



liveauctioneers

28 MARCH 2020

2:00 PM - PACIFIC TIME

5:00 PM - EASTERN STANDARD TIME

BACK TO THE FUTURE

TRIBAL & CONTEMPORARY ART

SAGUARO
GALLERY

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PREVIEW & BIDDING ON [liveauctioneers](#)

28 MAY - 27 JUNE 2020

LIVE AUCTION : 27 JUNE 2020

2:00 PM - PACIFIC TIME

5:00 PM - EASTERN STANDARD TIME

11:00 PM - EUROPEAN CENTRAL TIME

SALE COORDINATOR

RAPHAËL COLOMBANI

MANAGING DIRECTOR

GUILHEM COLOMBANI

CONTACT : SAGUAROGALLERY@GMAIL.COM

WWW.SAGUARO-GALLERY.COM



BACK TO THE FUTURE



TRIBAL & CONTEMPORARY ART

Saguaro Gallery is an online gallery created by Raphaël and Guilhem Colombani in 2017. With offices based in Bordeaux and Toulouse (France) we are constantly scouting for promising artists from all over the world as well as collecting the finest Tribal artifacts.

Our aim is to create artistic connections between continents and generations, showcasing both famous names and emerging talents. Ranging from Tribal arts to the latest contemporary artists our collection of works intends to shine a light on the aesthetic thread that links great artists throughout time and space.

The Saguaro Gallery takes its name from the famous Sonora desert cactus. The monumental cactus is known to shelter the wildlife of this deserted region. Likewise, the Saguaro Gallery wishes to shelter artists and help them thrive by giving their artwork visibility.

If you are a collector, art dealer or artist, we can offer our help and expertise. Please let us know if you wish to sell or buy artworks, especially contemporary and Tribal arts or know more about our art broker activity.



Raphaël Colombani
Sale coordinator

Holder of a Art History degree from the Ecole du Louvre in Paris.

Raphaël has been working for a decade in the French art market as a collections manager for different galleries and art experts. He is also a tribal art expert.



Guilhem Colombani
managing director

Holder of a Master's degree in Modern languages and business studies.

Guilhem is a passionate connoisseur of contemporary and ancient arts of the Caribbean and Mesoamerican areas. He is also a graffiti and street art expert.



Nicolas Alyès
Art advisor

Holder of a Art History degree from the Ecole du Louvre in Paris.

Nicolas is currently living and working in China. He has founded the dope gallery and is also a contemporary art expert for international galleries & private collectors.



001.

MICHAEL REEDER

LAST GASP (RED EDITION)

Edition size :99

Dimensions : 97 cm x 76 cm (38.19 in. x 29.92 in.)

Paper : BFK Rives 300g.

Technique : Lithograph 4 colors printed with Marinoni press lithographic and hand cut.

Signature : Signed by the artist, numbered and stamped by our publishing house.

Year : 2019

\$ 1000 - 1500



002.

GEORGE LILANGA (TANZANIAN 1934 - 2005)

NAKUSHA NGAA UMEPOTEA MUDA MREFU

Dimensions : 60 cm x 60 cm (23.62 in. x 23.62 in.)

Technique : Enamel on board.

Signature : Signed; signed and inscribed with the title on the reverse.

Year : 1999

"[Lilanga's] playful figures are best understood as heirs to the shetani, the unruly spirits of Makonde cosmology. Similarly, the complexity of his paintings can be compared to the Makonde ujamaa (tree of life), which signifies unity and solidarity. At the same time, the vibrant inventiveness of Lilanga's work also testifies to the profound revolution that marked the birth of individualization and personal talent in Africa." - <http://www.caacart.com/pigozzi-artist.php?i=Lilanga-George&m=58>

\$ 2000 - 3000



SEEN

Richard Miranda was born in 1961 in the Bronx. Growing up in New York City, he picked graffiti as his game of choice and began spray-painting subway trains in 1973 when he was only twelve years old. As he became more and more active in the city, he was also becoming more and more skilled.

Along with his crew - United Artists (UA) - SEEN pioneered painting of top-to-bottom whole cars becoming one of the most famous graffiti artists on the scene at a time when graffiti was in its infancy.



003.

SEEN (RICHARD MIRANDO)

BUBBLES SERIES, 2018

Dimensions : 182 cm x 76 cm

(71.65 in. x 29.92 in.)

Technique : Spray cans on canvas

Signature : Signed & dated by the artist on the back.

\$ 2000 - 2500





004.

PAIR OF « NJO NYELENI » BAMBARA FIGURES

Region : Southwestern Mali

Period : XIX-XXth century

Dimensions : 62 cm & 61 cm (24.41 in. x 24 in.)

\$ 4500 - 5000

Exceptional wood sculpted pair of statuettes with stylised cubic volumes. These figures were exhibited by the new initiates of the « Jo » during their travels in the Bambara villages and participated in the exhibition of the values of the « Jo » (Salia Malé in Colleyn, 2002: 154). The female character embodies the ideal woman, fertile and « at her highest level of physical attraction ».

JEANNINE ACHON

is an accomplished Cuban artist with a sensitive and personal abstract style. She graduated from the Higher Institute of Industrial Design of La Havana and has served as a designer in her hometown for many years.

Although the American abstract expressionism movement, more particularly Mark Rothko and Esteban Vicente, has influenced her work, she has managed to create a more exotic style tinged with traditional Cuban culture.



"THE ASHÉ IS A DEEPLY EMBEDDED CONCEPT IN CUBAN CULTURE AND SPIRITUALITY ; IT IS THE PRIMORDIAL BREATH, THE VITAL ENERGY, THE WORLD'S SOUL. IT IS A POWER MADE OF PURE ENERGY. I TRIED TO GET A LITTLE BIT CLOSER TO THIS SYMBOLIC WORLD AND SHARE IT THROUGH THIS SERIES OF ABSTRACT PAINTINGS NAMED BY SOME ORISHAS, ITS DEITIES. WHEN I PAINT, I TRY TO OPEN DOORS AND PATHS TO THE IMAGINATION. "

- JEANNINE ACHON

005.

JEANNINE ACHON

OSHUN, 2013

Dimensions : 140 cm x 140 cm (55.11 in. x 55.11 in.)

Technique : Acrylic on canvas

Signature : Signed & dated by the artist on the back.

\$ 3500 - 4000



006.

JEANNINE ACHON

TROPICAL, 2019

Dimensions : 120 cm x 90 cm (47.24 in. x 35.43 in.)

Technique : Acrylic on canvas

Signature : Signed & dated by the artist on the back.

\$ 2000 - 2500

007.

JEANNINE ACHON

ORULA, 2013

Dimensions : 140 cm x 140 cm
(55.11 in. x 55.11 in.)

Technique : Acrylic on canvas

Signature : Signed & dated by the artist on the back.

