

Bonhams



Modern & Contemporary African Art

New York | September 2, 2020











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New York | Wednesday, September 2, 2020 at 2pm EST

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1

ANTONIO OLE (ANGOLAN, BORN 1951)

Untitled

signed 'Ole' (lower left); signed and inscribed 'Antonio Ole, Untitled, Magidson 6, NYC' (verso)

mixed media on paper

71.4 x 71.4cm (28 1/8 x 28 1/8in).

\$4,000 - 6,000

£3,100 - 4,700

€3,500 - 5,200

Provenance

Acquired from Magidson Fine Arts, NYC, 1993;

A private collection.

Born in Luanda, Antonio Ole left Angola soon after independence in 1974 for the United States. It was there that he studied African American culture and cinema at the University of California, Los Angeles and film at the Center for Advanced Film and Television Studies, American Film Institute, Los Angeles. His work during this time often had a relation to his childhood in Angola, and its history with slavery and colonialism. By 1984, Ole had his first major international art exhibition at the Museum of African American Art in Los Angeles. He continued to work in the US, executing the present lot in New York in 1993. Ole also represented Angola in the 55th Venice Biennale in 2013.



BERTINA LOPES (MOZAMBICAN, 1924-2012)

I percorsi della vita (The Paths of Life)
 signed and dated 'Bertina 87' (lower right); signed,
 dated and inscribed (verso)
 oil on canvas
 140 x 160cm (55 1/8 x 63in).

\$6,000 - 9,000

£4,700 - 7,100

€5,200 - 7,800

Bertina Lopes is arguably one of the most important female artists from Mozambique. Born in Maputo in 1924 to a Mozambican mother and Portuguese father, Lopes left for Lisbon to pursue a degree in painting and sculpture. It was in Lisbon where Lopes met and socialised with famous artists such as Carlo Botelho, Albertina Mantua, Costa Pinheiro and Nuno Sampayo. She was influenced by avant-garde painting of Portuguese modernism. In this period the National Society of Fine Arts held an exhibition of Western painters and South American artists which also had a profound impact on Lopes.

In 1953 Lopes returned to Mozambique to teach at General Machado Girls' Technical School. However, during this period Lopes became politically involved, socializing with both Edoardo Mondlane, the founder of FRELIMO (Frente de Libertação do Moçambique), and Samora Machel, the future President of the Republic of Mozambique. She also married Virgílio de Lemos, whose anticolonial poem resulted in a trial for the desecration of the Portuguese flag in 1954. As a direct result of her increasing political activity, Lopes was forced to flee Mozambique for Portugal. After a significant amount of upheaval, in the early 1970s Lopes moved to Italy where she would stay for the remainder of her life.

The present lot undoubtedly conveys the influence and impact that particular friendships had on Lopes during her career as an artist. The bold geometric patterns in a limited array of colours are incredibly similar to the works of architect Pancho Guedes and ceramicist Querubim Lapa. Both were reported to be very close to Lopes during her lifetime.



3

UZO EGONU (NIGERIAN, 1931-1996)

Man with a glass of beer

signed and dated 'Uzo Egonu 79' (upper right)

oil on canvas

152 x 124cm (59 13/16 x 48 13/16in).

\$25,000 - 35,000

£20,000 - 28,000

€22,000 - 30,000

Illustrated

O.Oguike, Uzo Egonu: An African Artist in the West,(London 1995),
p.140

Born in Nigeria in 1931, Uzo Egonu moved to England in 1945 where he would subsequently stay until his death in 1996. He studied at two prestigious art schools, Camberwell School of Art and St Martin's School of Art.

By the time the present lot was executed in 1979, Egonu was an established and internationally successful artist. In the 1970s, he had already exhibited at the Camden Arts Centre in London, Kresge Art Gallery at Michigan State University, Three Dimensions Gallery in California and FESTAC in Lagos, Nigeria.

Man with a glass of beer is part of a wider series that Egonu completed in the late 1970s, where he became obsessed with everyday habits of ordinary people.



4

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

Hausa Girl

signed and dated 'BEN ENWONWU/ 1950' (lower left)

oil on canvas

40.6 x 30.5cm (16 x 12in).

\$50,000 - 80,000

£39,000 - 63,000

€43,000 - 69,000

Provenance

Acquired from Howard University 1957 exhibition;

The collection of Earl J. Hooks;

A private US collection.

Exhibited

Washington D.C., Howard University, 1950

Boston, 1950

New York, Vassar College, 1950

New York, Syracuse University, 1950

Vermont, Bennington College, 1950

Washington D.C., Howard University, 1956/57

Nashville, Fisk University, 1956/57

New York, Schonburg Centre, 1956/57

Literature

Institute of African American Relations, Washington DC., 'Africa Special Report', pub. Jan 1958, illust b/w, pg 19.

This early painting by Enwonwu was exhibited by the artist on his tour of the US in 1950. The exhibition and lecture was sponsored by the Harmon Foundation. Enwonwu wrote the following about the painting in 1950:

"Hausa people are the inhabitants of Northern Nigeria. Their customs, religions organisations and costumes are different from those of the people of the South and West. This Hausa Girl is a typical Hausa girl. They are beautiful people. This picture was painted from a sketch I made of a Hausa girl in Zaria, a provincial town in the Northern territories."

This painting is typical of Enwonwu's style on the late 1940's and early 1950's. The artist had recently returned to Nigeria after studying in the UK and spent a great deal of time touring the north of Nigeria, painting people and landscapes. His painting style was to change in the following decades, making these early paintings extremely rare.

Earl J. Hooks (1927 - 2005) was a sculptor, ceramicist and arts educator. He was a professor of art and then chairman of the art department at Fisk University from 1968 - 1998.



Earl J. Hooks at his exhibition at Howard University, 1957.



5

EL ANATSUI (GHANAIAN, BORN 1944)

The Awaiting Crowd, 1991

signed and dated 'EL 91' to panel 2

carved and painted wood panels (13)

66 x 128.5cm (26 x 50 9/16in).

unframed.

\$35,000 - 50,000

£28,000 - 39,000

€30,000 - 43,000

El Anatsui is an internationally recognized artist from Ghana, known for his monumental bottle-top installations. Prior to this, Anatsui first trained at the University of Science and Technology in Kumasi, Ghana. Later moving to Nigeria in 1975 to teach at the University of Nigeria, Nsukka where he continues to practice today.

The present lot is an incredible, early example of El Anatsui's wooden panel series. During the late 1980s and early 1990s, El Anatsui produced a number of intricate wooden sculptures and panels.

El Anatsui's presence in the USA was cemented with the ground-breaking group exhibition 'Contemporary African Artists: Changing Tradition' at the Studio Museum in Harlem, New York 1990 co-curated by Kinshasha Conwill and Grace Stanislaus. Most recently Anatsui has exhibited at the Haus der Kunst in Munich curated by Professor Chika Okeke-Agulu. He also participated in the 58th Venice Biennale, in Ghana's first pavilion.

His work can also be found in the collections of Los Angeles County Museum of Art, Museum of Modern Art, New York, The National Museum of African Art, Smithsonian Institution, Washington D.C., The Newark Museum, New Jersey, Centre Pompidou, Paris, The British Museum, London. Guggenheim, New York and The Metropolitan Museum of Art, New York.



**ALEXANDER "SKUNDER" BOGHOSSIAN
(ETHIOPIAN, 1937-2003)**

L'Eternel

signed and dated 'Skunder 63' (centre right); inscribed

with title and bears exhibition number label '2' (verso)

oil on canvas

130 x 81cm (51 3/16 x 31 7/8in).

\$40,000 - 60,000

£31,000 - 47,000

€35,000 - 52,000

Provenance

A private collection, Paris.

Exhibited

Ibadan, Nigeria, 'The Nourishers', 1963. (probably);

Brussels, Musee d'Ixelles, 'Phases', Oct 1964, illust (b/w).

We are grateful to Elizabeth Giorgis for her opinion that the above canvas probably forms part of the artist's 'The Nourishers' series that were exhibited in Ibadan in 1963. In the catalogue for this exhibition a work entitled "The Eternal Offering" is listed.

A very similar 1963 work can be found in the CNAP Collection, Paris.

Lucid visions into a world of vital Force. A life truth permeated with the magic reality of Africa. This is what Skunder Boghossian, one of Ethiopia's most important young painters, presents in *The Nourishers*. Combining a sense of fantasy with a wealth of detail, Skunder paints bursts of thought in a new spirit of Surrealism to give us, in totality, a profound statement of his *Afro-Metaphysics*. We see the figures, painted with graphic precision and a dexterity of line, speaking to each other sensually in a dialogue of organic force. With the connections between these symbols of origin, linked together in movements of fertility, creativity, and sustenance, Skunder firmly establishes Man in his living function with the forces of Nature.

Examining these figures more closely, we see that Skunder has a painting vocabulary of specific patterns, ranging from the insectish (*Primordial Effort*) and the bird and fish-like (*The Jugglers, Feeding*) to the skeletal and physiological structure, (*Birth, The Eternal Offering, Etc.*) In their original significance, these figures heighten the sensuousness and lend power to the nourishing theme. The insect and fish, in numerous mythologies, are archetypal representatives of the Great Mother or fertility. The use of the skeletal figures is a further extension of Skunder's *Afro-Metaphysics* and the Eternal Circle (which always appears in African mythologies as the Uroboros or snake biting its tail, again a symbol of the Feminine principle. See *Interior Structure*.) This Circle has no beginning and no end.

There is a constant metamorphosis of life into death which becomes re-birth and life again; thus we see, in his work, the skeletal figure giving birth to and nourishing the foetus. the ever present egg, an integral part of this painting vocabulary, insists on the rhythmical continuity of life. The internal physiological structures point to the origin of bodily functions or the source of Man's physical life; thus the symbolic umbilical cord which enables the forces of Nature to pass into and replenish the Being of man.

Skunder's vocabulary, however, is not one of mild comments. He is bold. He exclaims. He affirms. He shouts, sometimes violently ; and in all we see a total engagement of the artist with his expression. Technically, this young painter has probably been influenced more by African Art and Western technique than by Coptic art of Ethiopia; although in certain paintings some decorative motifs and formal structures are Byzantine in feeling. His constructions are concise, the well planned diffusion of light and colour resulting in a hierarchy of forms. The African totem designs and masks are seen particularly in *Fertility Goddess, The Possession of the Red Balloon* , and in the gouache, *The Life Giver*.

His textures, slightly porous, remind one of the substance of soil or the bark of a tree. His forms, vegetative, seem as if they had been planted, growing from the earth. Although these forms contribute to the unity of an entire canvas, they do not have to remain stationary or dependent on the whole work for existence. If one wishes to remove specific forms from a composition, one sees that they can live independently by virtue of their sculptures perfection. Skunder has thought. Skunder has felt. His work reveals beliefs, emotions and unmistakable talent in the dynamic plastic of a style, distinctly his own.



7

ZANELE MUHOLI (SOUTH AFRICAN, BORN 1972)

Sasa, Bleecker, New York, 2016

archival pigment ink on Baryta Fibre paper

42 x 56cm (16 9/16 x 22 1/16in).image size.

from an edition of 60.

