musical instruments as a representation of African culture. For Egonu, the mask functions as both a symbol of African tradition and a reminder of the influence of African masks on European modernism.

Dancers also features the thick lines and experimentation with texture and space typical of this period in Egonu's oeuvre. As Olu Oguibe describes, works of this period "reveal a deliberately limited palette of very basic, often earth colours, defined by a broad symbolic essence: blue, yellow and rock burnt sienna, all of which are related to the specific environment they evoke, but more importantly belong to the palette of wall painters from the artist's Igbo culture". Moreover, there is a palpable sense of rhythm in the work, as if various instruments – distinct, yet sonically interweaving to create overall harmony – are being evoked through brushwork and pattern.

As a diasporic artist, Egonu was informed by the aesthetic and thematic influences of both Africa and Europe; resolutely figurative in his approach, he masterfully navigated the possibilities of abstraction and the pleasures of line, colour, pattern and texture as independent pictorial elements. Egonu "described his synthesis of formal principles from the cultures of his origin and those from modernist precedents as footprints, and likened his career as an artist to the progress of a mountaineer, with challenges as an expatriate [and] a colonial in the centre of Empire..."

Okwui Enwezor has in turn suggested of the artist's legacy that "like a mountaineer, he left his footprints on postwar British art by introducing a privileged understanding of those non-European sources which shaped its origins and informed his own individual style".

BIBLIOGRAPHY:

O. Enwezor, "'Footprints of a Mountaineer': Uzo Egonu and Black Redefinition of Modernism", *The Culture Game*, (Minneapolis, 2004), pp.60-72, p.71

O. Oguibe, *Uzo Egonu: An African Artist in the West*, (London, 1995), p.54

Above: The artist in his London studio, with 'Dancers' on display behind him
Image reproduced by kind permission of Mrs Hiltrud Egonu.





113



114



115

113*

Bruce Onobrakpeya (Nigerian, born 1932)

'Lament'

signed and dated '1960 / Bruce Onobrakpeya' (lower right), numbered, titled and inscribed '4/30 Lament (metal base)' (lower left) and inscribed 'Deep Etching' (centre)

metal foil deep etching

60.5 x 45.5cm (23 13/16 x 17 15/16in).

£3,000 - 5,000

€3,500 - 5,900

114*

Bruce Onobrakpeya (Nigerian, born 1932)

'Atete Gwre Ighoro-o' (Village Gate)

signed and dated 'ONOBRAKPEYA / 1983' (lower right), titled and numbered 'ATETE GWRE / IGHORO-O / 20/30' (lower left)

metal foil relief

85.5 x 62.5cm (33 11/16 x 24 5/8in).

£2,000 - 3,000

€2,400 - 3,500

LITERATURE:

S. Quel (ed.), *Bruce Onobrakpeya: Symbols of Ancestral Groves*, (Lagos, 1985), another edition illustrated cat.115

115*

Bruce Onobrakpeya (Nigerian, born 1932)

'Okpo Mbire' (Masquerade)

signed and dated 'ONOBRAKPEYA / 1977' (lower right); inscribed with title and numbered '4/30 / OKPO MBIRE' (lower left)

metal foil deep etching

70 x 50cm (27 9/16 x 19 11/16in).

£3,000 - 5,000

€3,500 - 5,900



116

116 W

Bruce Onobrakpeya (Nigerian, born 1932)

'Onobrak vignettes'

inscribed with title and numbered '1/15' (lower left); signed with initials, dated, and further signed 'BO / 1984 / Onobrakpeya' (lower right)

plastograph

114 x 243cm (44 7/8 x 95 11/16in).

£2,000 - 3,000

€2,400 - 3,500

117

Prof. Ablade Glover (Ghanaian, born 1934)

Field of blooms

signed 'glo / 85' (lower centre left)

oil on canvas

101.5 x 76.5cm (39 15/16 x 30 1/8in).

unframed

£2,000 - 3,000

€2,400 - 3,500



117



118*

Ben (Benedict Chukwukadibia) Enwonwu, M.B.E
(Nigerian, 1917-1994)

'Anyanwu'

bronze

91cm (35 13/16in) high (excluding base)

£50,000 - 80,000

€59,000 - 94,000

PROVENANCE:

A private collection

Painted the year after Enwonwu completed his studies in Britain and returned to Nigeria as Art Supervisor in the Information Services Department of the Colonial Office, *Woman on a forest path* reflects Enwonwu's return to the familiar Nigerian landscape.

In the current lot, Enwonwu pays homage to the "sacred groves in his [representation] of the tropical rain forest", revelling in its "verdant foliage". As art historian Sylvester Ogbechie explores, in the late 1940s and 1950s, depictions of indigenous rituals, local industry and significant landscapes were central to the intellectual and aesthetic exploration of an emergent nationalist identity.

(detail)

LITERATURE:

S. Ogbechie, *Ben Enwonwu: The Making of an African Modernist*, (Rochester, 2008), another version illustrated fig.4.3 and fig.4.4

B. Lawal, 'After an imaginary slumber: visual and verbal imagery of "awakening" in Africa', *Word & Image: A Journal of Verbal/Visual Enquiry*, (volume 26, number 4, 2010), another version illustrated p.423

O. Offoedu-Okeke, *Artists of Nigeria*, (Milan, 2012), another version illustrated p.57

A small-scale version of the famous work mounted on the façade of the National Museum in Onikan, Lagos, the current lot is one of Enwonwu's most significant sculptures. The title *Anyanwu* (eye of the sun) invokes the Igbo practice of saluting the rising sun as a way to honour ChiUkwu, the Great Spirit: in some instances (for example in the small *Anyanwu* bronze in the Royal Collection at Buckingham Palace), the work is titled *Rising Sun*.

Enwonwu's *Anyanwu* is commonly cited as among the artist's most accomplished works, not only formally but also in terms of its positioning in Nigerian cultural history. The noble figure, with its lithe bronze torso arising as if from the earth, is considered the pre-eminent expression of what Sylvester Ogbechie describes as "the aspirations of the Nigerian nation and Enwonwu's personal intercession for its survival and growth".

The sinuous bronze form is a masterwork of sculpture. The figure represented in *Anyanwu* is the powerful Igbo earth goddess Ani. In his depiction of the goddess, Enwonwu extends his exploration of the spiritual and elemental facets of womanhood – a theme prominent throughout his career. Here, he is informed by idealised Edo Queen Mother portraits for the head, while for the elongated body, which narrows from torso to pointed base, he draws on the stylisation of ancient Igbo wood carving. For Enwonwu, these precedents were integral to the creation of an indigenous modernism. Babatunde Lawal, who has written extensively on art reflecting an African "awakening" (in contrast to dominant western representations of the "slumbering" continent), suggests that in *Anyanwu* the artist's adherence to ancient traditions, allied to both a personal vision and a modern national spirit, produces an artwork which is truly iconic.

Enwonwu has said the following of the sculpture: "My aim was to symbolise our rising nation. I have tried to combine material, crafts, and traditions, to express a conception that is based on womanhood – woman, the mother and nourisher of man. In our rising nation, I see the forces embodied in womanhood; the beginning, and then, the development and flowering into the fullest stature of a nation – a people! This sculpture is spiritual in conception, rhythmical in movement, and three dimensional in its architectural setting – these qualities are characteristic of the sculpture of my ancestors."

The first *Anyanwu* sculpture (1954-5), made for the National Museum, Lagos, was so popular that another was commissioned for the United Nations headquarters in New York (1961). Moreover, a smaller version, including the current lot, was cast in a small number from two different molds. The present version, likely dated to 1975, appears in several major public and private collections, often demonstrating variations in the patina of the bronze, or slightly different finishing details in the arms and length of the well-known "chicken beak" coiffure.

BIBLIOGRAPHY:

S. Ogbechie, *Ben Enwonwu: The Making of an African Modernist*, (Rochester, 2008), p.130-1; p.128-30

B. Lawal, 'After an imaginary slumber: visual and verbal imagery of 'awakening' in Africa', *Word & Image: A Journal of Verbal/Visual Enquiry*, (volume 26, number 4, 2010), p.422



(detail)



119

119

Ben (Benedict Chukwukadibia) Enwonwu, M.B.E (Nigerian, 1917-1994)

Woman on a forest path

signed and dated 'BEN ENWONWU / 1949' (lower right)

oil on canvas

66 x 84.5cm (26 x 33 1/4in).

£15,000 - 30,000

€18,000 - 35,000

PROVENANCE:

Purchased directly from the artist by the current owner's uncle
Thence by descent to the current owner

Painted the year after Enwonwu completed his studies in Britain and returned to Nigeria as Art Supervisor in the Information Services Department of the Colonial Office, *Woman on a forest path* reflects Enwonwu's return to the familiar Nigerian landscape.

In the current lot, Enwonwu pays homage to the "sacred groves in his [representation] of the tropical rain forest", revelling in its "verdant foliage". As art historian Sylvester Ogbechie explores, in the late 1940s and 1950s, depictions of indigenous rituals, local industry and significant landscapes were central to the intellectual and aesthetic exploration of an emergent nationalist identity.

BIBLIOGRAPHY:

S.O. Ogbechi, *Ben Enwonwu: The Making of an African Modernist*, (Rochester, 2008), p.91

120

Erhabor Emokpae (Nigerian, 1934-1984)

Sisters (a pair)

carved wood

15 x 8 x 44cm (5 7/8 x 3 1/8 x 17 5/16in). (2)

£4,000 - 6,000

€4,700 - 7,100

PROVENANCE:

Acquired in Lagos circa 1965

A private collection

121

Erhabor Emokpae (Nigerian, 1934-1984)

Enugu

signed and dated 'EMOKPAE / 58' (lower left); bears label inscribed 'Enugu. NIGERIA 1960' (verso)

oil on canvas

35 x 58.5cm (13 3/4 x 23 1/16in).

£3,000 - 5,000

€3,500 - 5,900

Located in south-eastern Nigeria, Enugu is the capital city of Enugu State.



120



121



122

122*

Prof. Uche Okeke (Nigerian, born 1933)

Motherhood

signed and dated 'C.Uche.Okeke / 1959' (lower left); signed, dated and inscribed 'C.Uche.Okeke / 1959 / KAFANCHAN - NIGER' (verso)

oil on board

91.5 x 61cm (36 x 24in).

unframed

£12,000 - 18,000

€14,000 - 21,000

PROVENANCE:

Acquired directly from the artist by the current owner in June 1960 whilst on a Catholic mission trip to Kafanchan, Nigeria

123*

Prof. Uche Okeke (Nigerian, born 1933)

Self portrait

signed and dated 'C.Uche.Okeke / 1959' (lower left)

oil on board

92.3 x 60.7cm (36 5/16 x 23 7/8in).

unframed

£12,000 - 18,000

€14,000 - 21,000

PROVENANCE:

Acquired directly from the artist by the current owner in June 1960 whilst on a Catholic mission trip to Kafanchan, Nigeria

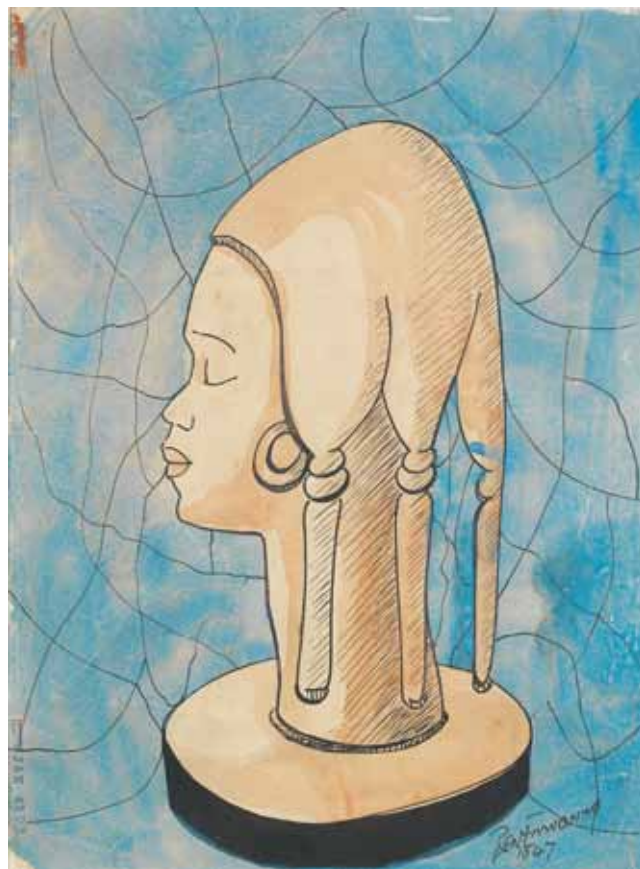
A portrait of the artist as a young man, this early work was completed soon after Okeke – along with Bruce Onobrakpeya, Demas Nwoko and Yusef Grillo – founded the Zaria Arts Society. The society explored indigenous arts as a springboard for contemporary practice, a philosophical principle which Okeke formally articulated as "Natural Synthesis" and which was extremely influential.

In this compelling portrait, the artist is strongly outlined against the blue backdrop, which lends a melancholy air to the piece. Blue highlights in the skin integrate figure and ground, however, to unite the composition formally.





124



126



125

124*

Prof. Uche Okeke (Nigerian, born 1933)

'African Art'

signed 'C.Uche.Okeke' (lower right) and inscribed with title 'AFRICAN ART' (upper right)

watercolour and wax resist

54 x 33.5cm (21 1/4 x 13 3/16in).

£2,000 - 3,000

€2,400 - 3,500

125*

Prof. Uche Okeke (Nigerian, born 1933)

Head study

signed and dated 'C.Uche.Okeke / Dec. 1958' (lower right)

watercolour

24 x 13.5cm (9 7/16 x 5 5/16in).

£2,000 - 3,000

€2,400 - 3,500

126

Ben (Benedict Chukwukadibia) Enwonwu, M.B.E (Nigerian, 1917-1994)

Study of a carved female figure

signed and dated 'Ben Enwonwu / 1947' (lower right)

watercolour

37 x 27cm (14 9/16 x 10 5/8in).

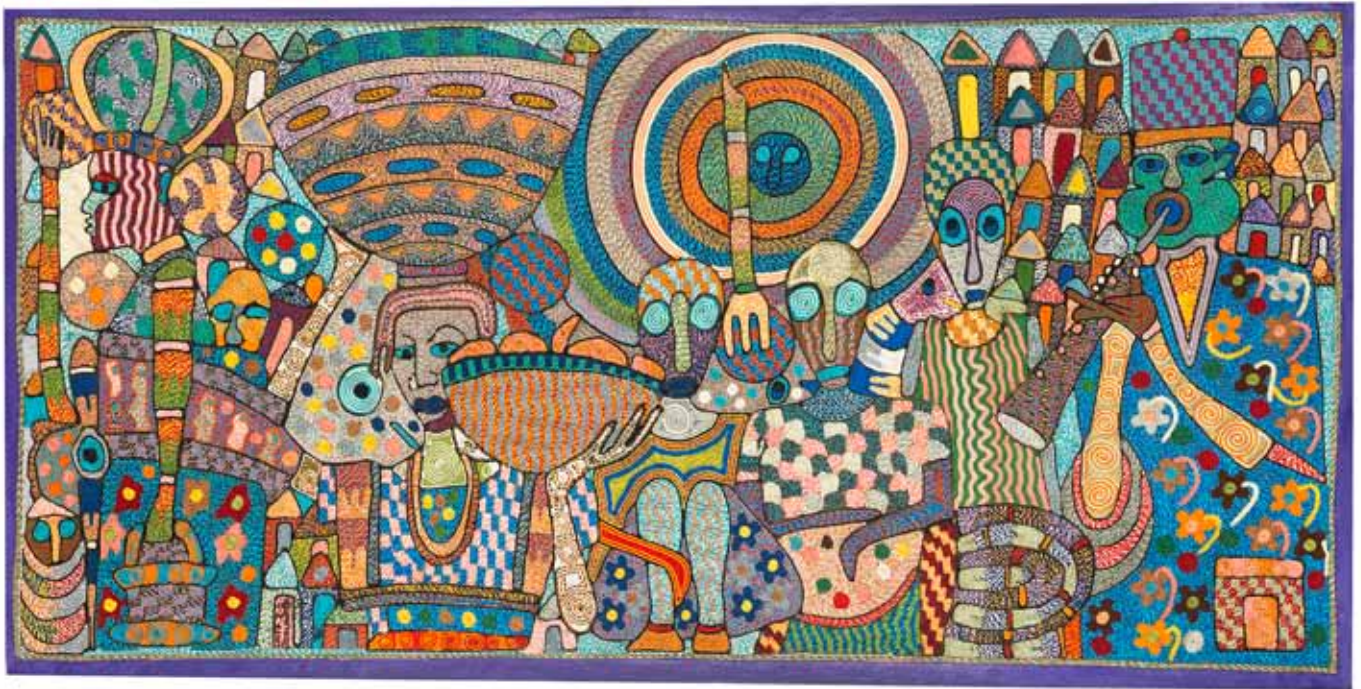
£2,500 - 3,500

€2,900 - 4,100

This work includes a newspaper clipping enclosed in the frame (verso), inscribed 'Independent 16/2/94', titled 'Ben Enwonwu' by Chuck Iloegbumam' and featuring a photograph of Enwonwu working on a sculpture.



