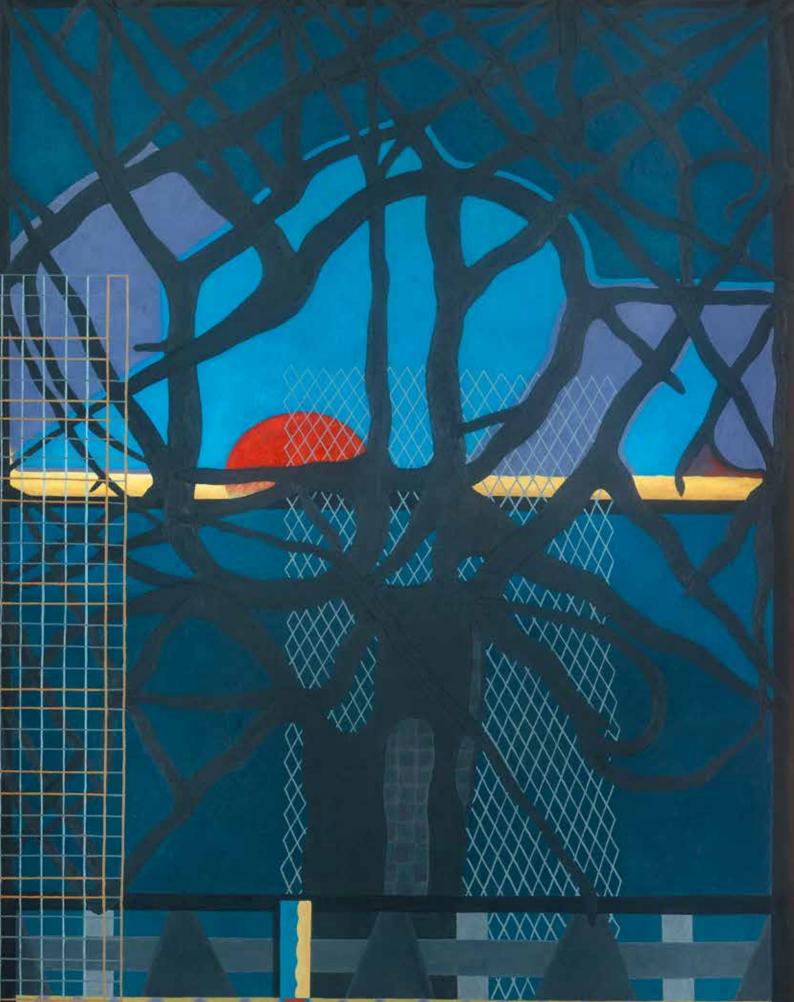
FRICA NOW: ODERN AND CONTEMPORARY AFRICAN ART ursday 5 October 2017

Bonhams

LONDON







AFRICA NOW: MODERN AND CONTEMPORARY AFRICAN ART

Thursday 5 October 2017 at 2pm New Bond Street, London

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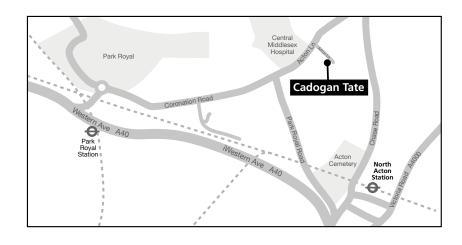
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MODERN & CONTEMPORARY AFRICAN ART AT BONHAMS

A hundred years ago, Benedict Chukwukadibia Enwonwu was born in the city of Onitsha. Today his name is synonymous with Nigerian modernism, and his artworks can be found in private and public collections around the world. This October, we are delighted to offer a selection of pieces befitting of the occasion, showcasing the artist's mastery across a range of media. Since holding our first standalone sale of modern and contemporary African art in 2009, interest in the category has increased exponentially. We are proud to have played a role in bringing these artists to an international audience. The Africa Now auctions continue to provide a valuable platform for Enwonwu and fellow modernist masters, as well as emerging contemporary talents.

The top lot this October is a work of historical and national significance. *Nigerian Symphony* was executed by Enwonwu in 1963-4. An exuberant riot of colour and movement, the painting expresses the excitement and optimism following Nigeria's independence from Britain. Enwonwu had been appointed art advisor by the new government in 1960; he was given a remit of forging a uniquely Nigerian aesthetic that celebrated pre-colonial traditions and culture. *Nigerian Symphony* depicts members of the country's various ethnic groups, Igbo, Yoruba and Hausa, all bustling along a busy street. The figures are differentiated by distinctions in their dress, but they hold aloft umbrellas – a symbol of unity. The painting promises a new era of harmony and tolerance in which ethnic divisions are subsumed by a broader national identity.

The sale also features an important work from one of Enwonwu's best-known series, *Negritude*. This rendition, executed in 1970, differs from the artist's earlier treatment of the theme in its total simplification of colour and form. The central black silhouette cuts a sharp contrast against a background of red, blue and black geometric shapes. Despite its apparent simplicity, Negritude on Red, is perhaps the most sophisticated in the series. The cropped white silhouettes in the background challenge traditional composition; their limbs extend unseen beyond the frame of the canvas. This snapshot of dancing figures reveals the artist's awareness of Henri Matisse's late chromatic experiments in which he attempts to communicate movement through flat blocks of colour.

We are particularly excited to be offering a rare painting by fellow Nigerian modernist, Demas Nwoko. The artist was famously deliberate, producing a small but high-quality body of works. *Metro Ride* was executed in 1962 for an exhibition at the Galerie Lambert in Paris. It was part of the *Adam and Eve* series, a group of five paintings inspired by the story of Genesis. Three of the works depict the first couple in the African tropics, their black naked bodies contrasting strongly with the brightly coloured flora in the background. The remaining two, of which the current painting is one, set Adam and Eve in modern day Paris. Seen alongside one another, the series invited the viewer to consider our common ancestry according to Christian tradition; black and white, African and European – all are descended from a single couple. The *Adam and Eve* paintings are widely considered to be Nwoko's most consequential series.

The sale will also include innovative contemporary pieces from artists across the continent, such as El Anatsui, Aboudia, Peju Alatise, Francisco Vidal, Goncalo Mabunda, Soly Cissé. We are proud of the diversity of aesthetic and media on offer, and hope that you will share our appreciation.

We extend our thanks to all those individuals and institutions who continue to support our auctions. We hope you will enjoy the contents of this catalogue, and look forward to your participation in the auction, whether online, by telephone or in person at our London gallery. 1 EDITH GRACE WHEATLEY (BRITISH, 1888-1970)

Nigerian Tapestry signed 'Grace Wheatley' (lower left) pencil and watercolour on paper laid to canvas 126 x 100.5cm (49 5/8 x 39 9/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700

Exhibited London, Royal Academy, 1957.

Literature

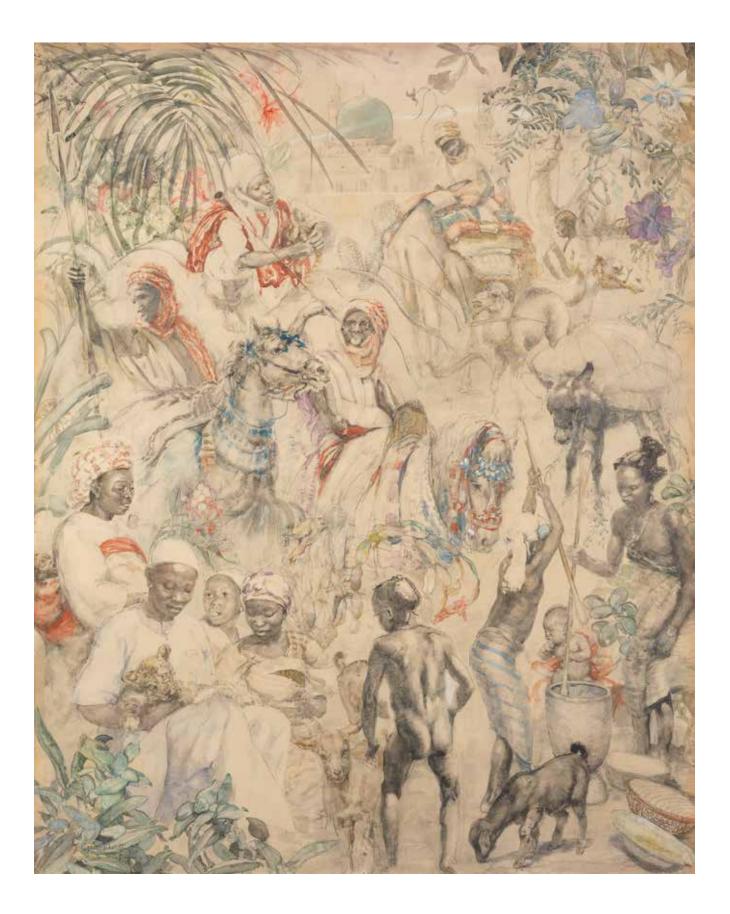
The Royal Academy of Arts Illustrated 1957, (London, 1957), illustrated p.41.

Grace Wheatley was a preeminent watercolour painter in the first half of the 20th century, belonging to both the Royal Society of Painters in Water-Colours and the Royal Society of British Artists. From 1925 to 1939, she was Senior Lecturer in Fine Art at the University of Cape Town. She was later appointed director of Sheffield Art Galleries.

Wheatley executed a number of public commissions including the painted ceiling of the New Art Gallery in Cape Town. Examples of her work can be found in the British Museum and the Tate Gallery in London.

Nigerian Tapestry is a fantastical re-imagining of Kano, Northern Nigeria. The work incorporates many symbolic figures and animals, including the servant and pet lion of St. Elmo Nelson in the lower left corner.

The flamboyant St. Elmo Nelson was an administrative officer in the Kano government and acted as host to many visiting officials and dignitaries at his house "Gidan Dan Hausa" in Kano.





2 BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994) Dance Form signed and dated 'BEN ENWONWU // 1967' (lower right)

signed and dated 'BEN ENWONWU/ 1967' (lower right) watercolour on paper laid to board 74.5 x 27.5cm (29 5/16 x 10 13/16in).

£15,000 - 20,000 €16,000 - 22,000 US\$19,000 - 26,000

Provenance A private collection.



3 * AMON KOTEI (GHANAIAN, 1915-2011) Reclining woman signed and dated 'Kotei 2000' (lower right) oil on canvas 73 x 119cm (28 3/4 x 46 7/8in).

£7,000 - 9,000 €7,700 - 9,900 US\$9,000 - 12,000



4 * **AKINOLA LASEKAN (NIGERIAN, 1921-1972)** Yoruba drummers and dancers signed and dated 'Akinola Lasekan/ 1970' (lower left)

oil on canvas 61 x 75cm (24 x 29 1/2in).

£7,000 - 10,000 €7,700 - 11,000 US\$9,000 - 13,000

Provenance A private collection, Lagos.

This painting depicts a Yoruba ceremony or festival. The three men in the foreground are playing Gangan ('Talking' drums). The instrument holds special significance in Yoruba culture, having originated in the Oyo Empire in the fifteenth century. The drums are designed to imitate the tonal language of Yoruba; squeezing the adjustable cords around the body of the drum changes the pitch, allowing the instruments to engage in a dialogue with one another. Traditionally, the drums were played in honour of the Orishas, the Yoruba gods. Ritual dances would be performed in accompaniment to the drumming.



5 HASSAN EL GLAOUI (MOROCCO, BORN 1924) Horses signed 'Hassan el Glaoui' (lower right) gouache on board 74 x 106cm (29 1/8 x 41 3/4in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 15,000



6*

BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

Portrait of Dr. James Welch signed and dated 'BEN ENWONWU/ 1954' (lower right); titled 'DR. JAMES WELCH' (lower left) charcoal on paper $33 \times 25cm$ ($13 \times 9 \ 13/16in$).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

The Rev. James William Welch (1900-1967) was born in Sunderland, England. He served in the Honorable Artillery Company during the final year of the First World War. He then obtained a first class degree in Theology at Cambridge University, before publishing a thesis entitled 'West African Education' in 1924. Having completed his studies, Welch travelled to Isoko, Southern Nigeria, to work with local education authorities and put his theories into practice. In 1935, he returned to England to take up a position as the director of religious broadcasting at the BBC.

Welch was introduced to Enwonwu when he was appointed Professor of Religious Studies at University College, Ibadan in 1948, a post he would hold until 1954. He had a keen appreciation for the arts, and was instrumental in the commissioning of Enwonwu's most accomplished wooden sculpture The Risen Christ (1953-54), for the Chapel of the Resurrection in Ibadan. It is likely that the artist gave this portrait to Welch in thanks.

6



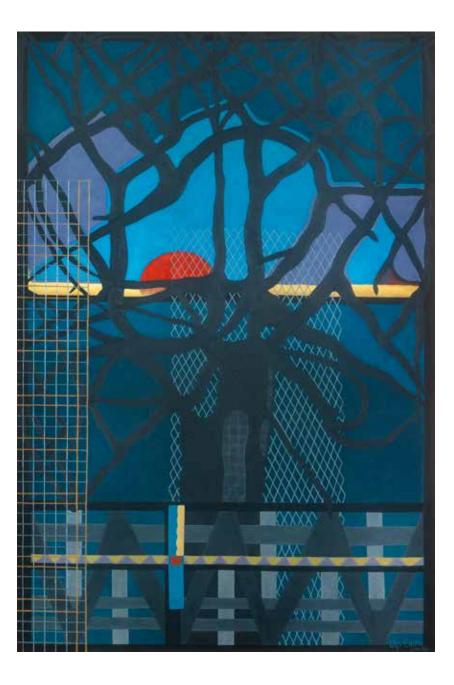
BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

Head study of girl signed 'BEN ENWONWU/ 1973' (lower right) red chalk on paper 56 x 40.5cm (22 1/16 x 15 15/16in).

£15,000 - 20,000 €16,000 - 22,000 US\$19,000 - 26,000

7

7



8 UZO EGONU (NIGERIAN, 1931-1996)

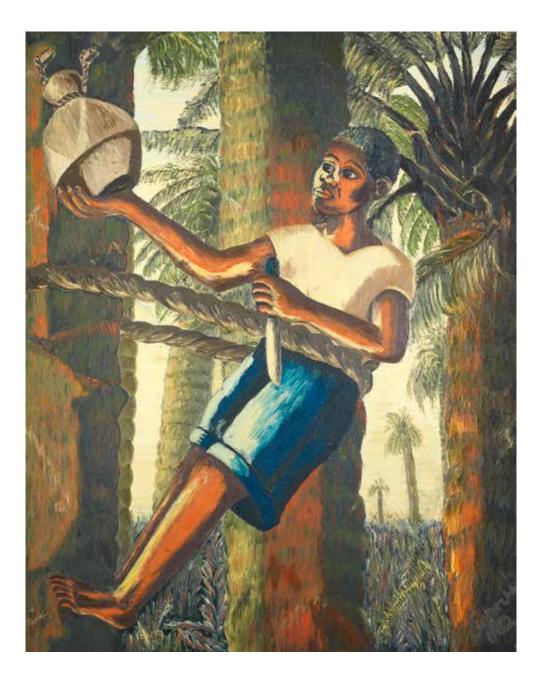
'Time does not stand still' signed and dated 'Uzo Egonu/ Nov. 84' (lower right); inscribed 'Time does not stand still/ 84' (to stretcher verso) oil on canvas 203 x 137cm (79 15/16 x 53 15/16in).