\$6,000 - 9,000

£4,700 - 7,100

€5,200 - 7,800

"*Sasa, Bleecker*" is one of many powerful self-portraits from the series *Somnyama Ngonyama*, meaning 'Hail, the Dark Lioness' by Zanele Muholi. In most images within this body of work, Muholi provokes the viewer with an intense and intimate gaze. This forces the viewer to question our intent, but also to reflect upon ourselves and how we view our own bodies. A wider critique of society's current obsession with selfies and image.

Photographed between 2012-2018, Muholi has been forced to produce these works outside of South Africa where there is a lack of freedom to challenge both race and sexuality in such an explicit and sensual way.

Produced in New York, *Sasa, Bleecker* is an example of her displacement however the series also consists of self-portraits that have been captured all over the globe from cities such as Amsterdam to Gaborone. *Somnyama Ngonyama* has been exhibited widely, most recently at Autograph ABP, London and the 2019 Venice Biennale. In May Muholi was to have her first major mid-career survey at the Tate Modern, London.



8

MOHAU MODISAKENG (SOUTH AFRICAN, BORN 1986)

Untitled (Frame X), 2013

Edition 2 of 3 +2AP

Ink-jet print on Epson UltraSmooth

200 x 150cm (78 3/4 x 59 1/16in).

\$6,000 - 9,000

£4,700 - 7,100

€5,200 - 7,800

Provenance

Acquired from Brundyn+ Gallery, Cape Town, 2013;

A private collection, UK.

Illustrated

Mohau Modisakeng, with essays by Hlonipha Mokoena, Ruth Simbao, and Ashraf Jamal, (WHATIFTHEWORLD), p.22

Modisakeng was born in the South African township of Soweto, Johannesburg. His experience growing up during Apartheid is reflected and intertwined with his work. Using memory to explore different themes of history, body and place.

A graduate of the esteemed Michaelis School of Fine Art, Cape Town, Modisakeng currently lives and works between the South African cities of Cape Town and Johannesburg. His work has also been recently exhibited at the Performa 17 Biennial, New York 2017 and the 55th Venice Biennale in 2015 as part of the South African pavilion.



WILLIAM KENTRIDGE (SOUTH AFRICAN, BORN 1955)*'Another Country'*

signed and dated 'KENTRIDGE 94' (lower right)

charcoal on wove paper

*sheet size: 64.2 x 112.7cm (25 1/4 x 44 3/8in);**image size: 64.2 x 90.8cm (25 1/4 x 35 3/4in).***\$190,000 - 250,000****£150,000 - 200,000****€160,000 - 220,000****Provenance**

A private collection, South Africa.

The iconic South African music group Mango Groove released their album *'Another Country'* several months before South Africa's landmark 1994 general election, the first democratic election in the country's history.

The album was the band's artistic contribution to South Africa's crossover period from the apartheid regime to a new government. It was said at the time that the album drew the listener "away from the hurt and guilt to the dream, the promised South Africa.

The song *'Another Country'* was written in response to the Boipatong Massacre in June 1992 where forty-five township residents were killed by a raid instigated by the South African police. In the animation video for this track (at 59 secs) the scene cuts to a charcoal drawing of a city where protestors fill the streets. On one of buildings Kentridge's image appears of people who have been injured and killed during this struggle for freedom.

The choice of William Kentridge as the animator of the video for *"Another Country"* was inspired. He was at the height of his animation powers and this work was made in the same year (1994) as his celebrated fifth film *"Felix in Exile"*, Kentridge has commented that this film was:

"made at the time just before the first general election in South Africa, and questioned the way in which the people who had died on the journey to this new dispensation would be remembered"

A very similar statement could be made by the artist about the current drawing.



DUMILE FENI-MHLABA (ZWELIDUMILE MXGAZI)
(SOUTH AFRICAN, 1942-1991)

The Saxophonist

watercolour and pencil on wove paper

194.9 x 130.8cm (76 3/4 x 51 1/2in).

\$45,000 - 65,000

£35,000 - 51,000

€39,000 - 56,000

Provenance

The collection of Nina Bergman;

A private collection.

Nina Bergman was Dumile's partner and was with the artist in 1991 when he died of an heart-attack in Tower Records, NYC. She wrote a moving account of his death:

"He wants to stop at Tower Records at 66th Street. We enter, walk to the Ray Charles he wants. I turn to ask him which cut he wants. He grabs my shoulders and falls to the floor.

He stops breathing. I cannot hear his heartbeat. I scream for help as I lunge on his chest beating the life back into him. His eyes open. He climbs back up the CD rack. The girl at the checkout won't hang up with her boyfriend to call the paramedics. Dumi drops to the floor again. His heartbeat stops. Dumi my companion of two years is gone."

It is characteristic of Dumile that his final moments were spent searching out a Ray Charles's CD, as his one great passion was for jazz music. He spent what little money he had jazz clubs in New York and London and counted among his friends many of the South African jazz musicians of the time.

He designed the cover art for a record produced by Hugh Masekela. The two often talked together of their shared home:

"His art was about the suffering of our people. That suffering was a very deep scar in his life. I found him to have been like Frantz Fanon in his understanding of what was happening in South Africa."

Masekela also recalls the artist's warmth of character, how Dumile always used the few pennies he had to come and see him perform, and how, far from being a 'damné de la terre', he had a great sense of humour "He was not a depressed person, he was always looking for a laugh."



11

IBRAHIM MAHAMA (GHANAIAN, BORN 1987)

Navrongo, 2017

inscribed 'AP1' (verso)

mixed media, tarp, burlap, string and plastic

269.24 x 325.1cm (106 x 128in).

\$20,000 - 30,000

£16,000 - 24,000

€17,000 - 26,000

Ibrahim Mahama is one of the most exciting contemporary artists to emerge from Ghana. Hailing from the northern city of Tamale in Ghana, Mahama is a graduate of the esteemed Kwame Nkrumah University of Science and Technology in Kumasi.

His work often focuses around the themes of globalization and commodity, which is evident in the present lot *Navrongo*. Made up of different jute sacks, which at one point would've contained cocoa beans, they are now all stitched together as one. Jute sacks are common place in Ghana, fabricated in South East Asia, they were imported by the Ghana Cocoa Boards to transport cocoa beans and later various other commodities.

"You find different points of aesthetics within the surface of the sacks' fabric. I am interested in how crisis and failure are absorbed into this material with a strong reference to global transaction and how capitalist structures work."

Mahama currently lives and works in Accra, Ghana and has exhibited widely. He was featured in Ghana's first national pavilion at the 58th Venice Biennale in May 2019, and at Documenta 14 in Athens and Kassel in 2017.



12

ATHI-PATRA RUGA (SOUTH AFRICAN, BORN 1984)

Ilulwane as uNtsikana

wool thread tapestry

137 x 88cm (53 15/16 x 34 5/8in).

\$25,000 - 35,000

£20,000 - 28,000

€22,000 - 30,000

Provenance

Acquired from WhatiftheWorld Gallery, Cape Town, 'Teeth are the only bones that show', 2010';

A private collection.

Illustrated

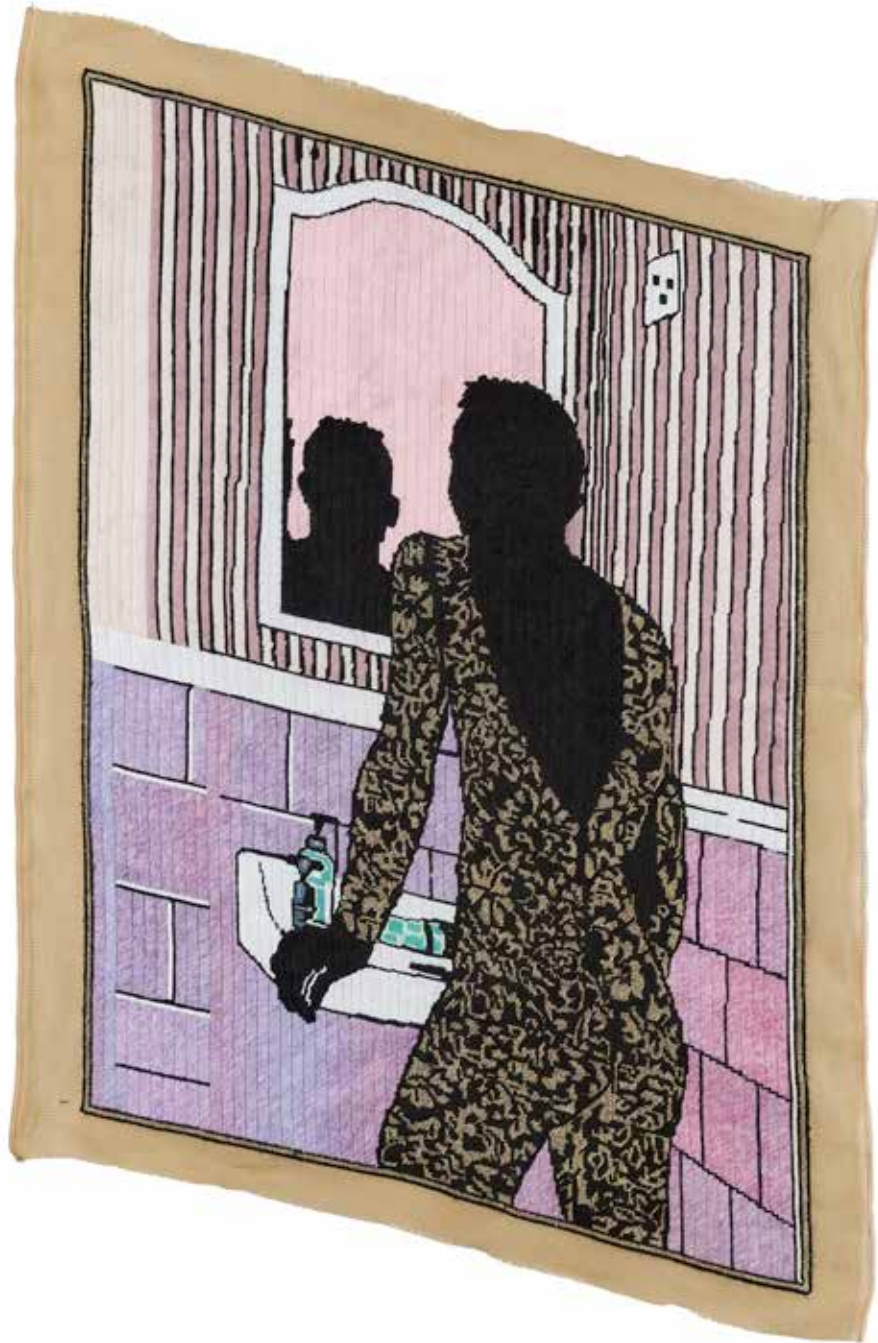
Art Africa Magazine, 'Over the Rainbow: In conversation with Athi-Patra Ruga.', 2016.