\$ 3500 - 4000



008.

ROMAN CIESLEWICZ

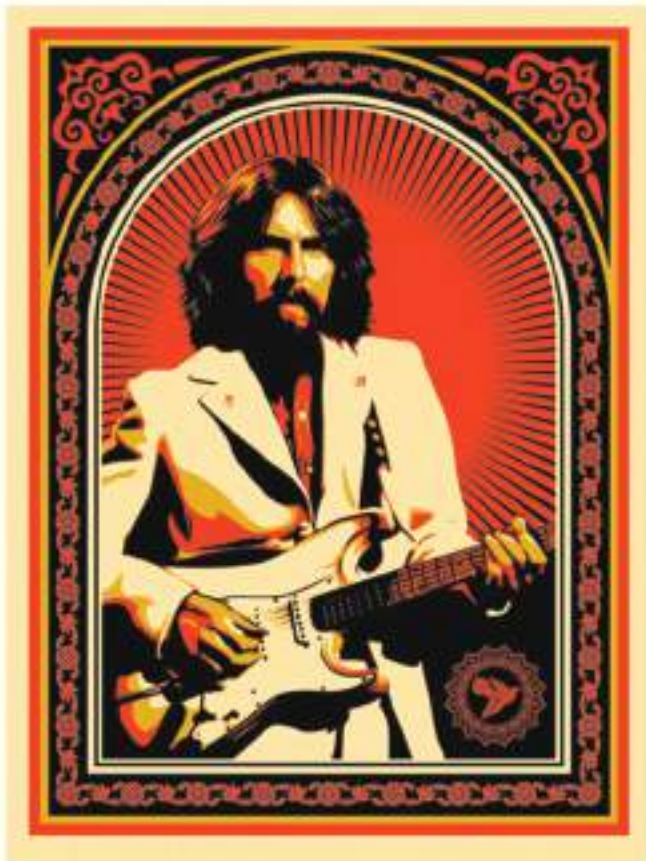
CCCP - USA, 1968

Dimensions : 82 cm x 55 cm (32.28 in. x 21.65 in.)

Very rare offset print poster created for the Opus International magazine #4 cover.

\$ 800 - 1000





**009. SHEPARD FAIREY (A.K.A. OBEY GIANT)
FRIENDSHIP & SUPPORT, 2011**
Edition size : 450
Dimensions : 61 cm x 46 cm (24 in. x 18 in.)
Technique : Screenprint
Signature : Signed & numbered by the artist.

\$ 1000 - 1500



**010. SHEPARD FAIREY (A.K.A. OBEY GIANT)
JORDAN UNC, 2009**
Edition size : 523
Dimensions : 61 cm x 46 cm (24 in. x 18 in.)
Technique : Screenprint
Signature : Signed & numbered by the artist.

\$ 1000 - 1500



**011. SHEPARD FAIREY (A.K.A. OBEY GIANT)
COMANDANTE 4, 2002**
Edition size : 200
Dimensions : 61 cm x 46 cm (24 in. x 18 in.)
Technique : Screenprint
Signature : Signed & numbered by the artist.

This beautiful artwork is part of a series of 4 prints representing Comandante Marcos.

Shepard Fairey's prints prior to 2005 are now all sold out and very hard to find.

\$ 1500 - 2000



012. SOBECKSIS

MONOLITH 2, 2019

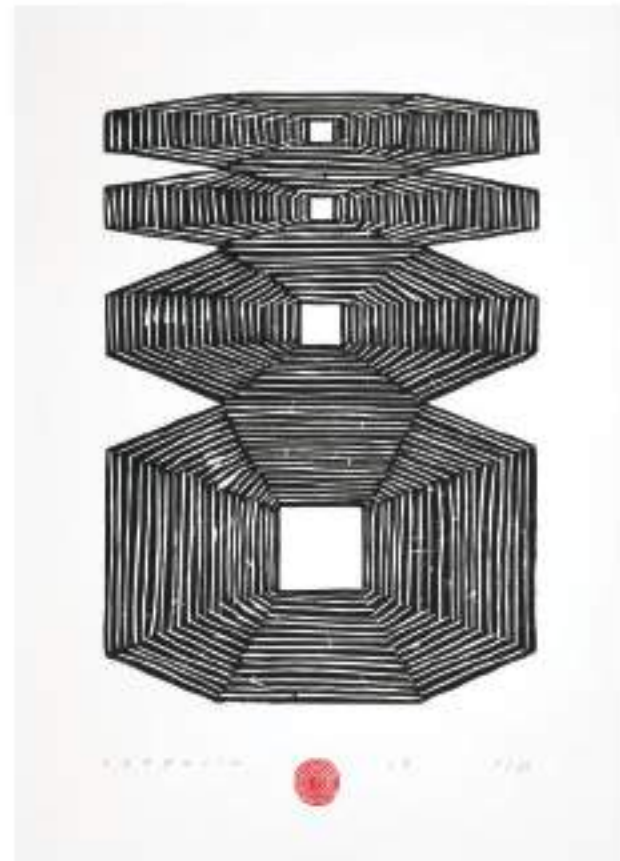
Edition size : 15

Dimensions : 21 x 29,7 cm (8.27 in. x 11.69 in.)

Technique : Linocut print

Signature : Signed & numbered by the artist.

\$ 200 - 300



013. SOBECKSIS

MONOLITH (FIRST EDITION), 2019

Edition size : 20

Dimensions : 42 x 30 cm (16.53 in. x 11.69 in.)

Technique : Linocut print

Signature : Signed & numbered by the artist.

\$ 200 - 300

014.

SOBECKSIS

SK1, 2018

Edition size : 35

Dimensions : 70 x 50 cm (27.56 in. x 19.68 in.)

Technique : Silkscreen

Signature : Signed & numbered by the artist.

\$ 400 - 600





015.

JALISCO STANDING MALE FIGURE, AMECA/ETZATLÁN STYLE

Region : Western Mexico

Period : Protoclassic, circa 100 BC-AD 250

Dimensions : 57 cm (22.44 in.)

PROVENANCE

- Federico Benthem, Barcelona (1944-2017)
- Acquired from the above by Arturo Aguinaga in the 1980's
- A thermoluminescence dating (TL) test from Alliance-Science-Art (1992) is provided

This large standing male shows the forthright and confident demeanor of a mature chief or important ancestor. His well delineated and slightly clenched hands, characteristic of the Ameca style, stands firmly on his legs in a manner of authority. His softly contoured torso belies the body of an elder statesman and his face has well modeled cheeks and a firm gaze, suggesting portraiture.