£12,000 - 18,000 €13,000 - 20,000 US\$15,000 - 23,000

Uzo Egonu moved to Britain in 1945, when he was only fourteen. Although he would spend most of his life in the UK, he always felt something of an outsider. His early years in Onitsha, Nigeria, left an indelible impression and would continue to define his identity until his death in 1996. Although he did not return to Nigeria until 1977, when he was invited to exhibit at the Second World Festival of Black Arts and African Culture in Lagos, Egonu was deeply concerned with the country's political situation and followed her struggle for independence in the news.

The artist's early works reveal his yearning for his birthplace, depicting Onitsha market vendors and farmers from the surrounding villages. These paintings are naive in style and employ naturalistic, earthy colour schemes. Towards the end of the 1960s, Egonu's aesthetic underwent a radical change. Post-war abstraction had taken hold in Britain and America; Egonu was quick to spot the creative possibilities of this simplification of form and colour. Liberated from naturalistic representation, he began to create large-scale abstracts composed from geometric shapes.

Time does not stand still references life in Nigeria; the lattice of black lines are reminiscent of gnarled tree branches and evoke the forests of Anambra State.



9 UZO EGONU (NIGERIAN, 1931-1996) 'Palm wine tapper' signed and dated 'Egonu/ 1962' (lower right

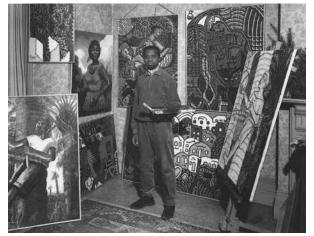
signed and dated 'Egonu/ 1962' (lower right) oil on board *122 x 97cm (48 1/16 x 38 3/16in).*

£7,000 - 10,000 €7,700 - 11,000 US\$9,000 - 13,000

Literature

O. Oguibe, *Uzo Egonu: An African Artist in the West*, (London, 1995), illustrated p.10

The artist was photographed in his studio in 1964; *Palm wine tapper* is visible in the lower left corner.



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10 YUSUF ADEBAYO CAMERON GRILLO (NIGERIAN, BORN 1934) Omolomo

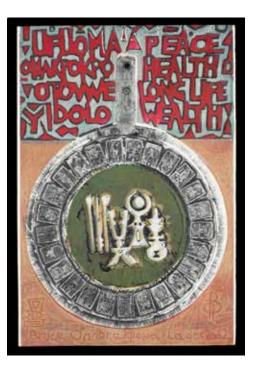
oil on canvas 75 x 63cm (29 1/2 x 24 13/16in).

£50,000 - 80,000 €55,000 - 88,000 US\$64,000 - 100,000

Provenance

Acquired directly from the artist by a private collector. By direct descent to the current owner.

Omolomo can be loosely translated as "the daughter of a special mother". It has the vernacular meaning of a young lady who is conscious of her beauty and seductiveness.





11

BRUCE ONOBRAKPEYA (NIGERIAN, BORN 1932)

Portfolio of Art & Literature (2003): 27 etchings each signed, dated and titled in pencil; titled and numbered (verso) deep etching 57 x 38cm (22 7/16 x 14 15/16in). (27)

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400



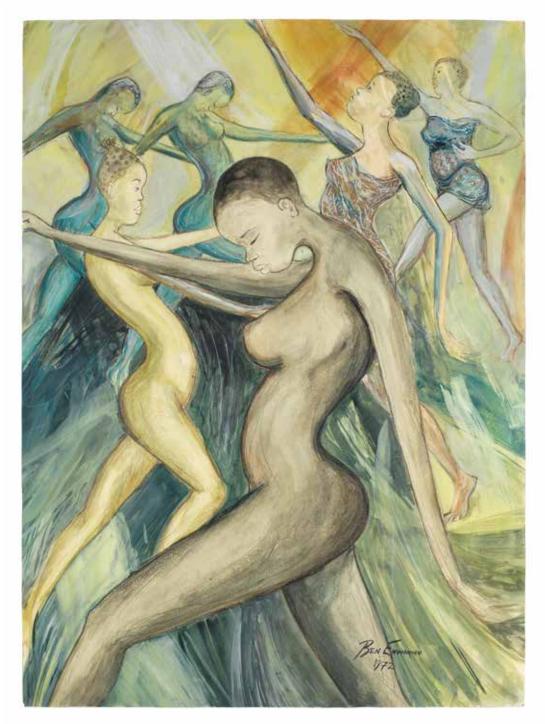
12 * **ABLADE GLOVER (GHANAIAN, BORN 1934)** Protest signed and dated 'Glo/ 99' (lower right) oil on board 97 x 97cm (38 3/16 x 38 3/16in).

£6,000 - 9,000 €6,600 - 9,900 US\$7,700 - 12,000



13 **ATO DELAQUIS (GHANAIAN, BORN 1945)** The Orchestra signed and dated 'ato delaquis 78/85' (lower right); signed and titled (verso) oil on canvas 73 x 136cm (28 3/4 x 53 9/16in).

£7,000 - 10,000 €7,700 - 11,000 US\$9,000 - 13,000



14 BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994) Africa Dances signed and dated 'BEN ENWONWU/ 1972' (lower right) pastel and watercolour 74 x 54cm (29 1/8 x 21 1/4in).

£30,000 - 50,000 €33,000 - 55,000 US\$39,000 - 64,000

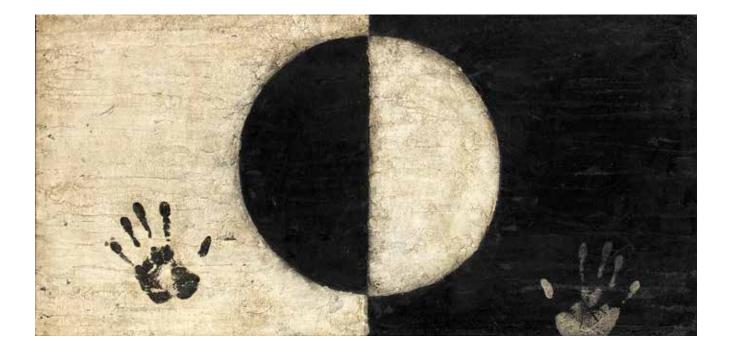
Provenance Acquired from the artist by Deaconess Christina M. Osituyo. Thence by descent to the current owner.



15 TP **BEN OSAWE (NIGERIAN, 1931-2007)** Standing figure (abstract) signed and dated 'OSAWE/ 1986' (to lower left side) wood 130 x 26 x 14.5cm (51 3/16 x 10 1/4 x 5 11/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700

Provenance Private collection, London.



16 * ERHABOR EMOKPAE (NIGERIAN, 1934-1984) Struggle between Life and Death

inscribed 'E.Emokpae / Struggle between life and death' (to stretcher verso) oil on canvasboard

61 x 121cm (24 x 47 5/8in).

£20,000 - 30,000

€22,000 - 33,000 US\$26,000 - 39,000

Provenance

A private collection, Nigeria.

Exhibited

London, Whitechapel Art Gallery, Seven Stories about modern art in Africa, September 1995.

Malmo, Malmo Konsthall, Seven Stories about modern art in Africa, January 1996.

New York, The Solomon R. Guggenheim Museum, Seven Stories about modern art in Africa, June 1996.

Literature

C. Deliss, Seven Stories about modern art in Africa, (Paris/New York, 1995), illustrated p. 54.

C. Okeke-Agulu, *Post-colonial Modernism: Art and Decolonization in Twentieth-Century Nigeria*, (Durham, 2015), illustrated p.247.

Erhabor Emokpae received no formal artistic training. He apprenticed with a graphic designer at Kingsway Stores in Lagos in 1953, before taking up a position as a graphic artist in the Ministry of Information. He began to devote more time to his own artistic pursuits from 1954, after he was introduced to Afi Ekong and Prince Abdul Aziz Atta. The couple encouraged Emokpae and provided him with materials. The artist's controversial works quickly attracted attention, and by 1960 he was one of the most prominent figures in Lagos.

Struggle between Life and Death (1962) is one of Emokpae's bestknown works. It demonstrates his interest in formal experimentation, referencing the geometric abstractions of the Russian suprematist, Kazimir Malevich. However, it is far more than a technical exercise. For Emokpae, shapes and colours held symbolic meaning. As Professor Chika Okeke-Agulu has observed:

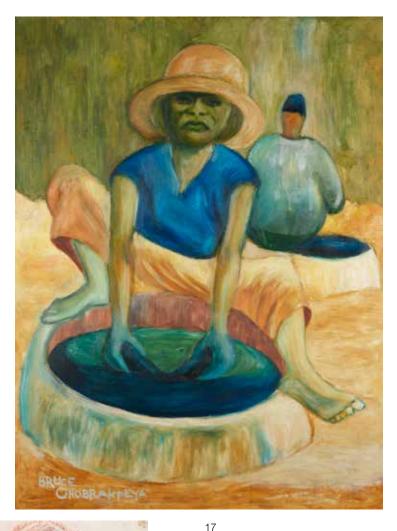
"The juxtaposition of reversed black and white squares and semicircles, with the addition of his palm prints, serves as a visual code for the dialectical relationship between life and death, being and nothingness."

The monochromatic palette and formal sparseness lend the painting harmony and balance. The viewer is left with a feeling of tranquility. The spiritual quality is very deliberate. In this work, Emokpae tackles the most fundamental of existential questions: what does it mean to be alive? The artist described his vision for *Struggle* in an interview with Odia Eromosele Oniha in 1973:

"I see in life and death a dialogue between the womb and the tomb. They are the parentheses within which we love and hate, laugh and cry, grow and decay. This duality appears in varying dimensions throughout the complex pattern of creation and has been very largely the determining factor in the visual interpretation of my experiences. I speak of good and evil as contained in the motions of our thought and actions. I speak of the physical and metaphysical as expressed in human experience. I speak of man and woman, their agonies and their ecstasies. I speak above all of life and death as whole."

Bibliography

C. Okeke-Agulu, *Post-colonial Modernism: Art and Decolonization in Twentieth-Century Nigeria*, (Durham, 2015), pp.244-247. C. Deliss, *Seven Stories about modern art in Africa*, (Paris/New York, 1995), illustrated p. 54.





BRUCE ONOBRAKPEYA (NIGERIAN, BORN 1932)

Zaria Dye Pits; including a preliminary red chalk sketch (2) signed 'BRUCE ONOBRAKPEYA' (lower left); sketch signed 'B.P.O. Onobrakpeya' (lower left) oil on canvas 101 x 76cm (39 3/4 x 29 15/16in); sketch 26 x 21cm (10 1/4 x 8 1/4in).

£6,000 - 9,000 €6,600 - 9,900 US\$7,700 - 12,000

Provenance

Acquired from the artist by the current owner in 1964, Nigeria.

One of the most widely-known Nigerian modernists, Bruce Onobrakpeya developed his mature artistic style in the years surrounding Nigeria's independence. He and a group of like-minded artists formed the Zaria Arts Society in 1958. Their intention was to 'decolonize' visual art in Nigeria, liberating their aesthetics from the influences of European practices. Onobrakpeya began to incorporate figures from Nigerian folklore in his work, and experiment with traditional craft techniques.

Having innovated a new method of printing, the 'additive plastograph', Onobrakpeya is most frequently associated with this medium. This rare oil painting by Bruce Onobrakpeya most likely dates to the Nigerian master's 'Sunshine Period' (1962-67), so called because of the artist's bright colour palette.

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18 *

ABLADE GLOVER (GHANAIAN, BORN 1934)

'Panoramic Landscape' signed and dated 'Glo/ 01' (lower right); inscribed 'Panoramic Landscape No.97' (verso) oil on canvas 76 *x* 150*cm* (29 15/16 *x* 59 1/16*in*).

£7,000 - 9,000 €7,700 - 9,900 US\$9,000 - 12,000



19 ABLADE GLOVER (GHANAIAN, BORN 1934) Orange woman in profile

Orange woman in profile signed and dated 'Glo/ 95' (lower left) oil on canvas 76 *x* 62*cm* (29 15/16 *x* 24 7/16*in*).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700

Provenance

Acquired by current owner at the Artists Alliance Gallery, Accra, in 1996.



20 * EL ANATSUI (GHANAIAN, BORN 1944)

'Farmer's Dream' initialled and dated 'EL/ 91' (lower right) carved and painted wood 120 x 50 x 40cm (47 1/4 x 19 11/16 x 15 3/4in).

£50,000 - 80,000 €55,000 - 88,000 US\$64,000 - 100,000

Provenance

Purchased from Nimbus Gallery, Lagos, in 1992. Private collection.

Exhibited

Lagos, Nimbus Gallery, 1991-1992.

This sculpture was constructed from the trunk of an Iron wood tree. This tree is indigenous to Nigeria and has long been a valuable agricultural resource. Traditionally, the trunks were used to extract palm oil. Villagers would scour the forests for trees of sufficient circumference. Once felled and hollowed, the trunk's smooth interior functioned as a mortar in which palm kernels could be ground. The hardness of the wood meant that it could withstand the pounding of the extraction process; the same trunk could be reused for multiple harvests. However, the trunk would eventually crack, weakened by the acidic oil released by the crushed palm kernels. No longer useful to the farmers, the trunk would be discarded.

El Anatsui came across one such trunk whilst on a walk near his studio. He was struck by the beauty of the worn wood and its warm patina. Although it had ceased to be useful as a tool, the artist saw its aesthetic potential. He took the trunk back to his studio, where he incised and painted it. What had been a piece of detritus, was reborn as a work of fine art.



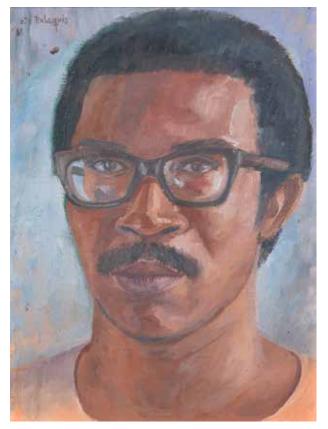


21 ATO DELAQUIS (GHANAIAN, BORN 1945)

'Reclining nude' ('Nude of a city girl') signed 'ato delaquis' (lower right); inscribed with artist's name and title (verso) oil on board $77.5 \times 51 cm$ (30 1/2 x 20 1/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400





22 ATO DELAQUIS (GHANAIAN, BORN 1945) Self-portrait

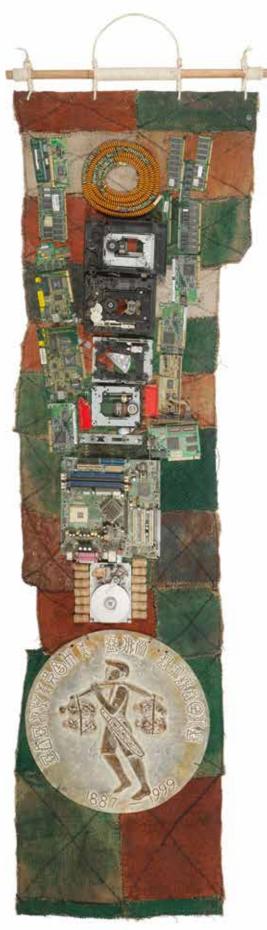
signed 'ato delaquis' (upper left); inscribed 'ATO DELAQUIS/ SELF-PORTRAIT/ 1981' (verso) oil on canvas *41.5 x 30.5cm (16 5/16 x 12in).*

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700

23 * BRUCE ONOBRAKPEYA (NIGERIAN, BORN 1932) Jewel I

burlap, rope, beads, cork, circuit board components 210 x 64cm (82 11/16 x 25 3/16in).