The above work forms part of a series of homoerotic portraits of male figures, some fictional, later translated into physical performances.

'Ilulwane' is Xhosa for bat, but also functions as a taunt in relation to young men who have opted for a hospital circumcision over traditional ritual. Here Ilulwane is seeing himself as the visionary Xhosa prophet Ntsikana, a man that shaped Xhosa mythology. The artist later stated:

"God damn you if you are not from the bush! Then you are not a man, you are ilulwane".

In 2011 Ruga participated in the fourth edition of Performa, a New York-based performance biennial, where he staged a synchronised-swimming performance exploring the complications of tradition and modernity embodied by the ambiguous insider-outside character of Ilulwane.



13

MODUPEOLA FADUGBA (NIGERIAN, BORN 1985)

Tagged, diptych

signed and dated 'modupeola/2016' (lower right of second canvas)

oil on canvas

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

\$8,000 - 12,000

£6,300 - 9,400

€6,900 - 10,000

The present lot is part of the *Tagged* series that Modupeola Fadugba created between 2015-2017 exploring her own relationship with the art world.

"An artist's creation is an extension of themselves, thus their artworks mirror their inner workings, desires and fears. In this series, I explore the idea of visibility, exclusivity, ownership and selling artwork as competing interests. The decision to use the pool, as the context for play is very deliberate, as feelings about it differ vastly. The pendulum swings from feelings of calm, luxury, and ease to fatigue, risk, and death. Large bodies of water, like art, represent our internal capacity to be deeply moved by something. When someone commits money to buy art, it is an indication, that they were moved by an aspect of the work."

Tagged is also a deeply personal reflection of Fadugba's own journey to becoming an artist. Fadugba in fact holds a Bachelor's in Chemical Engineering and a Masters in Economics from the University of Delaware and a Masters in Education from Harvard University. Her work is constantly engaged with notions of identity and culture within Nigeria and in a global context. Fadugba has also made waves with her career in the US with her exhibition *Dream from the Deep End*, exploring America's racialized swimming history. The film documenting this series was screened at the Brooklyn Museum in New York, 2019 and at the Schomburg Center for Research in Black Culture, New York in September 2019.

Fadugba lives and works in Abuja, Nigeria and is currently in Washington DC as a Smithsonian Artist Research Fellow.



14

WANGECHI MUTU (KENYAN, BORN 1972)

Studies of Crystal Waters (2001)

watercolour and foil on card

30.5 x 22cm (12 x 8 11/16in); 29.5 x 22cm (11 5/8 x 8 11/16in).

(2)

\$20,000 - 30,000

£16,000 - 24,000

€17,000 - 26,000

These drawings were executed by Wangechi Mutu in 2001 as part of a commission to create watercolor storyboard illustrations and the styling for a photoshoot for a fashion lookbook featuring pioneer, innovator, and dance music legend Crystal Waters.

Fashion photographer Jason Mickle interpreted the artist's watercolors through the lens of his camera creating the shots seen in the lookbook at the Giraffe Hotel in New York. Jason Mickle was also used by Crystal Waters for the cover shoot of her song '*Come on Down*'.



15

WANGECHI MUTU (KENYAN, BORN 1972)

Study of Crystal Waters (2001)

ink on card

30.5 x 22.7cm (12 x 8 15/16in).

\$3,000 - 5,000

£2,400 - 3,900

€2,600 - 4,300



16

TOYIN OJIH ODUTOLA (NIGERIAN, BORN 1985)

The Original (Binary State)

signed and dated 'Toyin Odutola May 2008' (lower right)

watercolour, pen and ink and pencil on paperboard

50.8 x 40.6cm (20 x 16in).

\$20,000 - 30,000

£16,000 - 24,000

€17,000 - 26,000

Provenance

Acquired directly from the artist, 2009;

A private US collection.

Exhibited

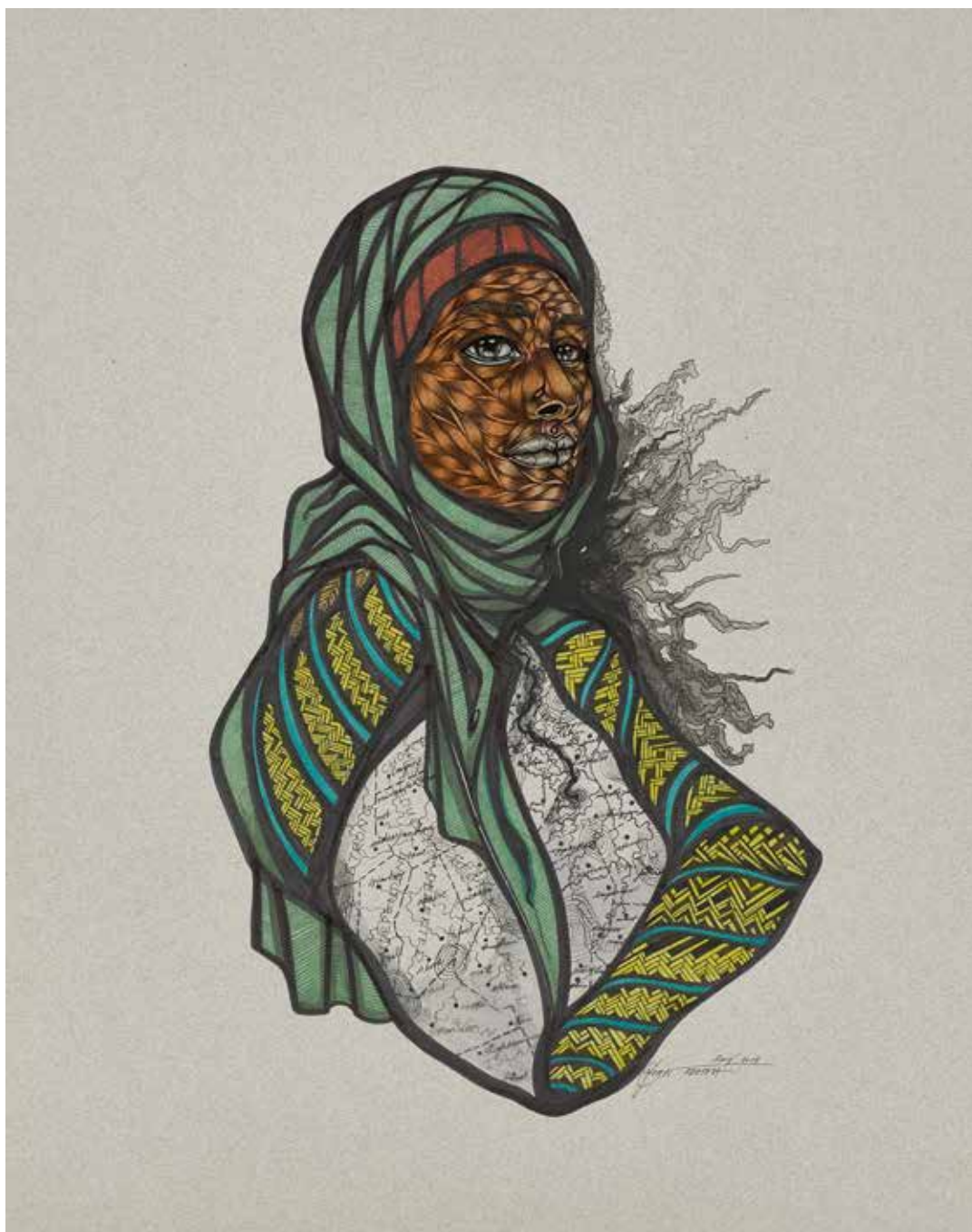
Oakland, CA., Center for African Diasporic Culture,

'Misc. Womanhood', 2009.

Toyin Ojih Odutola completed the present lot *The Original (Binary State)* in May 2008 during her BA in Studio Art and Communications at The University of Alabama in Huntsville. It was during this time where Ojih Odutola was determined to use ballpoint pens, pencils and ink as her primary medium. For Ojih Odutola drawing is a way of storytelling.

The Original (Binary State) is a portrait of a Muslim woman of Nigerian descent. Ojih Odutola has illustrated a map as part of the sitter's body featuring imaginary states and place names such as 'RESPECT', 'CHOICE', 'INDEPENDENT' and 'STRONG'. Smaller place names include 'pain', 'exotic' and 'understanding'. All of which are themes that Ojih Odutola may have felt pertinent as a young woman growing up in the conservative area of Huntsville, particularly after emigrating from Nigeria via California. The present lot was also featured in the group exhibition 'Misc. Womanhood' in 2009 at the Sangreti Center in San Francisco, CA., exploring the meaning of the "everyday" woman.

Although *The Original (Binary State)* is an early example of Ojih Odutola's work, it features her distinctive overlayered technique in the structure of the sitter's face which she is known for today. The simplicity of a marker pen, together with the rigid hatching and cross hatching techniques, the fabric of the headscarf flows around her face. Since completing this work Toyin Ojih Otudola has exhibited at the Museum of Modern Art, New York; The Whitney Museum of American Art, New York; and is due to have her first solo show in London at The Barbican. Her work has also been featured on the front covers of both Time and The New York Times Magazine.



17

IRMA STERN (SOUTH AFRICAN, 1894-1966)

Swahili Woman

signed and dated 'Irma Stern/ 1945' (upper left)

oil on canvas

65 x 56cm (25 9/16 x 22 1/16in).

in the artist's original Zanzibar frame.

\$950,000 - 1,200,000

£750,000 - 940,000

€820,000 - 1,000,000

Provenance

The collection of the artist;

Acquired by Ms Lilian Rosenberg in 1965, (300 gns);

Stephan Welz & Co auction, 19th February 2008, lot 542;

A private collection.

Exhibited

Cape Town, The Argus Gallery, 1946;

Paris, Galerie de Beaux-Arts, '*Irma Stern: Peintures D'Afrique*', 1947, no 27;

Pretoria, Christi's Gallery, 1948, no.5;

Wakefield, City Art Gallery, '*Art in South Africa*', 1959, no 448;

Literature

Stern, I, '*Zanzibar*', pub van Schaik 1948, illust page 56.





Swahili Woman at exhibition in Pretoria in 1948 (middle picture).

Painted in Zanzibar in 1945, *Swahili Woman* shows a noble East African lady enfolded in beautiful, traditional hand-painted robes, slightly smiling and apparently lost in thought.

The Zanzibar paintings, mainly portraits of Arab and East African subjects with striking features, have been among Stern's best-loved works, sought by collectors from the start. She gave them distinctive frames, made from strips of deeply carved wood taken from antique doors on the island, these were reserved for her finest works.

As early as 1947, one of the paintings was bought from a touring exhibition for the French national collection; it is now in the permanent collection at the Pompidou Centre in Paris.

Even among the many works created in one of the most productive periods of Stern's life, during the long expeditions in the 1930s and '40s to Zanzibar and the African interior *Swahili Woman* was clearly special to Stern.

It was exhibited in Pretoria in 1946, featured in several international exhibitions and was included in her lavishly illustrated Zanzibar journal, which like its Congo counterpart was published to acclaim.