127



128

127 W

Erhabor Emokpae (Nigerian, 1934-1984)

Dialogue

signed and dated 'emokpae '70' (lower right); bears inscription
'DIALOGUE / ERHABOR EMOKPAE' (to label verso)

oil on board

40.5 x 168cm (15 15/16 x 66 1/8in).

£4,000 - 6,000

€4,700 - 7,100

128*

Chief Zacheus Olowonubi Oloruntoba (Nigerian, born 1934)

Transformation of Animals to Human Form Giving Protection with
Harmony & Happiness (Part II)

signed and dated '90' (lower left)

silk thread on canvas

82.5 x 178cm (32.5 x 70 1/16in).

unframed and unstretched

£2,000 - 3,000

€2,400 - 3,500

PROVENANCE:

The collection of Walter C. Carrington, US Ambassador to Nigeria
(1993-1997)

129†W

Ben (Benedict Chukwukadibia) Enwonwu, M.B.E (Nigerian, 1917-1994)

Seven wooden sculptures commissioned by the *Daily Mirror* in 1960
each signed and dated

African hardwood

£80,000 - 120,000

€94,000 - 140,000

PROVENANCE:

Commissioned from the artist by the *Daily Mirror* in 1960

Mirror Group Newspapers



Figure 1:
117 x 72 x 60cm
(46 1/16 x 28 3/8 x 25 5/8in).
signed and dated 'B.E. 1961'
(to lower back)

Figure 2:
160 x 90 x 40cm
(63 x 35 7/16 x 15 3/4in).
signed and dated 'B.E. 1961' (to back
of left leg)

Figure 3:
174 x 96 x 45cm
(68 1/2 x 37 13/16 x 17 11/16in).
signed and dated 'B.E. 1961'
(to left arm)



Figure 4:
227 x 95 x 45cm
(89 3/8 x 37 3/8 x 17 11/16in).
signed and dated
'BEN ENWONWU 1961'
(to right leg)



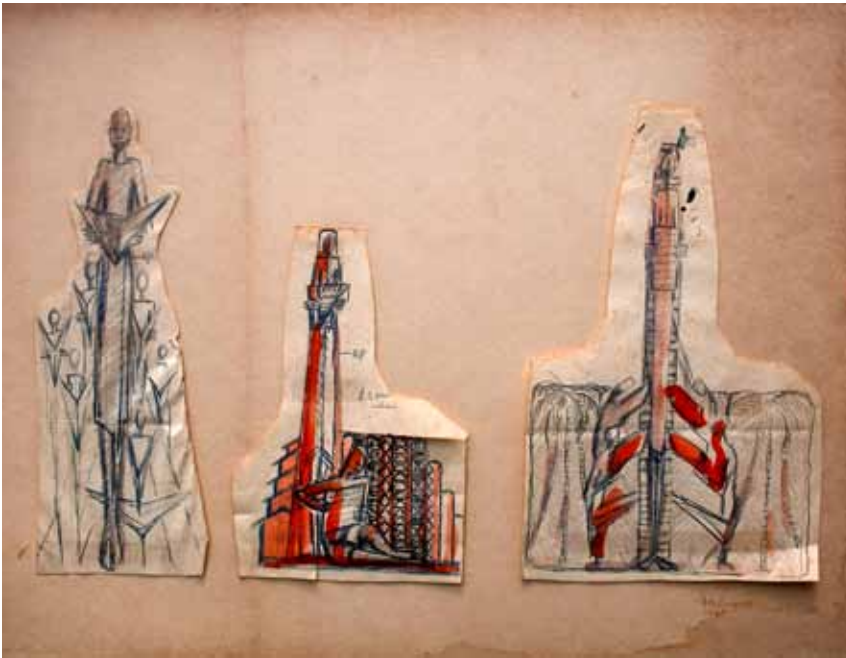
Figure 5:
185 x 90 x 45cm
(72 13/16 x 35 7/16 x 17 11/16in).
signed and dated 'B.E.61'
(to left pocket)



Figure 6:
187 x 32 x 20cm
(73 5/8 x 12 5/8 x 7 7/8in).
signed and dated
'BEN ENWONWU 1961'
(to right side of newspaper)



Figure 7:
165 x 53 x 35cm
(64 15/16 x 20 7/8 x 13 3/4in).
signed and dated
'BEN ENWONWU / 1961'
(to stool)



Enwonwu's sketches for the commission



The sculptures installed in the office forecourt (detail)

On the basis of the success of Enwonwu's *Anyanwu*, and the artist's growing international profile (catalysed by his recently-completed sculpture of Queen Elizabeth II), in 1960 the *Daily Mirror* newspaper commissioned the artist to produce a series of sculptures for their extensive new London headquarters in Holborn (to which they moved in 1961).

For Mirror IPC, it was important that the commission embody and represent its global audience. Enwonwu's sketches for the commission, published here, reveal his exploration of a number of conceptual and formal strategies for a sculptural installation which would both invoke the role and reach of the *Daily Mirror* and respond to the scale of the office complex, while also extending the artist's aesthetic agenda. All contain a prominently vertical thrust, a fusion of modernity and monumentality, but the design ultimately selected was the one that offered the most humanistic vision: a host of newspaper-bearing figures, which can be arranged in varying constellations to suggest differing dialogues or relationships.

Each of the seven figures bears a vivid expression, differing posture and unique details. The five standing figures are predominantly sculpted with the attenuated features and stylised bodies of ancient Igbo wood carvings, and the narrowing from torso to base familiar from *Anyanwu*. Together the group accrues an almost sacred quality, in which the spread pages of the broadsheet in the figures' hands read as hymnbooks, or wings.

Of the works, the artist stated in a newspaper interview on September 6, 1961: "I have tried to represent the wings of the *Daily Mirror*, flying news all over the world... The group forms a sort of chorus. It is almost a religious group. All art, I believe, has a religious feeling – a belief in humanity."



"Flying news all over the world" – detail of three of the sculptures

Installed in the forecourt of the *Daily Mirror* offices, the sculptures drew crowds of visitors, who were able to walk among the individual figures, becoming part of the scene. The works garnered high praise and led to the artist's appearance in a BBC interview.

Wooden sculpture represents a key component of Enwonwu's artistic legacy, uniting ancient wood carving traditions and contemporary practice. Onyema Offoedu-Okeke remarks that the artist, who used an adz inherited from his father for all his wood sculpture, had a remarkable "facility" with the medium, making him one of the most significant international sculptors of his generation.

BIBLIOGRAPHY:

- O. Offoedu-Okeke, *Artists of Nigeria*, (Milan, 2012), p.48
 S. Ogbachie, *Ben Enwonwu: The Making of an African Modernist*, (Rochester, 2008), pp.131-2
 'When News Takes Wings', *Daily Mirror*, (6 September, 1961), p.3



Enwonwu at work on the *Daily Mirror* commission



130



131

130

Bruce Onobrakpeya, Metal foil relief, Aro Ezomo Agban (10/10)
'Aro Ezomo Agban'

signed 'ONOBRAKPEYA' (lower right) and dated '1982' (lower left);
inscribed 'AP / 10/10 / ARO EZOMO AGBAN' (lower left)

metal foil relief

137 x 50.5cm (53 15/16 x 19 7/8in).

£2,000 - 3,000

€2,400 - 3,500

131

Bruce Onobrakpeya (Nigerian, born 1932)

'Eton'

signed 'B / ONOBRAKPEYA / 1984' (lower right) and inscribed '16 / 30 /

ETON' (lower left)

metal foil relief print

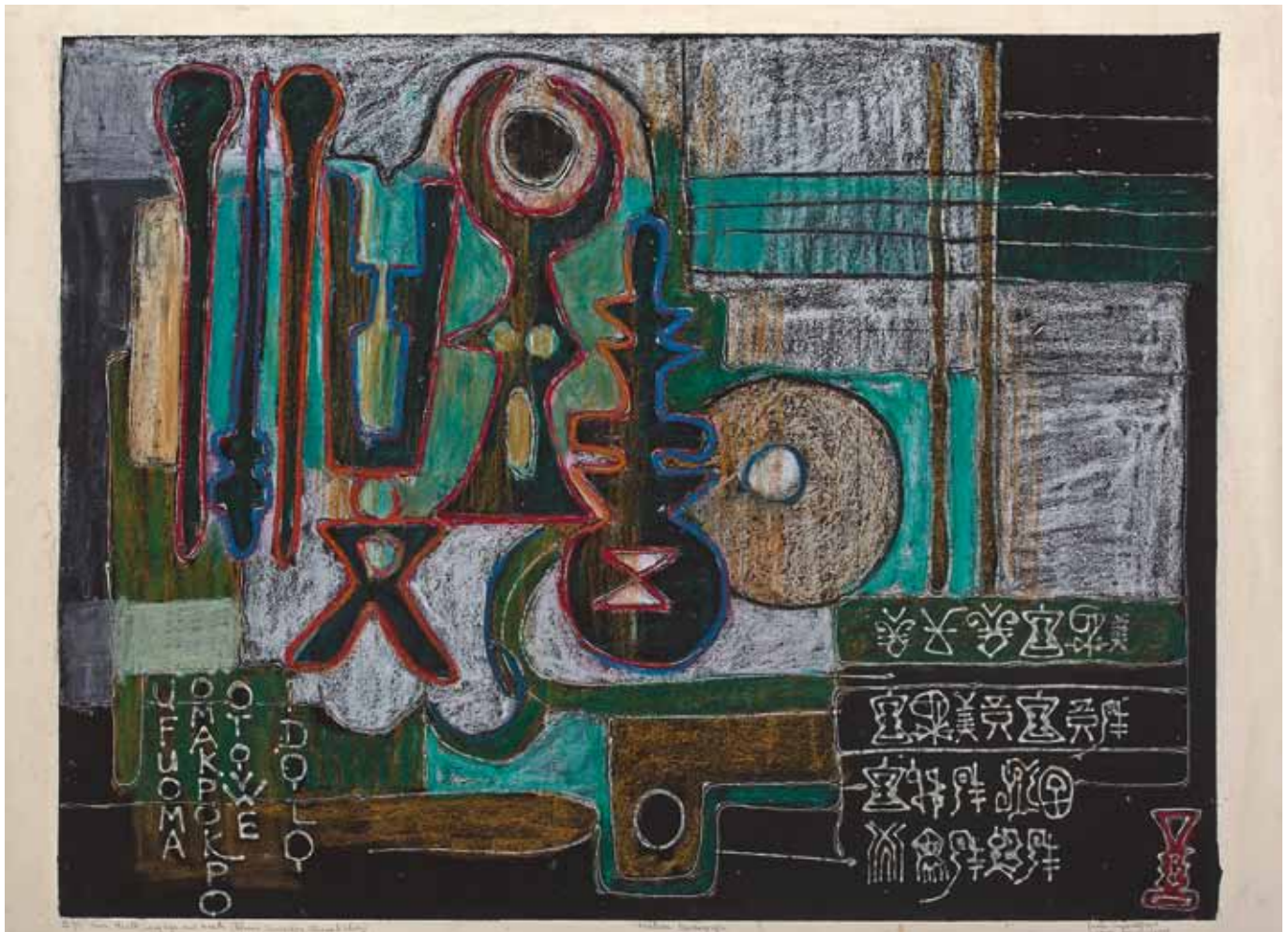
55 x 74cm (21 5/8 x 29 1/8in).

£1,500 - 2,000

€1,800 - 2,400

LITERATURE:

S. Quel (ed.), *Bruce Onobrakpeya: Symbols of Ancestral Groves*, (Lagos, 1985), another edition illustrated cat.216



132*

Bruce Onobrakpeya (Nigerian, born 1932)

'Peace, Health, Long Life And Wealth (Ufuoma, Omakpokpo, Otowwe & Idolo)'

inscribed with title and numbered '3/7' (lower left margin); inscribed 'additive plastograph' (lower centre margin); signed and dated 'Bruce Onobrakpeya / Lagos March 1999' (lower right margin)

additive plastograph

68.5 x 89cm (26 15/16 x 35 1/16in) (image size).

£5,000 - 8,000

€5,900 - 9,400

"Bruce Onobrakpeya's artistic influences are as varied as his knowledge and appreciation of Nigeria's many physical environments and the cultures of the people who live there... Onobrakpeya is an artistic inventor and experimenter, constantly on the lookout for new technologies and techniques. He is also a passionate defender of the natural environment, which sets up a dynamic tension in his work."

BIBLIOGRAPHY:

C. Spring, *Angaza Afrika: African Art Now*, (London, 2008), p.246



133

133

Bruce Onobrakpeya (Nigerian, born 1932)

A set of three metal foil reliefs

1. 'Emiovobo/Beroma', 1983

signed and dated 'ONOBRAKPEYA/ 1983' (lower right); numbered and inscribed with title '12/30 EMIOVBO/BEROMA' (lower left)

2. 'Arom Ezomo Agban', 1982 (lower right)

signed and dated 'ONOBRAKPEYA/ 1982' (lower right); numbered and inscribed with title 'AROM EZOMO AGBAN / AP 7/9' (lower left)

3. 'Aro Oloku / Emetore', 1984

signed and dated 'ONOBRAKPEYA/ 1984' (lower right); numbered and inscribed with title '3/30 ARO OLOKU/ EMETORE' (lower left)

each signed, dated, numbered and titled
metal foil relief

138 x 49.5cm (54 5/16 x 19 1/2in); 137.5 x 50cm (53 15/16 x 19 11/16in); 140 x 50.5cm (55 1/8 x 19 7/8in)

£4,500 - 6,000

€5,300 - 7,100

134

Bruce Onobrakpeya (Nigerian, born 1932)

A set of three metal foil reliefs

1. 'Aro ogua omorovba', 1984

signed and dated '1984 / ONOBRAKPEYA' (lower right); numbered and inscribed with title '2/30 ARO OGUA OMOROVBA' (lower left)

2. 'Aro ogua omonedo', 1985

signed and dated '1985 / ONOBRAKPEYA' (lower right); numbered and inscribed '1/30 ARO OGUA/ OMONEDO' (lower left)

3. 'Aro ogua orise III', 1984

signed and dated '1984 ONOBRAKPEYA' (lower right); numbered and inscribed '2/30 ARO OGUA ORISE III' (lower left)

each signed, dated, numbered and titled
metal foil relief

each 51.5 x 137cm (20 1/4 x 53 15/16in). (3)

one unframed

£4,500 - 6,000

€5,300 - 7,100



135

Yusuf Adebayo Cameron Grillo (Nigerian, born 1934)

The Mourners

oil on canvas

75.5 x 49cm (29 3/4 x 19 5/16in).