Ceramic figures from the Jalisco region are some of the largest of the ancient West Mexican tradition. The Ameca-Etzatlán style is defined by the naturalistic depiction of male and female figures, with body color ranging from creamy gray to reddish brown reflecting regional variations. The Jalisco region was one of the earliest areas to be explored in the late 19th century by Adela Breton. She visited sites in the Tequila Valley which have been recently extensively studied for their ceremonial spaces and architectural remains.

\$ 20.000 - 25.000





BRUCE ONOBRAKPEYA

Bruce Obomeyoma Onobrakpeya (born 30 August 1932) is a Nigerian printmaker, painter and sculptor. He has exhibited at the Tate Modern in London, and the National Museum of African Art of the Smithsonian Institution in Washington.

Onobrakpeya began to experiment with forms in relation to Nigerian folklore, myths and legends. Much of his work uses stylistic elements and compositions derived from traditional African sculpture and decorative arts.

Onobrakpeya is not only the grand father of modern Nigerian art, but is also widely regarded as The Pride of all Nigerians.

016.

BRUCE ONOBRAKPEYA

EBBEN VERA OKHORE, 1986

Edition : 30

Dimensions : 78 x 54 cm

(30.71 in. x 21.26 in.)

Technique : Plastograph

Signature : Signed & numbered by the artist.

\$ 1500 - 2000



017.

BRUCE ONOBRAKPEYA

EGBEN VERA OKHORE (RED BASE), 1986

Edition : 7

Dimensions : 78 x 54 cm (30.71 in. x 21.26 in.)

Technique : Deep Etching, Plastograph

Signature : Signed & numbered by the artist.

\$ 1500 - 2000



018.

BRUCE ONOBRAKPEYA

AME EVIE ERLME, 1986

Edition : 30

Dimensions : 78 x 106 cm (30.71 x 41.73 in.)

Technique : Deep Etching, Plastograph

Signature : Signed & numbered by the artist.

\$ 1500 - 2000





019.

OUSMANE FAYE (1940-2001)

UNTITLED, 1997

Dimensions : 68 x 42 cm (26.77 x 16.53 in.)

Technique : Oil on canvas

Signature : Signed & dated by the artist.

\$ 2500 - 3000

020.

GILGOGUÉ

AH, LÀ, LA, LA BELLE AKHABA, 2013

Dimensions : 55 x 40 cm (21.65 x 15.75 in.)

Technique : Mixmedia on cardboard

Signature : Signed & dated by the artist.

\$ 1000 - 1500



021.

DATE FARMERS

DONT FIGHT BACK (BLUE), 2009

Edition : 120

Dimensions : 65 x 50 cm (25.59 x 19.68 in.)

Technique : Screenprint

Signature : Signed & numbered by the artist.

\$ 1000 - 1500

022.

-MMAJI- IGBO-AFIKPO MASK

Region : Southeastern Nigeria

Period : Early XXth century

Dimensions : 36 cm (14.17 in.)

Material : Wood, fibers and pigments.

In the Igbo culture the masquerades are organized by the village's secret male society and take place in public during the dry season.

Mask wearers are considered like spirits of the forest, but nowadays the aesthetic qualities of the masquerade matter as much as its spiritual significance.

This one is a mmaji mask ("yam knife"). It appears in the satirical masquerade okumpka and okonkwo.

PROVENANCE

- Ex Helmut Zake Collection, Heidelberg

For a stylistically similar example on view at the Dallas Museum of Arts please see :

<https://collections.dma.org/artwork/5328648>





CLEON PETERSON

is an LA based artist whose chaotic and violent paintings show clashing figures symbolizing a struggle between power and submission in the fluctuating architecture of contemporary society. The imagery of Cleon Peterson is not only strong because of its striking visual quality and its relevance to our world today.

Although all too easily associated with the barbaric sectarian violence in the Middle East and escalating excrement that is the current geopolitical turmoil, it's also deeply rooted in Western cultural history, from the classic Greco-Roman vases depicting warriors and battles, to the marvelous decapitation paintings of Caravaggio and violent masterpieces of Goya.

023.

CLEON PETERSON

MERCENARIES (BLACK), 2018

Edition : 125

Dimensions : 96.5 x 71 cm
(38 x 28 in.)

Technique : Screenprint

Signature : Signed & numbered by the artist.

\$ 1000 - 1500



024.
CLEON PETERSON
OUT OF DARKNESS II (WHITE), 2018
Edition : 150
Dimensions : 71 x 71 cm (28
x 28 in.)
Technique : Screenprint
Signature : Signed & numbe-
red by the artist.

\$ 1000 - 1500



025.
CLEON PETERSON
LET'S START A WAR, 2018
Edition : 65
Dimensions : 71 x 71 cm (28 x
28 in.)
Technique : Screenprint
Signature : Signed & numbe-
red by the artist.

\$ 1000 - 1500



026.
CLEON PETERSON
THE SUBLIME (BLACK ON BLACK), 2020
Edition : 50
Dimensions : 91 x 91 cm
(36 x 36 in.)
Technique : Screenprint
Signature : Signed & numbered by the artist.

\$ 1500 - 2000

027.
CLEON PETERSON
PARK AVE (RED), 2020
Edition : 100
Dimensions : 66 x 66 cm
(26 x 26 in.)
Technique : Screenprint
Signature : Signed & numbered by the artist.

\$ 1000 - 1500





028.
CLEON PETERSON
THE DISAPPEARED (WHITE),
2019
Edition : 100
Dimensions : 46 x 61 cm
(18 x 24 in.)
Technique : Screenprint
Signature : Signed & numbered by the artist.

\$ 800 - 1200

029.
CLEON PETERSON
HEADLESS MAN (GOLD &
WHITE), 2019
Edition : 125
Dimensions : 71 x 48 cm
(28 x 19 in.)
Technique : Screenprint
Signature : Signed & numbered by the artist.

\$ 800 - 1200



030.

NAYARIT MUSICIAN FIGURE, IXTLAN DEL RIO STYLE

Region : Western Mexico

Period : Protoclassic, circa 100 BC-AD 250

Dimensions : 20 cm (7.87 in.)

PROVENANCE

- Ex Musée de Saint Cyprien Collection,
France

This sitting nayarit musician male figure was presented in the collections of the Saint-Cyprien museum from 2005 to 2017.

His softly contoured torso is decorated with ritual painting, he is holding a maracas in his right hand, probably playing at a ritual ceremony.

\$ 1000 - 1500



031.

VERACRUZ WARRIOR, REMOJADAS STYLE

Region : Veracruz State, Mexico

Period : Late Classic, CA. A. D. 600 - 900

Dimensions : 15.5 cm (6.10 in.)

PROVENANCE

- Ex Musée de Saint Cyprien Collection,
France

This Veracruz warrior figure was presented in the collections of the Saint-Cyprien museum from 2006 to 2017.