However, for 20 years she kept bringing *Swahili Woman* back to hang on the walls of her studio in Cape Town.

The painting was not sold by Stern until 1965, when she permitted the South African collectors, the Rosenberg family, to acquire it for the very respectable price of 300 guineas, their third piece of Stern's work.

Lilian Rosenberg recalled the artist's undisguised hostility when she accompanied her husband to negotiate buying *Swahili Woman*: Stern gave her the most uncomfortable chair, and completely ignored her throughout the visit.

In her early years, Stern was fortunate that she never needed to earn a living from her art. Later in life, when she was hand-picking patrons like the Rosenbergs, and forcing them to wait years for the privilege of acquiring her work, she certainly could have supported herself through her sales, though by then she was independently wealthy by inheritance.

She was born in 1894 of prosperous German-Jewish parents, in the small town of Schweizer-Reneke, in Transvaal. In a radio interview in 1961, she claimed that she started to paint at the age of three, and that her earliest memories were of colour – of the brilliant blue sky above the yellow plains of the High Veld.

Stern's mother moved her two small children to Cape Town during the Boer War, during which their father was interned by the British because of his perceived pro-Boer sympathies. The family later returned to Germany and travelled extensively in Europe for several years. By the outbreak of the First World War, Stern, who said she never contemplated any occupation other than being an artist, was studying in Germany, first at the Weimar Academy and then, when she found that too conventional and restrictive, at the Levin-Funcke Studio, where she encountered ambitious young artists bent on smashing conventions.

Stern's poor initial reception back home in South Africa in 1920 did not dent her confidence, though it took years before she could sell anything. By 1950, having exhibited almost every year at home, and usually also in London and other European galleries, loaded with international prizes and honours, she was chosen to represent her country at the Venice Biennale, an honour repeated in 1952, '54, and '58.

In 1926, Stern married an academic, Johannes Prinz, her former tutor, who became Professor of German at the University of Cape Town. The marriage barely lasted six years before ending in divorce: she kept the Firs, the handsome house her father had given them as a wedding present.

Stern did have a devoted companion, Dudley Welch, who was also her assistant for decades, one touching story was that he held up Stern's painting of a Madeira fishing scene for her to study as she lay dying in a hospital bed. But otherwise, Stern's life had her work at its centre. She was involved in all aspects from framing the pictures, organising and hanging the exhibitions, and choosing the lucky purchasers. Her output was formidable. She wrote,

"The pictures fell into my lap like ripe pears falling on to the grass at autumn. It was as though waves laden with fertility were breaking over my head."

She thought about the paintings deeply until they were clear in her head, she said, but, once they were on the canvas, "I never change a line". Cape Town and even her garden did not provide nearly enough fuel for Stern's fire. She took long trips into what she regarded as the "real" Africa, travelling extensively in South Africa but also visiting Senegal, the Congo, Zanzibar and North Africa. She collected local crafts and materials by the crate – frequently exhibiting them alongside her own work – and filled sketchbooks that inspired scores of paintings.

In Zanzibar, she found a different stimulus in the narrow streets and ancient houses of Stone Town, and the striking faces and distinctive robes of its residents. She recruited many models in the souk near her rented lodgings; she also bought extensively in the souk, acquiring antiques and contemporary crafts, but striking hard bargains, reckoning to get the prices down to at least a third.

By the time of her death in 1966, aged 71, she was South Africa's best-known and best-regarded artist, and her reputation has been rising steadily in the 21st century.

"The artist creates in order to become free of himself, only to find himself again in the end".

Stern wrote, with justified pride.

**This work will be sold with all proceeds (Including All Bonhams' Commissions)
being donated to The Equal Justice Initiative, Montgomery, Al.**

18

GERARD SEKOTO (SOUTH AFRICAN, 1913-1993)

The Afternoon

signed 'G SEKOTO' (lower right)

oil

53.3 x 53.3cm (21 x 21in).

\$25,000 - 35,000

£20,000 - 28,000

€22,000 - 30,000

Provenance

Mr Sam Schwartz, Guilhall Galleries, Chicago;

By descent to the current owner.

Although undated, this painting is stylistically consistent with Sekoto's works from the early 1960s. It depicts families on the street of a South African township. At the time of execution, the artist was living in Paris. However, he had spent a number of years residing in Sophiatown, a township on the outskirts of Johannesburg, prior to this.

Although Sekoto moved to Paris voluntarily in 1947, he later described it as a self-imposed exile. There were many more opportunities for an artist in Europe at the time, and Sekoto knew his career would benefit from the relocation. However, he struggled with homesickness. The paintings he executed in this period reveal his nostalgia for South Africa, looking back to his life in Sophiatown. He described his emotions in a letter to his friend Barbara Lindop:

"All that I do, even outside of South Africa, is still with the eye, the heart and the soul of the land of my birth. I must hear and listen to all the cares and joys - gaieties which shoulder all the sufferings, injustices, greeds and hatreds. Through the wealth of gold and other minerals in our country - yet still looking forward into building up a future suitable to the honour of mankind..." (1968)

Whilst the subject matter recalls Sekoto's time in the township, the scene demonstrates how his style transformed during his residence in Paris. The female figures are depicted in loose, impressionistic brushstrokes. There is a confidence in the application of paint. Sekoto later acknowledged that the change in environment had encouraged a revolution in technique:

"Quality and texture could - and do - change according to the artist's environment, circumstances at various moments, general atmosphere and climatic conditions, contacts and experiences. In a new environment they change together with facing a new world of art" (extract from a letter to Barbara Lindop, 1968).

Following the killing of George Floyd the current owners of this work have asked that the proceeds be donated to the Equal Justice Initiative. Bonhams are also donating the sales commissions on this work to the same non-profit organisation.

The Equal Justice Initiative is committed to ending mass incarceration and excessive punishment in the United States, to challenging racial and economic injustice, and to protecting basic human rights for the most vulnerable people in American society.

Bibliography

B. Lindop, Gerard Sekoto, (Johannesburg, 1988), pp.18-26, 241, 249.



19

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

Ogolo

signed and dated 'Ben Enwonwu 1989' and inscribed 'At Chalfont St Giles' (lower left)

watercolour

75 x 52cm (29 1/2 x 20 1/2in).

\$70,000 - 100,000

£55,000 - 79,000

€60,000 - 86,000

"I saw the Ogolo among a host of other masquerades at my brother's funeral, and it impressed me a lot... I find it extremely beautiful." - Ben Enwonwu 1987

The masquerade theme can be viewed as an extension of Enwonwu's Africa Dances theme. The use of postures and gestures, together with vibrant colours and the repetition of figures, which again produces the illusion of movement.

Towards the end of his life, Enwonwu's painting appears to have been as technically proficient as ever. This is clearly evident when viewing Ogolo 1989.



BRUCE ONOBRAKPEYA (NIGERIAN, BORN 1932)

Zaria Indigo

signed and dated 'Bruce Onobrak 62' (lower right)

oil on canvas

102 x 77cm (40 3/16 x 30 5/16in).

unframed.

\$65,000 - 80,000**£51,000 - 63,000****€56,000 - 69,000**

The renowned Nigerian modernist printmaker, Bruce Onobrakpeya (b. 1932), began his artistic career in the early 1960s after training as a painter at the Nigerian College of Art, Science and Technology, Zaria (1957-1961). As a second-year student, along with his friends Uche Okeke, Demas Nwoko, he was a leading member of the now legendary Art Society (1958-61), established primarily to encourage its members study and experiment with indigenous art and design to counter the European-oriented curriculum, colonial era art training offered them. This group—alongside their contemporaries in literature, theatre, and music—were at the vanguard of postcolonial modernism in Nigeria in the years after political independence in 1960. Onobrakpeya and the Art society saw the practice and reality of Nigerian and African political independence as opportunity and justification for inventing a new formal language and attitude expressive of artistic and cultural freedom as well as postcolonial self-assertion. In recognition of the multiple heritages with which they identified, the Art Society promoted a theory of natural synthesis that proclaimed the necessity of combining, in their work, indigenous and western modernist aesthetics, forms and processes.

Onobrakpeya's earliest body of work, made while in Zaria, consisted of oil paintings in a style largely influenced by the French postimpressionists, especially Paul Gauguin's Tahiti period "tropical" palette, pastoral scenes and mythopoeic subject matter. For Onobrakpeya, themes from his ancestral Urhobo folklore and metaphysics offered exciting opportunities for exploration of pictorial language that is at once modernist and culturally familiar (Eketeké vbe Erevbuye, and Hunter's Secret, both 1961). Because of the persistence of saturated, high-key colour scheme in these and other of his 1960s paintings, Onobrakpeya designated them as belonging to his "Sunshine Period" work.

Besides the interest in folkloric subjects, Onobrakpeya and the Art Society (all from southern Nigeria) frequently painted genre scenes from northern Nigeria, fascinated by the region's markedly different cultural, social, and natural environment. One such subject is indigo pit dyeing an ancient craft for which Zaria and Kano (two of the seven original Hausa city-states) are famous. An undated oil painting, Zaria Dye Pits, likely painted in 1960 (and several preliminary studies) provided the basic pictorial elements for Zaria Indigo (1962) and a number of subsequent serigraph prints that constitute what the artist calls the "Zaria Indigo" series.*

Painted while Onobrakpeya was completing his post-graduate teacher's diploma or shortly after, Zaria Indigo (1962) is remarkable, for it represents one of the earliest instances of a radical departure from the painting style of his student years. A comparison with Zaria Dye Pits shows this change. The earlier work, which depicts an indigo dyer in loose orange trousers, aquamarine shirt and large orange hat sitting behind his dye-filled pit, is painted in the artist's school period naïve-naturalistic style. However, in Zaria Indigo, the focus appears to be on the culturally resonant decorative image. Rather than modelling his forms as before, here he relies on flat, patterned colour areas and shapes to realize the Art Society ambition of decolonizing art, not

by rejecting the modernism of early 20th-century Europeans, but by combining some of its elements with those from indigenous Nigerian and African art and design. Equally important is the introduction of a landscape element in the composition as if to pictorially locate the scene more emphatically in the Zaria environment. The horizontal line marking off the yellow hilly range from the blue-tinged sky is in fact a stylized rendering of the Kufena Hills, a massive granitic rock formation that frequently features in the work of generations of Zaria landscape painters.

While in the Art Society, Onobrakpeya started developing pictorial compositions with decorative patterns from natural sources and from various Nigerian craft traditions, deploying them mostly in his print and graphic works as well as in his multi-panel mural for the Art and Craft Pavilion at the Nigerian Exhibition marking the country's independence in October 1960. Zaria Indigo represents one of the first successful mixing of abstract, decorative motifs and representational imagery in Onobrakpeya's easel painting. He represents the shirts of the two sitting figures with a combination of hatched patterns, organic shapes and animal motifs that, combined with the blue monochromatic palette, is reminiscent of the indigo cloths produced by the pit dyers of Zaria and Kano. Not only that, the stylised lizard motifs on the central figure's arms identify him as a tattooed Hausa-Fulani. Whereas these decorative elements serve as cultural markers, and locate the scene and style in contemporary Hausa-Fulani culture, other elements of this painting, including the bold lines bounding forms and colour areas, simplification and stylization of his figures and palette, and the emphasis of pictorial rigour rather than documentary fidelity, point to his debts to modernism.