£15,000 - 20,000

€18,000 - 24,000

PROVENANCE:

Acquired in Lagos, Nigeria circa 1965

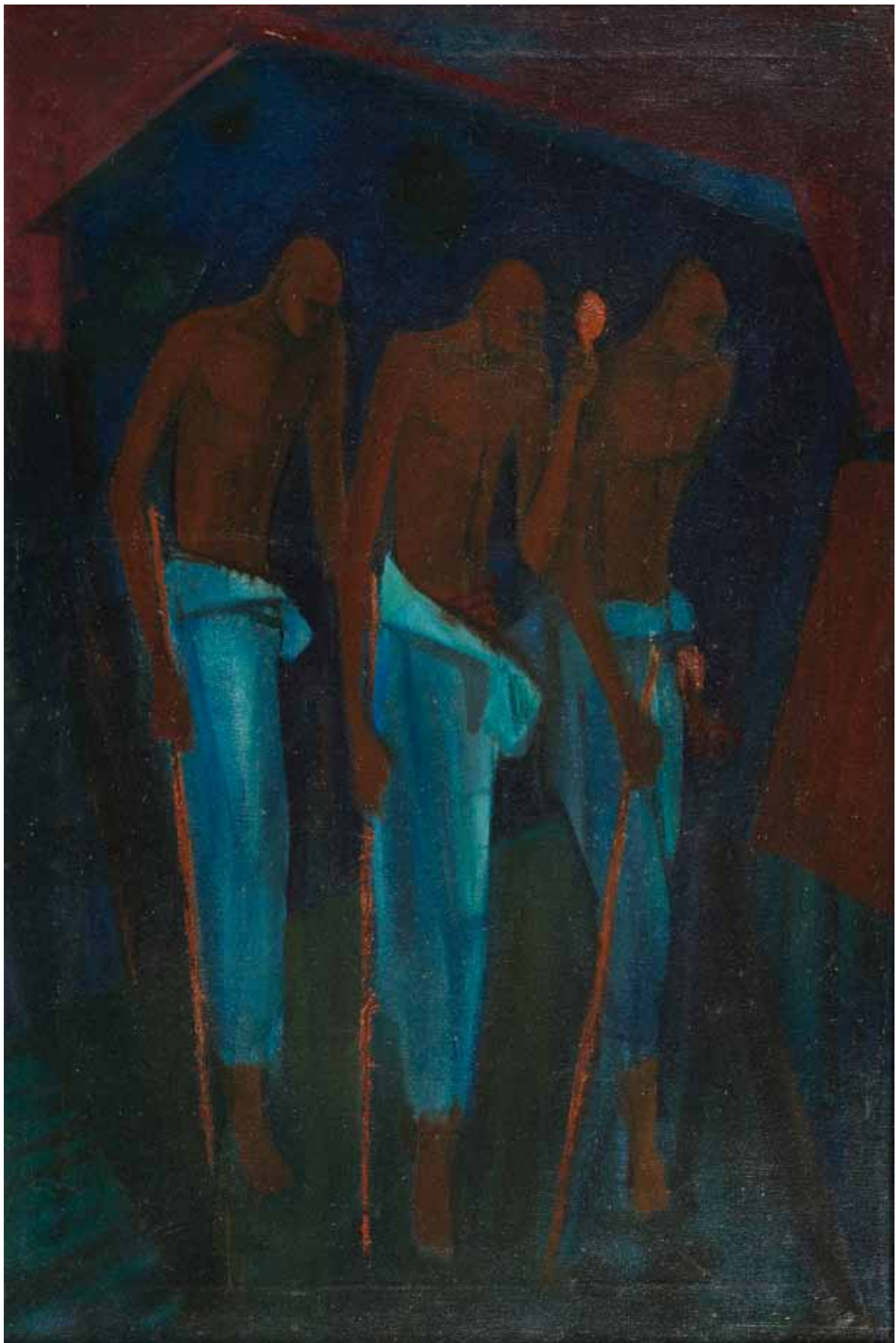
A private collection

As one of the principle figures in contemporary Nigerian art, Yusuf Adebayo Grillo has made significant contributions to modern Nigerian art practice and education. Grillo considers himself to be primarily a painter. However, he is adept in a number of other artistic disciplines, particularly those with a grand architectural influence such as sculpture, mosaic and stained glass. His ability in these media has in turn influenced his painting style, such that the composition in his paintings is commonly likened to that of stained glass window work.

The Mourners is characterised by the delicate rendering of “figures illuminated by shades of blue, purple and white... The colours transform them into religious deities, suffering saints”, reinforced by the rhythmic repetition of their bowed heads and bodies hunched over in lament. As a whole, the work exudes a palpable sense of spirituality. As is common in Grillo’s work, these figures are “imbued with human frailties, the frame of reference being tough challenges inherent in urban living”.

BIBLIOGRAPHY:

C. Dike & P. Oyelola, *Master of Masters. Yusuf Grillo: His Life and Works*, (Nigeria, 2006), p.110; p.113





136

136

George Lilanga di Nyama (Tanzanian, 1934-2005)

Village party

signed 'Lilanga' (lower right)

acrylic on canvas

140 x 300cm (55 1/8 x 118 1/8in).

unframed and unstretched

£2,500 - 3,500

€2,900 - 4,100

As a Makonde, Lilanga's work is strongly informed by the mapico dance and associated sculpture, and is characterised by movement in space, caricature and social criticism. In the early 1970s, he moved to Dar es Salaam and became associated with the newly-founded Nyumba ya Sanaa cultural centre. From there, he flourished as an artist, exhibiting throughout the world.

In 1978, Lilanga participated in a collective exhibition of African artists in Washington DC. Lilanga is widely considered to have had an impact on the young American graffiti artists, including Keith Haring who acknowledged him as a significant influence.

The artist has said of his work: "All my art, from sculpture to drawing and painting, is related to the people who surround me because these people are part of daily life and activity. The most important thing, something that makes my work easier to understand, is that all my art must be seen as an expression of my happiness."

BIBLIOGRAPHY:

E. Mascelloni (ed.), *George Lilanga*, (Milan, 2005), p.23

137* W

George Lilanga di Nyama (Tanzanian, 1934-2005)

'Wana kijiji wana lubi kisimani kuchaia maji'

signed 'Lilanga' (lower centre); inscribed with title (verso)

acrylic on canvas

136 x 188cm (53 9/16 x 74in).

unframed

£4,000 - 6,000

€4,700 - 7,100

Lilanga populates his paintings with shetani spirits in motion, depicted in bold colours and busy compositions. "[Conjuring] up imaginary forceful characters", says Alvia Wardlow, Lilanga "takes us on fantastic journeys through fantastic terrain".

BIBLIOGRAPHY:

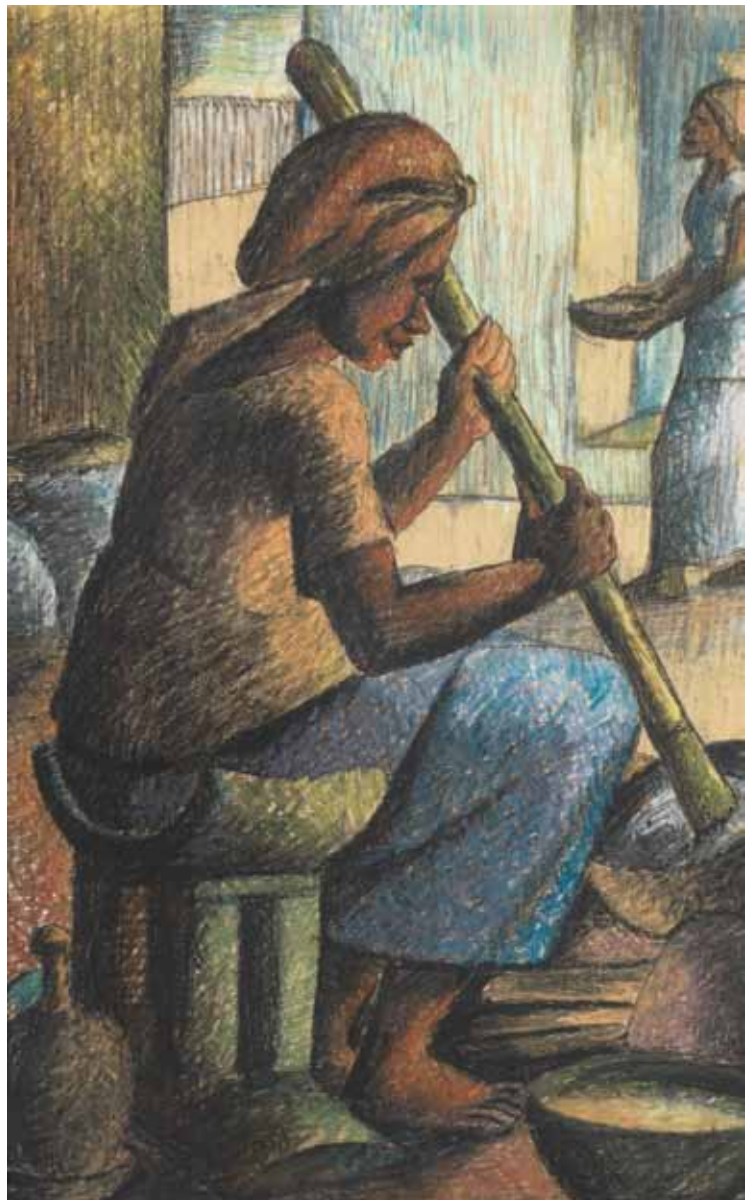
A. Wardlow, 'Always Something New: An Africa-American Response to Contemporary African Culture', in Magnin et al, *African Art Now: Masterpieces from the Jean Pigozzi Collection*, (London, 2005), p.51





138

138
Chuks Anyanwu (Nigerian, born 1937)
 'Fulani Milksellers'
 signed and dated '62' (lower right) and bears sticker
 with title (lower centre of frame)
 oil on canvasboard
 106 x 61cm (41 3/4 x 24in).
 £2,000 - 3,000
 €2,400 - 3,500



139

139
Kofi Antubam (Ghanaian, 1922-1964)
 'An Akan girl preparing etew'
 bears gallery label with inscription 'AN AKAN GIRL PREPARING ETEW
 (STIFFENED PORRIDGE) / BY KOFI ANTUBAM / 1950', (verso)
 pastel
 51 x 32cm (20 1/16 x 12 5/8in).
 £1,000 - 1,500
 €1,200 - 1,800

PROVENANCE:
 Purchased from the Milburn Art Gallery, London, 1950,
 by *West Africa* weekly news magazine
 Presented as a leaving gift to the current owner, once Editor of *West Africa*



140

140
Henry Munyaradzi (Zimbabwean, 1931-1998)
 Rabbit
 signed 'HENRY' (to base)
 steatite
 10.5 x 18 x 8cm (4 1/8 x 7 1/16 x 3 1/8in.)
 £1,000 - 1,500
 €1,200 - 1,800

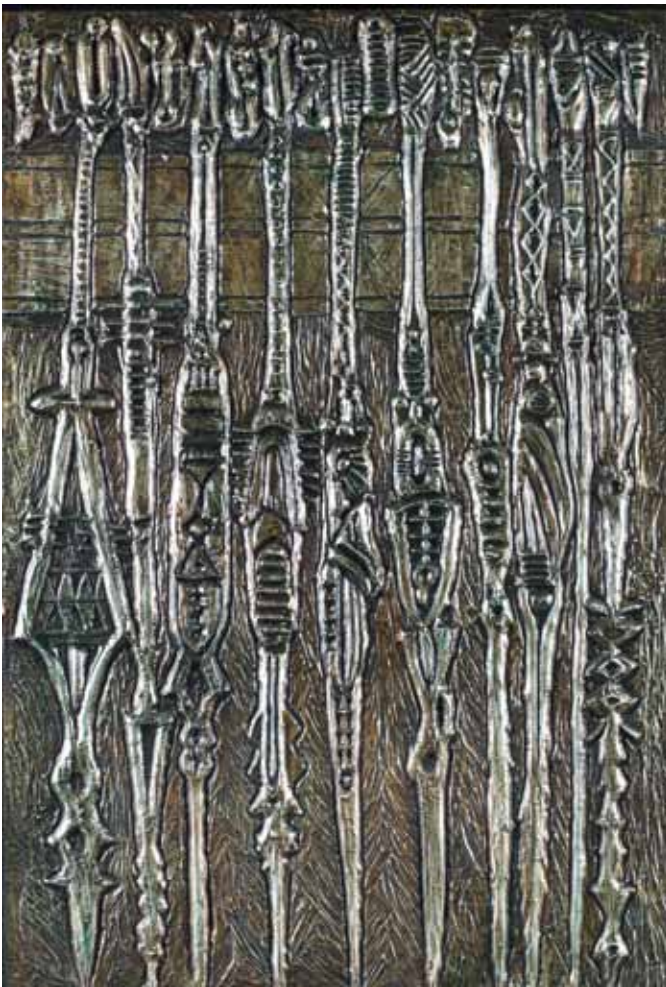
141
Henry Munyaradzi (Zimbabwean, 1931-1998)
 Old woman in a blanket
 signed 'HENRY' (to base)
 steatite
 68cm (26 3/4in.) high
 £1,000 - 1,500
 €1,200 - 1,800

A self-taught Shona sculptor, Munyaradzi, known simply as "Henry", gained international recognition as "a magician, a sage who knows how to find the essential and is, therefore, able to translate the essence of any being or spirit into stone".

BIBLIOGRAPHY:
 O. F. Sultan, *Life in Stone: Zimbabwean Sculpture – Birth of a Contemporary Art Form*, (Harare, 1994)



141



142

142*

Bruce Onobrakpeya (Nigerian, born 1932)

'Ibiokpo'

signed and dated 'ONOBRAKPEYA / 98' (lower right) and titled and numbered 'IBIOKPO / 22/30'

plastograph

86 x 60cm (33 7/8 x 23 5/8in).

£2,000 - 3,000

€2,400 - 3,500



143

143 W

Prince Twins Seven-Seven (Nigerian, born 1944)

'Shango and his festival'

indistinctly signed 'Twins Seven-Seven' (lower left); inscribed and dated 'Shango and the worshipers, 1988' (lower left)

mixed media on panel

245.5 x 122.5cm (96 5/8 x 48 1/4in).

£2,000 - 3,000

€2,400 - 3,500

Shango (or Sango) is the Yoruba god of thunder. His annual festival lasts for approximately twenty days in July, during which sacrifices are made at his shrine. On the final day, the Shango priest becomes possessed by the god and gains magical powers. A procession then follows him to the Oba's palace where there is feasting and dancing.

Prince often depicts Shango in his work. A comparable composition is seen in the batik *Sango and Traditional Musicians*, 1994 (illustrated in Glassie 2010, p.369).

BIBLIOGRAPHY:

H. Glassie, *Prince Twins Seven-Seven: His Art, His Life in Nigeria, His Exile in America*, (Bloomington, 2010), pp.368-9



144

144

Malangatana Valente Ngwenya (Mozambican, 1936-2011)

Figure and creature studies

one signed and dated 'Malangatana / 1969' (lower right); the other two signed and dated '8-6-65 / Malangatana' (lower left)

felt-tip pen

one 43 x 30cm (16 15/16 x 11 13/16in); the other two 43.5 x 43.5cm (17 1/8 x 17 1/8in) (3)

unframed

£1,200 - 1,800

€1,400 - 2,100

145*

Malangatana Valente Ngwenya (Mozambican, 1936-2011)

Creatures of the night

signed and dated '92 / Malangatana' (lower right)

felt-tip pen and ink wash

21 x 14.5cm (8 1/4 x 5 11/16in).

unframed

£1,000 - 1,500

€1,200 - 1,800



145



146
 Malangatana Valente Ngwenya (Mozambican, 1936-2011)
 Human and animal forms
 signed 'Malangatana / 2010' (lower left)
 oil on canvas
 136 x 142cm (53 9/16 x 55 7/8in).
 unframed
 £4,000 - 6,000
 €4,700 - 7,100



147

Malangatana Valente Ngwenya (Mozambican, 1936-2011)

'A dança na aldeia depois da pesca'

signed 'MALANGATANA / 1987' (lower right), bears title (verso) and

further signed and dated 'Malangatana / 1987' (verso)

oil on canvas

139.5 x 129cm (54 15/16 x 50 13/16in).

unframed

£4,000 - 6,000

€4,700 - 7,100



148 W
Okpu Eze (Nigerian, born 1934)
Maiden
signed and dated 'OKPU EZE / 87' (to back)
ebony
147cm (57 7/8in) high (excluding base)
£5,000 - 8,000
€5,900 - 9,400



149 W
Okpu Eze (Nigerian, born 1934)
Gather
signed and dated 'OKPU / 86' (to back)
teak
172cm (67 11/16in) high (excluding base)
£5,000 - 8,000
€5,900 - 9,400



150



151



150

Malick Sidibé (Malian, born 1935)

'Combat des amis avec pierres'

titled, dated and signed 'Combat des amis avec pierres - 1976 - Malick Sidibé 2011' (to lower margin)

silver gelatin print

35.5 x 35.5 cm (14 x 14in) (image size)

£2,000 - 3,000

€2,400 - 3,500

151

Malick Sidibé (Malian, born 1935)

A set of three photographs

1. 'Yokoro, 1970'

2. 'Danseur Méringué, 1964'

3. 'Les deux soeurs en même tenue, 1977'