£10,000 - 15,000 €11,000 - 16,000 US\$13,000 - 19,000





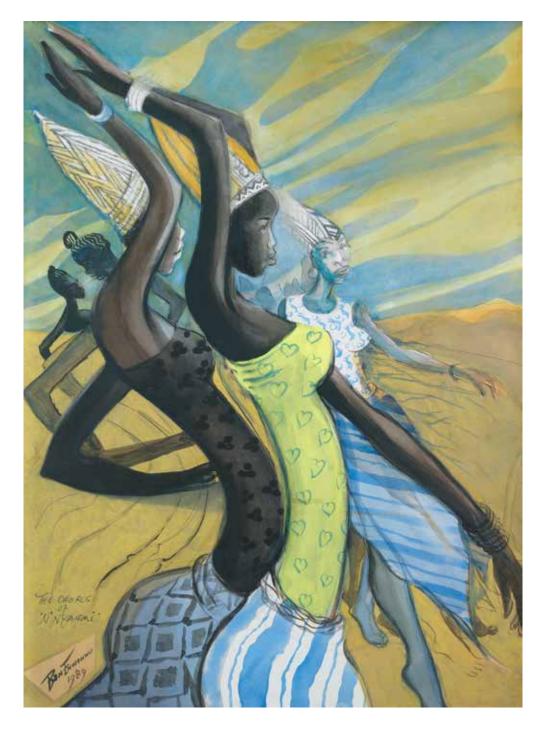
24

TWINS SEVEN-SEVEN (NIGERIAN, 1944-2011)

A Double Face Anti-Bird Ghost with Red Head Snake in the Pigmuse City

signed, dated and titled 'A DOBLE (sic) FACE ANTI-BIRD GHOST with RED HEAD SNAKE in the pigmuse city. Illustration from the book of brave African Huntress (sic). Painting by: - Twins 7.7 1966, Oshogbo, Nigeria' (lower left); signed again lower right; inscribed with artist's name, address and title (verso) ink and acrylic on panel 121.5 x 60cm (47 13/16 x 23 5/8in).

£5,000 - 7,000 €5,500 - 7,700 US\$6,400 - 9,000



25

BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

The Chorus of N'Nyanmi signed titled and dated 'BEN ENWONWU/ 1989/ 'THE CHORUS OF N'NYANMI' (lower left) watercolour 73.5 x 54cm (28 15/16 x 21 1/4in).

£40,000 - 60,000 €44,000 - 66,000 US\$52,000 - 77,000

Provenance

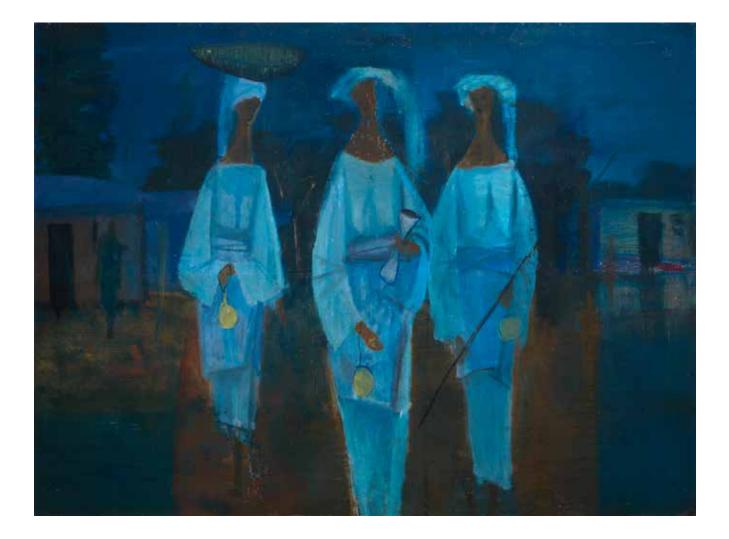
Gifted by the artist to Ms. Carole Hamer in the late 1980s. Bequeathed to a private collector, 2006. Thence by direct descent to the present owner, 2016.

Enwonwu gifted this watercolour to Ms. Carole Hamer (1943-2006) in the late 1980s, when he was staying at Old Jordans Quaker guest house in Beaconsfield. Ms. Hamer was then the warden of the house, and offered the artist refuge at a challenging moment in his life. To show his gratitude, Enwonwu presented her with *The Chorus of N'Nyanmi* at the end of his stay.



26 * TP **BEN OSAWE (NIGERIAN, 1931-2007)** Mother and child signed and dated 'Osawe 1992' (to base) wood 127 x 26 x 25cm (50 x 10 1/4 x 9 13/16in) including base.

£7,000 - 10,000 €7,700 - 11,000 US\$9,000 - 13,000



27 YUSUF ADEBAYO CAMERON GRILLO (NIGERIAN, BORN 1934) Three Friends

oil on board 79 x 106.5cm (31 1/8 x 41 15/16in).

£60,000 - 90,000 €66,000 - 99,000 US\$77,000 - 120,000

Provenance

Acquired from the artist by Robin Atkinson, circa 1963. Gifted to a private collector. By direct descent to the current owner. Robin Atkinson was one of a handful of British architects working in Nigeria in the 1950s and 60s. His collaborations with fellow designer Ronald Ward were highly regarded, and he swiftly became a prominent figure in the Lagos art scene.

Atkinson developed a professional relationship with Yusuf Grillo when he was commissioned to design the Trenchard Hall at the University of lbdan. The architect had always admired Grillo's attention to design, and asked him to paint a mural for Sultan Bello Hall, Queen Amina Hall. Atkinson was so impressed with the work, that he proceeded to commission Grillo to create mosaics and stained glass for the project. He also purchased a number of paintings for his personal collection. He continued to be an important patron of the artist's work until he returned to Britain.

Bibliography

C. Dike ed., Master of Masters, Yusuf Grillo: His Life and Works, (Lagos, 2006), p.42.



28

EL ANATSUI (GHANAIAN, BORN 1944)

To the Sacred Mountain (Mammoth Crowd Series No.3) signed 'EL' (lower right of plank 14) and dated '93' (lower centre of plank 15); inscribed 'Mammoth Crowd Series No.3' (plank 1 verso) and numbered (verso) painted and incised wooden planks 61 x 174cm (24 x 68 1/2in). (in 16 pieces).

£40,000 - 60,000 €44,000 - 66,000 US\$52,000 - 77,000

Provenance

Acquired from the artist circa 1993. A private collection.







29 TWINS SEVEN-SEVEN (NIGERIAN, 1944-2011)

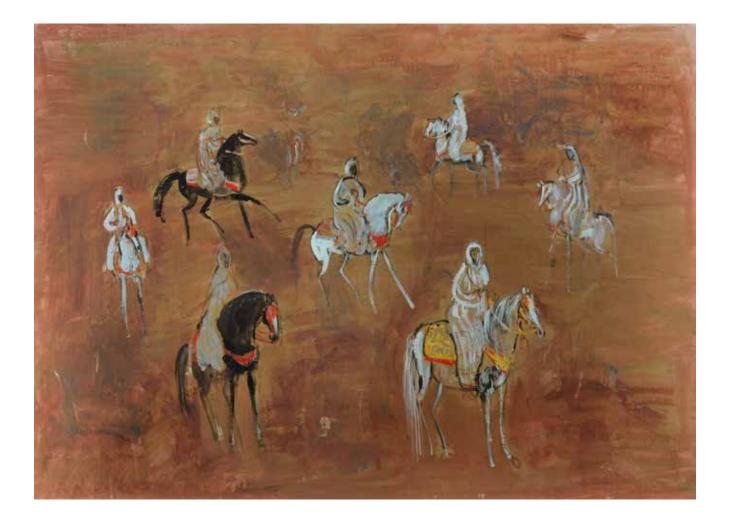
A Sickly Gold Dealer Ghost and the Poisonous Snake signed, dated and titled 'A SICKLY GOLD DEALER GHOST and the poisonous snake. Art by:- Twins SevenSeven Georgina Art School, Oshogbo, Sept 1966' (lower left) ink and acrylic on paper laid to wooden panel 114 x 74cm (44 7/8 x 29 1/8in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

30 * TWINS SEVEN-SEVEN (NIGERIAN, 1944-2011) Obatala Priest in the Shrine

signed, dated and titled 'Twins Seven-Seven/ 1978' (lower right) oil on plywood with raised relief $100 \times 61 cm$ (39 3/8 x 24in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400



HASSAN EL GLAOUI (MOROCCO, BORN 1924)

Moroccan riders signed 'Hassan el Glaoui' (lower right) gouache and watercolour on board 75 x 105cm (29 1/2 x 41 5/16in).

£10,000 - 15,000 €11,000 - 16,000 US\$13,000 - 19,000

Provenance Private collection, UK.

The work is accompanied by a signed certificate from the artist.

32 FARID BELKAHIA (MOROCCO, BORN 1934) Mask signed 'belkahia.f.' (lower right)

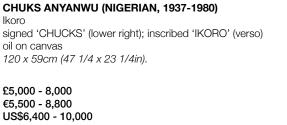
oil and pen on paper affixed to card 62.5 x 44cm (24 5/8 x 17 5/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

38 | BONHAMS

33 * CHUKS ANYANWU (NIGERIAN, 1937-1980)

£5,000 - 8,000 €5,500 - 8,800









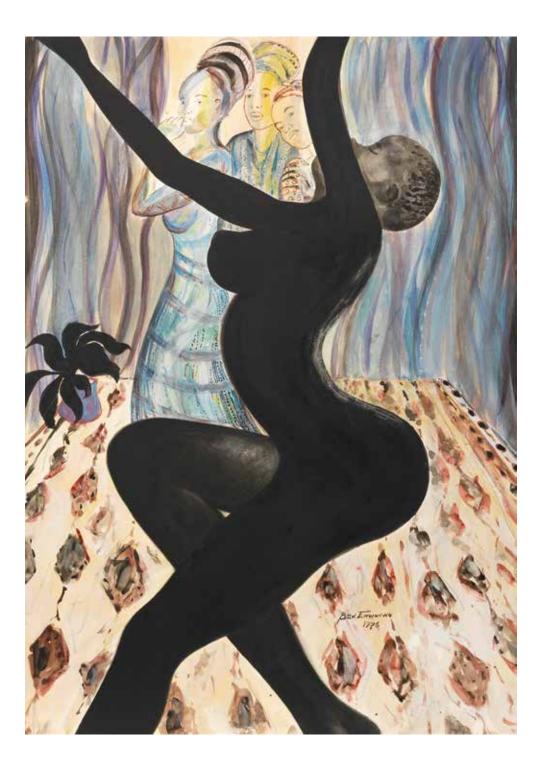
34 * ERHABOR EMOKPAE (NIGERIAN, 1934-1984) Madonna signed and dated 'emokpae '76' (lower left) oil on board 176 x 77cm (69 5/16 x 30 5/16in).

£10,000 - 15,000 €11,000 - 16,000 US\$13,000 - 19,000



35 ERHABOR EMOKPAE (NIGERIAN, 1934-1984) Head ebony 74.5 x 26.5 x 18cm (29 5/16 x 10 7/16 x 7 1/16in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,400 - 10,000

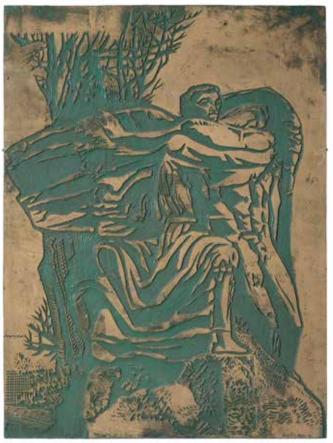


36 BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

Negritude signed and dated 'BEN ENWONWU/ 1976' (lower right) gouache on card affixed to board $86 \times 60.5 cm$ (33 7/8 x 23 13/16in).

£40,000 - 60,000 €44,000 - 66,000 US\$52,000 - 77,000 Provenance

Acquired from the artist by Deaconess Christina M. Osituyo. Thence by descent to the current owner.

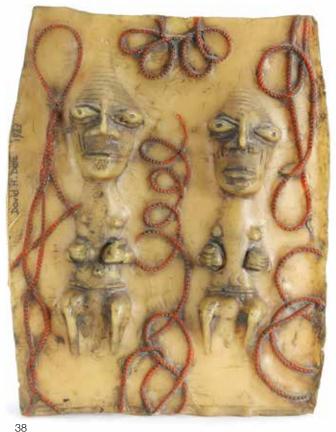


37 * **DAVID DALE (NIGERIAN, BORN 1947)** Tribute to a Fallen Hero

signed, titled and dated 'David H Dale '85/ Tribute to a fallen hero' (lower margin); inscribed with artist's name, title and date (verso) painted and incised woodcut panel $82 \times 60.5 \text{ cm}$ (32 5/16 x 23 13/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400





38 DAVID DALE (NIGERIAN, BORN 1947) Ibeji Twins

signed and dated 'David H. Dale/ 1983' (to left margin) moulded resin 27 x 21.5cm (10 5/8 x 8 7/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400



39 **ABLADE GLOVER (GHANAIAN, BORN 1934)** Green profile signed and dated 'Glo/ 08' (lower left); inscribed with artist's name and

title (verso) oil on canvas 100 x 101cm (39 3/8 x 39 3/4in).

£5,000 - 7,000 €5,500 - 7,700 US\$6,400 - 9,000

40 * DEMAS NWOKO (NIGERIAN, BORN 1935) Metro Ride

signed and dated 'Demas Nwoko/20/4/62' (lower right) oil on canvas 133 x 98cm (52 3/8 x 38 9/16in).

£60,000 - 90,000 €66,000 - 99,000 US\$77,000 - 120,000

Literature

C.Okeke-Agulu, *Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria*, (Durham, 2015), illustrated p.199.

Demas Nwoko (b. 1935), a leading figure in Nigerian modernism, is best known as a founding member of the Zaria Art Society, a student group at the Nigerian College of Art, Science and Technology, Zaria that became key players in the development of postcolonial modernism in Nigeria in the early 1960s. The group's significance lies in its insistence on developing a new art based on Nigerian and African traditional aesthetics, forms and processes, but with a modernist sensibility similar to that of the European avant-garde. This idea, theorized by his friend Uche Okeke as Natural Synthesis, defined Nwoko's work as a painter, sculptor, teacher, theatre director and designer, and architect. In the late 1970s when he founded the journal *New Culture* and as the presidential candidate of his own national political party in 1992, Nwoko continued to espouse the centrality of indigenous African cultural and socio-political systems in the making of modern, progressive society.