Coming as it did in 1962, one year after the Art Society disbanded upon the graduation of its core members, Zaria Indigo emphatically marked Onobrakpeya's invention of a pictorial style that most effectively embodied the theory of natural synthesis. If his previous work was formally tentative in its exploration of modernist painting and indigenous design and symbolism, with Zaria Indigo, he announced arrival of his own version of a postcolonial aesthetic. This new style would reach its ultimate point in 1965 when he made arguably his most important paintings—including Man and Two Wives, Dancing Masquerader and Leopard in a Cornfield—before he turned decisively to printmaking as his primary artistic form from 1967 onward.

* Zaria Dye Pits is dated 1962 in dele Jegede (ed.), Bruce Onobrakpeya: Masks of the Flaming Arrows (Milan: 5 Continents Editions, 2014), p. 125. On the hand, Zaria Indigo (shown on p. 124) is wrongly dated 1965 with a laterally inversed image of the painting.

We are grateful to Professor Chika Okeke-Agulu for his assistance with the preparation of the above catalog entry.



21

**ALEXANDER “SKUNDER” BOGHOSSIAN
(ETHIOPIAN, 1937-2003)**

The Church of St. George, Lalibela
signed and dated ‘Skunder 67’ (middle right)
oil on canvas
100.7 x 72.5cm (39 5/8 x 28 9/16in).

\$60,000 - 90,000

£47,000 - 71,000

€52,000 - 78,000

Provenance

Acquired from Belvedere Art Gallery, Addis Ababa, April 1968;
The collection of Dr Cernyw Kline (1922-2019).

The above work depicts the dramatic and iconic rock-hewn church of St George at Lalibela, Ethiopia and its burning in 1531 by Ahmad ibn Ibrahim al-Ghazi following the defeat of Emperor Dawit II.

The artist commented on his work:

“I am fascinated by the cinema. In cinema a moment is translated by a multitude of images. These images, perfectly placed, create a feeling of suspense, of mystery, until a new image related them to my knowledge of experience. The problem is not to contemplate a bird's flight, but to fly like a bird.”

The Belvedere Art Gallery, founded in 1964, was the first contemporary art gallery to hold exhibitions in Addis Ababa.



22

AFEWERK TEKLE (ETHIOPIAN, 1932-2012)

'The Horrors of War no. 3'

signed and dated 'Afewerk Tekle 1960'

oil on canvas board

76 x 50cm (29 15/16 x 19 11/16in).

\$12,000 - 18,000

£9,400 - 14,000

€10,000 - 16,000

Provenance

The collection of Professor Torvald Åkesson (1910-1990).

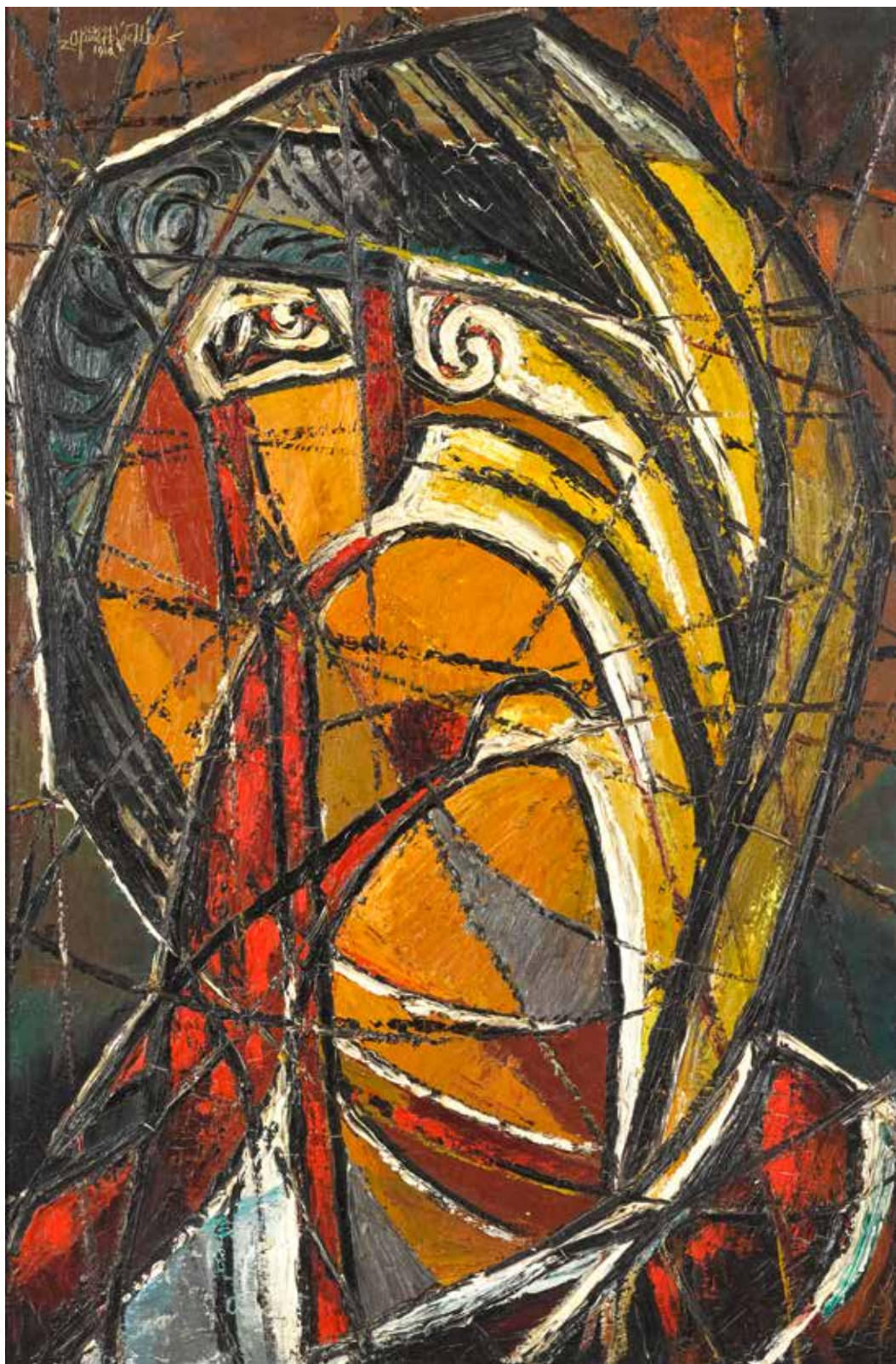
Exhibited

Addis Ababa, Retrospective 1961, no. 20, illust. (b/w) page 19.

In his introduction to the Retrospective Exhibition catalogue the noted Ethiopian scholar and close friend of the artist Dr. Richard Pankhurst states:

"By 1960 the lines are no longer bright. They darken and take on symbolic meaning: witness the cobweb of lines over the hideous face of the third and harshest version of "War" painted in 1960."

Prof Åkesson worked for the Ethio-Swedish Institute of Building Technology in Addis Ababa from 1960 to 1963.



23

MALANGATANA VALENTE NGWENYA
(MOZAMBICAN, 1936-2011)

Bride and Councillors

signed and dated 'Malangatana 62' (lower left)

oil on board

130 x 120cm (51 3/16 x 47 1/4in).

\$20,000 - 25,000

£16,000 - 20,000

€17,000 - 22,000



24

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

Africa Dances

signed and dated 'Ben Enwonwu/ 1989' (lower right)

watercolour

75 x 53cm (29 1/2 x 20 7/8in).

\$65,000 - 100,000

£51,000 - 79,000

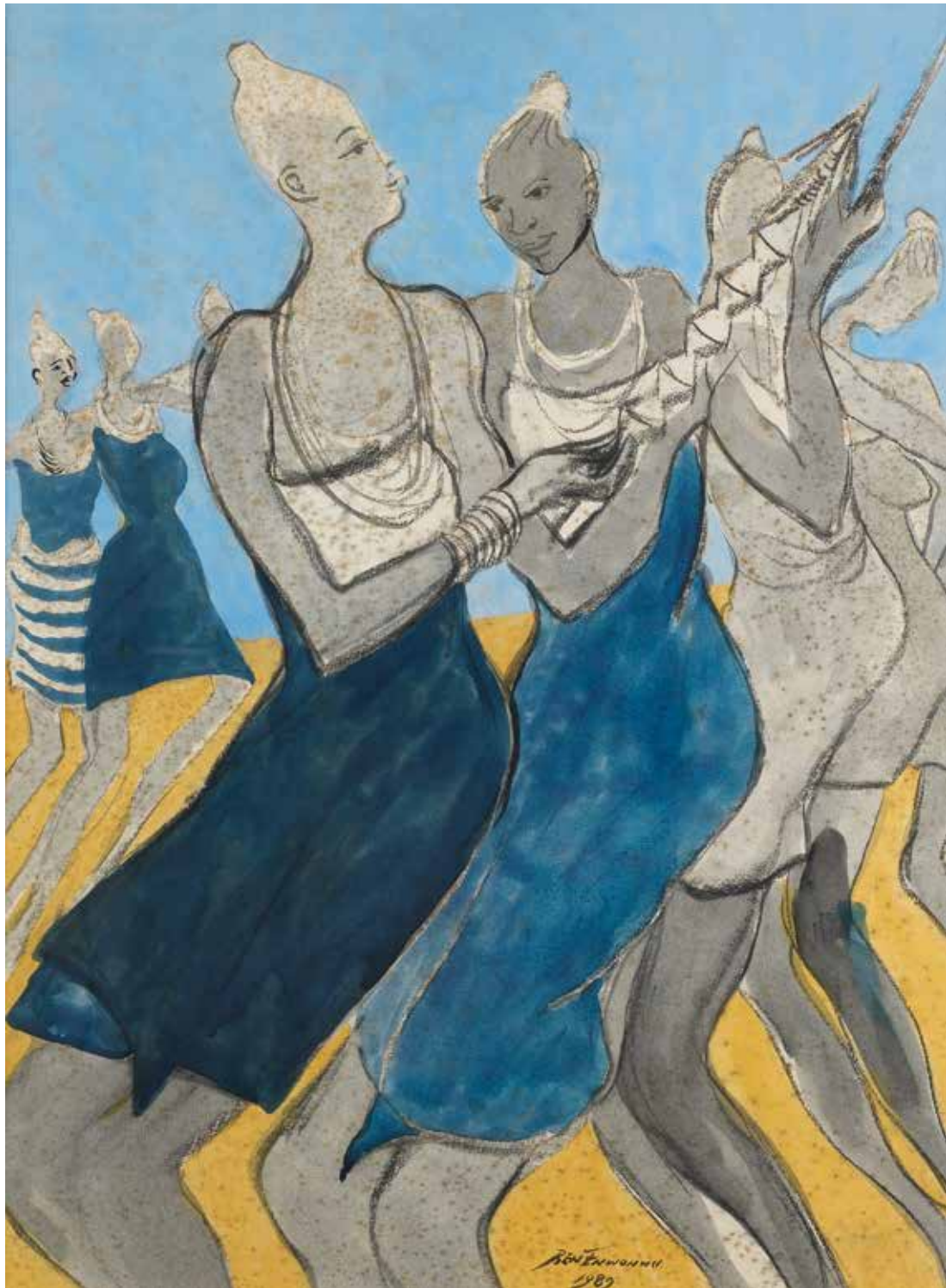
€56,000 - 86,000

In the Africa Dances series, Enwonwu reworked the formal structures of his paintings, eliminating all suggestions of physical and contextual boundaries by setting his dancing figures in an ambiguous pictorial space.