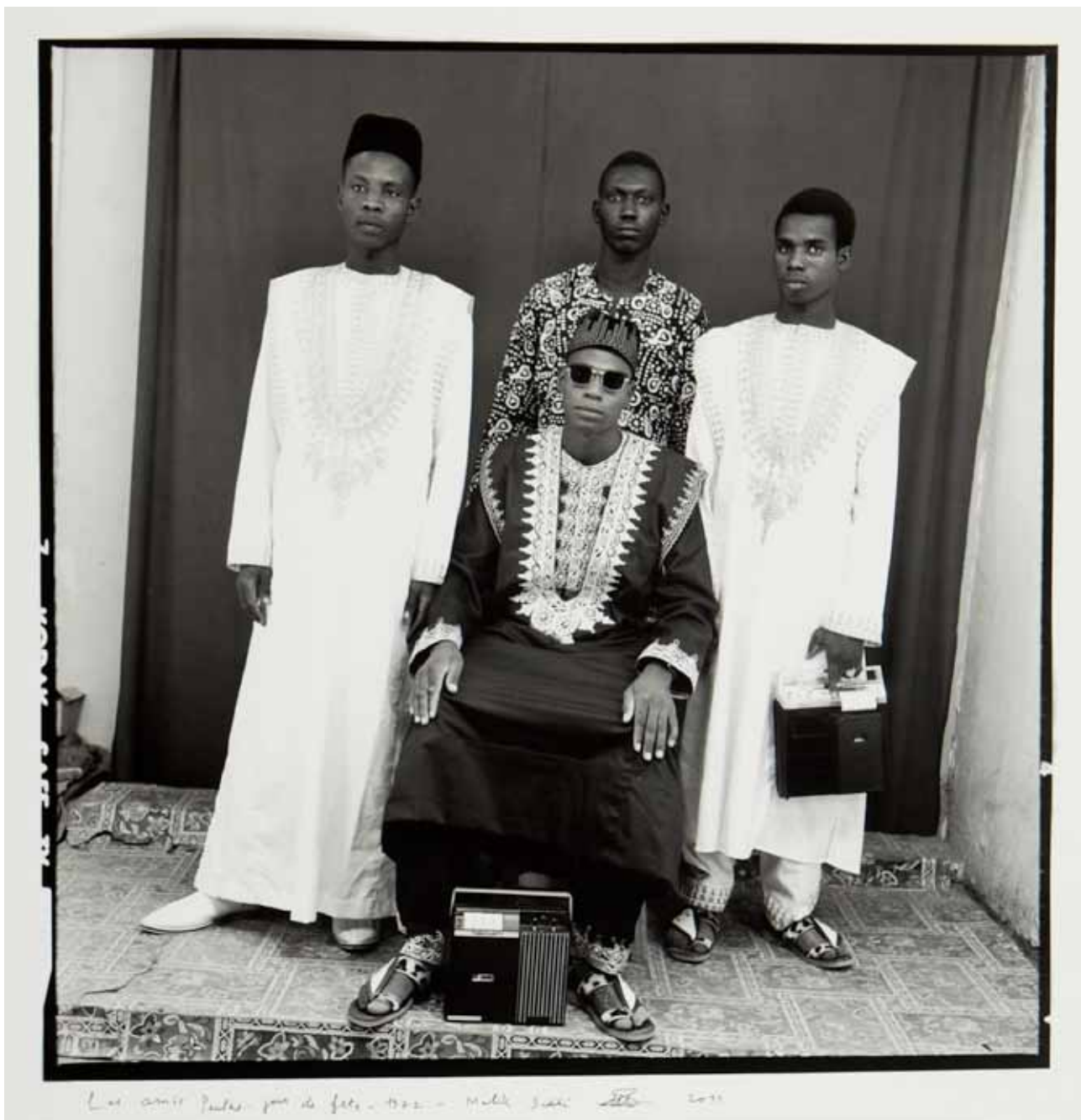
each titled, signed and dated 'Malick Sidibé 2011' (to lower margin)

silver gelatin print

21 x 14cm (8 1/4 x 5 1/2in); 21 x 21cm (8 1/4 x 8 1/4in); 37 x 37cm (14 9/16 x 14 9/16in) (image size)

£2,000 - 3,000

€2,400 - 3,500



152

152

Malick Sidibé (Malian, born 1935)

'Les amis Peulhs. jour de fête'

titled, signed and dated 'Les amis Peulhs. jour de fête - 1964 - Malick Sidibé 2011' (to lower margin)

silver gelatin print

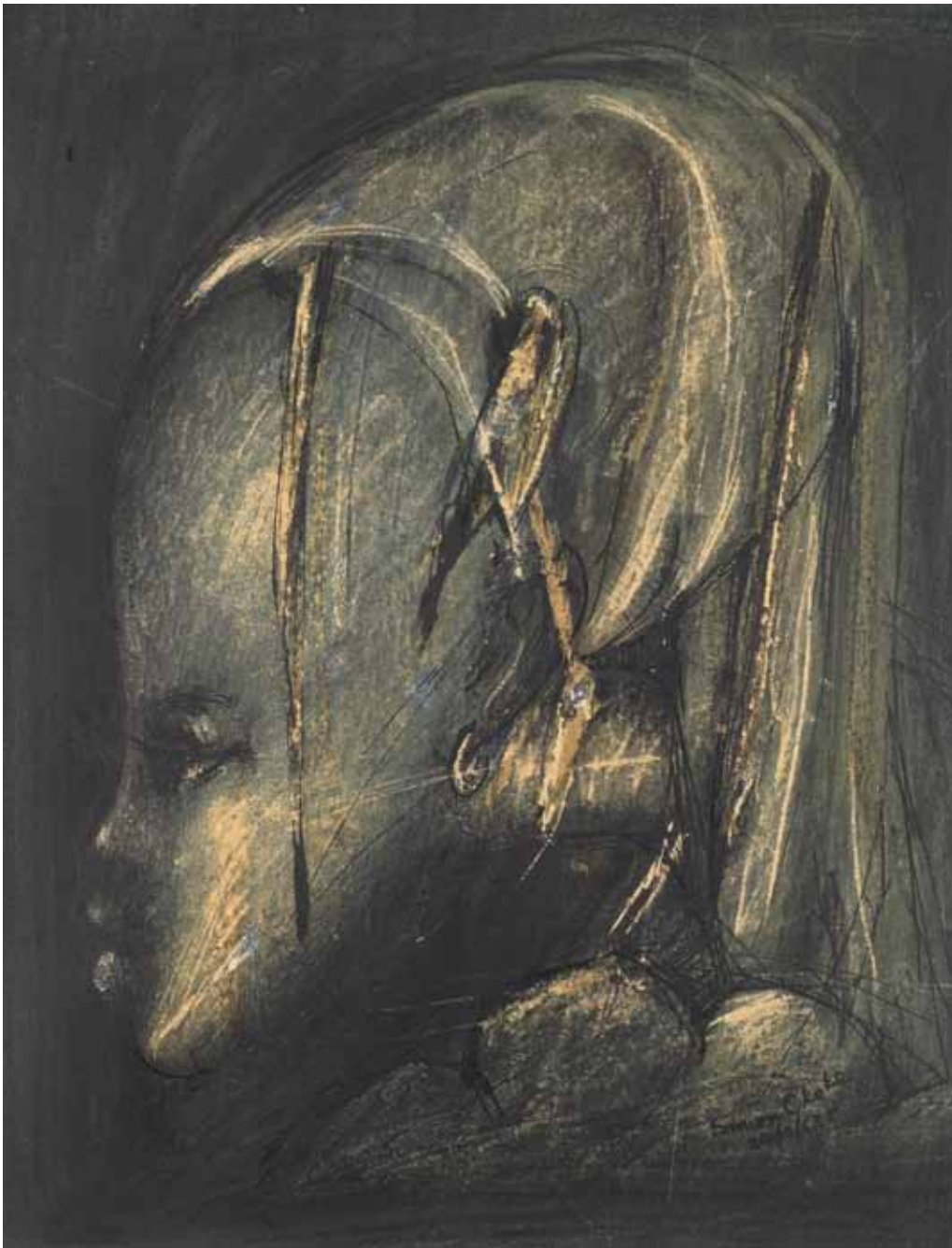
89 x 87.5cm (35 1/16 x 35 7/16in). (image size)

£4,000 - 6,000

€4,700 - 7,100

Shortly after studying at the School of Sudanese Craftsmen in Bamako, Malick Sidibé opened his own studio in the heart of the city, at the epicentre of the social reformation that took place in the '50s and '60s. Every youth wanted to have their portrait taken by "the Eye of Bamako", who would go from one party to the other, capturing the latest new dances and fashions to have arrived from Europe and Cuba. Beyond depictions of individuals and social groups, Sidibé's images of popular culture at this key moment in Mali's history offer an enduring portrait of both time and place.

Sidibé won the Hasselblad Award in 2003. He was awarded the Venice Biennale's Golden Lion lifetime achievement award in 2007. His work is held in the collections of several prominent institutions, including the Metropolitan Museum, MoMA, the Walther Collection, and the Studio Museum, Harlem.



153

153

Simon Okeke (Nigerian, 1937-1969)

'Head of a Girl'

signed and dated 'Simon Okeke 24/2/63' (lower right); bears inscription

'Simon Okeke / Head of A Girl / 15' (verso)

watercolour with scratching out and pen and ink

38 x 30.5cm (14 15/16 x 12in).

£3,000 - 5,000

€3,500 - 5,900

PROVENANCE:

Acquired from the Goethe-Institut, Lagos

A private collection

154

Simon Okeke (Nigerian, 1937-1969)

'Off to battle'

signed and dated 'SIMON OKEKE' / 3/7/63' (lower right); bears

inscription 'Off to battle / 20' (verso)

watercolour with scratching out and pen and ink

29.3 x 24.5cm (11 9/16 x 9 5/8in).

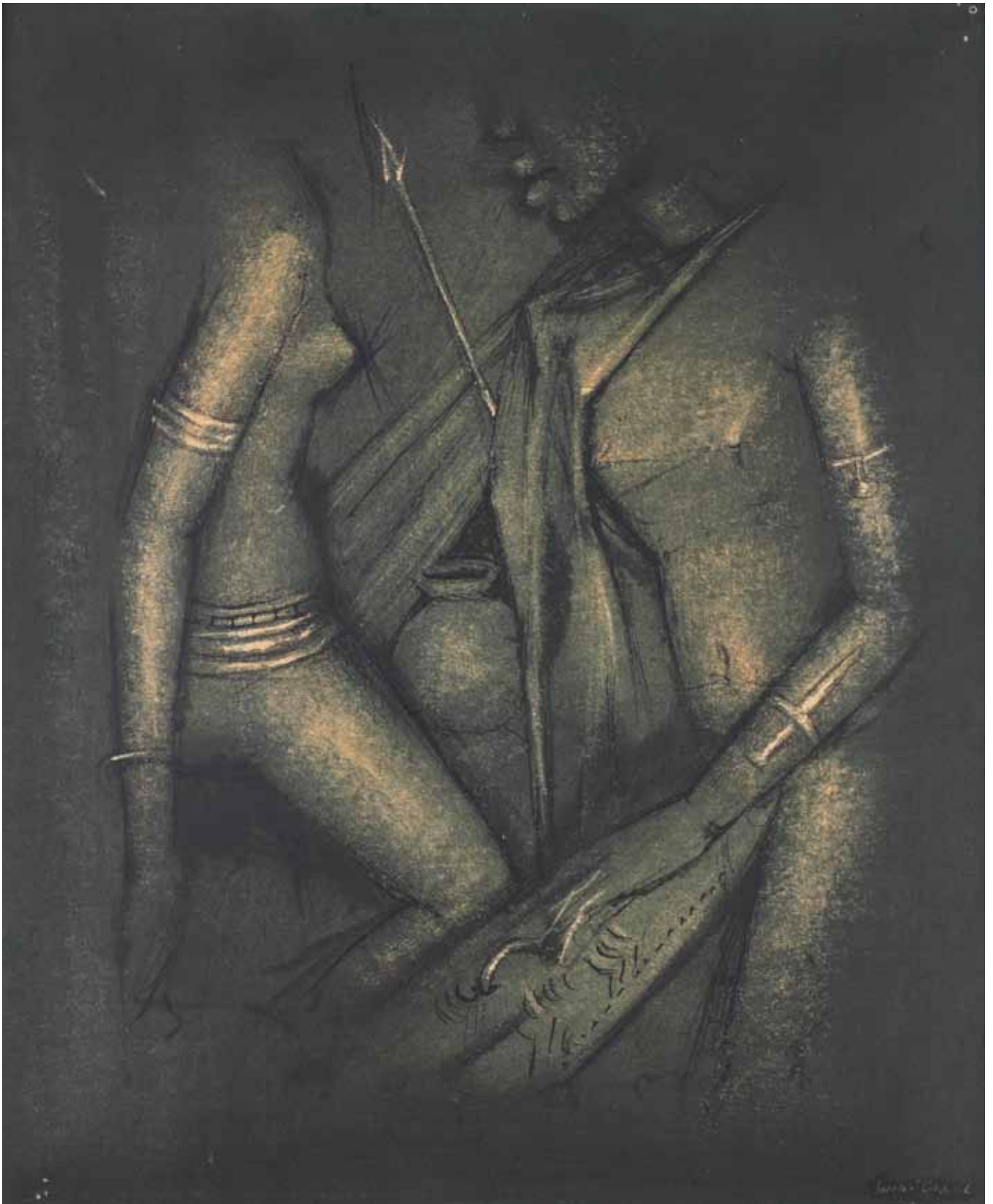
£5,000 - 8,000

€5,900 - 9,400

PROVENANCE:

Acquired from the Goethe-Institut, Lagos

A private collection





155



157



156

155

Henry Lumu (Ugandan, 1939-1989)

Abstract composition

signed and dated '62 / H. Lumu.' (lower right)

acrylic

34 x 56cm (13 3/8 x 22 1/16in).

£1,000 - 1,500

€1,200 - 1,800

156

Chief Jimoh Buraimoh (Nigerian, born 1943)

'Birds Movement'

signed and dated 'Buraimoh / 1977' (lower right); inscribed with title (verso)

oil and beads on board

61 x 46cm (24 x 18 1/8in).

unframed

£1,200 - 1,800

€1,400 - 2,100

157

Twins Seven-Seven (Nigerian, 1944-2011)

'Found your way my men' together with a table by the artist

inscribed 'oh God it's the dangerous bird again / found your way my men' (upper right); further inscribed, signed and dated 'Brama subject / No 2 / Sculpted by Twins Seven-Seven / Oshogbo 1970' (lower right)

mixed media on board

124 x 124cm (48 13/16 x 48 13/16in).

unframed

£1,200 - 1,800

€1,400 - 2,100



158

158

Chief Jimoh Buraimoh (Nigerian, born 1943)

Waving creatures

signed and dated 'buraimoh / 72' (upper right)

oil and beads on board

107 x 91.5cm (42 1/8 x 36in).

unframed

£1,800 - 2,500

€2,100 - 2,900

159

Geoffrey Ernest Katantazi Mukasa (Ugandan, 1954-2009)

Young woman

oil on board

55 x 40cm (21 5/8 x 15 3/4in).

£2,000 - 3,000

€2,400 - 3,500

PROVENANCE:

Acquired directly from the artist

A private collection, UK

Inspired by everyday scenes of village life and the people around him, Mukasa's abstract style is distinctively bold. Although the artist was originally determined to become a doctor, the murder of his father during Idi Amin's coup prompted him to pursue a career in fine art instead. Mukasa was recognised in the early 1990s as a model and inspiration for exiled artists returning to Uganda during the nation's recovery from the military dictatorship.

160

Rufus Ogundele (Nigerian, 1946-1996)

'Olukun'

signed, dated and inscribed with title 'OLUKUN / RUFUS OGUNDELE / Jan. 70' (lower right); bears Theodor Heller gallery label (verso)

oil on board

72 x 38.5cm (28 3/8 x 15 3/16in).