As an art student, Nwoko developed a painting style based in part on his adaptation of the palette and colour attitude of the Parisian avantgarde, especially les fauves, and an idiosyncratic, expressive figuration. By selective disfiguring of facial features, as well as hands and feet, his human figures frequently seem like caricatures and convey a sense of wicked humour, regardless of his subject matter (*Beggars on a Train*, 1959; *Nigeria* in 1959, 1960). But unlike in his sculpture (in wood and, more famously, terracotta) and architecture where, in the spirit of natural synthesis, he systematically explored and reinterpreted stylistic elements of Igbo, Edo and ancient Nok art and design, his painting had no such definitive commitment to any particular African artistic tradition. That is, whereas in sculpture he successfully articulated a postcolonial modernist style with an undeniable connection to indigenous Nigerian artistic heritage, in painting his primary concern was the development of a unique mode of pictorial satire.

On graduating from Zaria in 1961, Nwoko received a nine-month scholarship to study scenography and fresco painting in France. Besides creating stage design for a Mozart piece at the Theatre Lyrique in Vichy, he produced several paintings that were presented in a joint exhibition with Uche Okeke at the Galerie Lambert on Rue Saint-Louis en I'lle, Paris in May 1962. Among these is the *Adam and Eve* series, consisting of three paintings featuring a naked black couple surrounded by tropical flora and fauna; and at least two others, including this present work, depicting a European couple in an urban setting. While the first three are ostensibly his version of the biblical

Adam and Eve in the primordial garden, the figures are reminiscent Igbo ritual sculpture. Nwoko thus conflates the Judeo-Christian narrative and a figural style associated with Igbo cosmology and aesthetics. In this sense, these paintings—lost since they were shown at the 1966 Festival of Negro Arts, in Dakar—reflect the complex transculturalism implied by the theory of natural synthesis.

The subject matter of the other two paintings in the *Adam and Eve* series, one of which is presented here, is quite different. Where the other three might be said to be about the Western and indigenous African contexts of postcolonial subjectivity, this painting is the artist's reflection on his first direct encounter with European urban life. At the middle of the painting Nwoko has placed a fashionably dressed couple in full embrace, the man's right hand disappearing into the woman's coat, their legs entangled, their lips locked, and eyes closed. To their sides are two old androgynous figures, perhaps also a couple, one reading, the other with clasped hands, both seemingly lost in their private worlds. In front, a timorous child clutches a bag, her cold gaze trained on the viewer. These five figures are set against a large wrinkled head with strangely multiple eyes, complicating further any straightforward interpretation of the scene.

Is this a mere genre scene about life in postwar Paris? Or is it an African visitor's opinionated statement about the paradox of public display of passionate affection and individualist ethos of western urban society? This work, in many ways, is an expression of manifest otherness, a visual commentary on the strange lifeways of the Europeans, and an instantiation of the postcolonial gaze. Here, Nwoko uses a modernist pictorial language to contribute to the widespread folk and popular archive of African representation and imaginings of Europeans, with their "strange" cultures, practices and ideas about community.

The *Adam and Eve* series is, arguably, the most consequential set of paintings Nwoko painted as a professional artist. Upon return from Paris in 1962 he focused his energy on wood sculpture and the terracotta works of 1965-1968, with a few paintings in between. By the late 1960s, he turned his attention to architecture for which he would earn international acclaim, effectively ending his already successful painting career.

We would like to thank Professor Chika O. Okeke-Agulu, Princeton University, for authoring this catalogue entry.







41 MALANGATANA VALENTE NGWENYA (MOZAMBICAN, 1936-2011)

Figures and beasts signed and dated 'Malangatana/ 06' (lower right) oil on canvas 70 x 50cm (27 9/16 x 19 11/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700

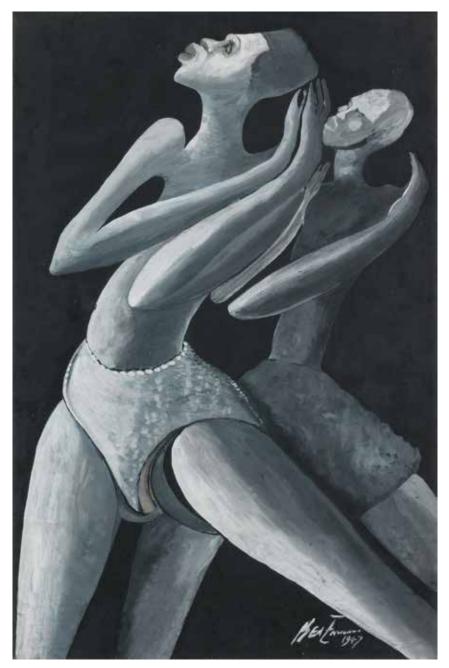
42 MALANGATANA VALENTE NGWENYA (MOZAMBICAN, 1936-2011)

Beastly Creatures signed and dated 'Malangatana 1995' oil on board 195 x 120cm (76 3/4 x 47 1/4in).

£8,000 - 10,000 €8,800 - 11,000 US\$10,000 - 13,000

Provenance

Purchased by the present owner directly from the artist at Expo'98, Lisbon.



43 * BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

Dancers in the sun signed and dated 'Ben Enwonwu/ 1947' (lower right) gouache 51 x 34cm (20 1/16 x 13 3/8in).

£6,000 - 9,000 €6,600 - 9,900 US\$7,700 - 12,000

Provenance

Collection of Sir Eldryd Hugh Owen Parry KCMG OBE, circa 1960. Acquired by a private collector in New York, 2010. By direct descent to present owner. This gouache, executed in 1947, is an early example of one of Enwonwu's favourite tropes - the dancing figure. It was acquired by the renowned physician and founder of the Tropical Health and Education Trust, Sir Eldryd Hugh Owen Parry KCMG OBE, in 1960.

The year that Nigeria achieved independence, Parry was sent on secondment to University College Hospital in Ibadan. He then spent three years working at Haile Selassie University in Addis Ababa, before returning to Nigeria in 1969 as the Chair of Medicine at Ahmadu Bello University, Zaria. Parry acted as Dean and Professor of Medicine at the Kwame Nkrumah University of Science and Technology, in Kumasi from 1980 to 1985. On his return to London, he founded the Tropical Health and Education Trust in 1988.

The current owner developed an appreciation for Enwonwu after being introduced to the artist's work whilst he was working in Nigeria.



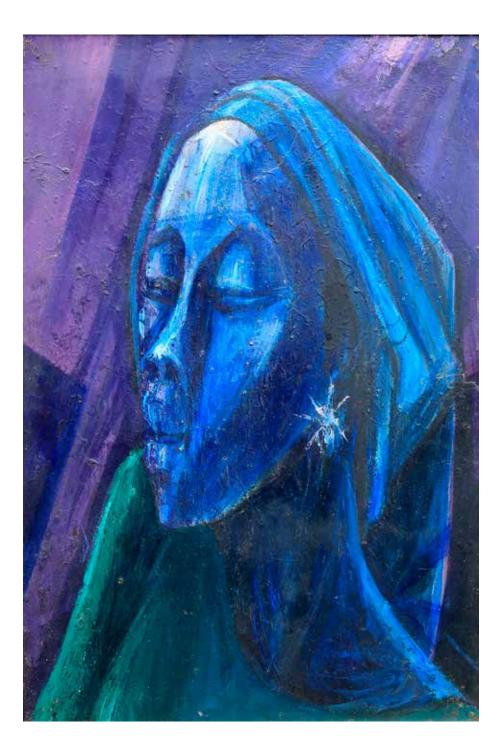


44 **BERNARD MATEMERA (ZIMBABWEAN, 1946-2006)** Rhino Head signed 'MATEMERA' (underside of head); numbered 124 serpentine stone 26 x 43 x 18cm (10 1/4 x 16 15/16 x 7 1/16in).

£2,500 - 3,500 €2,700 - 3,800 US\$3,200 - 4,500

45 * **HENRY MUNYARADZI (ZIMBABWEAN, 1931-1998)** Dreaming Boy signed 'HENRY' (to underside of base) serpentine stone 42 x 10 x 9cm (16 9/16 x 3 15/16 x 3 9/16in).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



46 * **YUSUF ADEBAYO CAMERON GRILLO (NIGERIAN, BORN 1934)** Woman in Blue oil on board 90 x 60cm (35 7/16 x 23 5/8in).

£50,000 - 80,000 €55,000 - 88,000 US\$64,000 - 100,000 Provenance A private collection, Lagos

Exhibited

Lagos, Arthouse Contemporary, *Igi Araba: An Exhibition and Retrospective of works by Yusuf Grillo* (2016), illustrated p.21 exhibition catalogue.

BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

Negritude on red signed and dated 'BEN ENWONWU/ 1970' (lower right) oil and watercolour on board 98 x 72cm (38 9/16 x 28 3/8in).

£60,000 - 90,000 €66,000 - 99,000 U\$\$77,000 - 120,000

Provenance

Acquired from the artist by Deaconess Christina M. Osituyo; Thence by descent to the current owner.

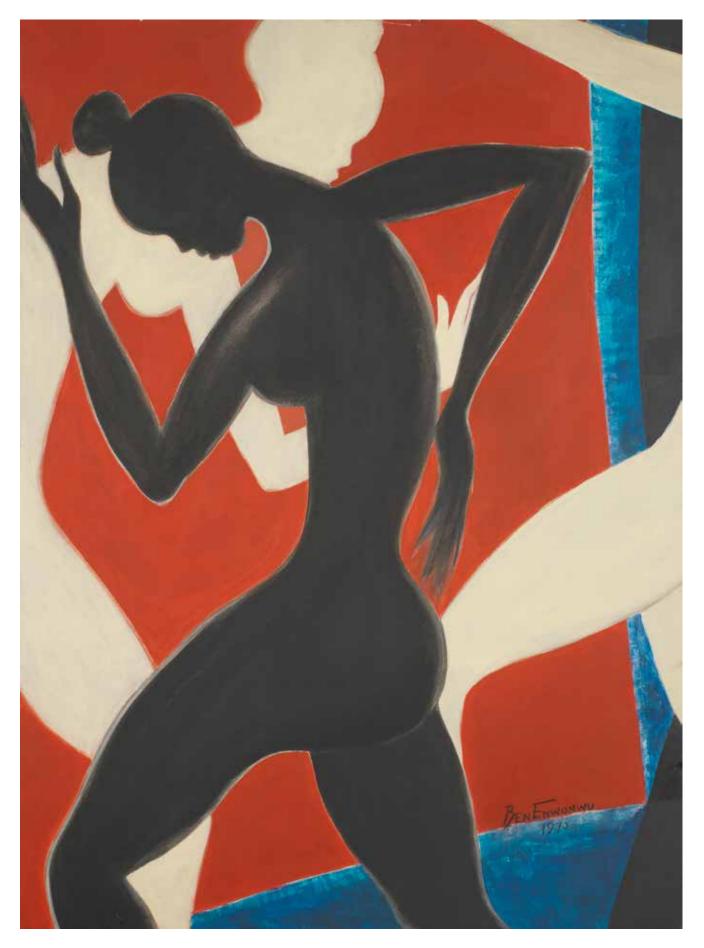
This painting, from Enwonwu's *Negritude* series, comes from a very productive period in Ben Enwonwu's career. In the early 1970s, Enwonwu was serving as the first Professor of Art at the University of Ife. Although he had framed his work through the ideology of Negritude since his student days at the Slade, his response to this ideology had always been tempered with ongoing studies of Igbo religion and symbolic imagery. However, between 1972 and 1975, he devoted a large number of paintings to exploring how the ideology of Negritude might be usefully interpreted in visual imagery. Many of the paintings he produced during this period were actually titled *Negritude* and show the artist working through his modernist training and the demands of ideology-beholden representation.

Many of Enwonwu's *Negritude* painting from this period were large vertical canvases with fractal surfaces, with his characteristic diagonal swirl of figures and colors all intersecting in interesting ways. Usually, Enwonwu's *Negritude* paintings have a towering female figure placed at the center of the canvas, whose form echoes in smaller figural units in the background. The paintings are unified by a blue and yellow color scheme with contrasting red colors providing a charge to the pictorial surface.

What distinguishes this particular painting (Negritude, 1970) from the others is how the artist has pared down his usually busy combination of forms and colors into a simplified yet complex representation of nubile womanhood. In his student days, Enwonwu was very interested in the works of several European modernists. This painting shows his awareness of the chromatic experiments of Henri Matisse's late period (Dancers series, 1909-1910) in which the artist constructed a modernist platform through a focus on simplified forms and color. The female figure at the center of Enwonwu's painting shows the same distillation of form and color that we find in Matisse's modernist experiments: a flattening of form and color, off-center compositions, and challenge to enclosed surfaces in painting; the forms and colors seem to continue outside the canvas into space. Although the three female figures in the painting are silhouettes, the central female figure, painted in black to reflect Negritude's celebration of African history and culture, is depicted in soft tones that lend three-dimensionality to the image. The blue and red color scheme is painted in mostly flat tones, which cut a sharp contrast with the white figures in the background.

Enwonwu's *Negritude* series contains some of his best paintings and many of them reflect his wide range of artistic experiments. This particular painting is one of the most sophisticated in the series.

We are grateful to Prof. Sylvester Ogbechie from the Department of History of Art and Architecture, University of California, Santa Barbara for his opinion and assessment of this work.







49

48 * **MURAINA OYELAMI (NIGERIAN, BORN 1940)** Three women signed 'Muraina Oyelami '98' (lower right) oil on board 92 x 122cm (36 1/4 x 48 1/16in).

£2,500 - 3,500 €2,700 - 3,800 US\$3,200 - 4,500 49 * **MURAINA OYELAMI (NIGERIAN, BORN 1940)** Abstract faces signed 'Muraina Oyelami '95' (lower right) oil on board 91 x 122cm (35 13/16 x 48 1/16in).

£2,500 - 3,500 €2,700 - 3,800 US\$3,200 - 4,500



50 * **ABLADE GLOVER (GHANAIAN, BORN 1934)** Blue Women signed and dated 'Glo/ 04' (lower right) oil on canvas 105 x 147cm (41 5/16 x 57 7/8in).

£5,000 - 7,000 €5,500 - 7,700 US\$6,400 - 9,000



EL ANATSUI (GHANAIAN, BORN 1944)

Crowd Awaiting signed and dated 'EL /88' (lower right of plank 12) painted, carved and incised wooden panels $68 \times 158cm$ (26 3/4 x 62 3/16in). (in 15 pieces).

£30,000 - 50,000 €33,000 - 55,000 US\$39,000 - 64,000

Provenance

Acquired at *Thoughts & Processions* exhibition, Italian Cultural Institute, Lagos, 1988. A private collection.

Exhibited

Lagos, Italian Cultural Institute, Thoughts & Processions, 1988.







53

52 * **ATO DELAQUIS (GHANAIAN, BORN 1945)** Traditional Horse Race with Spectators signed 'ato delaquis' (lower left) acrylic on canvas 64 x 154cm (25 3/16 x 60 5/8in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,400 - 10,000 53 **AMON KOTEI (GHANAIAN, 1915-2011)** Black Magic signed and dated 'Kotei '82' (upper left); inscribed with title (verso) oil on canvas 53 x 96cm (20 7/8 x 37 13/16in).