This highly adorned warrior wears extravagant regalia including a large headdress, circular ear decorations and a fringed shoulder cape. He holds a shield in his left hand and a manopla (hard stones) in his right. His legs are widely splayed apart and he leans backward on the rear flange of loincloth; traces of post-fire red pigment and chapopote on the surface.

\$ 2000 - 2500



032.

MOSSI FERTILITY DOLL

Region : Burkina Faso

Period : XXth century

Dimensions : 30.5 cm (12 in.)

Material : Wood

This doll, which would once have belonged to a Mossi girl, has been presented in the Saint-Cyprien Museum collections.

The doll was intended to increase fertility, both symbolically and sometimes through use in divination rites. The arched back compliments the breasts and the beautiful sweep of the neck. The beauty of the finely incised geometric motifs is highlighted by the wonderful patina.

PROVENANCE

- Ex Musée de Saint Cyprien Collection, France

\$ 1000 - 1200



SÉBASTIEN FERAUT A.K.A. NIARK1

Wolf-like hybrids or oversized insects against saturated backdrops brimming with colour. As Niark1 explains, his is « a kind of surrealist universe with crazy and weird creatures.»

The artist cites a range of influences from 80s horror through to Francis Bacon, from constructivism to David Lynch. His paintings are populated by skulls, ominous eyes and monsters, untamed by layers of minute detail and psychotropic shades.

Niark1's creations have been featured in specialist publications such as Computer Art or Belio and have been used in the French newspapers Le Monde and La Tribune. Since his first solo exhibition in 2010, his artwork has been shown in France, Germany, UK, Denmark, Italy and the USA.



033.

**SÉBASTIEN FERAUT A.K.A. NIARK1
MONSTER WALKS, 2018**

Dimensions : 65 x 50 cm (25.59 x 19.68 in.)

Technique : Ink, ballpoint pen, coffee and collage on paper

Signature : Signed by the artist.

\$ 1000 - 1200

034.

**SÉBASTIEN FERAUT A.K.A. NIARK1
QUICK, 2018**

Dimensions : 100 x 70 cm (39.37 x 27.56 in.)

Technique : Acrylic painting, spray, ink and pencils on Art paper 350g

Signature : Signed by the artist.

\$ 2000 - 2500



035.

**SÉBASTIEN FERAUT A.K.A. NIARK1
MIGRAINE, 2018**

Dimensions : 65 x 50 cm (25.59 x 19.68 in.)

Technique : Ink, ballpoint pen, coffee and collage on paper 350g

Signature : Signed by the artist.

\$ 1000 - 1200

036.

**SÉBASTIEN FERAUT A.K.A. NIARK1
BRANDT, 2019**

Dimensions : 81 x 65 cm (31.89 x 25.59 in.)

Technique : Acrylic painting, sprays, oil pencils and collage on canvas

Signature : Signed by the artist.

\$ 1500 - 1800





037. SÉBASTIEN FERAUT A.K.A. NIARK1

WALKING BEAST, 2019

Dimensions : 150 x 115 cm (59.05 x 45.27 in.)

Technique : Acrylic painting, sprays, oil sticks, collages & pencils on canvas

Signature : Signed by the artist.

\$ 3000 - 3500



LAURENT DA FONSECA

is a French contemporary artist exploring traditional cultures, especially the Australian Aboriginal culture, through his travels around the world. The artist depicts the connection that unites people with each other by representing humans with colour dots in his artworks.

These patterns represented in all his paintings personify human communities. Da Fonseca creates delicate pictorial composition revealing moments and expression of their life. Each dot emphasizes the commonality that brings us together, this primary and fragile need to be surrounded by others.

038.

LAURENT DA FONSECA

OEILLADE, 2020

Dimensions : 30 x 21 cm (11.81 x 8.27 in.)

Technique : Acrylic & marker on paper

Signature : Signed & dated by the artist.

\$ 300 - 350

039.

LAURENT DA FONSECA

ART BRUT ?, 2020

Dimensions : 30 x 42 cm (11.81 x 16.53 in.)

Technique : Acrylic & marker on paper

Signature : Signed & dated by the artist.

\$ 300 - 350





040.

LAURENT DA FONSECA

CONDITIONS, 2020

Dimensions : 30 x 42 cm (11.81 x 16.53 in.)

Technique : Acrylic on paper 300g

Signature : Signed & dated by the artist.

\$ 500 - 600



041.

PAIR OF HUARI TROPHY-HEAD VESSEL

Region : Southern Highlands, Peru

Period : Middle Horizon, CA. A. D. 500 - 800

Dimensions : 19.7 cm (7.75 in.)

PROVENANCE

- Ex-collection of Charles McGill, acquired in 1980s.
- Ex-collection of Wolf Mankowitz, Irish consul to Panama, acquired during a visit to Panama in 1972.

This lot comes with a letter written to Dr. McGill from Bernard Brown of Argosy Gallery (11/7/88), a Guarantee of Authenticity from Argosy (10/5/88), and a note written by Wolf Mankowitz, Irish consul to Panama, stating that the pair was acquired from a "highly reputable dealer in Panama in 1972".

This piece has been tested using thermoluminescence (TL) and has been found to be ancient and of the period stated. A full report will accompany purchase.

A rare pair of polychrome terracotta head vessels presenting matching visages comprised of crossed-eyes, protruding noses adorned by noserings delineated in relief, closed lips with labrets also in relief, wonderful tattoos or face paint decorations surrounding their eyes, black coiffures, tall headdresses embellished with lively checkerboard patterns - one black and white and the other all white but outlined in black, and pierced ears - one on each figure fitted with a terracotta hoop earring.

In ancient Peru, decapitation was involved in a ritual associated with the harvest; the indigenous used human blood to fertilize mother earth (Pacha Mama). As an extension of this idea, the vanquished warrior symbolized a magical force used to revitalize the earth and promote balance in nature. In this sense, the warrior's spirit never died but rather lived on by contributing in this way.

\$ 4000 - 6000

042.

COLIMA SHAMAN FIGURE

Region : Western Mexico

Period : Protoclassic, circa 100 BC-AD 250

Dimensions : 40 cm (15.75 in.)

PROVENANCE

- Federico Benthem, Barcelona (1944-2017)
- Acquired from the above by Arturo Aguina-ga in the 1980's.
- A thermoluminescence dating (TL) test from Alliance-Science-Art (1992) is provided.

This tall shaman figure is well detailed, particularly in the treatment of his eyes, mouth and his projecting shell horn. Much debate has surrounded the "horned" projections on Colima figures, which are considered diagnostic of shaman.

The conch shell has been a symbol of authority and rulership in all Mesoamerica. Rather than representing a "horn," the projection can be seen as a modified shell obtained from outside the region



\$ 4000 - 6000



043.

MONTOL MEDECINE FIGURE

Region : Plateau State, Nigeria

Period : Early XXe century

Dimensions : 49 cm (19.29 in.)