£1,200 - 1,800

€1,400 - 2,100



159



160



161

161

David Dale (Nigerian, born 1947)

Four Lagos vignettes

1. 'Lobsters & fishers' 21/40
2. 'Palm wine tapper' (Slemu) 24/40
3. 'Boat regatta' 14/20
4. 'Animals in moonlight' 15/20

all signed, dated, and inscribed 'deep etching by David H. Dale, Lagos 1975' and further inscribed with title
deep etching

38 x 75cm (14 15/16 x 29 1/2in); 37.5 x 64.5cm (14 3/4 x 25 3/8in);
36.5 x 60.5cm (14 3/8 x 23 13/16in); 36.5 x 60.5cm (14 3/8 x 23
13/16in) (4)

£1,000 - 1,500

€1,200 - 1,800

162

Jak Moses Katarikawe (Ugandan, born 1940)

Mother of Earth

signed 'JAK-KATARIKAWA' (lower left)

oil on canvas

80 x 63.5cm (31 1/2 x 25in).

unframed

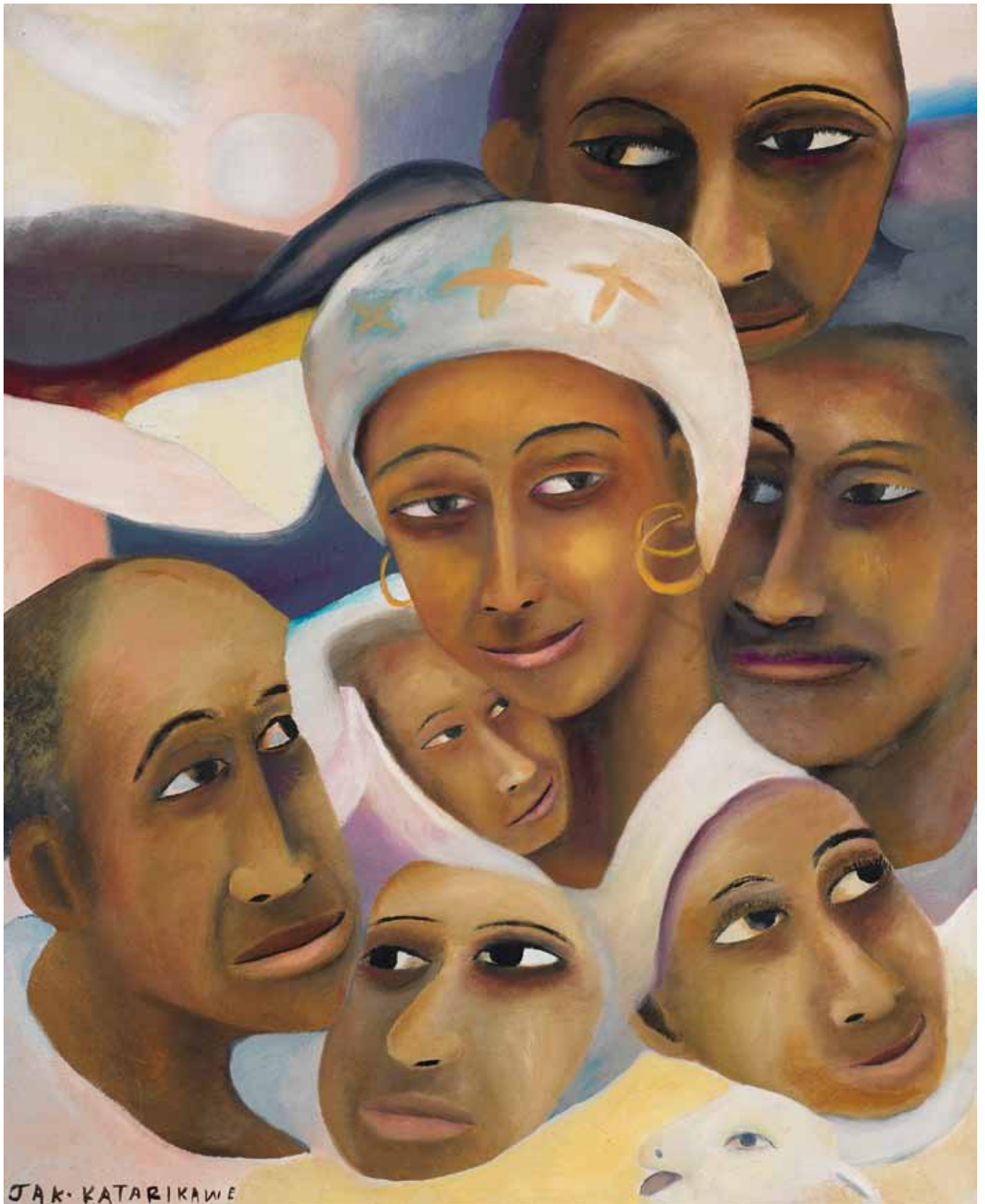
£3,000 - 5,000

€3,500 - 5,900

PROVENANCE:

Acquired directly from the artist circa 1984

A private collection



JAK KATARIKAWÉ



163



164

163*

Tshibumba Kanda Matulu (Dem. Republic of the Congo, born 1947)

Congo military scenes

1. 'Mercenaires de Bakavu'

2. 'La liberation de la ville de Kisangani'

each signed and dated 'Tshibumba . K.M'

oil on canvas

60.5 x 43cm (23 13/16 x 16 15/16in); 61 x 38cm (24 x 14 15/16in). (2)

unframed

£2,000 - 3,000

€2,400 - 3,500

164*

Simon George Mpata (Tanzanian, 1942-1984)

Buck

signed 'S G Mpata' (lower right)

oil on composition board

61 x 59cm (24 x 23 1/4in).

unframed

£1,200 - 1,800

€1,400 - 2,100

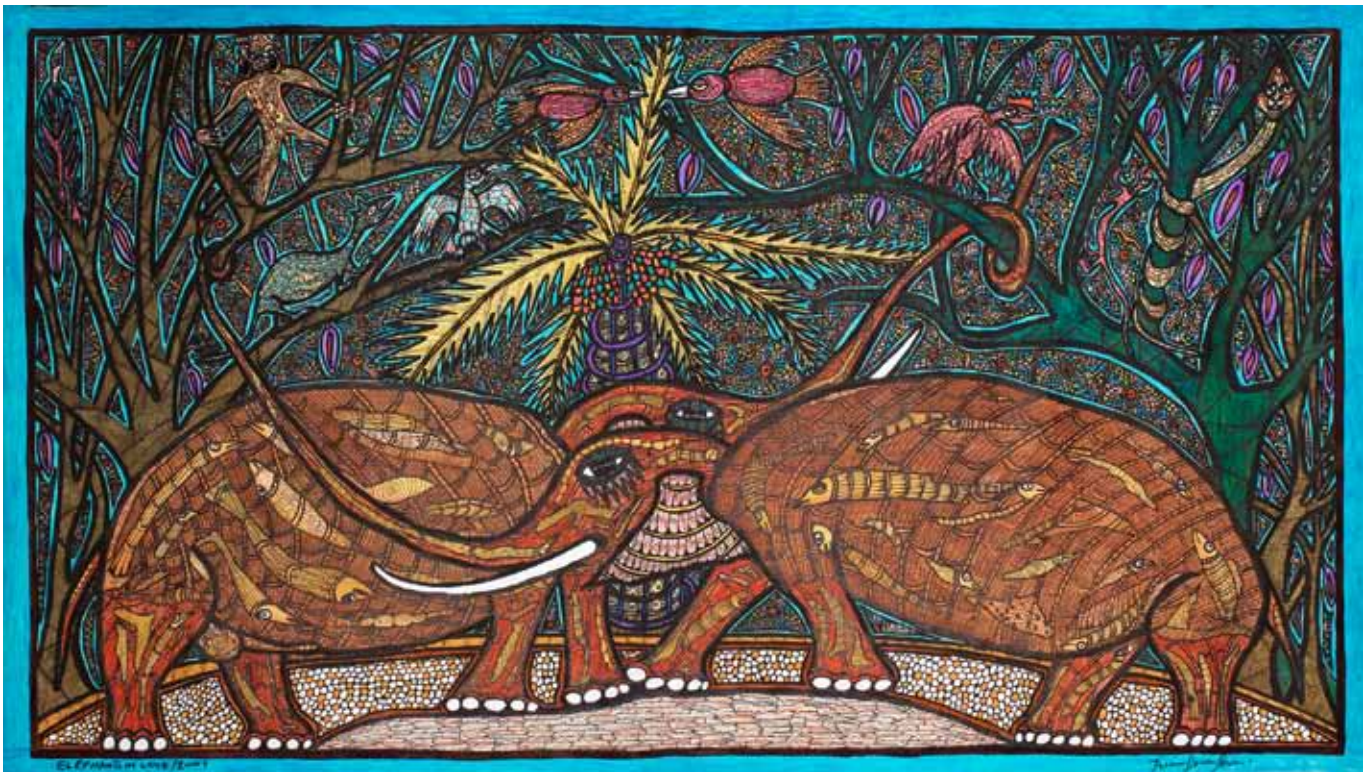
PROVENANCE:

The collection of Adama Diawara and Ruth Schaffner

By descent to the current owner



165



166

165* W

Twins Seven-Seven (Nigerian, 1944-2011)

'Beasts in Political Conference'

inscribed with title, signed, dated '1995' and dedicated 'PRODUCED FOR / HIS EXCELLENCY / AMBASSADOR W. CARRINGTON / BY PRINCE TWINS SEVEN-SEVEN' (verso)

beads on plywood

241.5 x 86cm (95 1/16 x 33 7/8in).

unframed

£3,000 - 5,000

€3,500 - 5,900

PROVENANCE:

The collection of Walter C. Carrington, US Ambassador to Nigeria (1993-1997)

166

Twins Seven-Seven (Nigerian, 1944-2011)

'Elephants in love'

signed and dated 'Twin Seven Seven.' (lower right); inscribed 'ELEPHANTS IN LOVE / 2009' (lower left)

oil on canvas

50.5 x 90cm (19 7/8 x 35 7/16in).

unframed and unstretched

£2,000 - 3,000

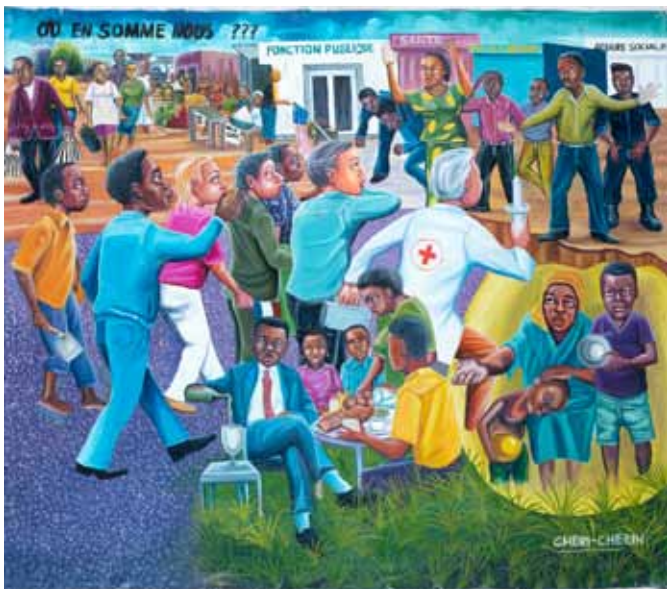
€2,400 - 3,500

PROVENANCE:

The collection of the artist's family



167



168



169

167* W

Camille-Pierre Pambu Bodo (Dem. Republic of the Congo, born 1953)

'Peinceau d' or d'Afrique'

signed and dated 'Art Bodo / 2010' (lower right), inscribed with title 'Peinceau d'or d'Afrique' (upper right, to brush), further signed 'Pierre BODO' (lower left, to boat) and 'BODO ACRYLIC' (centre, to earring)

acrylic on canvas

128 x 178cm (50 3/8 x 70 1/16in).

unframed

£1,200 - 1,800

€1,400 - 2,100

168

Cheri Cherin (Dem. Republic of the Congo, born 1955)

'Ou en somme nous ???'

signed 'CHERI-CHERIN' (lower right) and inscribed with title 'OU EN SOMME NOUS ???' (upper left)

acrylic on canvas

114.9 x 105.2cm (45 1/4 x 41 7/16in).

£1,200 - 1,500

€1,400 - 1,800

169*

Mika Jean Paul Nsimba (Congolese, born 1980)

Le pardon...

signed and dated 'Jmika / 2010' (lower left)

acrylic on canvas

98 x 118cm (38 9/16 x 46 7/16in).

unframed

£1,200 - 1,800

€1,400 - 2,100



170* W

Cheri Cherin (Dem. Republic of the Congo, born 1955)

'Les défis de la mondialisation'

signed and dated 'CHERI-CHERIN / 2011' (lower right), inscribed with title 'LES DEFIS DE LA MONDIALISATION', and further inscribed 'AGENCE COURAGE / GRAND MARATHON / DU SIECLE' (centre, to sign)

acrylic on canvas

108 x 162cm (42 1/2 x 63 3/4in).

unframed

£3,000 - 5,000

€3,500 - 5,900

Cherin's paintings have an acute political edge, sharpened by his ironic and corrosive sense of humour. The 'Grand Marathon' depicted in this work features US President Barack Obama in a plane, leading the members of street musician group Staff Benda Bilili, who ride amongst a plethora of animals in a madcap parade. The core four members of Staff Benda Bilili are paraplegic childhood friends who lived around the grounds of the Kinshasa zoo. As the title of the work infers, Cherin aims to point a sardonic finger at globalization.



171

El Anatsui (Ghanian, born 1944)

'Migrants & illusion'

signed and dated 'EL 94' (centre right of penultimate piece); inscribed with title 'Migrants & illusion' (verso)

carved hardwood and tempera

67 x 147 (26 3/8 x 57 7/8in).

in fourteen pieces (14)

£25,000 - 35,000

€29,000 - 41,000

PROVENANCE:

Acquired directly from the artist in 1996

A private collection

EXHIBITED:

Dubai, Annabelle Mu'azu, *As it is! – Africa Applauded*, March 2011

In Anatsui's hands, as Elizabeth Péri-Willis has described, "wood becomes cloth baring the traces of codes, scripts and ideograms". This effect is commonly achieved with the use of a rotary saw to create "dense hatched patterns reminiscent of the warps and wefts of woven cloth-based themes", a technique which emphasises the connections between Anatsui's wall pieces and adinkra and kente cloths.

The artist's Ewe heritage - in which there is a strong tradition of narrow strip weaving - is further emphasised in the title of the work and the long procession of painted figures along its base. The Ewe people have a strong heritage of movement and migration, which Anatsui reflects in a number of his wall hangings dealing with journeys.

BIBLIOGRAPHY:

E. A. Péri-Willis, 'Chambers of Memory', in J. Picton (ed.), *El Anatsui: A sculpted history of Africa*, (London, 1998), pp.79-88, p.88





172

El Anatsui (Ghanian, born 1944)

People of the Yam City

signed and dated 'EL/89' (lower right); inscribed 'People of the Yam City' (verso)

carved and painted hardwood

117 x 46cm (46 1/16 x 18 1/8in).

in eleven pieces (11)

£18,000 - 25,000

€21,000 - 29,000





173



174

173*

Norman Clive Catherine (South African, born 1949)

'Blind Man'

gouache

56.5 x 56cm (22 1/4 x 22 1/16in).

£1,500 - 2,000

€1,800 - 2,400

PROVENANCE:

Purchased by the current owner from The Goodman Gallery, Art 20, Basel, 1989

174

Judith Mason (South African, born 1938)

'Sketch for Etienne's Triptych'

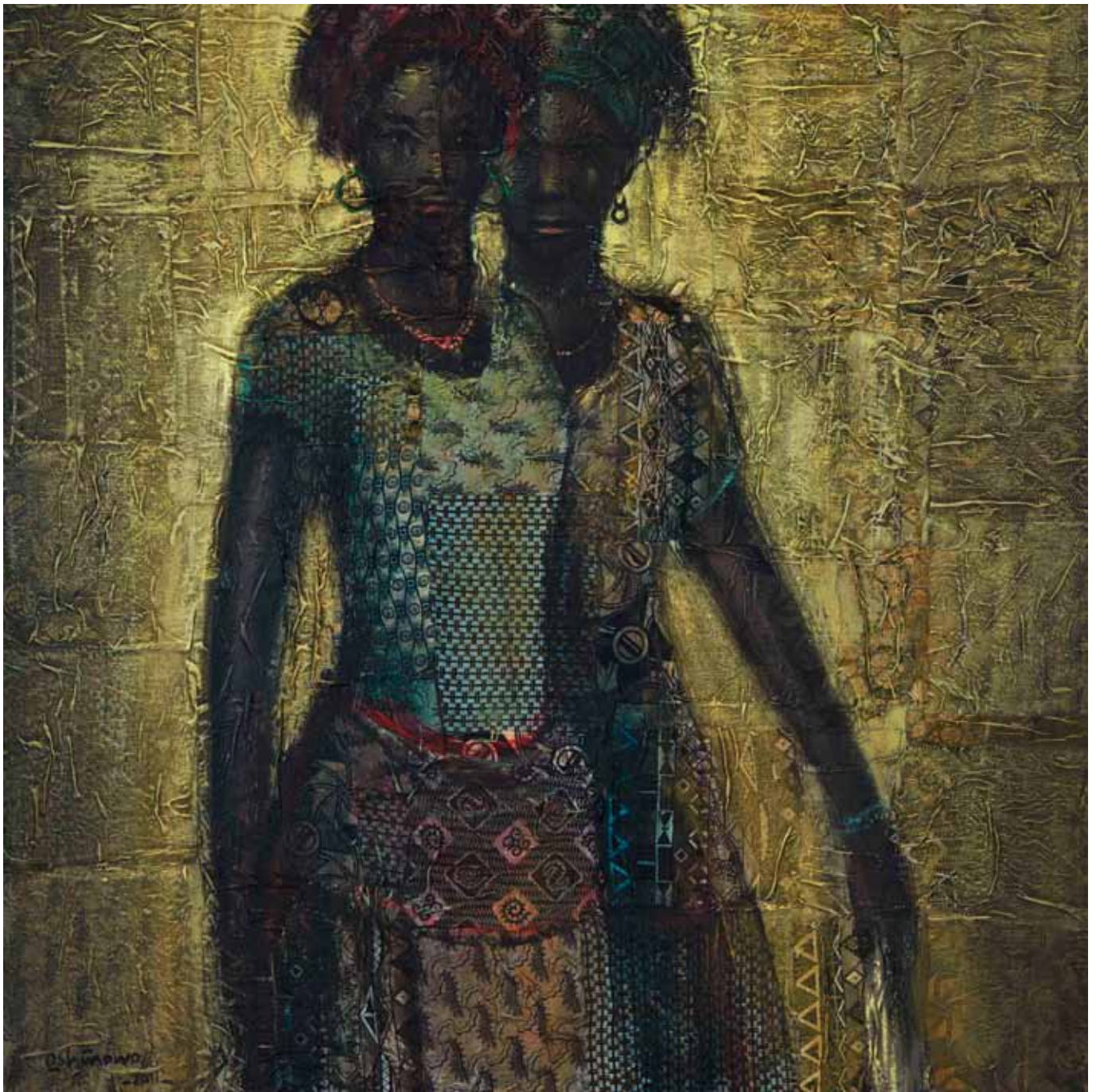
signed 'MASON' (lower right); bears Karren McKerron exhibition label inscribed with title (verso)

oil on board

152 x 91cm (59 13/16 x 35 13/16in).