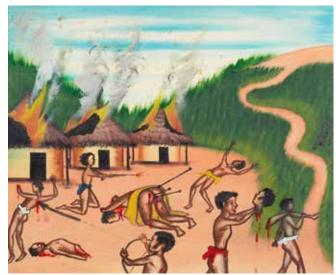
£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

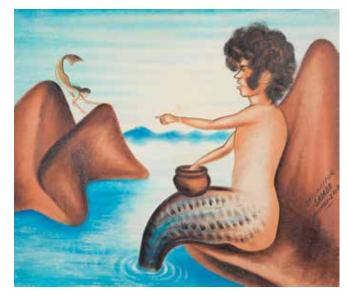


54 *
GEORGE LILANGA DI NYAMA (TANZANIAN, 1934-2005)
Four Shetani figures
wood and enamel paint
71 x 26 x 22cm (27 15/16 x 10 1/4 x 8 11/16in).
(4)

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700







CHÉRI SAMBA (DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)

Three oil paintings:

1. Sinner, 1978; signed 'DESSINATEUR SAMBA/ KIN/ NGIRI-NGIRI' (lower right); 45 x 63cm (17 11/16 x 24 13/16in).

2. Battle Scene, 1987; signed 'DESSINATEUR SAMBA/ ZAIRE' (lower right); 50.5 x 60cm (19 7/8 x 23 5/8in).

3. Siréne, 1978; signed 'DESSINATEUR SAMBA/ KINSHASA-ZAIRE' (lower right); 50.5 x 58.5cm (19 7/8 x 23 1/16in).

oil on canvas (3)

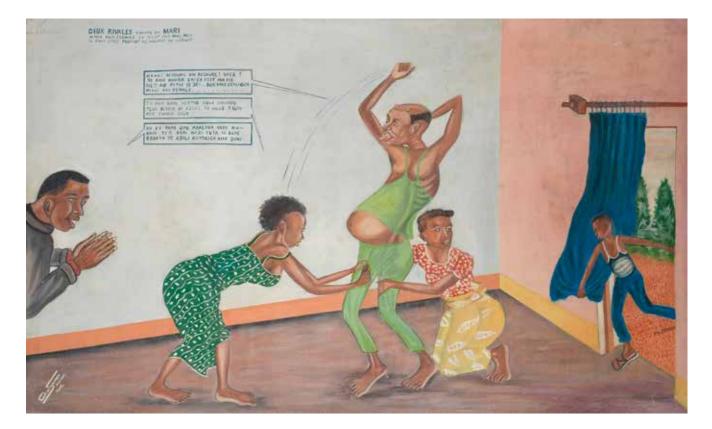
£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 15,000

Provenance

Galerie Lucien Bilinelli, Paris. Collection of Mr. Dierickx. Acquired by the current owner at Galerie Ronny Van de Velde, Antwerp, circa 1990.

Exhibited

Stockholm, Sweden, Folkkonst frän Zaire, Kulturhuset, June 21 -August 26 1984. Ostende, Belgium, Provinciaal Museum voor Moderne Kunst, "Cheri Samba a retrospective", October 21, 1990 – January 7, 1991.



CHÉRI SAMBA (DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)

Deux rivales contre un mari signed and dated 'Cheri Samba Fev 1990' (lower left) acrylic on canvas 83.5 x 140cm (32 7/8 x 55 1/8in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 15,000

Chéri Samba was born in 1956 in the small village of Kinto M'Vuila, in Lower Congo. His natural facility for drawing and caricature was revealed early on; inspired by the cartoons in the magazine *Jeunes pour Jeunes*, he began to make sketches of classmates and family members. At sixteen, Samba left school and travelled to Kinshasa to find work. Drawing on his artistic abilities, he soon found employment in the Mbuta-Masunda Studio of sign-painters. His bright, eye-catching advertisements were well-received by the city's inhabitants. In 1975, he was commissioned to illustrate the cartoon, 'Lolo m'a decu', in the entertainment publication *Bilenge Info*. The success of these drawings enabled Samba to open his own studio.

Inspired by his experiences in the advertising studio, Samba began to incorporate text in his paintings:

"I had noticed that people in the street would walk by paintings, glance at them and keep going. I thought that if I added a bit of text, people would have to stop and take time to read it, to get more into the painting and admire it. That's what I called the 'Samba signature'." (Cheri Samba)

In this way, the artist was able to set himself apart from his peers, pioneering a style that would become known as Zairian Popular Painting. For Samba, art should be accessible and easy to relate to; paintings of the people, for the people. His scenes are often satirical in tone, criticizing social inequality, corruption, greed, and poor education in Kinshasa.

Deux rivales contre un mari depicts a pregnant man, a figure Samba frequently uses to symbolize a cheat, copier or liar. In this particular scenario, a man has been having relations with two women. The two rivals have taken hold of the man's legs and are pulling in opposite directions. He yells: "Nooo! Secours oh secous! Vite! Je jois mourir ca! Ca c'est ma vie, he!! AIE PITIE!! Je dois vous expliquer piyie mes femmes..." ('No! Rescue, oh help! Quick! I must die like this! This is my life! Oh pity! I have to explain pity to you my women...").

To which one of the women responds: "Tu dois nous sentir nous n'avons plus besoin de cela! Tu nous trunpes chaque jour" ('You must understand we no longer need this! You cheating on us each day').

The treatment is humorous, but the painting communicates a serious moral message. Infidelity will only bring conflict and violence.

Bibliography

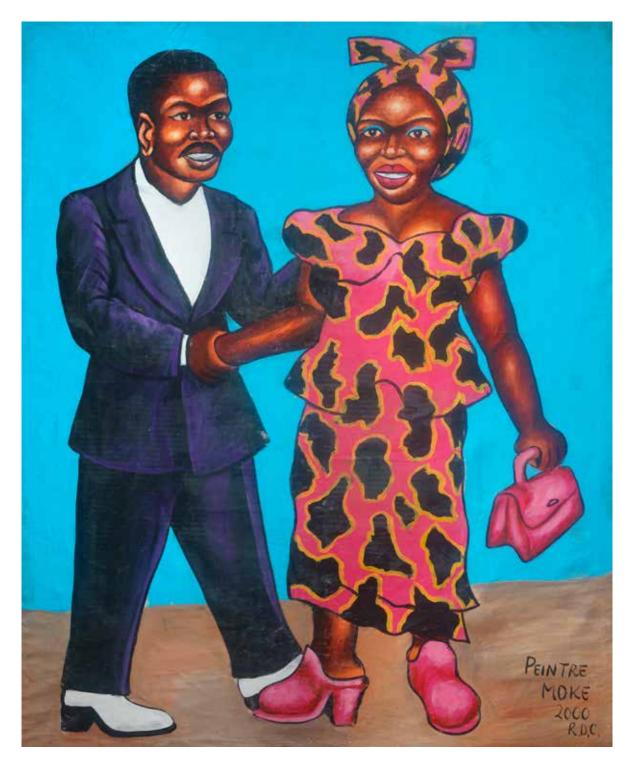
A. Magnin ed., J'aime Cheri Samba, (Paris, 2004), pp.11-15.



CHERI CHERIN (DEMOCRATIC REPUBLIC OF CONGO, BORN 1955) 'Les couleurs des Sapeurs deux poids deux mesure'

signed and dated 'CHERI CHERIN/-2015' (lower right) oil on canvas $115 \times 97cm$ (45 1/4 x 38 3/16in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900



MONSENGWO KEJWAMFI "MOKE" (DEMOCRATIC REPUBLIC OF CONGO, 1950-2001) A fashionable couple

signed and dated 'Peintre Moke/ 2000/ R.D.C' (lower right) oil on canvas 185 x 150cm (72 13/16 x 59 1/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700

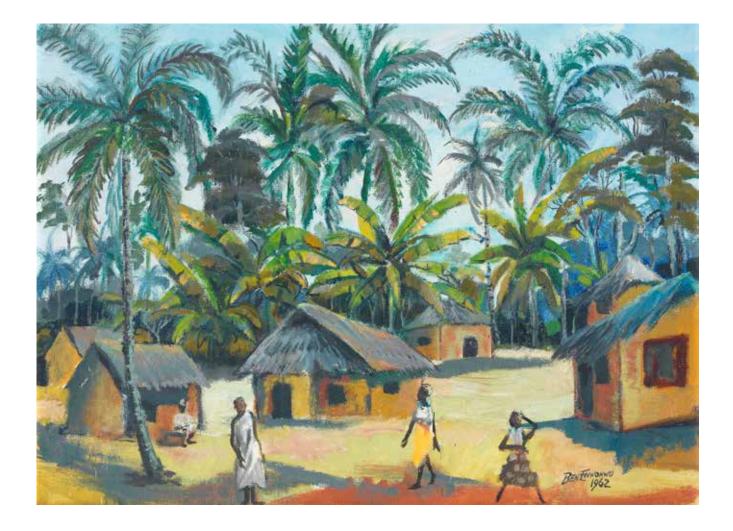


59 *

BEN OSAGHAE (NIGERIAN, 1962-2017)

Communal Joy signed and dated 'Ben Osaghae 95' (lower right) oil on canvas 90 x 140cm (35 7/16 x 55 1/8in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,400 - 10,000

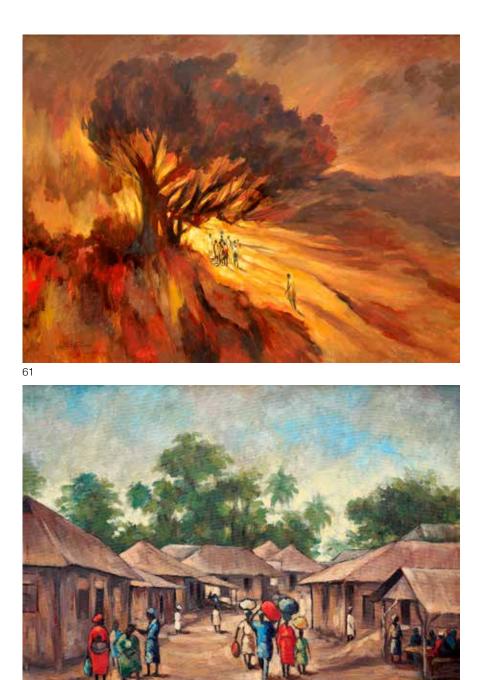


60 BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

Village scene signed and dated 'BEN ENWONWU 1962' (lower right) oil on canvas 39.5 x 54.5cm (15 9/16 x 21 7/16in).

£10,000 - 15,000 €11,000 - 16,000 US\$13,000 - 19,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



61 * KOLADE OSHINOWO (NIGERIAN, BORN 1948)

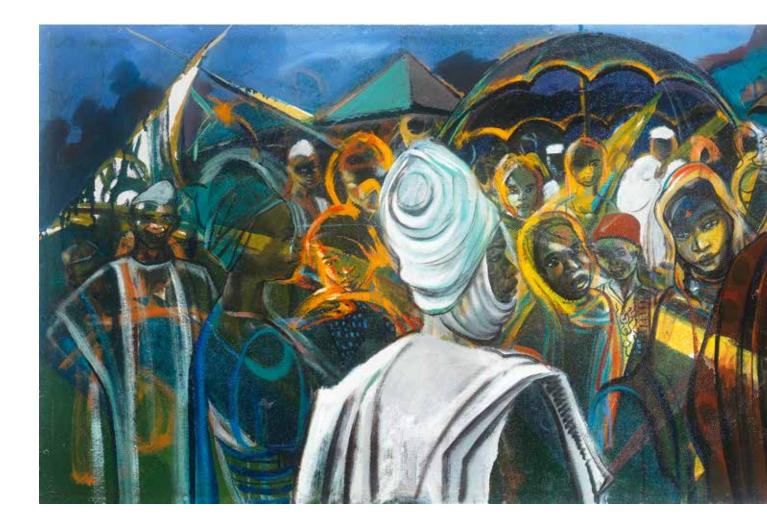
A gathering at sunset signed and dated 'Oshinowo/ 88' (lower right) oil on canvas 90 x 119.5cm (35 7/16 x 47 1/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

62 * **KOLADE OSHINOWO (NIGERIAN, BORN 1948)** Village scene signed and dated 'Oshinowo 88' (lower left) oil on board 92 x 120cm (36 1/4 x 47 1/4in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400





BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

Nigerian Symphony signed and dated 'BEN ENWONWU 1963-64' (lower center right) oil on board 61 x 182.5cm (24 x 71 7/8in).

£100,000 - 150,000 €110,000 - 160,000 US\$130,000 - 190,000

Provenance

Gifted in 1965 by Shell-BP to Mr David Fleming CBE., (1914-2004), MD of Shell Nigeria; Thence by direct descent to the current owner. David Fleming was Managing Director of oil operations for Shell-BP Nigeria from 1957-65. He was an highly important figure in the creation and development of the Nigerian oil industry and championed the preparation of Nigerians for active roles in leadership within this burgeoning sector.

He worked his way through the political complexities of a newly emerging state, this gave him close contact with many of the key figures at the time. In the early 1960s, during a nationwide strike he journeyed to the North to meet with the Prime Minister, Tafawa Balewa and persuade him to return to Lagos and resume control. This, the Prime Minster did and the crisis passed.

For his achievements in Nigeria he was recommended by the Nigerian government to be awarded a C.B.E., which was later bestowed by H.M. The Queen. The above work was gifted to Mr Fleming by Shell-BP in recognition of his distinguished service on leaving Nigeria in 1965.

In the immediate post-independence period (1960-65) Ben Enwonwu was Senior Art Adviser to the Nigerian government and worked as a sort of art ambassador for the new nation. He was very much interested in crafting a new art for Nigeria based on Negritude ideals but also on the idea of synthesizing the divergent cultural and ethnic orientation of the country into a notable and identifiable Nigerian art. He imagined such synthesis could come about by incorporating images and cultural symbols of principal Nigerian ethnic groups into singular paintings and sculptures. Enwonwu first experimented on



this approach in works produced in the 1950s during the nationalist struggle for Nigerian independence. His famous Chair for the Nigerian House of Parliament combined cultural motifs from major Nigerian ethnic groups. He continued to produce work in this style until 1967 when he abandoned this approach due to the unfortunate descent of the newly independent country into civil war.

Nigerian Symphony reflects the nationalist attitude of Enwonwu's postindependence art offering and ideal vision of a unified Nigerian identity. The painting represents the various peoples of Nigeria with a principal focus on Igbo, Yoruba and Hausa, which form the three largest ethnic groups in the country. The central figure in the foreground, clad in white with a turban, represents Hausa peoples but specifically affiliates of the Sokoto Caliphate ruling class of northern Nigerian. The figure wearing a gold embroidered red cap represents Yoruba peoples. Strangely enough, this figure wears a "Dutch Wax" print cloth (the so called "African cloth"), which by this time was becoming more popular than the expensive strip wovencloth of Yoruba textiles. Two figures in the painting wear red caps, which identify them as Igbo Ozo titleholders. We see also a man in a Western style business suit and in the right hand corner, a man in a hat wearing a striped long-sleeve dress, which identifies him as an Urhobo man though other Niger Delta ethnic groups also use this fashion. The women in the middle foreground of the painting are Fulani; other women in the painting wear textiles reminiscent of Yoruba and modern Nigerian fashions. This aggregation of different ethnic groups speaks to the overall desire for a cohesive Nigerian identity and reflects Enwonwu's aspirations for the new nation in a period of great social transformation.

The painting's horizontal format is significant because Enwonwu usually deploys this format only in paintings of cultural events, or major landscape paintings. The size of the artwork is also significant because it suggests Enwonwu saw the painting as an iconic piece. Furthermore, its identification with the goal of national unity makes it a politically charged artwork. Enwonwu's vision of a bucolic Nigerian identity was famously criticized for its idealism, rightly so given the country's swift descent into internecine warfare, which arose specifically because of tribalist contention.