PROVENANCE

- Ex Wolfgang Jaenicke, Berlin

This Montol figure was presented at the Magie des Formes exhibition in Paris (September 2018).

Montol figure carving is associated with the Komtin Society (a men's association concerned with medicine and herbalism) and used in curing rites. This rare figure was used in determining the causes of illnesses, it seems to represent a hunchbacked man : his arms and torso are staggered. The stylized facial features depicting a simple expression made of tiny apertures that give it a whistling appearance, the cheeks are incised with ritual scarifications.

This particular example is also rather large with regards to the known corpus of traditional Montol figural carvings.

\$ 1500 - 2000

JAMES ROSZEL A.K.A. LOOKEE

is an oil painter working in Plymouth Massachusetts. He was born in 1966 and received his bachelor's degree from Michigan State University. A life-long student of painting,

James was first attracted by the techniques of the expressionists and then by other modern schools of painting. Over the years he has painted in many different styles from realism to abstraction. Lately plein-air painting has returned into his life along with a study of the old master techniques of grisaille and glazing.

We are presenting the Explosion series, a few words of the artist : « Different elements of the painting will be done in a range from realism, to expressionism to abstraction. Drawing the same scene over and over causes me to play with each element in new ways... »



044.

JAMES ROSZEL A.K.A. LOOKEE

EXPLOSION, 2019

Dimensions : 23 x 30.5 cm (9 x 12 in.)

Technique : Oil on panel

Signature : Signed by the artist.

\$ 600 - 800

045.

JAMES ROSZEL A.K.A. LOOKEE

ATOMIC, 2019

Dimensions : 17.8 x 30.5 cm (7 x 12 in.)

Technique : Oil on panel

Signature : Signed by the artist.

\$ 600 - 800



« WITH THESE PAINTINGS I SUPPOSE I AM SERIALIZING THE PREDICAMENT HUMANS FIND THEMSELVES IN WITH NATURE AND THEIR OWN HUMAN NATURE... INFLUENCING THESE PAINTINGS WILL BE PAST AND PRESENT NATIVE PEOPLES OF THE AMERICAS, VOLCANOES, TORNADOES, EXPLOSIONS, EXTINCT AND ENDANGERED SPECIES, MYTHOLOGY, AND ART HISTORY. »

- JAMES ROSZEL

046.

JAMES ROSZEL A.K.A. LOOKEE

EXPLOSION, 2019

Dimensions : 30.5 x 30.5 cm (12 x 12 in.)

Technique : Oil on panel

Signature : Signed by the artist.

\$ 800 - 1000

047.

JAMES ROSZEL A.K.A. LOOKEE

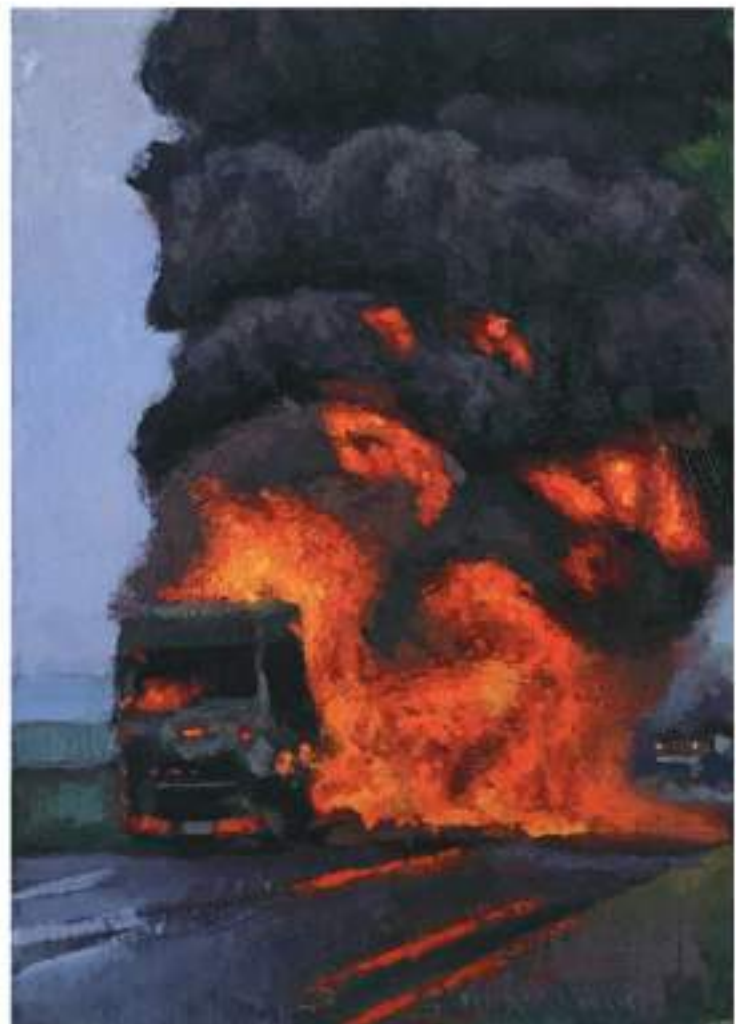
TRUCK 2, 2019

Dimensions : 17.8 x 12.7 cm (7 x 5 in.)

Technique : Oil on panel

Signature : Signed by the artist.

\$ 400 - 600





MARIA JOSÉ GALLARDO

graduated in Fine Arts in the speciality of Design and Engraving, at the University of Seville. In her twenty years of artistic trajectory, throughout her various projects, The artist has built her own plastic vocabulary : emblems, symbols, religious, esoteric, heraldic, ex-votos or reliquaries are always present in her representative lexicon.

She likes to study forgotten legacies related to literature and the symbology of the past history in order to mix them with some genres of painting like still life or human figure portraiture.



048.

MARIA JOSÉ GALLARDO
FUNERARY MASKS, 2020

Dimensions : 33 x 41 cm (13 x 16.14 in.)
Technique : Oil, enamel and goldleaf on canvas
Signature : Signed & dated by the artist.