£1,500 - 2,000

€1,800 - 2,400



175*

Kolade Oshinowo (Nigerian, born 1948)

Two sisters

signed and dated 'Onshinowo / 2011'

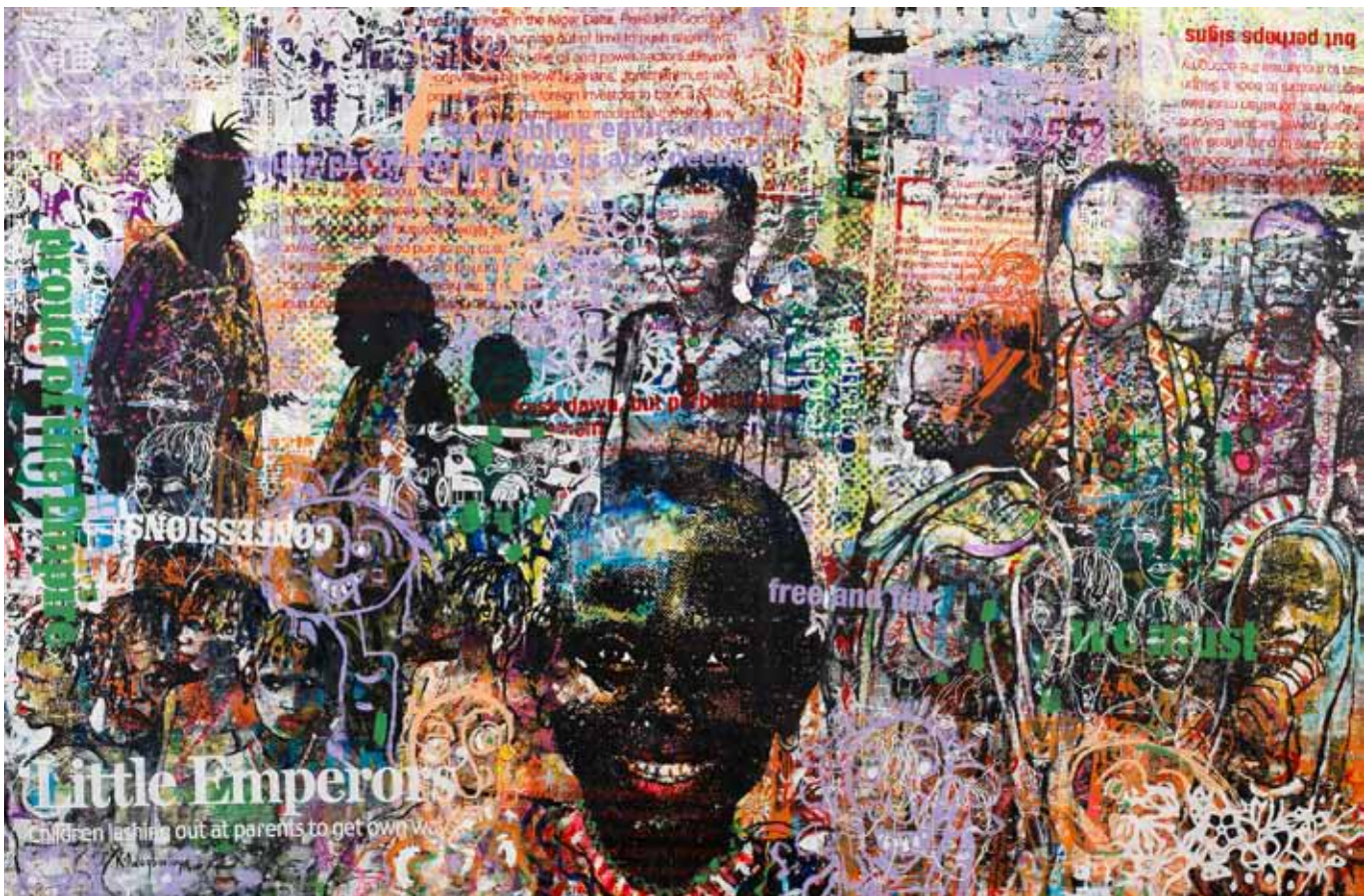
mixed media

122 x 122cm (48 1/16 x 48 1/16in).

£12,000 - 15,000

€14,000 - 18,000

Executed on rags of ankara fabric, *Two Sisters* transforms waste material into art in this compelling mixed-media painting. The artist describes the subject of this piece as a "celebration of African womanhood".



176



177

176 W

Kunle Adegborioye (Nigerian, born 1966)

Icons of Tomorrow (Little Emperors)

signed and dated 'K.Adegborioye / 2011' (lower left);
mixed media

115 x 175cm (45 1/4 x 68 7/8in).

unframed

£2,000 - 3,000

€2,400 - 3,500

Stirred by the countless news reports of child abuse and suffering, Adegborioye states that *Icons of Tomorrow (Little Emperors)* represents his empathy and hopes for today's youth, emphasising a sense of cultural "belonging and identity".

177*

Moses Unokwah (Nigerian, born 1964)

'Divination'

signed, dated, titled and numbered 'MOSES UNOKWAH LAGOS 1990
DIVINATION 7/45' (verso)

metal relief

88 x 57cm (34 5/8 x 22 7/16in).

£1,200 - 1,800

€1,400 - 2,100

PROVENANCE:

The collection of Walter C. Carrington, US Ambassador to Nigeria
(1993-1997)



178

178 AR

Bruce Clarke (British, born 1959)

'Trouble'

signed and dated 'B. Clarke / 2010' (lower left)

acrylic and collage on canvas

81 x 116cm (31 7/8 x 45 11/16in).

unframed

£2,000 - 3,000

€2,400 - 3,500

179

Paul Du Toit (South African, born 1965)

Face

signed 'PAU(L)' (lower left) and dated '1999' (lower right)

acrylic on canvas

80 x 79.5cm (31 1/2 x 31 5/16in).

£1,200 - 1,800

€1,400 - 2,100

PROVENANCE:

Acquired directly from the artist by the current owner



179



180*

Abiodun Olaku (Nigerian, born 1958)

Ibadan

signed and dated 'Olaku.A.O. / 95-96' (lower right)

oil on canvas

125 x 78cm (49 3/16 x 30 11/16in).

£7,000 - 10,000

€8,200 - 12,000



181*

Abiodun Olaku (Nigerian, born 1958)

'Misty Morning'

signed and dated 'Olaku.A.O. / 95' (centre left); inscribed 'Misty Morning by A.O Olaku / Oil on canvas / Lagos 1995' (verso)

oil on canvas

110 x 89cm (43 5/16 x 35 1/16in).

£7,000 - 10,000

€8,200 - 12,000



182

Kehinde 'Kenny' Adewuyi (Nigerian, born 1959)

Hard times

signed, dated and numbered 'Adewuyi Kenny / 3/4 / 2001' (to reverse)

bronze

38 x 24 x 39cm (14 15/16 x 9 7/16 x 15 3/8in).

£2,000 - 3,000

€2,400 - 3,500



183

183

Francis Uduh (Nigerian, born 1964)

'Submission'

signed and dated 'UDUH FAI'70'

carved wood

118 x 30 x 23cm (46 7/16 x 11 13/16 x 9 1/16in). (excluding base)

£2,000 - 3,000

€2,400 - 3,500

184

Ndary Lo (Senegalese, born 1961)

Victory, 2010

iron

41.5 x 54 x 13cm (16 5/16 x 21 1/4 x 5 1/8in).

£1,500 - 2,500

€1,800 - 2,900



184



185



186

185*

Ufuoma Onobrakpeya (Nigerian, born 1971)

'Fish market in Dakar'

signed and dated 'UFUOMO / ONOBRAKPEYA / 2010' (lower right)

oil on canvas

82 x 121cm (32 5/16 x 47 5/8in).

unframed

£2,000 - 3,000

€2,400 - 3,500

186 W

Nyemike Onwuka (Nigerian, born 1972)

Nkwado II (from the Preparation Series)

signed and dated 'Nyemike Onwuka / 2011' (lower right)

oil on canvas

166 x 89cm (65 3/8 x 35 1/16in).

unframed

£2,000 - 3,000

€2,400 - 3,500

187

Wisdom (Wiz) Kudowor (Ghanaian, born 1957)

'The Garden Became Barren'

signed 'Wiz' (lower right) and inscribed 'THE GARDEN / BECAME BARREN / WIZ KUDOWOR / 2012 / ACRYLIC / 118 x 148cm' (verso)

acrylic on canvas

112 x 142.5cm (44 1/8 x 56 1/8in).

unframed

£2,000 - 3,000

€2,400 - 3,500

188

Ronex Ahimbisibwe (Ugandan, born 1977)

Once in a forest

oil on canvas

78 x 117cm (30 11/16 x 46 1/16in).

unframed

£2,000 - 3,000

€2,400 - 3,500

PROVENANCE:

Acquired directly from the artist

A private collection, UK

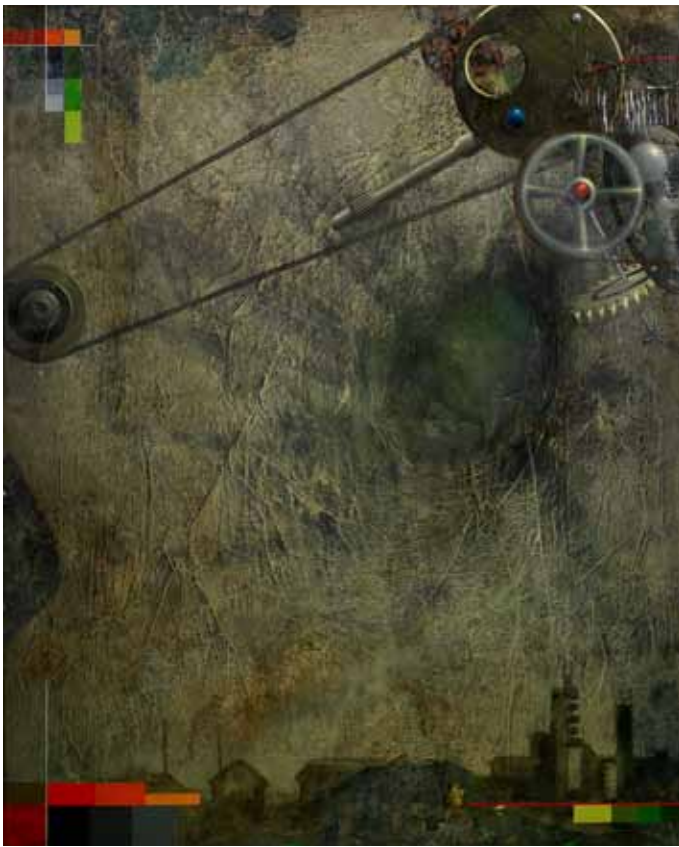
Ahimbisibwe states that his desire has been to create works that "curiously cut as a double-edged sword: sophistication meeting naivety, chaos meeting order, beauty meeting ugliness, and aesthetics meeting free expression".



187



188



189



190

189

Kelani Abass (Nigerian, born 1979)

Man and Machine I

signed and dated 'Kelani Abass 2011' (lower right)

oil and mixed media on canvas

152 x 245cm (59 13/16 x 96 7/16in).

unframed

diptych (2)

£2,000 - 3,000

€2,400 - 3,500

190

Soly Cissé (Senegalese, born 1969)

Eau, Source de Vie (Water, source of life)

signed and dated 'S.C 2012' (lower right)

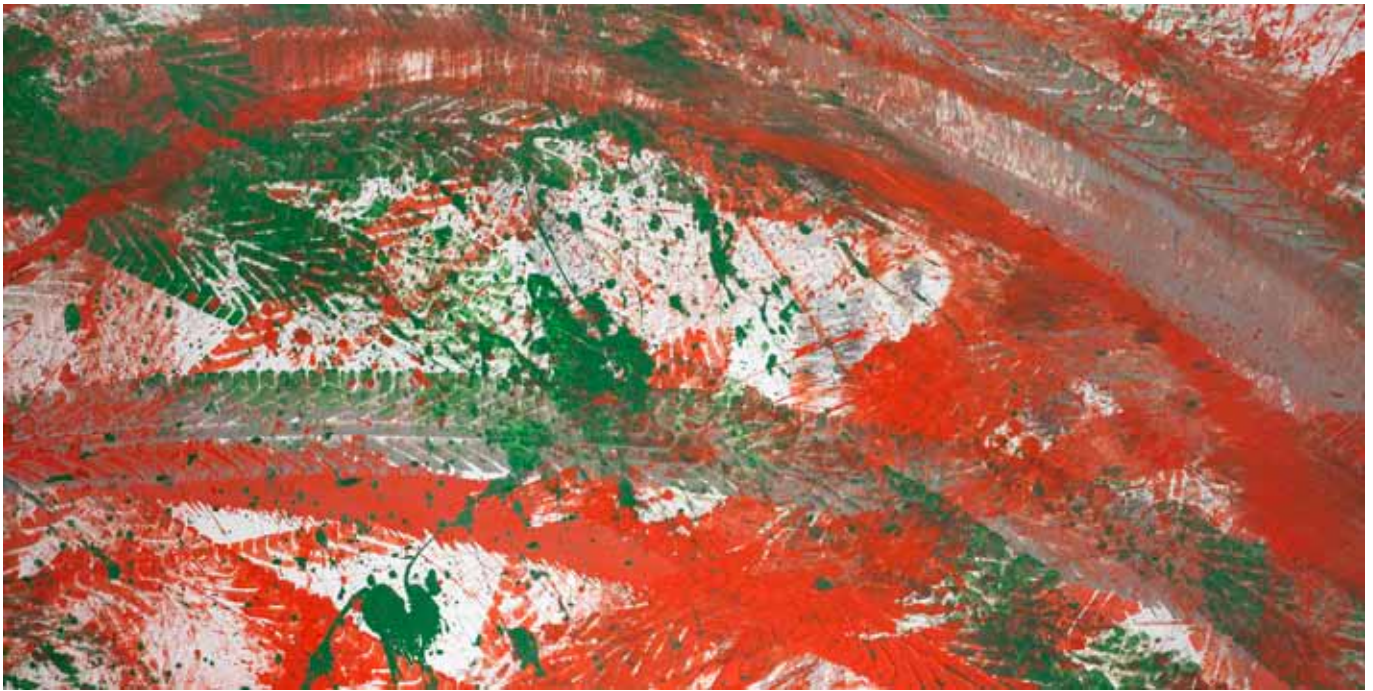
oil on canvas

150 x 100cm (59 1/16 x 39 3/8in).

unframed

£2,500 - 3,500

€2,900 - 4,100



191

191

Robin Rhode (South African, born 1976)

Z4 panel from the BMW project 'Expression of Joy', 2009

paint on plywood

122 x 243cm (48 1/16 x 95 11/16in).

unframed

£1,200 - 1,800

€1,400 - 2,100

PROVENANCE:

Acquired directly from BMW by the current owner

In the tradition of BMW's "Art Car" collection (in which artists from Andy Warhol to Esther Mahlangu have been commissioned to paint a scale model of one of the latest cars), Robin Rhodes became the first artist to use the car itself – the 2009 BMW Z4 Roadster – as the paintbrush, rather than the canvas.

Initially creating a series of fingerpainted storyboards, the artist gave a stunt driver specific instructions for driving atop a massive canvas composed of multiple panels (of which the current lot is one), while he remote controlled the release of paint through nozzles attached to the wheel arches. Colour would spray onto the tires, their treads tracking marks across the canvas: at several points, the artist himself also entered the arena, throwing pots of paint and interacting with the canvas in a complex colour choreography.

Rhodes has remarked: "This work is an expression of painting in action – my hope is to communicate the power and thrill inherent in the creation of art... For me, the use of an untraditional paintbrush like a high performance car is a great way to investigate the relationship between emotion, technology and industrial creativity."



192

192 W

Soly Cissé (Senegalese, born 1969)

Metamorphoses

signed and dated 'Soly 09' (lower right)

oil on canvas

150 x 150cm (59 1/16 x 59 1/16in).

unframed

£2,000 - 3,000

€2,400 - 3,500



193

193

Owusu-Ankomah (Ghanaian, born 1956)

'Prelude to the Microcon 15'

signed and dated 'Owusu-Ankomah / 2010' (lower left)

acrylic on canvas

60 x 90cm (23 5/8 x 35 7/16in).

unframed

£4,000 - 6,000

€4,700 - 7,100

LITERATURE:

Movement to the Microcon, (Germany, 2011), illustrated p. 46

Owusu-Ankomah's canvases employ geographically and historically diverse visual references, from Saharan rock painting and Italian Renaissance sculpture, to Ghanaian textile designs, Chinese calligraphy, New York graffiti and capoeira martial arts from Brazil. A recurring theme in his large, bold paintings is the adinkra system of signs originating from the Akan pre-colonial cloth printing tradition. Each sign relates to a particular proverb or saying, and Ankomah weaves these layers of meaning into his works like poetry, juxtaposing each sign with the next to create a graphic whole.