It had been obvious that the British amalgamation of over 250 ethnic groups into the modern nation of Nigeria was bound to have, at the very least, serious growing pains. In spite of that history, Enwonwu's vision of a united Nigeria was important to efforts to stabilize the country in the post-independence period. His dedication to Negritude aesthetics meant he saw Nigeria as a country that could play a major role in international affairs if it could tame its ethnic divisions. The ideal of national unity forms a basis for a larger ideal of global black unity, which Enwonwu considered an imperative for the African and African Diaspora peoples' struggle against neo-colonialism and Western imperialism. He may be accused of undue idealism for his views, but artworks like Nigerian Symphony shows he could never be accused of a lack of belief in his vision of a better world.

We are grateful to Prof. Sylvester Ogbechie from the Department of History of Art and Architecture, University of California, Santa Barbara for his opinion and assessment of this work.



64 (verso)



64 ABIODUN OLAKU (NIGERIAN, BORN 1958)

Fade Out (Okobaba overview) signed and dated 'OLAKU A.O. '14'; inscribed with artist's name, title and medium (verso) oil on canvas 60 x 75.5cm (23 5/8 x 29 3/4in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700

Provenance A private collection.



65 * **AMON KOTEI (GHANAIAN, 1915-2011)** Seated woman signed and dated 'Kotei 04' (lower right) oil on canvas 80 x 100cm (31 1/2 x 39 3/8in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700



66 **DAVID DALE (NIGERIAN, BORN 1947)** 'Dragonfly' titled, dated and signed 'Dragon-fly/ Lagos, Nigeria, 1987/ David H. DALE' (lower margin) watercolour and charcoal 75.5 x 56cm (29 3/4 x 22 1/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400



67



67 BRUCE ONOBRAKPEYA (NIGERIAN, BORN 1932) Sunshine period

sunsnine period signed 'Bruce Onobrakpeya 1967' (center left) bronzed lino relief 56 x 76cm (22 1/16 x 29 15/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

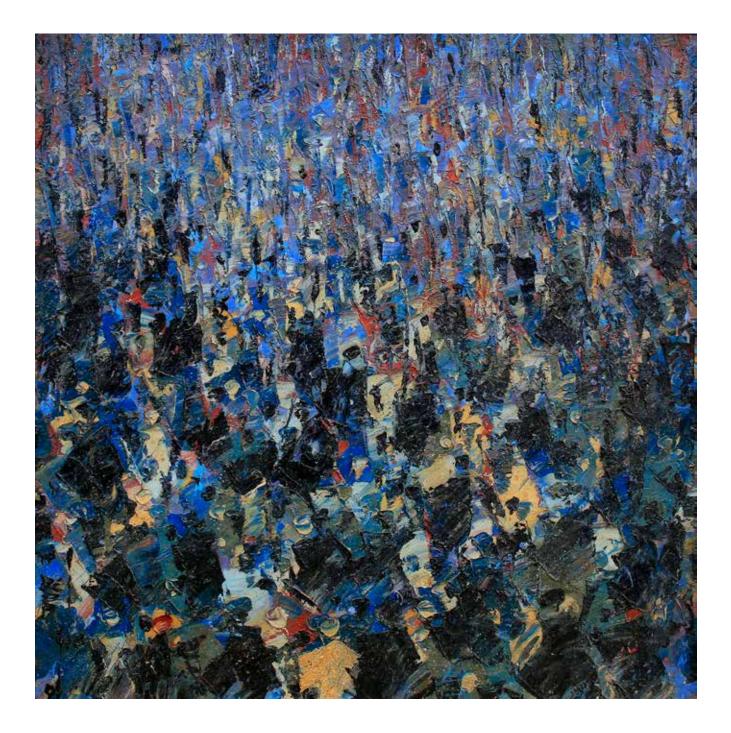
The artist developed this technique in 1966 as a way of preserving the sculptural properties of the used printing blocks.

68 *

BRUCE ONOBRAKPEYA (NIGERIAN, BORN 1932) The Last Days of Christ signed 'Bruce Onobrakpeya' and titled (lower centre) metal relief mounted on wooden panel

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

88 x 47.5cm (34 5/8 x 18 11/16in).



69 * ABLADE GLOVER (GHANAIAN, BORN 1934) Blue market signed and dated 'Glo/ 91' (lower left) oil on canvas 73.5 x 73.5cm (28 15/16 x 28 15/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700



70 EL ANATSUI (GHANAIAN, BORN 1944)

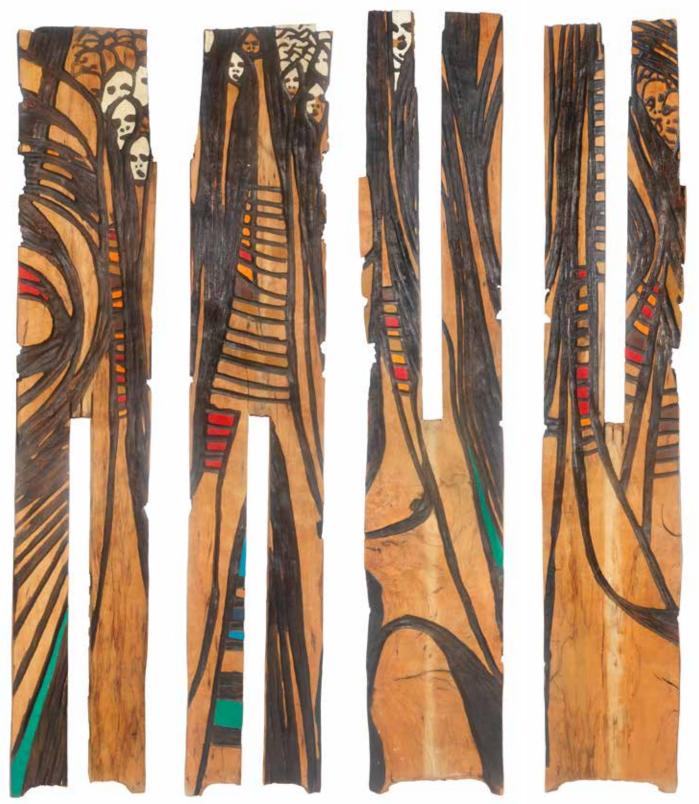
Spirit of the Forest painted, carved and incised wooden planks 172 x 30 x 30cm (67 11/16 x 11 13/16 x 11 13/16in). (in two pieces).

£70,000 - 100,000 €77,000 - 110,000 US\$90,000 - 130,000

Provenance

Acquired at *Thoughts & Processions* exhibition, Italian Cultural Institute, Lagos, 1988. A private collection.

Exhibited Lagos, Italian Cultural Institute, *Thoughts & Processions*, 1988.



Piece I recto

Piece I verso

Piece II recto

Piece II verso



71 *

BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

Ogolo signed and dated 'Ben Enwonwu/ 1987' (lower centre) oil on canvas 91.5 x 71.1cm (36 x 28in).

£60,000 - 90,000

€66,000 - 99,000 US\$77,000 - 120,000

Provenance

Acquired by a private collector, circa 1995. A private collection.

Exhibited

Lagos, National Museum, *Ben Enwonwu: 70th birthday retrospective exhibition*, (July, 1991).

Literature

S.O. Ogbechie, *Ben Enwonwu, the making of an African Modernist*, (Rochester 2008), illustrated col plate 6.

Enwonwu executed this painting a few months after the death of his eldest brother, Ike Francis. The event had a profound impact on the artist. He retreated from public life and became increasingly superstitious. His preoccupation with the spirit world was exacerbated by the funeral. Ike Francis had sat on the king's council of high chiefs and been a principle figure in Onitsha's indigenous government. His funeral was therefore a significant public event, and a pantheon of masquerade groups came to pay tribute. Enwonwu was particularly struck by the performances of Ogolo and Mmonwu Ogonogo. He described how the experience catalyzed a creative outburst:

"I saw the Ogolo among a host of other masquerades during my brother's funeral, and it impressed me a lot. I did a lot of drawings of which I am now painting one after the other. I have focused on the Ogolo masked form that is closely related to the Agbogho Mmuo and Ayolugbe mask. It is part of my recent important works [and] a steady flow of thought and development. I find it extremely beautiful."

The current lot is one of these "important works"; the figure of Ogolo dominates the foreground, staring straight out at the viewer. The energy and dynamism of his dance is palpable. His arms swing from side to side as he crouches to the floor. Powerful and beautiful; one can understand why Enwonwu felt that Ogolo was a fitting tribute to his beloved brother.

Bibliography

S.O. Ogbechie, Ben Enwonwu: the Making of an African Modernist, (Rochester, 2008), p.198.





72 * **REUBEN UGBINE (NIGERIAN, BORN 1956)** Cuddle wood 99 x 28cm (39 x 11in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700 73 * **REUBEN UGBINE (NIGERIAN, BORN 1956)**Totem figure
signed and dated 'REUBEN UGBINE/ 2002' (to foot)
painted and incised iroko wood
95 x 15 x 14cm (37 3/8 x 5 7/8 x 5 1/2in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

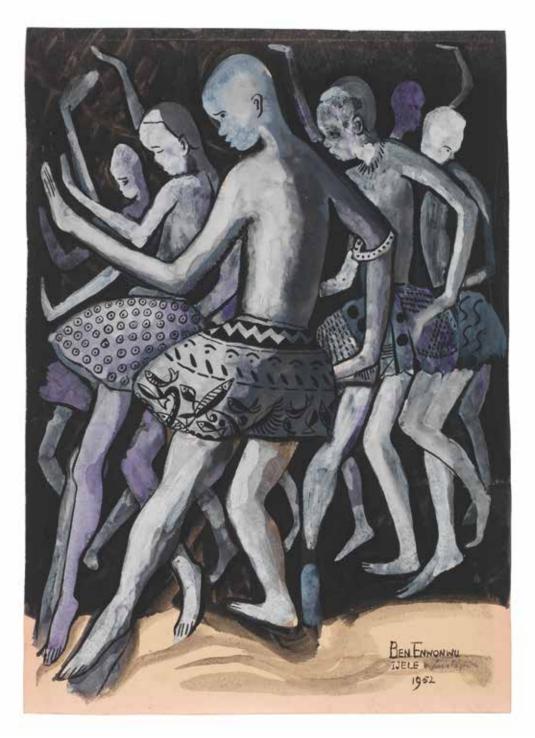
Provenance Acquired by the current owner in Lagos, 2004. A private collection, USA.



74 BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994) Dancing Girls signed and dated 'ENWONWU/ 1967' (lower right) watercolour on paper laid to board 74.5 x 27.5cm (29 5/16 x 10 13/16in).

£10,000 - 15,000 €11,000 - 16,000 US\$13,000 - 19,000

Provenance A private collection.



75 Dene

BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994) 'Ijele'

signed and dated 'BEN ENWONWU/ IJELE/ 1952' (lower right) gouache 36 x 25.5cm (14 3/16 x 10 1/16in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,400 - 10,000 **Provenance** A private collection, UK.

The ljele masquerade is an important ceremony performed by Igbo communities in southern Nigeria. Traditionally, the function of the masquerade was to induce a bountiful harvest. Part of a day-long procession, Ijele both pays tribute to the Igbo deities and ancestral figures, and celebrates the prospect of renewal.



76 *

BEN OSAGHAE (NIGERIAN, 1962-2017)

'Ogoromienmien' signed and dated 'Ben Osaghae/ 96' (lower right); inscribed with artist's name, title and date (verso) oil on canvas 81 x 107cm (31 7/8 x 42 1/8in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

Provenance

Purchased directly from the artist by the current owner.



78

77 * ALEX NWOKOLO (NIGERIAN, BORN 1963)

'The Cathedral' signed and dated 'Nwokolo Alex/ 1998' (lower right) oil on canvas 101 x 137cm (39 3/4 x 53 15/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

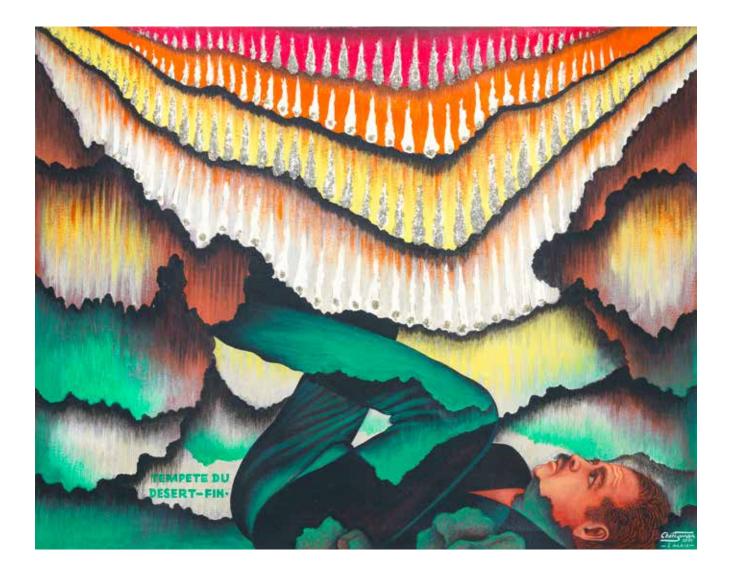
Provenance

Purchased directly from the artist by the current owner.

78 ALEX NWOKOLO (NIGERIAN, BORN 1963)

The African Church signed and dated 'NWOKOLO ALEX/ 1999' (lower left); inscribed 'The African Church/ Alex Nwokolo/ Lagos, Nigeria' (verso) painted cloth, mirror and carved wood mounted on board $81 \times 81 cm$ (31 7/8 x 31 7/8in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400



79 CHÉRI SAMBA (DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)

'La Tempete du Desert-Fin' signed and dated 'Cheri Samba/ 1991/ a Paris' (lower right); bears Annina Nosei Gallery label (verso) acrylic on canvas 74 x 92cm (29 1/8 x 36 1/4in).

£10,000 - 15,000 €11,000 - 16,000 US\$13,000 - 19,000

Provenance

Purchased by the current owner from Annina Nosei Gallery, New York, 1991.

Exhibited

New York, Annina Nosei Gallery, *Cheri Samba*, November - December, 1991. No.6151.



80



81

80

AHMED ABUSHARIAA (SUDANESE, BORN 1960)

'Peace' signed 'Abushariaa' (lower right) mixed media on canvas 100 x 100cm (39 3/8 x 39 3/8in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

Provenance AKA Gallery, Kampala. A private collection.

Exhibited Kampala, AKA Gallery, Ahmed Abushariaa: solo exhibition, 2014. 81 SALAH EL-MUR (SUDANESE, BORN 1966) In the Garden signed and dated 'S. ELMUR/ 2006' (lower right) oil on canvas 60 x 90cm (23 5/8 x 35 7/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

Provenance AKA Gallery, Kampala. A private collection.



83 GEOFFREY ERNEST KATANTAZI MUKASA (UGANDAN, 1954-2009)

Jeune Fille signed and dated 'Mukasa 06' (lower left) oil on canvas 68.5 x 56cm (26 15/16 x 22 1/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

Provenance AKA Gallery, Kampala. A private collection.