The muted tonalities of paintings from this series, mostly blues and greens with subdued flashes of complementary colors, evoke an aquatic environment enlivened by arcs of soft light that accentuate the mystery of the dancing figures rather than their form.

Bibliography

Ogbechie, Ben Enwonwu: The Making of an African Modernist
(Rochester 2008), p. 182



25

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

Obitun

signed, inscribed and dated 'OBITUN SKETCH/ BEN ENWONWU
1988' (lower left)

watercolour and pencil

80.9 x 53cm (31 7/8 x 20 7/8in).

\$50,000 - 80,000

£39,000 - 63,000

€43,000 - 69,000

In his Africa Dances series, Enwonwu focuses mostly on movement and rhythm. In the artist's words from an interview early in his career (1950):

"The accent here is, of course, on rhythm. It is not portrayed as the movement of the hands and legs. I do not see exactly like that when a girl is dancing but as a painting, it is permissible to accentuate rhythm."

This particular painting represents 'Obitun' (meaning new woman), which celebrates a girl's transition into womanhood. It is particular to Ondo State, in south-western Nigeria. This dance ceremony is supposed to be performed for every maiden in the town before she gets married.



WILLIAM KENTRIDGE (SOUTH AFRICAN, BORN 1955)

Bathers at Civitavecchia, Italy

signed and dated 'Kentridge 88' (lower right)

mixed media, gouache and charcoal pencil on wove paper

75.8 x 56.8cm (29 13/16 x 22 3/8in).

\$100,000 - 150,000

£79,000 - 120,000

€86,000 - 130,000

Provenance

Acquired directly from the artist, 1988;

A private collection.

Kentridge's works from the late 80s include some of his most vital and visually satisfying creations, often reflecting the tense, troublesome times in which they were produced. Although Kentridge has described himself as a self-imposed "captive" in his native city, his works from this period often include images of leaving, of escape and departure.

This work was executed by the artist whilst he was acting and directing at the Junction Avenue Theatre Company in Johannesburg (1975-91) and depicts the actors Ramolao Makhene and Patrick Shai looking out to sea at Civitavecchia, Italy.

Kentridge was working with Shai and Makhene who both appeared in the 1986 play 'Sophtown' for which Kentridge produced the set designs. The artist has said of this production:

"This was a play made by the Junction Avenue Theatre Company, which was a non-racial theatre company in Johannesburg in the 1980s and 90s, at a time when this was very rare. It was a place for improvisations and white and black actors meeting and finding points of contact. It was always an imperfect meeting of people from backgrounds of privilege and people who were in difficult conditions in the townships."

The work also focuses heavily on man's influence on his surroundings, revealing a South Africa which is on one hand sleek and civilised, and on the other edgy, even threatening. It is an example of the young Kentridge at his peak, displaying his signature vibrancy and his political philosophy, its impressive scale reinforcing the potent theatricality of his artistic technique.

We are grateful to the artist for confirming that the figures at back of this composition are Ramolao Makhene and Patrick Shai looking out to sea at Civitavecchia, Italy.



CHÉRI SAMBA**(DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)***J'aime la Couleur*

signed and dated 'Cheri Samba 2004' (centre left)

acrylic and glitter on canvas

113 x 143cm (44 1/2 x 56 5/16in).

\$40,000 - 60,000**£31,000 - 47,000****€35,000 - 52,000**

Chéri Samba left his home village of Kinto M'Vuila in 1972 aged 16. He travelled to Kinshasa where he was employed as a draughtsman for an advertising agency. Billboards across the city sported works by self-taught artists such as Bodo, Mass, Cherin and Moke. These painters greatly influenced the young Samba. However, he soon differentiated himself by incorporating text in his work. He later described this as the 'Samba signature':

"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."

Samba prefers to work on a large scale in vivid colours. It is important to the artist that his works are impressive and can be easily seen from a distance. He began to incorporate glitter in the late 1980s for this very reason. This harks back to his training as a sign-painter, but also suggests his desire to create 'popular' pictures. For Samba, art should be enjoyable for all, not only the knowledgeable. The artist draws inspiration from everyday life in Kinshasa; the people, the fashions, the politics. He continues to retain a studio in the city despite having become an international name.

Samba frequently depicts himself in his works. He claims that art is inherently autobiographical:

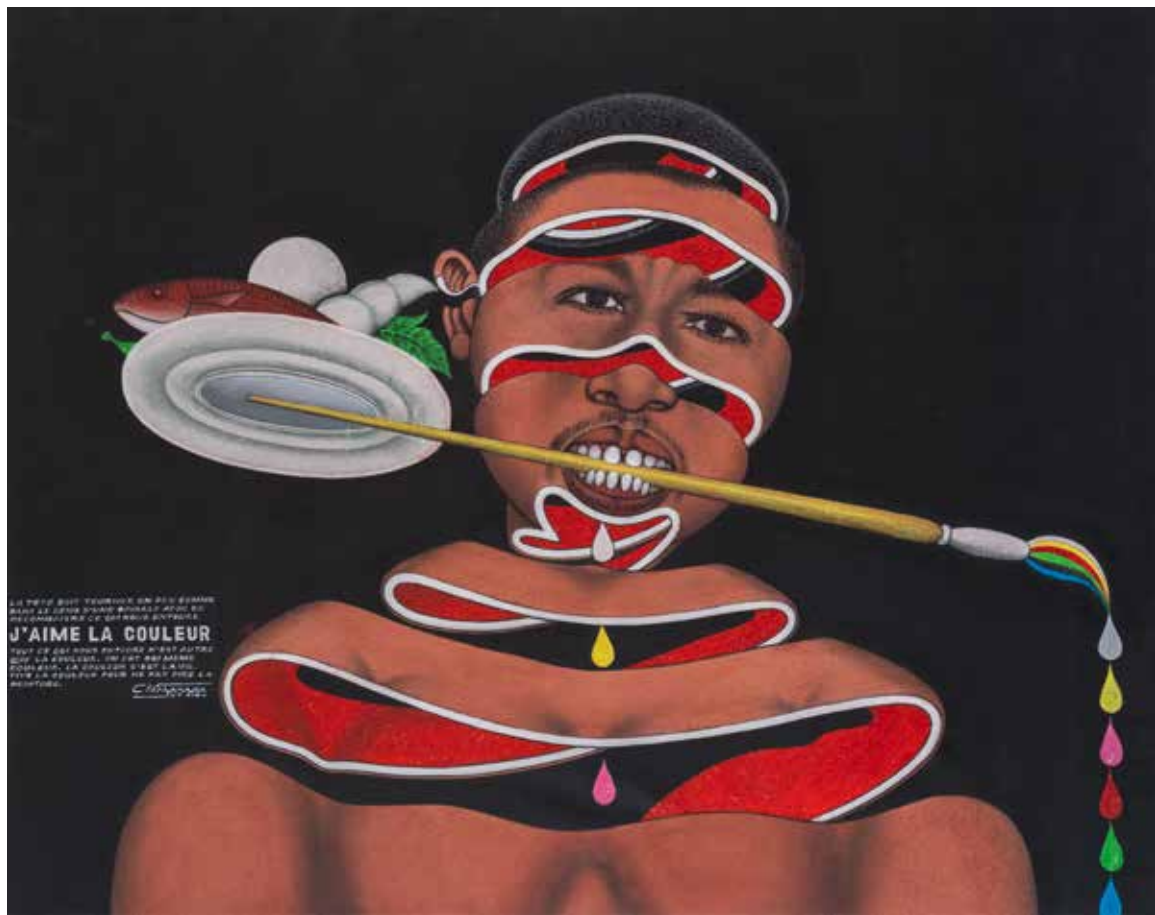
"Whether or not the subject of the paintings involves me directly, I still prefer to appear in them. Why should I put someone else's face instead of my own when I'm the one painting, they're my ideas and I'm the one deciding on the subject and comments?"

In *J'aime la couleur* the artist's head is portrayed as a winding spiral against a night sky. He holds a dripping paintbrush between his teeth. The work is an expression of how Samba experiences the world:

"Colour is everywhere. To me, colour is life. Our heads must twirl around as if in a spiral to realise that everything around us is nothing but colours. So I say 'I like colour' instead of saying 'I like painting'. Colour is the universe, the universe is life, painting is life."

Bibliography

A. Magnin (ed.), *J'aime Cheri Samba*, exh. cat., (Paris, 2004) pp.15, 30 & 126.



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

Children of Biafra

signed and dated 'ENWONWU/ 1967' (centre left)

watercolour

76.2 x 26.8cm (30 x 10 9/16in).

\$20,000 - 30,000

£16,000 - 24,000

€17,000 - 26,000

"I am an Ibo man and an artist who was not qualified to discuss the political issues that lie behind the tragic war."

It can be argued that Enwonwu made his opinions clear through his art during the period of the war (1967-1970). Enwonwu left Lagos for Onitsha and then London.

In his monograph, Prof. Sylvester Ogbechie writes: "Enwonwu continued to paint during this period, inscribing his anxieties through swirling masses of inchoate figures. In response to the refugee problem thrown up by the war, he produced a series of paintings of children titled Children of Biafra."

This painting is not typical of the series however it clearly represents the chaos and suffering endured by so many children during the war. Interestingly, Enwonwu uses the same technique in this picture as with his Africa Dance works. In the artist's words:

"In his paintings, he had tried to capture this essence [of Dance] by tracking the body in its motions through space, using fractal surfaces and many figures to convey the idea of vigorous movement, which carried the eye in quick jumps to multiple points of focus."

According to Ogbechie, Enwonwu spoke of his Biafra works as a sort of sacrifice in atonement for fleeing the conflict and for failing to politically intervene effectively during his war-imposed exile in Britain.



29 *

WILLIAM KENTRIDGE (SOUTH AFRICAN, BORN 1955)

'Felix in Exile'

signed 'KENTRIDGE' (lower right)

charcoal, pastel and acrylic

46.5 x 50.6cm (18 5/16 x 19 15/16in).

\$50,000 - 70,000

£39,000 - 55,000

€43,000 - 60,000

Provenance

A private collection, South Africa.

A powerful image in its own right, this haunting image is a sketch for the artist's animated film, *Felix in Exile*. Produced in 1993, this was the fifth film of a series titled Drawings for Projection (first begun in 1989).