Owusu-Ankomah studied at Ghanatta College of Art in Kumasi, Ghana, before moving to Bremen, Germany in 1986, where he currently lives and works.

194

Owusu-Ankomah (Ghanaian, born 1956)

'Jumping Jack'

acrylic on nettle cloth

75 x 75cm (29 1/2 x 29 1/2in).

unframed

£3,000 - 5,000

€3,500 - 5,900

LITERATURE:

O. Enwezor, *Contemporary African Art Since 1980*, illustrated p.142

DAK'ART '96, exhibition catalogue, illustrated p.24



194

195 ^{AR} W

Sokari Douglas Camp (Nigerian, born 1958)

'Naked Fish'

steel

210cm (82 11/16in). high

£10,000 - 15,000

€12,000 - 18,000

PROVENANCE:

A private collection, acquired directly from the artist

EXHIBITED:

New York, American Museum of Natural History, *Spirits in Steel – The Art of the Kalabari Masquerade*, 1998-1999

Born in Buguma, Nigeria, but based in London, Sokari Douglas Camp is renowned for the innovative way in which she translates indigenous Kalabari masquerades and festivals into works of sculptured steel. Harnessing industrial materials and bending them to figurative purposes, she challenges the often inert, disembodied display of traditional African masks in western museums, reanimating these rituals through the creation of full masquerading figures (many of them kinetic).

Naked Fish was informed by the head-piece of a masquerade from the Niger Delta area, which the artist encountered at the British Museum. The object was made from a woven cone-shaped wicker basket (used to store or trap fish) with a small carved fish tied to its upturned apex, reflecting the history of the Kalabari as fishermen and traders of salt, fish and palm oil. While steel connotes a sense of solidity, the figure's flapping, sinuous fingers suggest a fluidity of form and the invocation of powerful water spirits: a transformation in process.

As Onyema Offoedu-Okeke has observed, in her sculptures the artist retains "unique features of specific masquerades, thus preserving lineage, identity and characteristics". For example, in the current lot, the white leggings "replicate rings of bandages used in actual masquerade performances".

Naked Fish plays with notions of dressing and undressing, presence and absence, as some sections suggest the embodied costume, while others – such as the torso area (complete with steel string vest) – reveal the sculpture's hollow core. The artist has referred to her interest in the performative process of dressing for masquerade; the in-between moments in which individuals are being transmuted into gods but yet are still revealed to be men (as explored in the related film *Dressing*).

The sculptures of Sokari Douglas Camp have been exhibited around the world, and are included in the collections of the British Museum in London, the Museum of African Art in Washington, and the Setagaya Art Museum in Tokyo. The artist was awarded a CBE in 2005.

BIBLIOGRAPHY:

O. Offoedu-Okeke, *Artists of Nigeria*, (Milan, 2012), p.466





196

196

Demba Camara (Ivorian, born 1970)

Slot machine

painted wood and metal

59 x 31 x 30cm (23 1/4 x 12 3/16 x 11 13/16in).

£1,000 - 1,500

€1,200 - 1,800

197

George Edozie (Nigerian, born 1972)

'Ofuchi, Onwadiam & Afuchi'

signed 'G. Edozie' (lower left)

mixed media on canvas

119 x 119cm (46 7/8 x 46 7/8in).

£1,200 - 1,800

€1,400 - 2,100

198 W

Lovemore Kambudzi (Zimbabwean, born 1978)

Supper

signed and dated 'L.Kambudzi/ 2006' (lower right); inscribed 'NAME: LOVEMORE KAMBUDZI / TITLE: - / MEDIUM: OIL ON CANVAS / YEAR: 2006' (verso)

oil on canvas

112.5 x 175cm (44 5/16 x 68 7/8in).

unframed

£3,000 - 5,000

€3,500 - 5,900



197





199 W
Gonçalo Mabunda (Mozambican, born 1975)
 War throne
 metal and recycled weapons
 89 x 107 x 55cm (35 1/16 x 42 1/8 x 21 5/8in)
 £4,000 - 6,000
 €4,700 - 7,100

Born in 1975, in Maputo, Mozambique, Gonçalo Mabunda grew up during the violent sixteen year civil war that divided his country. His sculptures are made from deactivated arms that had been stocked and hidden by civilians out of fear of a return of war.

His works give anthropomorphic and sculptural form to AK47s, rocket launchers, pistols and other objects of destruction, transforming them into both aesthetic objects and vehicles for political critique: his chairs and thrones often encase unexpected facial features (like those of the backrest of *War throne*) that bespeak the absurdity and human cost of the civil war.

Of his sculptures made from decommissioned weapons, the artist has said that these works are about "the taking of power through force, often by military leaders. I constructed [them] out of discarded, buried and rusted weapons used during the brutal civil war that gripped my country, Mozambique, from 1975 to 1992. A church sponsored program devised a project that collected guns and other armaments found by civilians and dismantled them, rendering them powerless. These defunct arms were then offered to artists for use in works that would have a 'positive' influence, thus opposing their former function of killing".

BIBLIOGRAPHY:

The Global Africa project, exhibition catalogue, (New York, 2010), p.229.



Lot 199A*

Ben Osaghae (Nigerian, born 1962)

Target Practice

signed and dated 'Ben Osaghae / 2011' (lower right)

oil and acrylic on canvas

152 x 157cm (59 13/16 x 61 13/16in).

unframed

£4,000 - 6,000

€4,700 - 7,100

Osaghae comments of this work: "This painting captures the outrageous excesses of some authoritarian governments which seem to derive a strange, barbaric pleasure from shooting, by firing squads, armed robbers and others branded as 'enemies of the state'. The horror of it all is the invitation of the public by the authorities to watch the blood-curdling scenes".



200

200

Anton Momberg (South African, born 1951)

'Poised Figure'

bronze

47 x 22 x 22cm (18 1/2 x 8 11/16 x 8 11/16in) (including base).

£1,000 - 1,500

€1,200 - 1,800

One of South Africa's foremost realist sculptors, Momberg is particularly known for his rendering of the female nude. While many of these are undertaken in marble dust and resin, lending an ethereal quality to the subject, the current lot reveals the artist's ability to make bronze appear equally buoyant.



201

201

Ismael Kateregga (Ugandan, born 1980)

Kampala

signed and dated '© Kateregga 2011' (lower left)

oil on canvas

91 x 123cm (35 13/16 x 48 7/16in).

unframed

£1,500 - 2,000

€1,800 - 2,400

PROVENANCE:

Acquired directly from the artist

A private collection, UK

In his paintings Kateregga explores local themes and the social challenges of urban life in Kampala, Uganda. Kateregga has had solo shows in Kampala, Nairobi and London and his work a regular feature at the East Africa Art Biennale in Dar es Salaam.



202

Zwelethu Mthethwa (South African, born 1960) and Sam Nhlengethwa (South African, born 1955)

Initiation ceremony
signed and dated 'SAM / NHLENGETHWA / ZWELETHU / 2000' (lower right)

mixed media

79 x 107cm (31 1/8 x 42 1/8in).

£3,000 - 5,000

€3,500 - 5,900

PROVENANCE:

Acquired directly from Zwelethu Mthethwa by the current owner

This collaborative work melds the two artists' aesthetics: Mthethwa's well-known photographic portraits are collaged, recomposed and altered by Nhlengethwa to create new interpretations and meanings.



203



204

203
Aboudia Abdoulaye Diarrassouba (Ivorian, born 1983)
'Nigga'
signed 'ABOUDIA' (lower right) and dated '2011' (lower left); bears
inscription '06.05.2011 ABOUDIA NIGGA' (to stretcher verso)
acrylic and mixed media on canvas
118.5 x 139cm (46 5/8 x 54 3/4in).
unframed
£3,000 - 5,000
€3,500 - 5,900

204* W
Aboudia Abdoulaye Diarrassouba (Ivorian, born 1983)
Children
oil on canvas
91 x 150cm (35 13/16 x 59 1/16in).
unframed
£2,000 - 3,000
€2,400 - 3,500



Works by Artists from the Guild of Professional Fine Artists of Nigeria

Lots 205 - 220

Comprised of roughly 24 important, mid-career artists with significant following in Nigeria and internationally, The Guild of Professional Fine Artists of Nigeria (GFA) has been hailed as redefining Nigerian Art by contributing immensely to the growth of full-time studio practice. Aimed at reshaping and adding texture to the entire nation's art landscape, The Guild's mission is to promote the appreciation of Fine Art in Nigeria. Furthermore, the GFA aims to promote art education, establish ethical standards, and encourage interaction between national and international artists, while projecting a professional image of artists in society and promoting self-sustenance through art.



205



206

205* W

Gbenga Offo (Nigerian, born 1957)

Yoruba family

signed and dated 'GBENGA OFFO / 2011' (lower right)

acrylic on canvas

120.6 x 180.3cm (47 1/2 x 71in).

£2,000 - 3,000

€2,400 - 3,500

Yoruba family illustrates the practice of facial scarification, depicting a family bearing Yoruba tribal marks called "Baramu". The artist describes scarification as an important ritual used to give babies an expression of legitimacy while embracing the child into the family's lineage.

206

Edosa Ogiugo (Nigerian, born 1961)

'On my way home'

signed and dated 'EDOSA OGIUGO / 2012' (lower left); inscribed 'ON MY WAY HOME CHARCOAL & OIL / ON CANVAS / EDOSA OGIUGO / 2012 / 4'X2' (verso)

oil and charcoal on canvas

123 x 60cm (48 7/16 x 23 5/8in).

unframed

£2,000 - 3,000

€2,400 - 3,500

On my way home, says the artist, explores time and life as a series of stages: there is "time to play, time to work, time to dance, time to relax".



207

207*

Sam Ovralti (Nigerian, born 1961)

Bicycle women

signed and dated 'Ovralti 12' (lower left)

oil on canvas

51 x 66cm (20 1/16 x 26in).

£1,500 - 2,000

€1,800 - 2,400

Ovralti works in a number of media, united by an exploration of colour. Commenting on his process, he states that "there is an excitement in creation when it is all about colour", a feeling which is aptly conveyed in the current lot.

208*

Tola Wewe (Nigerian, born 1959)

Dancer

signed and dated 'TOLA WEWE / 2012' (lower right)

mixed media

60.9 x 144.7cm (24 x 56 15/16in).

unframed

£3,000 - 5,000

€3,500 - 5,900

Often heavily symbolic, Wewe's work draws inspiration from traditional Yoruba folklore - in this case, the figure of Flora, Yemoja's veiled twin sister. Wewe describes *Dancer* in ethereal terms: "She wears a veil of shimmering light. Sinuous hair, hanging loose like a vine trailing grapes. The female figure... disappears and you must find her".



208



209

209*
Alex Nwokolo (Nigerian, born 1963)
 Global Networking
 mixed media
 122 x 122cm (48 1/16 x 48 1/16in).
 unframed
 2012
 £4,000 - 6,000
 €4,700 - 7,100

Taking inspiration from abstract forms and a love of colour, the artist is interested in contemporary issues, saying of his work: "I have always situated my art within the reach of elements that I can interrogate".

210* W
Reuben Ugbine (Nigerian, born 1956)
 Nuptial Bliss
 signed and dated 'REUBEN UGBINE / NIGERIA / 2012' (to lower front)
 carved wood
 86.3 cm (34in) high (excluding base)
 £3,000 - 5,000
 €3,500 - 5,900

A prominent wood sculptor, Ugbine here depicts what he describes as "closeness and unity in marriage".



210



211

211*

Ben Osaghae (Nigerian, born 1962)

Unemployment

signed and dated 'Ben Osaghae / 12' (lower right)

oil and acrylic on canvas

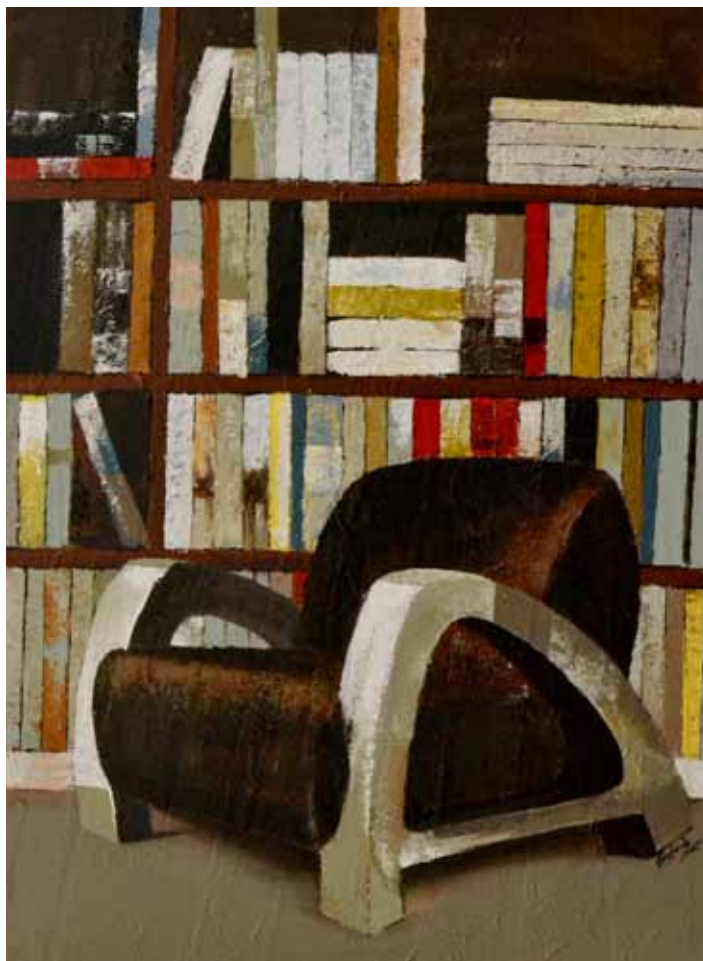
91.4 x 137.1cm (36 x 54in).

unframed

£3,000 - 5,000

€3,500 - 5,900

Osaghae's depiction of empty chairs, swimming in cadmium red space, is intended to represent the present global problem of unemployment. His striking work aims to "challenge stakeholders to deal more positively with the situation".



212

212*

Lekan Onabanjo (Nigerian, born 1967)

Red Books

signed and dated 'Onabanjo / 2012 / Lekan' (lower right)

acrylic on board

121.9 x 91.4cm (48 x 36in).

£2,000 - 3,000

€2,400 - 3,500

According to the artist, *Red Books* serves as an indictment of the corruption of African leaders. The work speaks in favour of a fair and evidence-based legislation that can govern in Africa without the "bondage of corruption".



213

213*

Olu Ajayi (Nigerian, born 1963)

Blues

signed and dated 'Olu Ajayi 2010' (lower left)

oil on canvas

91.4 x 101.6cm (36 x 40in).

£1,200 - 1,800

€1,400 - 2,100

Ajayi has commented that *Blues* seeks to explore the transition into an African Renaissance. The figure in the painting adopts a pose that represents both a state of defiance and a search for rest. Ajayi's painting employs line, form, and spontaneous, urgent brushwork to capture mood and character in his subject.



214

214*

Abraham Uyovbisere (Nigerian, born 1963)

Meditation

signed and dated 'Abraham Uyovbisere / 2013' (lower right)

enamel on canvas

106.6 x 72.2cm (41 15/16 x 28 7/16in).

£1,500 - 2,000

€1,800 - 2,400

Currently president of the Guild of Professional Fine Artists of Nigeria, Uyovbisere describes the reflecting figure in *Meditation* as "knowing that it is on the strength of observation and reflection that one finds a way".



215

215*
Abiodun Olaku (Nigerian, born 1958),
Elemental notes
 signed and dated 'OLAKU A.O. 12-13' (lower right)
 oil on tex-canvas
 91.4 x 121.9cm (36 x 48in).
 £6,000 - 9,000
 €7,100 - 11,000

A "nocturnal bird's eye-view of Lagos", *Elemental Notes* reveals the city as the "nerve-centre of Nigeria". Olaku's portrayal shows that even the elemental gloom of rain, mist and night fails to dampen what he describes as the "resilient vibrancy of socio-economic life in the city".

216* W
Bunmi Babatunde (Nigerian, born 1957)
Possibility III
 ebony
 195cm (76 3/4in). high
 £4,000 - 6,000
 €4,700 - 7,100

Babatunde describes this evocative sculpture as one which explores "the altitudes of human achievements" through the metaphor of human anatomy.





217

217

Duke Asidere (Nigerian, born 1961)

'Palmgrove for us all'

signed and inscribed with title 'Asidere Duke / Palmgrove for / us all' (verso)

oil on canvas

104.5 x 91cm (41 1/8 x 35 13/16in).