\$ 1000 - 1200

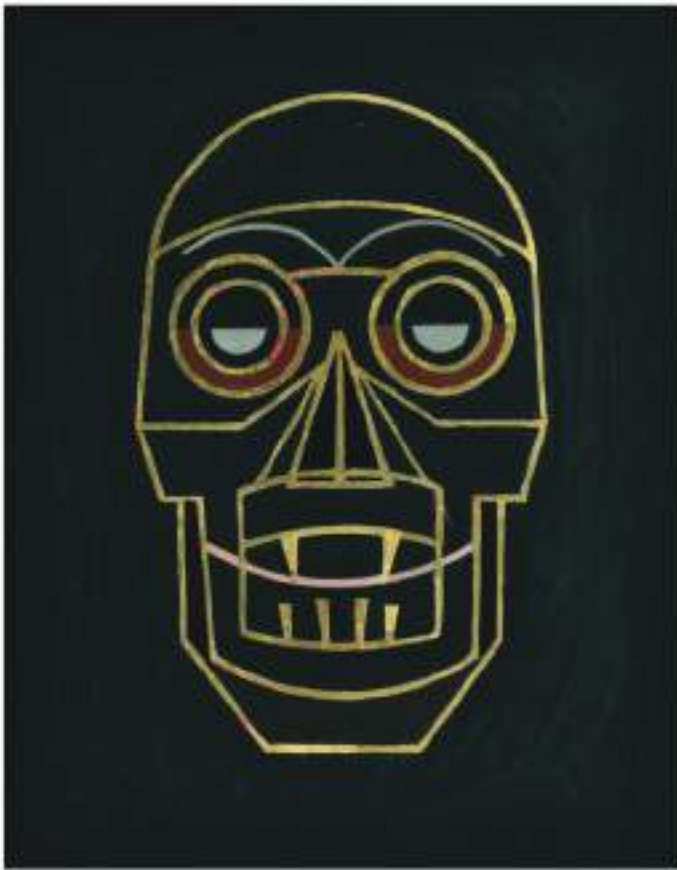


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\$ 1000 - 1200



054.

MARIA JOSÉ GALLARDO

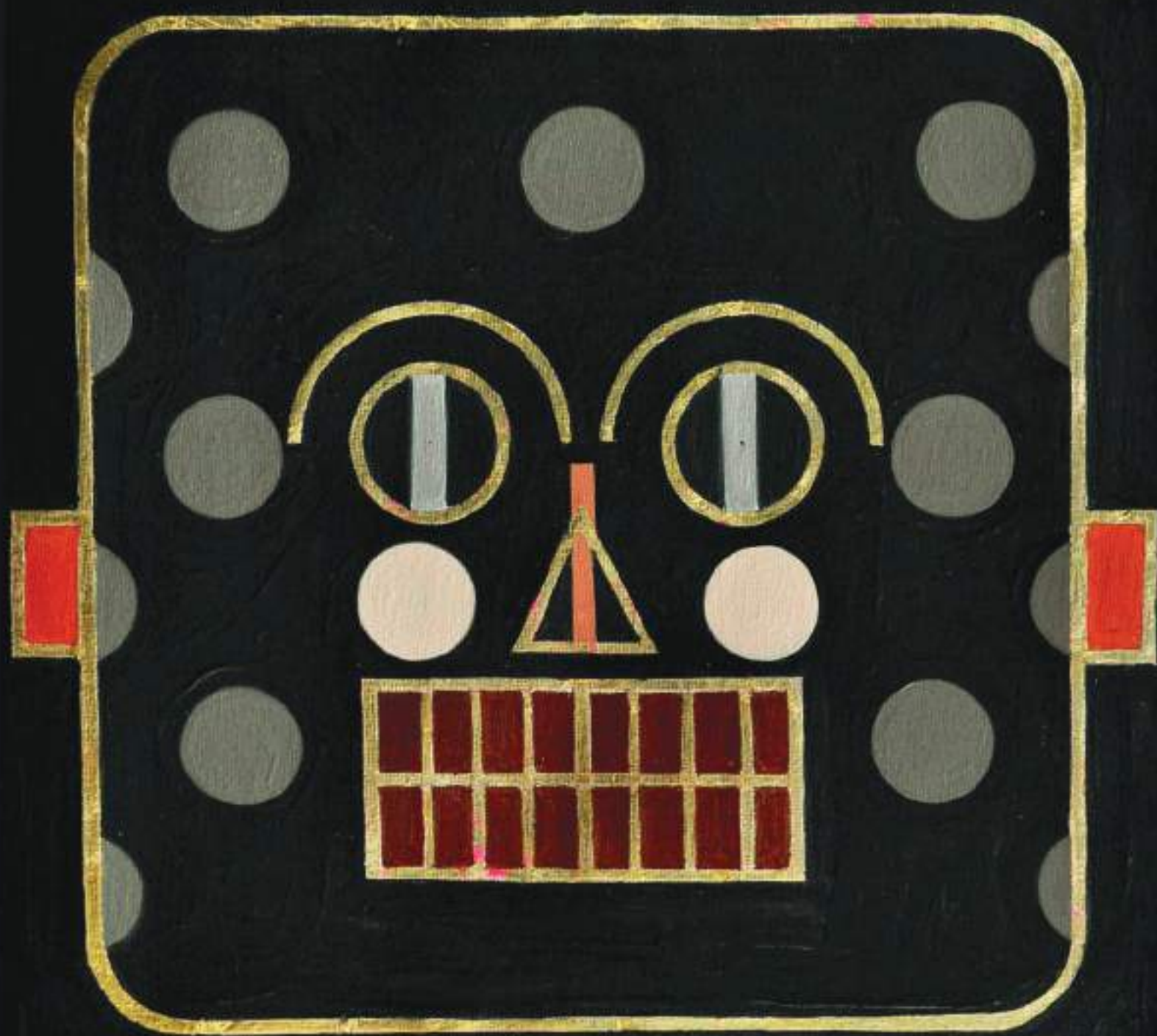
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Dimensions : 33 x 41 cm (13 x 16.14 in.)

Technique : Oil, enamel and goldleaf on canvas

Signature : Signed & dated by the artist.

\$ 1000 - 1200



055

MARIA JOSÉ GALLARDO
FUNERARY MASKS, 2020

Dimensions : 33 x 41 cm (13 x 16.14 in.)

Technique : Oil, enamel and goldleaf on canvas

Signature : Signed & dated by the artist.

\$ 1000 - 1200

« THESE MASKS
ARE MARKED BY A
HIGH DEGREE OF STYL-
IZATION AND MINIMAL
DETAIL. THE CURVE OF
THEIR DISC-SHAPED
FACE IS ECHOED BY
THE HORNS, BASED ON
THOSE OF AN ANTE-
LOPE»

- HAHNER-HERZOG
(1997)



056.

«KPLEKPLE BLA» BAULE GOLI MASK

Region : Ivory Coast

Period : Early XXe century

Dimensions : 49.5 cm (19.49 in.)

PROVENANCE

- Acquired from Pace Primitive, NYC, 1984

Kplekple belongs to a group of various types of mask known as Goli and considered a family. Occasionally, there are two *kplekple* masks, one painted black and considered masculine, called *kplekple yaswa*, and the other painted red, the feminine *kplekple bla*.

The Goli appear at times of danger, as during epidemics or funeral ceremonies. They are considered intercessors with supernatural forces, or *anwin*, which can have a positive influence on human affairs, or, if not appeased, a negative one.