Exhibited

Kampala, AKA Gallery, Geoffrey Mukasa retrospective, 2011.



83



JAK MOSES KATARIKAWE (UGANDAN, BORN 1940)

The crown of thorns signed 'Jak Katarikawe' (lower right) oil on board 62 x 49cm (24 7/16 x 19 5/16in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

Provenance

84

Purchased by Terence Oliver Crisp at Nommo Gallery, Kampala, circa 1968.

By direct descent to present owner.

Exhibited

Kampala, Uganda, Nommo Gallery, 1968.

Jak Katarikawe's artistic career was launched following an introduction to David Cook, Dean of the Faculty of Arts at Makerere University between 1967 and 1969. Cook was quick to recognize Katarikawe's artistic potential, and sought to have his work exhibited at the wellrespected Nommo Gallery in Kampala.

The current painting was exhibited at Nommo in 1968, where it was purchased by Mr. Terence Oliver Crisp, then working in Kampala as a Health Inspector for the foreign office.



85 * BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994) Female Dancer signed and dated 'BEN ENWONWU 1984' (lower left) oil on canvas 140 x 37cm (55 1/8 x 14 9/16in).

£60,000 - 90,000 €66,000 - 99,000 US\$77,000 - 120,000

Provenance A private collection, USA.



86 * BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

Dancing Ogolo signed and dated 'BEN ENWONWU/ 1974' (lower left) watercolour 28 x 36cm (11 x 14 3/16in).

£6,000 - 9,000 €6,600 - 9,900 US\$7,700 - 12,000

Provenance A private collection, USA.





88

87

YUSUF ADEBAYO CAMERON GRILLO (NIGERIAN, BORN 1934) Beggars

signed and dated 'GRILLO '64' (lower left); bears label inscribed 'BEGGARS/ 64/ Y.A.C. GRILLO/ Yaba College of Tech/ YABA' (verso) oil on board 119.5 x 58.5cm (47 1/16 x 23 1/16in).

£50,000 - 80,000 €55,000 - 88,000 US\$64,000 - 100,000

Provenance

Purchased at the Exhibition Centre, Marina, Lagos, April, 1965. A private collection.

88 *

KOLADE OSHINOWO (NIGERIAN, BORN 1948)

Tears from Sambisa signed and dated 'Oshinowo/ -2016-' (lower left) oil on canvas 122 x 122cm (48 1/16 x 48 1/16in).

£6,000 - 9,000 €6,600 - 9,900 US\$7,700 - 12,000





90

89 * **PEJU ALATISE (NIGERIAN, BORN 1975)** Orange diptych (a pair)

both signed and dated 'Peju A/ 10' (lower right) oil on canvas 91.5 x 91.5cm (36 x 36in) each. (2)

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 15,000

90 *

TOLA WEWE (NIGERIAN, BORN 1959)

Transcending Reality signed and dated 'Tola Wewe/ '95' (lower right); inscribed with title (verso) oil on board 61 x 122cm (24 x 48 1/16in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

Provenance Purchased directly from the artist by the current owner.

91 *

KAINEBI OSAHENYE (NIGERIAN, BORN 1964)

Yellow head study gouache and oil on paper 74 x 55cm (29 1/8 x 21 5/8in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

Provenance Purchased directly from the artist by the current owner.



91



92 BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

Dancing Spirits signed and dated 'ENWONWU/ 1967' (lower center) watercolour on paper laid to board 74.5 x 27.5cm (29 5/16 x 10 13/16in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 15,000

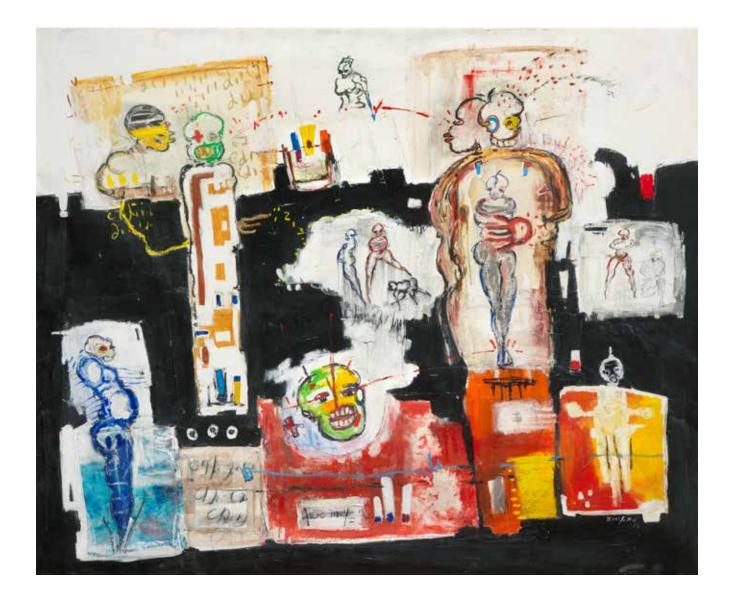
Provenance A private collection.



93 * DOMINIQUE ZINKPE (BENINESE, BORN 1969)

'La Porte Secrète' (2013) carved and painted wood 135 x 146 x 8cm (53 1/8 x 57 1/2 x 3 1/8in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400



94 **DOMINIQUE ZINKPE (BENINESE, BORN 1969)** Untitled signed 'ZINKPE/ 13' (lower right) mixed media on canvas

£7,000 - 10,000 €7,700 - 11,000 US\$9,000 - 13,000

148 x 178.5cm (58 1/4 x 70 1/4in).



95 * **EL ANATSUI (GHANAIAN, BORN 1944)** Untitled signed and dated 'EL/ 90' (plank 3) painted and incised wooden planks 79 x 96cm (31 1/8 x 37 13/16in). (in 10 pieces).

£30,000 - 50,000 €33,000 - 55,000 US\$39,000 - 64,000



96 **GASTINEAU MASSAMBA (CONGOLESE, BORN 1973)** 'Chaos' (2016) signed 'G MASSAMBA/ BONGO' (upper left) embroidered canvas 104 x 103cm (40 15/16 x 40 9/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700



97 TP SOLY CISSÉ (SENEGALESE, BORN 1969) Universe signed and dated 'Soly 2015' (lower right) acrylic and sawdust on canvas 149.5 x 150cm (58 7/8 x 59 1/16in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900



98 SOLY CISSÈ (SENEGALESE, BORN 1969) Standing man

signed and dated 'Soly Cisse/ 2003 (right hand side of base), and again 'SOLY/ 2003' (underside of base) carved and painted wood $162 \times 26 \times 18.5 cm$ (63 3/4 x 10 1/4 x 7 5/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700

Provenance Acquired directly from the artist by the current owner.



99 **ABOUDIA ABDOULAYE DIARRASSOUBA (IVORIAN, BORN 1983)** Tete 10 (Green Head) signed 'ABOUDIA' (lower right) acrylic on canvas 148 x 94cm (58 1/4 x 37in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 15,000

Provenance Purchased from Jack Bell Gallery, London, 2014. A private collection, London.



100 * **ABOUDIA ABDOULAYE DIARRASSOUBA (IVORIAN, BORN 1983)** Untitled (Pink) signed 'ABOUDIA' (lower centre) mixed media on canvas 121 x 121cm (47 5/8 x 47 5/8in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 15,000

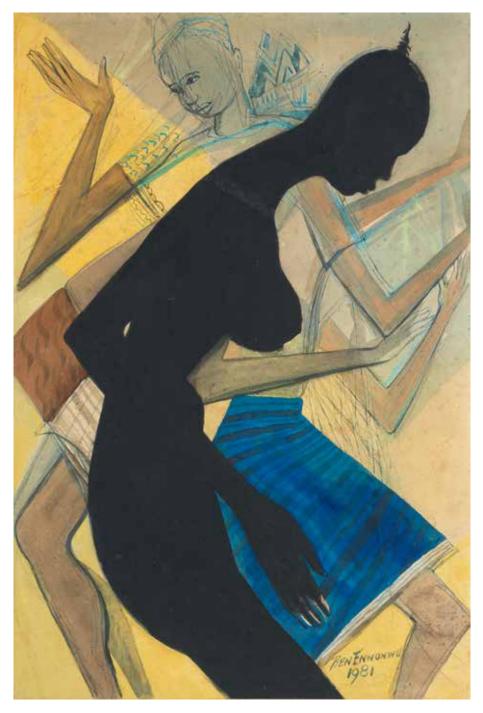


101 FRANCISCO VIDAL (PORTUGUESE, BORN 1978)

'Utopia Luanda purple' inscribed 'FRANCISCO VIDAL/ Utopia Luanda purple/ Septemb. 2016' (verso) mixed media on canvas 149.5 x 149.5cm (58 7/8 x 58 7/8in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

Provenance Acquired directly from the artist by the current owner.



102 * BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994) Negritude signed and dated 'Ben Enwonwu/ 1981' (lower right) watercolour and gouache 54 x 36cm (21 1/4 x 14 3/16in).

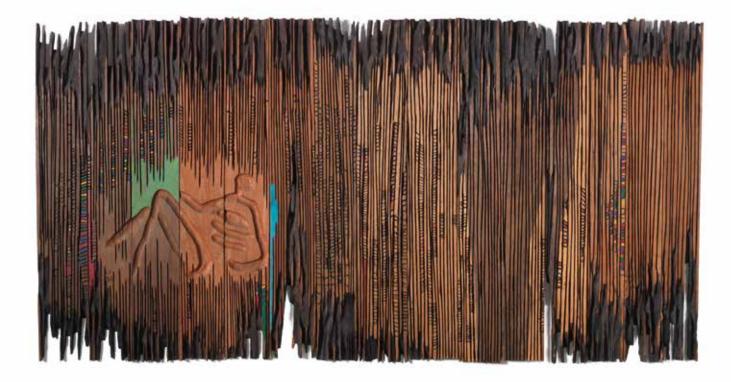
£30,000 - 50,000 €33,000 - 55,000 US\$39,000 - 64,000

103 BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994) Africa Dances I signed and dated 'Ben Enwonwu/ (1954' (lower right)

signed and dated 'Ben Enwonwu/ 1954' (lower right) gouache on board 78.5 x 25.5cm (30 7/8 x 10 1/16in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,400 - 10,000





104

EL ANATSUI (GHANAIAN, BORN 1944)

On Grandma's Cloth signed and dated 'EL/ 93' (lower centre of plank 2) carved and painted wooden planks $77 \times 148 \times 2cm$ (30 5/16 x 58 1/4 x 13/16in). in 15 pieces.

£30,000 - 50,000 €33,000 - 55,000 US\$39,000 - 64,000

Provenance

Private collection, London.

In the years following independence, El Anatsui was one of a group of artists to advocate the need for a new aesthetic, one that was not grounded in the design principles of European colonizers. He began to investigate the art form, uli, an ancient decorative scheme traditionally practiced by Igbo communities. It consists primarily of abstracted animal, plant and cosmic forms. At the same time, he began to incorporate nsibidi symbols into his work, a pictographic script employed by the Efik and north-eastern Igbo.

Born in Anyako in 1944, Anatsui's formative years were shaped by his experience of British colonial rule. The accepted histories of the African continent at that time were primarily written by European outsiders. Anatsui believed that this had led to great distortions, and sought to redress the problem through his art. His research into various writing systems and codes was an attempt to enter into the minds of the societies that developed them, providing alternative insider narratives. On Grandma's Cloth is one of a series of carved wooden sculptures that the artist executed in the late 1980s and early 90s. These pieces are composed of wooden planks that have been scored with uli and nsibidi symbols. Whilst the materials and motifs are centuries old, they have been created with modern tools - the power saw and blow torch. The scorched, jagged fragments of wood represent the cultural devastation of colonialism, a metaphor for the way in which western powers had carved up and brutally divided the African continent amongst themselves.

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C. Okeke, 'The Quest: from Zaria of Nsukka, a story from Nigeria', in Whitechapel Gallery exhibition catalogue, *Seven Stories about Modern Art in Africa*, (London, 1995), pp.58-59.

Y. Kawaguchi, 'A Fateful Journey', in *El Anatsui: A Sculpted History of Africa*, (London, 1995), p.59.

C. Okeke, 'Mark-making and El Anatsui's Reinvention of Sculpture', in L. Binder ed., *El Anatsui: When I Last Wrote to You About Africa*, (New York, 2010).

105 * NNENNA OKORE (NIGERIAN, BORN 1975)

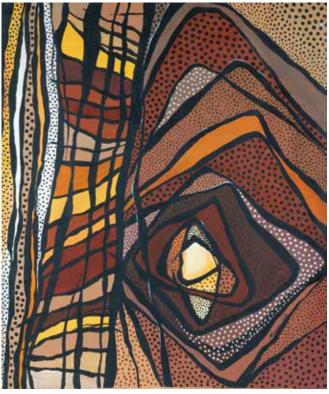
Abstract: Adinkra patterns signed and dated 'Nnenna 02' (lower right) oil on linen 105.5 x 89.5cm (41 9/16 x 35 1/4in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

106 * NNENNA OKORE (NIGERIAN, BORN 1975) Caveman Dreams

signed and dated 'Nnenna 01' (lower right) oil on burlap sacking 90.5 x 61cm (35 5/8 x 24in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400



105



107 **GONÇALO MABUNDA (MOZAMBICAN, BORN 1975)** Motorcycle signed and dated 'MABUNDA MAPUTO/ 04' (underside of base)

signed and dated 'MABUNDA MAPUTO/ 04' (underside of bas assembled weapon parts and welded metal 57 x 67cm (22 7/16 x 26 3/8in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400



108 GONÇALO MABUNDA (MOZAMBICAN, BORN 1975) 'O homem do passado' ('Man of the past'), 2016

welded metal and decommissioned weapons $64 \times 51 \times 14$ cm (25 3/16 \times 20 1/16 \times 5 1/2in).

£2,500 - 3,500 €2,700 - 3,800 US\$3,200 - 4,500

Provenance A private collection.

The work is accompanied by a signed certificate from the artist.



109 GUY TILLIM (SOUTH AFRICAN, BORN 1962) 'Jessica Yesufi and Ajoke Edwardo'

signed, titled and dated 'Guy Tillim, Ajoke Edwardo, Porto Novo, Benin 2007' (lower right) archival pigment ink on cotton rag paper, edition 2 of 5 $81 \times 121 cm$ (31 7/8 x 47 5/8in).

£2,000 - 3,000 €2,200 - 3,300 US\$2,600 - 3,900

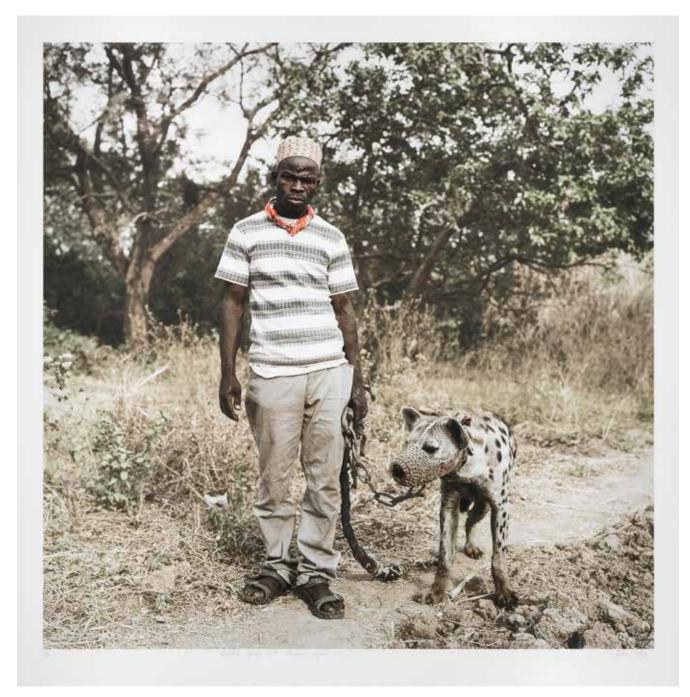
Provenance

Private collection, South Africa.