Kentridge was born in Johannesburg, the son of two respected attorneys. His parents were committed to representing those who had been marginalized by the apartheid system. The artist's upbringing made him keenly aware of the destructive potential of political and economic exploitation. In *Drive-In*, the landscape bears the scars of apartheid's violence; a visual manifestation of the country's trauma.

The charcoal depicts the barren landscape of the East Rand. Rich in resources, the area was heavily mined for more than a century. Kentridge's sketch reveals the detrimental impact of this industry on the environment and its inhabitants. Devoid of vegetation and people, derelict mines, factories and dumps are now the region's defining landmarks.

To create his animations, the artist begins with a single charcoal and pastel drawing which he then repeatedly erases and reworks, photographing each adjustment and evolution. The sheet is recorded up to 500 times. The frames are then run together to create the illusion of motion. *Felix in Exile* is made from a sequence of forty drawings.

This process of erasure and redrawing is pivotal in communicating one of Kentridge's principle themes: memory. Traces of the earlier compositions remain, just perceptible beneath each fresh drawing. Previous incarnations continue to shape the present scene, just as the past leaves an indelible impression on our consciousness. The working method is a metaphor for the human psyche, but also for South Africa. *Felix in Exile* was completed at the same time the African National Congress was elected in 1994. The country's first democratic election was celebrated as a watershed, welcoming in an era of equality and universal freedom. Kentridge's drawing reveals that the slate can never truly be wiped clean; memories of colonial oppression and discrimination under apartheid will continue to inform the nation's identity.

Bibliography

Cameron, Cristov-Barkagiev, Coetzee, *William Kentridge*, (London, 1999), pp.66, 122-127.

Manchester, 'William Kentridge: Felix in Exile', (February, 2000), accessed online: <https://www.tate.org.uk/art/artworks/kentridge-felix-in-exile-t07479>



30

CHÉRI SAMBA

(DEMOCRATIC REPUBLIC OF CONGO, BORN 1956)

La College de Sagesse (The College of Wisdom)

signed and dated 'Chéri SAMBA/ F 2004' (lower right)

acrylic on canvas

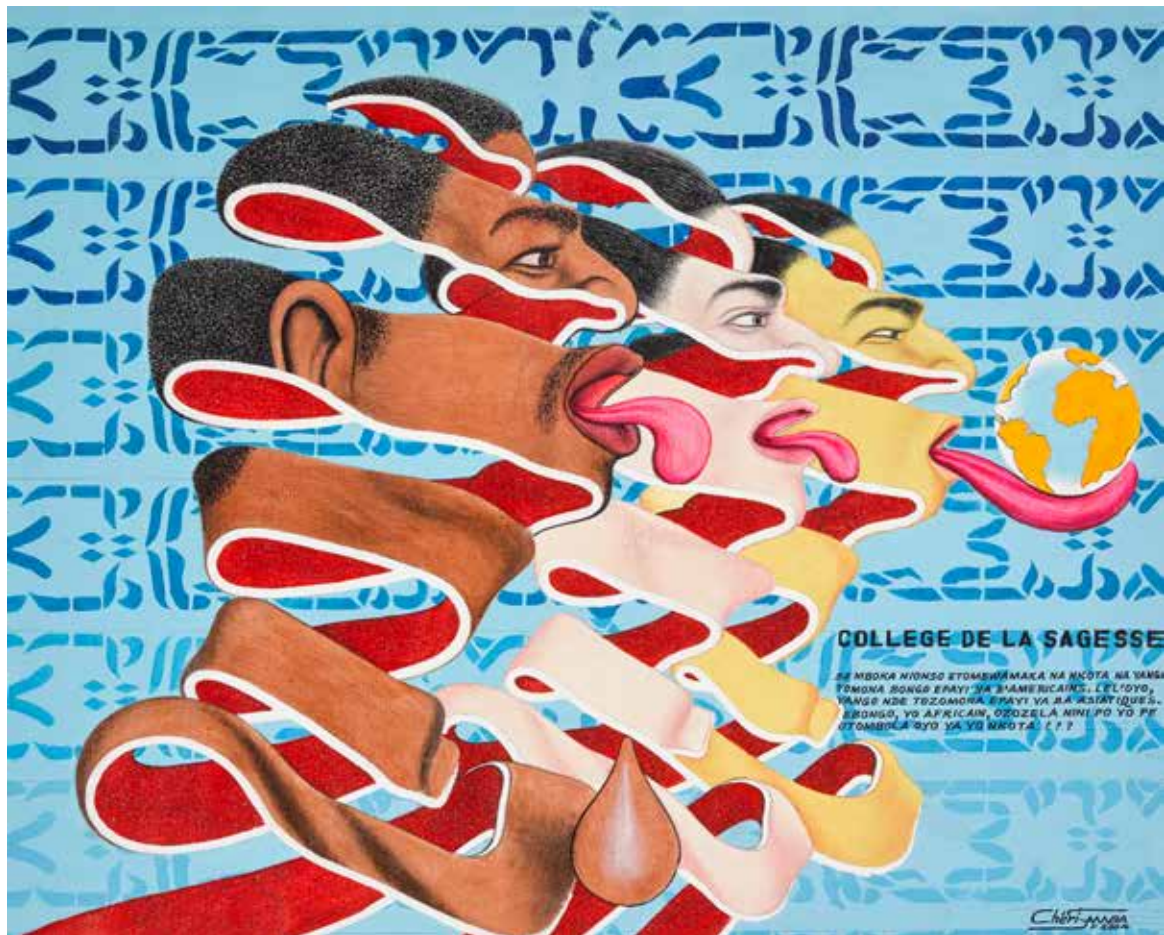
81 x 100cm (31 7/8 x 39 3/8in).

unframed.

\$12,000 - 18,000

£9,400 - 14,000

€10,000 - 16,000



31

WOSENE WORKE KOSROF (ETHIOPIAN/AMERICAN, BORN 1950)

Bakuba Dance

signed and dated 'WOSENE:90' (lower right); titled, signed and dated (verso)

acrylic on canvas

30.5 x 30.5cm (12 x 12in).

\$5,000 - 8,000

£3,900 - 6,300

€4,300 - 6,900



32 *

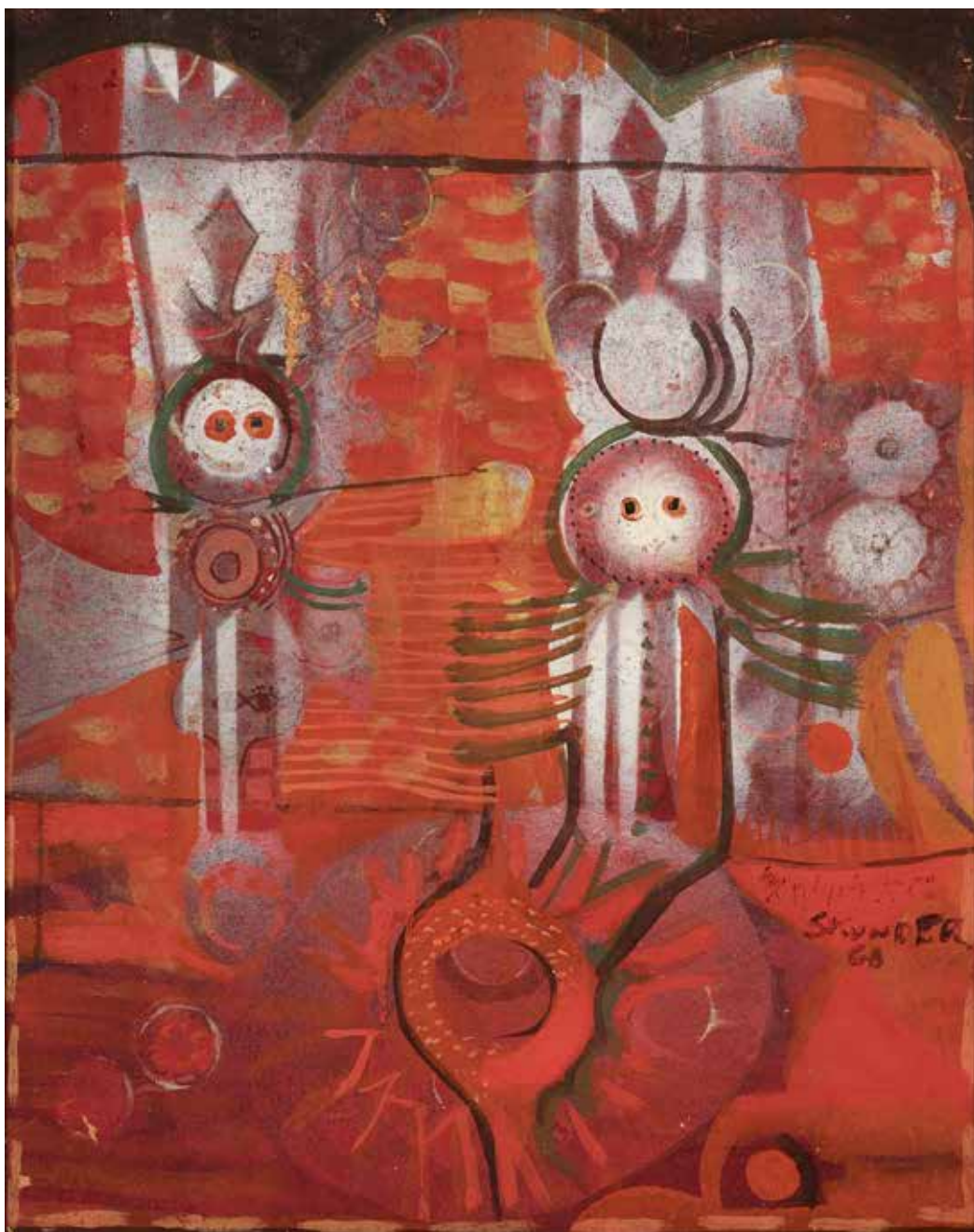
**ALEXANDER "SKUNDER" BOGHOSSIAN
(ETHIOPIAN, 1937-2003)**

Two figures seen through an archway
signed and dated 'SKUNDER 68' (lower right)
oil on partical board
53.5 x 43cm (21 1/16 x 16 15/16in).

\$8,000 - 12,000

£6,300 - 9,400

€6,900 - 10,000



33

ARMAND BOUA (IVORIAN, BORN 1978)

Three Abidjan street children
signed 'Boua' (lower right)
oil, gouache and tar on paper
108 x 96.5cm (42 1/2 x 38in).

\$5,000 - 8,000

£3,900 - 6,300

€4,300 - 6,900



34

EPHREM SOLOMON (ETHIOPIAN, BORN 1983)

Untitled Life IV (2013)

woodcut and mixed media

90 x 95cm (35 7/16 x 37 3/8in).

unframed.

\$5,000 - 8,000

£3,900 - 6,300

€4,300 - 6,900

Provenance

Acquired from Tiwani Contemporary, 2014;

The Saatchi Collection.