Of highly stylized form, the disc-shaped face of the present work is highlighted with tubular eyes and a rectangular mouth, and a pair of antelope horns forming an arc at the top; aged black pigment on the front with kaolin and natural earth-toned highlights.

\$ 4000 - 6000



057.

JUAN DIAZ-FAES

BLACK MASK III, 2019

Edition : Original work signed by the artist (Certification of Authenticity included)

Dimensions : 59 x 59 cm (23.23 x 23.23 in.)

Material : Wood

Technique : carved by Juan Diaz-Faes

Inspired in the Bwa masks from Burkina Faso, these unique wooden sculptures are a bridge between the minimalism of the Black FAES universe and the horror vacui of the artist's characteristic patterns.

\$ 1500 - 2000

VICENTE AGUADO

explores politics, conspiracy theories and consumer culture through an uncompromising yet humorous lens of social critique. With specialized training in drawing and graphic design, Vicente works with recycled materials, mixed media, and printmaking to make cartoonish and confrontational images.

Vicente holds an MA in contemporary art and visual culture from the Polytechnic University of Valencia in Spain. He now lives in Edinburgh, Scotland.



058.

VICENTE AGUADO

CREDO MUTWA MEETS REPTILIAN KING, 2020

Dimensions : 50 x 50 cm (19.68 x 19.68 in.)

Technique : Inks on paper

Signature : Signed & dated by the artist.

\$ 800 - 1000



059.

VICENTE AGUADO

CREDO MUTWA MEETS CORONA VIRUS, 2020

Dimensions : 50 x 50 cm (19.68 x 19.68 in.)

Technique : Inks on paper

Signature : Signed & dated by the artist.

\$ 800 - 1000

« MY WORK REFLECTS A FASCINATION WITH THE WORLD OF CONSPIRACIES, DEEP STATE AND POLITICS»
- VICENTE AGUADO



060. VICENTE AGUADO
THE GREAT MANIPULATOR, 2018
 Dimensions : 60 x 42 cm (23.62 x 16.53 in.)
 Technique : Ink, marker and pen on old printed paper
 Signature : Signed & dated by the artist.
\$ 800 - 1000



061. VICENTE AGUADO
THE HOUSE GOBLINS - HUGH HEFNER, 2018
 Dimensions : 61 x 45 cm (24 x 17.72 in.)
 Technique : Acrylic & inks on paper
 Signature : Signed & dated by the artist.
\$ 600 - 800

062.
VICENTE AGUADO
BILL GATES, 2019
 Dimensions : 40 x 30 cm (15.75 x 11.81 in.)
 Technique : Giclée print on 300grs Art paper
 Signature : Signed & dated by the artist.

\$ 200 - 300





063.

SHEPARD FAIREY (A.K.A. OBEY GIANT)

POW(ER) 2013

Edition : Open Edition (Sold out)

Dimensions : 61 x 91 cm (24 x 36 in.)

Technique : Screenprint

Signature : Signed & dated by the artist.

«The image is an homage to influential Pop Artist Roy Lichtenstein, who appropriated and re-painted comic frames often transforming them in meaning and context. I have often described my art as a fusion of Pop Art, street art, and political art. I utilize the platform created by Pop Art, but I try to take my work even more directly to the people.»

- Shepard Fairey (2013)

\$ 1000 - 1500

064.

SHEPARD FAIREY (A.K.A. OBEY GIANT)

MAKE ART NOT WAR, 2018

Edition : Open Edition (Sold out)

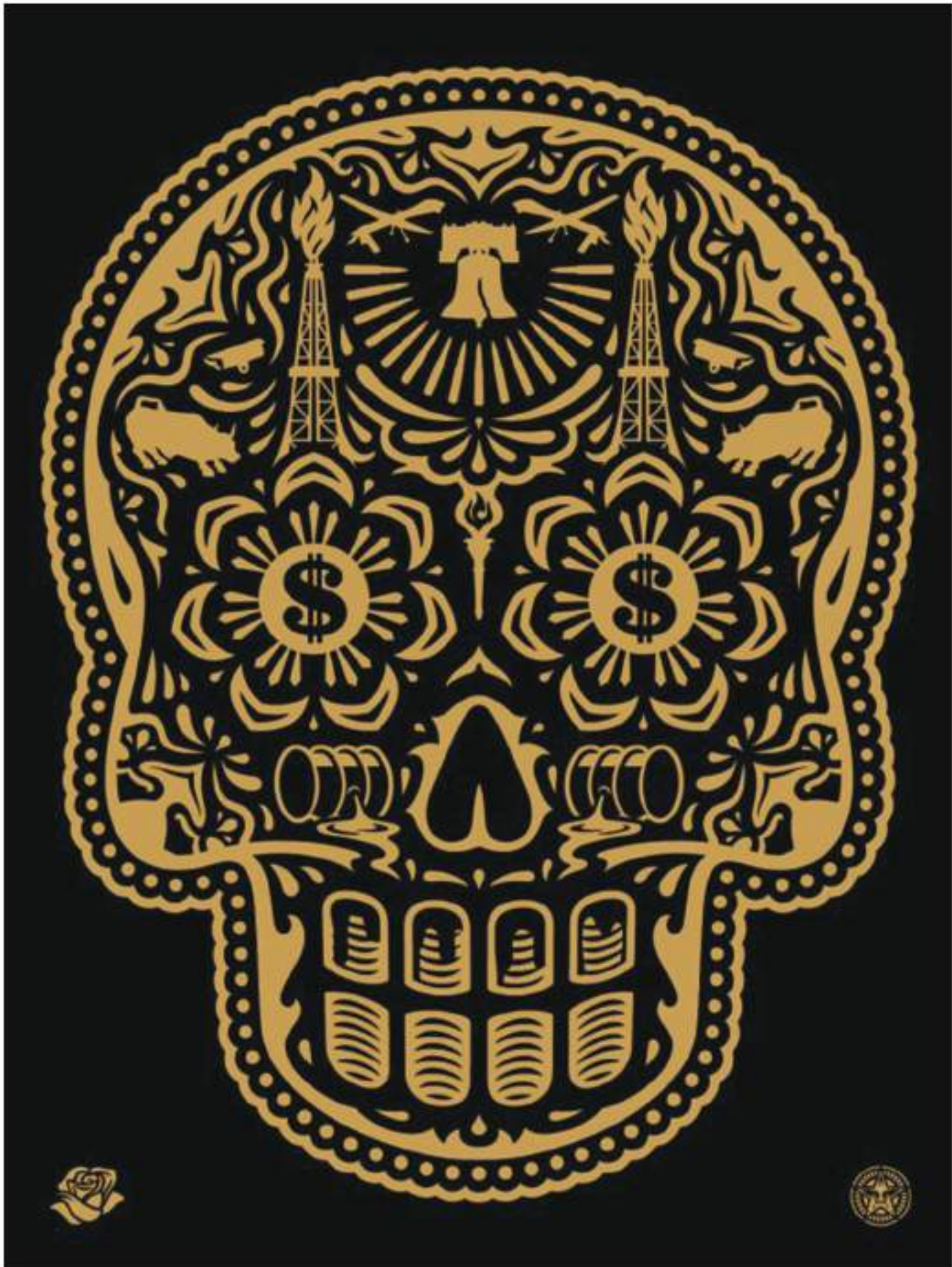
Dimensions : 61 cm x 91 cm (24 in. x 36 in.)