Exhibited

Cape Town, Michael Stevenson, *Summer Exhibition*, November 2007 to January 2008.

This photograph was taken by Guy Tillim in Porto Novo, Benin. He is currently realising a new body of work that reflects on the civic architecture conceived in the idealism of the last years of colonialism and the immediate postcolonial period. In the French and Portuguese colonies, in particular, modernist architecture was expressly used to convey the ideology of the era. Tillim, in his photography, has resisted focusing on the formalism of the architecture itself and instead considers the effects of repeated shifts in power over the past halfcentury on the meaning of this architecture. To date he has travelled to Porto Novo in Benin; Kinshasa and Lubumbashi in the Congo; Maputo, Mozambique; Luanda, Angola; and Antsiranana in Madagascar. Tillim's *Congo Democratic* series has recently been included on both Documenta 12 and the 27th São Paulo Biennial, and was also exhibited at Extraspazio in Rome and the Goodman Gallery in Johannesburg in the past year. His new body of work will be exhibited at the Peabody Museum at Harvard University at the end of 2008 as part of the Robert Gardner Fellowship in Photography which he was awarded last year. A retrospective of his work will be shown at Haus Fuer Kunst Uri in Altdorf, Switzerland, in March 2008 and will travel to other museums including the Cartier Bresson Foundation in Paris.



110 *

PIETER HUGO (SOUTH AFRICAN, BORN 1976) 'Abdullahi Ahmadu with Mainasara, Abuja Nigeria' (2005) signed and titled 'Abdullah Amadu with Mainasara, Nigeria 2005/ Pieter Hugo' (lower margin); edition 2/5 archival pigment ink on cotton rag paper 100 x 100cm (39 3/8 x 39 3/8in).image size.

£5,000 - 8,000 €5,500 - 8,800 US\$6,400 - 10,000



DOMINIQUE ZINKPE (BENINESE, BORN 1969)

Untitled signed and dated 'ZINKPE/ 10' (lower left); inscribed '2/2011 DIERICKS' (verso) oil on canvas 149 x 150cm (58 11/16 x 59 1/16in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,400 - 10,000

Provenance In the collection of Mr. Diericks, 2011. Purchased at ArtCo Gallery by current owner, Germany.



112 * **DOMINIQUE ZINKPE (BENINESE, BORN 1969)** 'Vibration' (2017) signed 'Zinkpe' (lower right) acrylic on canvas 150 x 180cm (59 1/16 x 70 7/8in).

£5,000 - 8,000 €5,500 - 8,800 US\$6,400 - 10,000



113 * **ABOUDIA ABDOULAYE DIARRASSOUBA (IVORIAN, BORN 1983)** Untitled (Blue) signed and dated 'ABOUDIA/ 11' (lower left) mixed media on canvas 147 x 180cm (57 7/8 x 70 7/8in).

£8,000 - 12,000 €8,800 - 13,000 US\$10,000 - 15,000



114 GONÇALO MABUNDA (MOZAMBICAN, BORN 1975)

Weapon throne ceramic bathtub, metal, weapon parts *121 x 103 x 68cm (47 5/8 x 40 9/16 x 26 3/4in).*

£5,000 - 7,000 €5,500 - 7,700 US\$6,400 - 9,000

Provenance

Acquired directly from the artist by the current owner.

115 GONÇALO MABUNDA (MOZAMBICAN, BORN 1975) Totem I assembled car parts, painted metal, copper wire

215 x 40 x 30cm (84 5/8 x 15 3/4 x 11 13/16in).

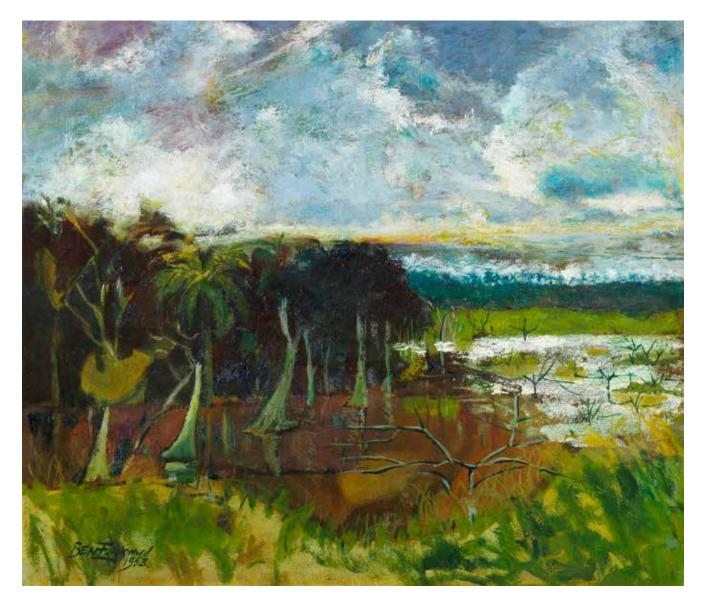
£5,000 - 7,000 €5,500 - 7,700 US\$6,400 - 9,000

Provenance Acquired directly from the artist by the current owner, 2016.

To be sold along with a certificate of authenticity signed by the artist.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



116 BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994)

'Ikorodu Road, West of Lagos' signed and dated 'BEN ENWONWU/ 1953' (lower left) oil on board 61.5 x 72cm (24 3/16 x 28 3/8in).

£15,000 - 20,000 €16,000 - 22,000 US\$19,000 - 26,000

Provenance

Purchased directly from the artist at an exhibition of his work in Lagos, circa 1956. By direct descent to present owner.

This landscape was bought by the present owner's father when he was working as an education officer in the British colonial service in Nigeria c. 1956 - 1961. During this period, Enwonwu was employed by the colonial service to advise on art education.

The two men shared an office and quickly became friends. Enwonwu invited his colleague to an exhibition of his work. The education officer particularly admired this depiction of Ikorodu Road. Enwonwu asked whether his wife liked it, and promised to sell him the painting if so.

117 * BENEDICT CHUKWUKADIBIA ENWONWU M.B.E (NIGERIAN, 1917-1994) Anyanwu

bronze resin 78 x 21 x 17cm (30 11/16 x 8 1/4 x 6 11/16in) excluding base; 133.5 x 31 x 31cm (52 9/16 x 12 3/16 x 12 3/16in) including base.

£6,000 - 8,000 €6,600 - 8,800 US\$7,700 - 10,000

Provenance

Purchased from the artist in Nigeria in 1960. Thence by direct descent to the current owner.

This is an unusual variant of Enwonwu's most famous subject, Anyanwu. It was most likely executed in the early 1950s, a prototype for the later small scale cast.





118



118

ABLADE GLOVER (GHANAIAN, BORN 1934)

Market scene in orange, yellow and blue signed and dated 'Glo 88' (upper right) oil on canvas 91.5 x 101cm (36 x 39 3/4in).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400

119 *

ABLADE GLOVER (GHANAIAN, BORN 1934) Orange Profile II signed and dated 'Glo /06' (lower right) oil on canvas 90 x 59.5cm (35 7/16 x 23 7/16in).

£4,000 - 6,000 €4,400 - 6,600 US\$5,200 - 7,700

Provenance

Purchased directly from the artist in 2008. Private collection, USA.



120

120 TP VELAPHI MZIMBA (SOUTH AFRICAN, BORN 1959) New Dawn

signed and dated 'Velaphi Mzimba/ 94' (lower right); numbered and titled 'no.4 New Dawn' (verso) oil and flattened aluminium canvas on canvas 128 x 216cm (50 3/8 x 85 1/16in).

£1,000 - 2,000 €1,100 - 2,200 US\$1,300 - 2,600

Provenance

Private collection, UK.

Exhibited

Johannesburg, Natalie Knight Gallery, Unity from Diversity, 1994.

Born in Soweto in 1959, Velaphi Mzimba studied at the Johannesburg Art Foundation from 1978 to 1980.

Although a fervent opponent of the apartheid regime, Mzimba's paintings are not characterized by anger or resentment. Executed in 1994, following the ANC's success in South Africa's first democratic elections, *New Dawn* communicates the artist's hopes for the country's political landscape. The vibrant colour palette of blue, red and yellow convey an infectious optimism. The three figures in the lower right corner are extending their hands to one another, symbolizing the reintegration of the country's black and white population.

New Dawn was painted for the artist's solo exhibition at the Natalie Knight Gallery in Johannesburg. It was subsequently displayed at the World Trade Centre's exhibition in Toronto, *Windows on the New South Africa*.

121 *

KUDZANAI CHIURAI (ZIMBABWEAN, BORN 1981)

Ascension VI (2016) edition 2/10 digital print on cotton rag paper *image 121 x 86cm (47 5/8 x 33 7/8in); paper 125 x 90cm* (49 3/16 x 35 7/16).

£3,000 - 5,000 €3,300 - 5,500 US\$3,900 - 6,400



121

Provenance

The Goodman Gallery, Johannesburg. A private collection, South Africa.

To be sold with a certificate of authenticity signed by the artist.

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice* to *Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the Sale may be set out in the Catalogue for the Sale, in an insert in the Catalogue and/or in a notice displayed at the Sale venue and you should read them as well. Announcements affecting the Sale may also be given out orally before and during the Sale without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as Auctioneer of Lots, Bonhams acts solely for and in the interests of the Seller. Bonhams' job is to sell the Lot at the highest price obtainable at the Sale to a Bidder. Bonhams does not act for Buyers or Bidders in this role and does not give advice to Buyers or Bidders. When it or its staff make statements about a Lot or, if Bonhams provides a Condition Report on a Lot it is doing that on behalf of the Seller of the Lot. Bidders and Buyers who are themselves not expert in the Lots are strongly advised to seek and obtain independent advice on the Lots and their value before bidding for them. The Seller has authorised Bonhams to sell the Lot as its agent on its behalf and, save where we expressly make it clear to the contrary, Bonhams acts only as agent for the Seller. Any statement or representation we make in respect of a Lot is made on the Seller's behalf and, unless Bonhams sells a Lot as principal, not on our behalf and any Contract for Sale is between the Buyer and the Seller and not with us. If Bonhams sells a Lot as principal this will either be stated in the Catalogue or an announcement to that effect will be made by the Auctioneer, or it will be stated in a notice at the Sale or an insert in the Catalogue.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the Contractual Description printed in bold letters in the Entry about the Lot in the Catalogue (see paragraph 3 below), Lots are sold to the Buyer on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the Contractual Description) or elsewhere of any Lots are for identification purposes only. They may not reveal the true condition of the Lot. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the Lot. Lots are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a Lot, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the Hammer Price). It is your responsibility to examine any Lot in which you are interested. It should be remembered that the actual condition of a Lot may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and Lots may not be authentic or of satisfactory quality; the inside of a Lot may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many Lots they may have been damaged and/or repaired and you should not assume that a Lot is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The Catalogue contains an Entry about each Lot. Each Lot is sold by its respective Seller to the Buyer of the Lot as corresponding only with that part of the Entry which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the Lot in the Catalogue. The remainder of the Entry, which is not printed in bold letters, represents Bonhams' opinion (given on behalf of the Seller) about the Lot only and is not part of the Contractual Description in accordance with which the Lot is sold by the Seller.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*' opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below. Lots can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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 *Selfer* 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 l ot, to combine two or more l ots, 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 equalling 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 Buver 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 *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 / ots 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

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 Buver 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. For this Sale the following rates of Buyer's Premium will be payable by Buyers of Lots:

25% up to £100,000 of the *Hammer Price* 20% from £100,001 to £2,000,000 of the *Hammer Price* 12% from £2,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a Hammer Price of \in 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).

| Hammer Price | 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, shown beside the Lot number, 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;

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;

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;

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.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

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/exportcontrols/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 Licencing 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 Buver'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 11 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

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 decrees. 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.

Olt 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 . All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify Bonhams at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- $\Delta \qquad \text{Wines lying in Bond.}$
- 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.
- O 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.
- This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.
- •, †, *, 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, it's 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.

SELLER'S UNDERTAKINGS

2

- 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;
 6.1
- 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.

DESCRIPTIONS OF THE LOT

3

4

- 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.

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. 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.

RISK, PROPERTY AND TITLE

4.2

5

51

- 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.

PAYMENT

- 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*.
- 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.

COLLECTION OF THE LOT

7

7.5

- 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*.
 - 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

- 8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale the Seller will be entitled, with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 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 Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on seven days written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* 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 *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other *Expenses* and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* 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 *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.

THE SELLER'S LIABILITY

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- 9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the Seller 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 *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or or ally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's 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;
- 9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, 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 Seller's 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 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.
- 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 Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller 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 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale.*
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the Contract for Sale will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the Contract for Sale.

- 10.3 If either party to the Contract for Sale is prevented from performing that party's respective obligations under the Contract for Sale 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.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding 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.
- 10.5 If any term or any part of any term of the Contract for Sale 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.
- 10.6 References in the Contract for Sale to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the Contract for Sale confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of 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.

GOVERNING LAW

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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 *Sale* rand you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Sale* 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.
- We do not make or give and do not agree to make 1.6 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

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- 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* on each lot, 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.
 - 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*.

COLLECTION OF THE LOT

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- 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.

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 Ω 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*.

4.4

- 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.

STORING THE LOT

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6.1

6.2

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 *l* ot (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.

RESPONSIBILITY FOR THE LOT

- Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
 - You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* 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 *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract:
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 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;

7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) 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 Lot or part thereof;

- 7.1.7 to sell the Lot Without Reserve by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 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 Sale) until all sums due to us have been paid in full;
- 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;
- 7.1.10 on three months' written notice to sell, Without Reserve, 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 Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the Purchase Price of any Lot of which you are the Buyer.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.3

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 Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:
- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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
- 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.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* 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 *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

- 9.3 Paragraph 9 will not apply in respect of a Forgery if:
- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot 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 *Purchase Price*, *Buyer's Premium, WAT* and *Expenses* paid by you in respect of the Lot.
- 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 Lot, all rights and benefits under this paragraph will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

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 *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the Lot 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 Lot or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* 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 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the Entry in the Catalogue in respect of the Lot reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a nonconforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the Lot comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the Lot was listed in the Catalogue under "collections" or "collections and various" or the Lot was stated in the Catalogue to comprise or contain a collection, issue or Books which are undescribed or the missing text or illustrations are referred to or the relevant parts of the Book contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a nonconforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

MISCELLANEOUS

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- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 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.
- 12.3 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.
- 12.4 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.
- 12.5 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.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.

- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 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.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 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.
- 12.12 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.

GOVERNING LAW

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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 (where applicable), the Buyer's Premium and VAT on the Buyer's Premium and any Expenses. "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 agency 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.
- 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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