Exhibited

London, *Ephrem Solomon: Untitled Life*, Tiwani Contemporary,
February 2014.

London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin
America*, March 2015.

Literature

Saatchi Gallery, '*Pangaea II: New Art From Africa And Latin America*',
pub. 2015, pg.146.



35

NNENNA OKORE (NIGERIAN, BORN 1975)

Achi

clay and burlap

131 x 160cm (51 9/16 x 63in).

\$10,000 - 15,000

£7,900 - 12,000

€8,600 - 13,000

Provenance

Purchased directly from the artist by the present owner;
Private collection, London.

Born in Australia in 1975, but raised in Nsukka, Nigeria, Nnenna Okore is truly a citizen of the world. She now divides her time between Nigeria and Chicago, where she teaches sculpture and spatial art at North Park University.

A former student of renowned Ghanaian artist, El Anatsui, Okore also recognizes the creative potential of recycled materials, crafting everyday waste into works of great beauty. Her thoughtful re-workings of discarded magazines, newspapers and cloth lend new meaning to these humble materials, implicitly criticizing the lazy wastefulness of our 'throw-away' consumer culture.

Okore's creative process draws on age old Nigerian craft techniques, passed down to her by her grandmother. Weaving, sewing, rolling and twisting; her wall reliefs are all produced by hand. In a world of increasing mechanization and reproduction, the artist is committed to keeping traditional craft alive.

Nnenna Okore's work has been exhibited at numerous galleries across the world, including the David Krut Gallery in New York and the October Gallery in London. She recently participated in the 29th Sao Paulo Biennial in Brazil, and was the 2012/2013 recipient of the prestigious Fulbright Scholarship.



36

SOKARI DOUGLAS CAMP (NIGERIAN, BORN 1958)

Untitled

welded steel

92.7 x 36.8 x 36.1cm (36 1/2 x 14 1/2 x 14 3/16in).

\$4,000 - 6,000

£3,100 - 4,700

€3,500 - 5,200

Born in Buguma, in the oil-rich Niger Delta, Sokari Douglas Camp traveled to London to pursue a career in Art. She is a graduate of the Central School of Art and Design, and the Royal College of Art in London.

The present lot is an early example of the sculptor's work. It is significantly smaller than her usual body of work, as she normally welds metal together at a large scale.

The sculptures of Sokari Douglas Camp have been exhibited around the world, and are included in the collections of the British Museum in London, the Smithsonian Museum of African Art in Washington, and the Setagaya Art Museum in Tokyo. The artist was awarded a CBE in 2005. She was also once shortlisted for the Fourth Plinth project in London.



37

MISHECK MASAMVU (ZIMBABWEAN, BORN 1980)

'You realise, I am you'

signed 'M Masamvu' (lower right), bears exhibition label verso
oil on canvas

96 x 80cm (37 13/16 x 31 1/2in).

\$8,000 - 12,000

£6,300 - 9,400

€6,900 - 10,000

Exhibited

Bulawayo, National Gallery of Zimbabwe, '*A Naked Mind*', 2002.



38

LOUIS KHELA MAQHUBELA (BORN 1939)

Untitled

1988

oil on canvas

151.cm x 118.1cm (59 1/2in x 46 1/2in).

\$8,000 - 12,000

£6,300 - 9,400

€6,900 - 10,000



39

ABLADE GLOVER (GHANAIAAN, BORN 1934)

Protest

signed and dated 'Glo '05' (lower right)

oil on canvas

99 x 75cm (39 x 29 1/2in).

\$6,000 - 9,000

£4,700 - 7,100

€5,200 - 7,800



40

JOSEPH NTENSIBE (UGANDAN, BORN 1953)

Rejuvenation

signed and dated "Ntensibe 19" (lower centre)

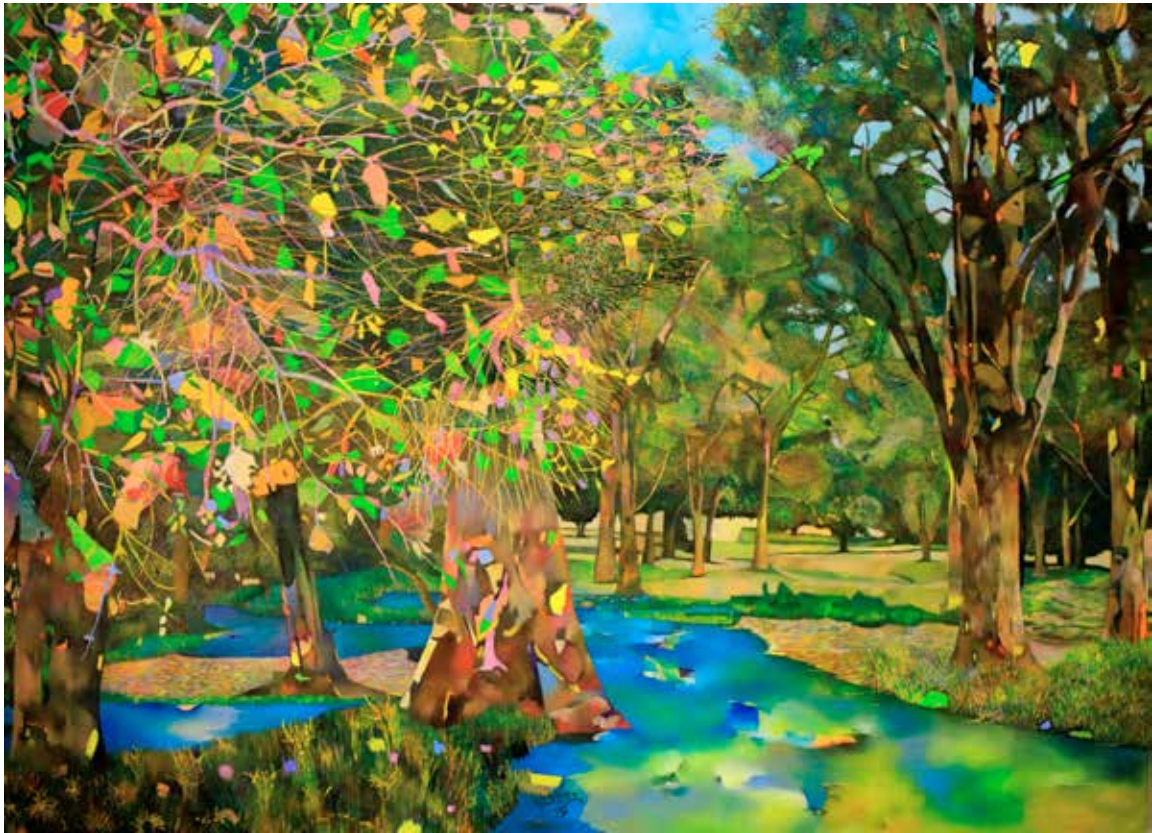
oil on canvas

150 x 200cm (59 1/16 x 78 3/4in).

\$40,000 - 60,000

£31,000 - 47,000

€35,000 - 52,000



41

JEAN-PAUL NSIMBA MIKA

(DEMOCRATIC REPUBLIC OF CONGO, BORN 1980)

The red dress

signed 'J P Mika 2017' (lower right)

acrylic on canvas

115 x 81cm (45 1/4 x 31 7/8in).

\$12,000 - 18,000

£9,400 - 14,000

€10,000 - 16,000



42

ABLADE GLOVER (GHANAIAAN, BORN 1934)

Two Ladies

signed and dated 'Glo 85' (lower center)

acrylic on canvas

75.8 x 76.5cm (29 13/16 x 30 1/8in).

\$7,000 - 10,000

£5,500 - 7,900

€6,000 - 8,600



43

SOKARI DOUGLAS CAMP (NIGERIAN, BORN 1958)

Family, 1990

welded steel

33 x 35.6 x 15.2cm (13 x 14 x 6in).

\$3,000 - 5,000

£2,400 - 3,900

€2,600 - 4,300

END OF SALE



Conditions of sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom Bonhams acts as agent. By participating in this sale, you agree to be bound by these terms and conditions.

If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the buyer. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the buyer (the "buyer's premium"), EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the buyer is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Virginia, Washington, D.C., Washington state, West Virginia, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally

liable with the principal under any contract resulting from the acceptance of a bid. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted and may be made in or by (a) cash, up to the amount of US \$5,000 (whether by single or multiple related payments), or the equivalent in the currency in which the sale is conducted, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card, provided that the registered bidder or buyer's name is printed on the card. A processing fee will be assessed on any returned checks.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the

account of the buyer, in our possession. We also retain all rights of a secured party under the California Commercial Code, and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the confidential minimum bid price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale.

Conditions of sale - continued

CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of California. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (i) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request thereof; (ii) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (iii) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied

Conditions of sale - continued

upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION

OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

Buyer's guide

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the \square symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested

parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price. Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. All sold lot will be retained in Bonhams Gallery until wednesday 7 October. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Important notice to buyers

COLLECTION & STORAGE AFTER SALE

Lots not so listed will remain at Bonhams for 14 days following the auction. Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of Door To Door Services at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

HANDLING & STORAGE CHARGES

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

Oversized lots

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

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

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

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

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: Modern & Contemporary African Art	Sale date: September 2, 2020
Sale no. 26182	Sale venue: New York
General Bid Increments: \$10 - 200by 10s \$200 - 500by 20 / 50 / 80s \$500 - 1,000by 50s \$1,000 - 2,000by 100s \$2,000 - 5,000by 200 / 500 / 800s \$5,000 - 10,000by 500s \$10,000 - 20,000by 1,000s \$20,000 - 50,000by 2,000 / 5,000 / 8,000s \$50,000 - 100,000by 5,000s \$100,000 - 200,000by 10,000s above \$200,000at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

Index

B			N		
Boghossian, Alexander “Skunder”	6, 21, 32		Ngwenya, Malangatana Valente	23	
Boua, Armand	33		Ntensibe, Joseph	40	
D			O		
Douglas Camp, Sokari	36, 43		Ojih Odutola, Toyin	16	
E			Okore, Nnenna	35	
Egonu, Uzo	3		Ole, Antonio	1	
El Anatsui	5		Onobrakpeya, Bruce	20	
Enwonwu, Benedict Chukwukadibia	4, 19, 24, 25, 28		R		
F			Ruga, Athi-Patra	12	
Fadugba, Modupeola	13		S		
Feni-Mhlaba (Zwelidumile Mxgazi), Dumile	10		Samba, Chéri	27, 30	
G			Sekoto, Gerard	18	
Glover, Ablade	39, 42		Solomon, Ephrem	34	
K			Stern, Irma	17	
Kentridge, William	9, 26, 29		T		
Kosrof, Wosene Worke	31		Tekle, Afewerk	22	
L					
Lopes, Bertina	2				
M					
Mahama, Ibrahim	11				
Maqhubela, Louis Khela	38				
Masamvu, Misheck	37				
Mika, Jean-Paul Nsimba	41				
Modisakeng, Mohau	8				
Muholi, Zanele	7				
Mutu, Wangechi	14, 15				