£2,500 - 3,500

€2,900 - 4,100

With a preference for experimental, large-scale oil paintings, Asidere says of his work: "My pigments, my mind, my thoughts, the state of my workspace and my hopes play significant roles in my painting".



218

218*

Hamid Ibrahim (Nigerian, born 1963)

Procession

oil on canvas

96.5 x 111.7cm (38 x 44in).

2013

£1,200 - 1,800

€1,400 - 2,100

Ibrahim uses strokes of bright pigment, rather than lines, to convey meaning and explore the permutations of design and colour. The artist describes *Procession* as "colours proceeding in fragments" yet producing cohesion, "each making a part of a whole".



219

219* W

Sam Ebohon (Nigerian, born 1966)

Gender statement

signed and dated 'SEbohon 11' (lower left)

oil on canvas

122 x 183cm (48 1/16 x 72 1/16in).

£2,500 - 3,500

€2,900 - 4,100

For Ebohon, *Gender Statement* is a manifestation of his artistic fascination with the female form. The work aims to elicit the emotions inherent in the viewer "through the maze of curves, colours and strengths of the female gender".

220*

Fidelis Odogwu Eze (Nigerian, born 1970)

Adam & Eve

signed and dated 'ODOGWU/ '12' (lower right)

metal

96.5 x 121.9cm (38 x 48in).

£2,000 - 3,000

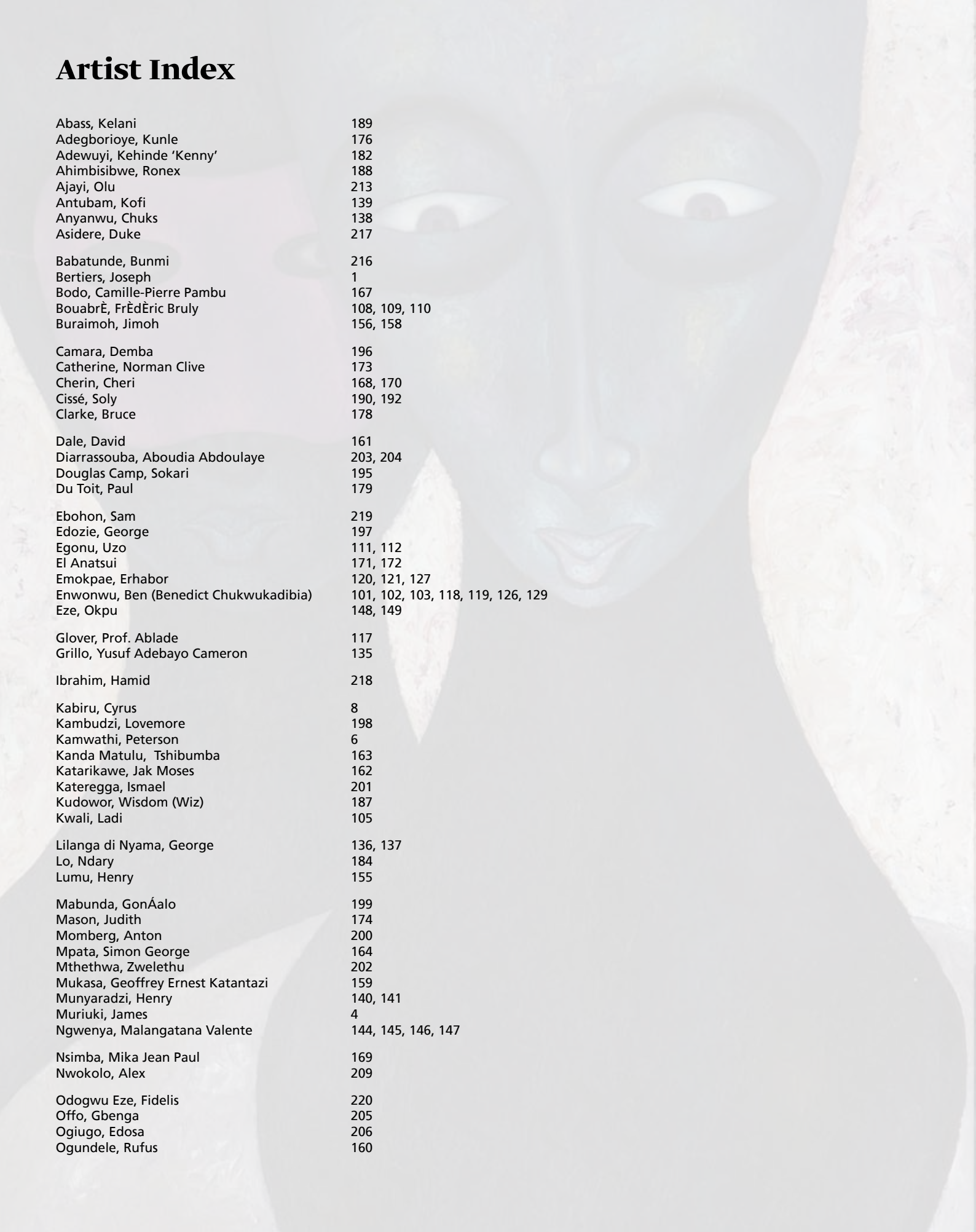
€2,400 - 3,500

In *Adam & Eve*, Odogwu Eze examines how "our existence... has been traced to one source". Through the interconnecting, abstract forms, the artist "shows undivided love connecting us all... unpolluted by any external force or influence".



220

Artist Index



Abass, Kelani	189
Adegborioye, Kunle	176
Adewuyi, Kehinde 'Kenny'	182
Ahimbisibwe, Ronex	188
Ajayi, Olu	213
Antubam, Kofi	139
Anyanwu, Chuks	138
Asidere, Duke	217
Babatunde, Bunmi	216
Bertiers, Joseph	1
Bodo, Camille-Pierre Pambu	167
BouabrÉ, FrÉdÉric Bruly	108, 109, 110
Buraimoh, Jimoh	156, 158
Camara, Demba	196
Catherine, Norman Clive	173
Cherin, Cheri	168, 170
Cissé, Soly	190, 192
Clarke, Bruce	178
Dale, David	161
Diarrassouba, Aboudia Abdoulaye	203, 204
Douglas Camp, Sokari	195
Du Toit, Paul	179
Ebohon, Sam	219
Edozie, George	197
Egonu, Uzo	111, 112
El Anatsui	171, 172
Emokpae, Erhabor	120, 121, 127
Enwonwu, Ben (Benedict Chukwukadibia)	101, 102, 103, 118, 119, 126, 129
Eze, Okpu	148, 149
Glover, Prof. Ablade	117
Grillo, Yusuf Adebayo Cameron	135
Ibrahim, Hamid	218
Kabiru, Cyrus	8
Kambudzi, Lovemore	198
Kamwathi, Peterson	6
Kanda Matulu, Tshibumba	163
Katarikawe, Jak Moses	162
Kateregga, Ismael	201
Kudowor, Wisdom (Wiz)	187
Kwali, Ladi	105
Lilanga di Nyama, George	136, 137
Lo, Ndary	184
Lumu, Henry	155
Mabunda, GonÁalo	199
Mason, Judith	174
Momberg, Anton	200
Mpata, Simon George	164
Mthethwa, Zwelethu	202
Mukasa, Geoffrey Ernest Katantazi	159
Munyaradzi, Henry	140, 141
Muriuki, James	4
Ngwenya, Malangatana Valente	144, 145, 146, 147
Nsimba, Mika Jean Paul	169
Nwokolo, Alex	209
Odogwu Eze, Fidelis	220
Offo, Gbenga	205
Ogiugo, Edosa	206
Ogundele, Rufus	160



Ogunyemi, Ajibike	107
Okeke, Simon	153, 154
Okeke, Uche	122, 123, 124, 125
Okello, Anthony	3
Olaku, Abiodun	180, 181
Olatunde, Asiru	104, 106
Oloruntoba, Chief Zacheus Olowonubi	128
Onabanjo, Lekan	212
Onditi, Paul	7
Onobrakpeya, Bruce	113, 114, 115, 116, 131, 132, 133, 134, 142
Onobrakpeya, Ufuoma	185
Onwuka, Nyemike	186
Osaghae, Ben	199A, 211
Oshinowo, Kolade	175
Ovraiti, Sam	207
Owusu-Ankomah	193, 194
Rhode, Robin	191
Seven-Seven, Twins	143, 157, 165, 166
Sidibe, Malick	150, 151, 152
Soi, Michael W.	2
Uduh, Francis	183
Ugbine, Reuben	210
Unokwah, Moses	177
Uyovbisere, Abraham	214
Wanjiku, Beatrice	5

Country Index

Congo	169
Democratic Republic of the Congo	163, 167, 168, 170
Ghana	117, 139, 171, 172, 187, 193, 194
Ivory Coast	108, 109, 110, 196, 203, 204
Kenya	1, 2, 3, 4, 5, 6, 7, 8
Mali	150, 151, 152
Mozambique	144, 145, 146, 147, 199
Nigeria	101, 102, 103, 104, 105, 106, 107, 111, 112, 113, 114, 115, 116, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 138, 142, 143, 148, 149, 153, 154, 156, 157, 158, 160, 161, 165, 166, 175, 176, 177, 180, 181, 182, 183, 185, 186, 189, 195, 197, 199A, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220
Senegal	184, 190, 192
South Africa	173, 174, 179, 191, 200, 202
Tanzania	136, 137, 164
Uganda	155, 159, 162, 188, 201
United Kingdom	178
Zimbabwe	140, 141, 198



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In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder* Registration Form, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone (only available on lots with a low estimate greater than £400)

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the

identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £25,000 of the *Hammer Price*
20% from £25,001 of the *Hammer Price*
12% from £500,001 of the *Hammer Price*

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 10 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT		all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.		waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.3	to retain possession of the <i>Lot</i> ;				
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,		
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;				
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.			10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
				10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
				10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i>, after the payment of	10	MISCELLANEOUS		
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express		

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
 - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in

writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
 - 3.1.1 the *Purchase Price* for the *Lot*;
 - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
 - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
 - 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
 - 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
 - 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
 - 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
 - 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
 - 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- #### 5 STORING THE LOT
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6	RESPONSIBILITY FOR THE LOT		
6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.	7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .		9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		9.2.3 within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- You may wish to protect yourself against loss by obtaining insurance.
- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 MISCELLANEOUS

- 11.1 You may not assign either the benefit or burden of this agreement.
- 11.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 11.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

- 11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 11.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 11.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 11.11 Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

12 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" *Bonhams* 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our Website.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

“Expenses” charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights’ fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller’s* agents or from a defaulting *Buyer*, plus VAT if applicable.

“Forgery” an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

“Guarantee” the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer’s Agreement*.

“Hammer Price” the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

“Loss and Damage Warranty” means the warranty described in paragraph 8.2 of the Conditions of Business.

“Loss and Damage Warranty Fee” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“Lot” any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

“Motoring Catalogue Fee” a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

“New Bond Street” means *Bonhams’* saleroom at 101 New Bond Street, London W1S 1SR.

“Notional Charges” the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

“Notional Fee” the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

“Notional Price” the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

“Notice to Bidders” the notice printed at the back or front of our *Catalogues*.

“Purchase Price” the aggregate of the *Hammer Price* and VAT on the *Hammer Price*.

“Reserve” the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

“Sale” the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

“Sale Proceeds” the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

“Seller” the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agent is disclosed to *Bonhams* or not), **“Seller”** includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words “you” and “your”.

“Specialist Examination” a visual examination of a *Lot* by a specialist on the *Lot*.

“Stamp” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“Standard Examination” a visual examination of a *Lot* by a non-specialist member of *Bonhams’* staff.

“Storage Contract” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer’s Agreement* (as appropriate).

“Storage Contractor” means the company identified as such in the *Catalogue*.

“Terrorism” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“Trust Account” the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams’* normal business bank account.

“VAT” value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

“Website” *Bonhams Website* at www.bonhams.com

“Withdrawal Notice” the *Seller’s* written notice to *Bonhams* revoking *Bonhams’* instructions to sell a *Lot*.

“Without Reserve” where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

“artist’s resale right”: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

“bailee”: a person to whom goods are entrusted.

“indemnity”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnify” is construed accordingly.

“interpleader proceedings”: proceedings in the Courts to determine ownership or rights over a *Lot*.

“knocked down”: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

“lien”: a right for the person who has possession of the *Lot* to retain possession of it.

“risk”: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“title”: the legal and equitable right to the ownership of a *Lot*.

“tort”: a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

“Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer’s quiet possession of the goods, namely:
 - (a) the seller;

- (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

- (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 3% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: Africa Now	Sale date: Wednesday 22 May 2013
Sale no. 20560	Sale venue: New Bond Street
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments:	
£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Preferred number(s) in order for Telephone Bidding (inc. country code)	
E-mail (in capitals) <input type="text"/>	
<input type="text"/>	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
If registered for VAT in the EU please enter your registration here: <input type="text"/>	Please tick if you have registered with us before <input type="checkbox"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond ☐ I will collect from Park Royal or bonded warehouse ☐ Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/08/12

Bonhams

1793







EB 1793

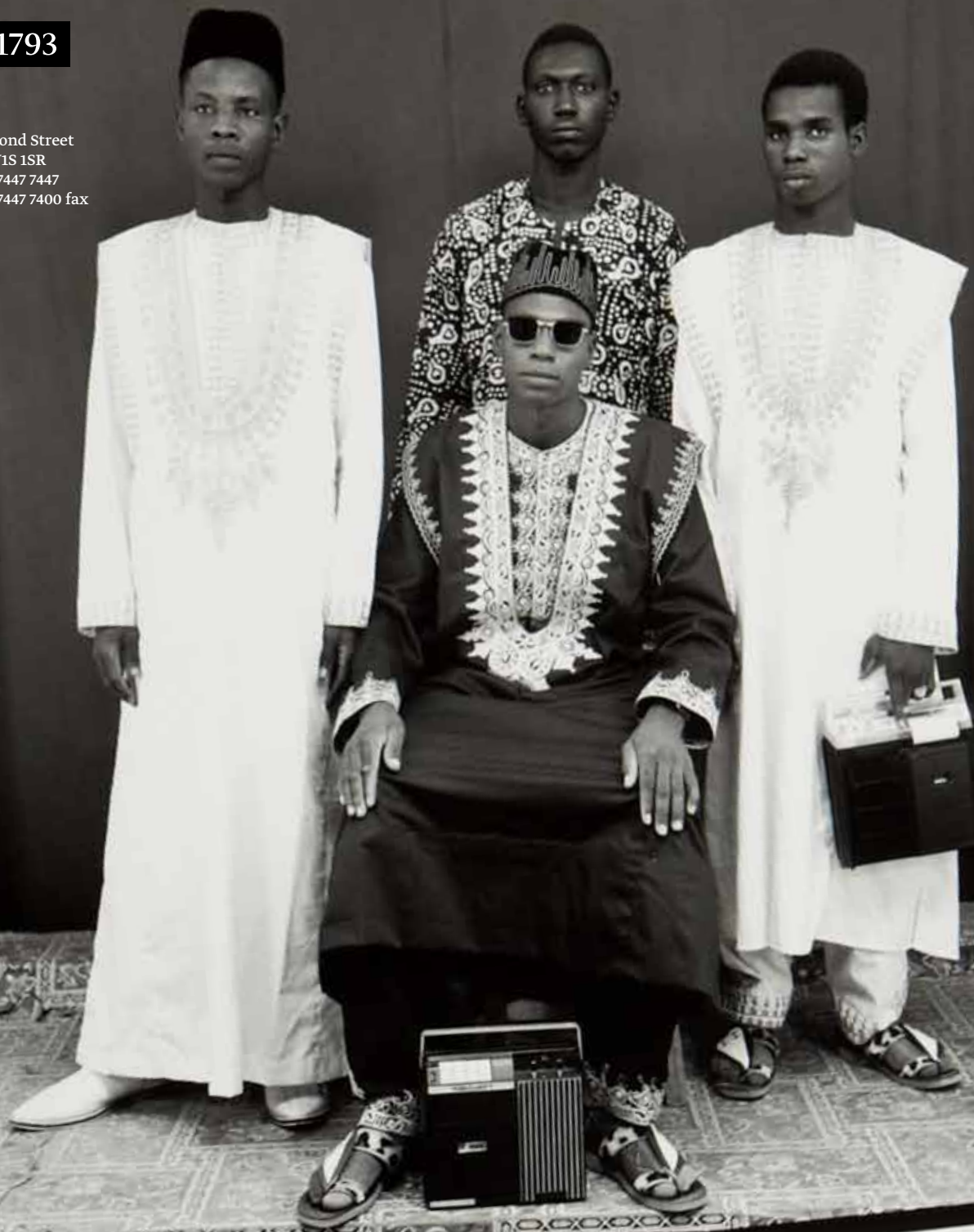
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Les amis Poulis - pour de fête - 1972 - Pauline G. G. - 2011