Technique : Screenprint

Signature : Signed & dated by the artist.

\$ 300 - 400





**065. SHEPARD FAIREY (A.K.A. OBEY GIANT) & ERNESTO YERENA
POWER & GLORY DAY OF THE DEAD SKULL (GOLD), 2014**

Edition : 450 (Sold Out)

Dimensions : 46 x 61 cm (18 x 24 in.)

Technique : Screenprint

Signature : Signed & dated by the artist.

\$ 600 - 800

066.

FINE MAMBILA "TADEP" FIGURE

Region : Northern Cameroon

Period : Late XIX or early XXth century

Dimensions : 45.7 cm (18 in.)

Material : Wood, fibers and pigments.

A fine Mambila male ancestor figure standing with his left hand raised to the chin, a concave heart-shaped face with conical eyes, a carved open mouth showing traces of red pigments, a face bordered with band of inset wooden pegs, evenly spaced peg inserts adorn the rounded abdomen, along the back, and top of the domed head, on short stylized angular legs, dark encrusted patina.

Mambila sculpture at its best expresses intensity and controlled force. This figure is one such example and illustrates the recurrent features of Mambila figures: a heart-shaped face, detailed with small wooden pegs outlining its delicate shape, and the spring-like contained energy about to be released throughout by the rhythmically bent arms and legs.

The gesture of the left hand or both hands to chin in Mambila sculpture is characteristic of tadep figures connected with a healing association called Suaga (a society of healers who deal with justice, protection from evil forces, and ritual cleansing).

PROVENANCE

- Ex Roslyn Willett Collection, NYC

For a stylistically related example from the Brooklyn Museum please see :

<https://www.brooklynmuseum.org/opencollection/objects/4824>

\$ 8000 - 10.000





ERNESTO YERENA MONTEJANO

was born in El Centro, CA. Fueled by his cross-national upbringing, his art practice reflects his observations of the views and interactions between the Mexican communities living on both sides of the U.S.-Mexico border.

His work depicts his frustrations with the oppression in his community as well as creating work in solidarity with the community in the defense of dignity and rights. Through his brazen imagery, the artist brings political concerns to light with subject matter that depicts cultural icons, rebels and everyday people voicing their stance against oppression.

067.

ERNESTO YERENA MONTEJANO

FLOWERING DIGNITY, 2019

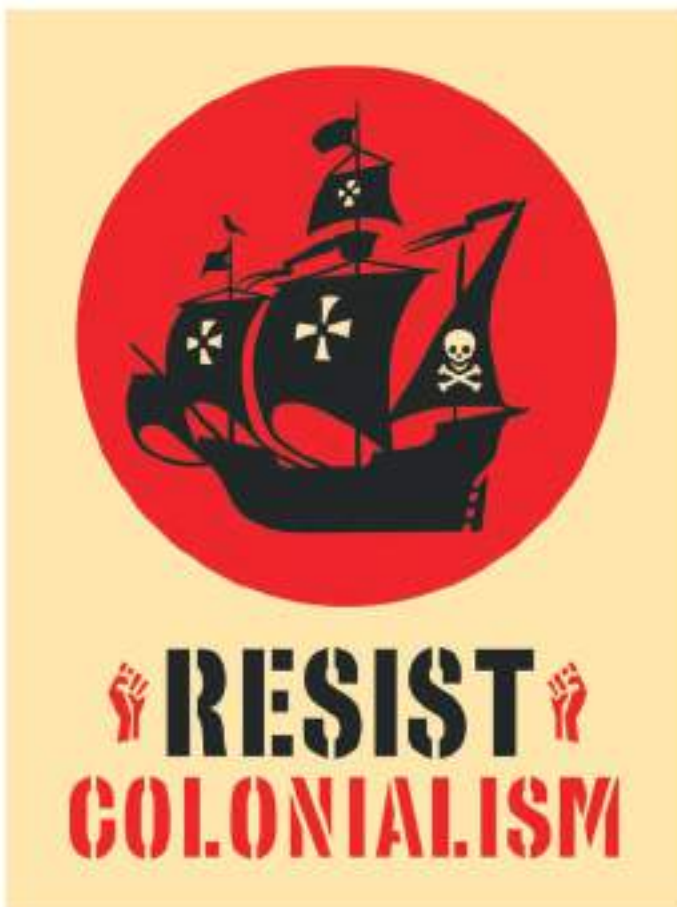
Edition : 200

Dimensions : 46 x 61 cm (18 x 24 in.)

Technique : Screenprint

Signature : Signed & numbered by the artist.

\$ 200 - 300



068.

ERNESTO YERENA MONTEJANO

RESIST COLONIALISM, 2019

Edition : 100

Dimensions : 46 x 61 cm (18 x 24 in.)

Technique : Screenprint

Signature : Signed & numbered by the artist.

\$ 300 - 400



069.

ERNESTO YERENA MONTEJANO

SUNRISE COLIBRI, 2019

Edition : 300

Dimensions : 46 x 61 cm (18 x 24 in.)

Technique : Screenprint

Signature : Signed & numbered by the artist.

\$ 200 - 300

070.

ERNESTO YERENA MONTEJANO

SPIRITUAL MEMORY, 2019

Edition : 200

Dimensions : 46 x 61 cm (18 x 24 in.)

Technique : Screenprint

Signature : Signed & numbered by the artist.

\$ 200 - 300

071.

ERNESTO YERENA MONTEJANO

BLOOM, 2019

Edition : 200

Dimensions : 46 x 61 cm (18 x 24 in.)

Technique : Screenprint

Signature : Signed & numbered by the artist.

\$ 200 - 300



072.

ERNESTO YERENA MONTEJANO

FIDEL (RED), 2009

Edition : 50

Dimensions : 56 x 79 cm (22 x 31 in.)

Technique : Screenprint

Signature : Signed & numbered by the artist.

\$ 600 - 800





073.
HÉRVÉ DI ROSA
L'ARTISTE, 2001
Edition : 80
Dimensions : 65 x 43 cm (25.59 x 16.93 in.)
Technique : Screenprint
Signature : Signed & dated by the artist.

\$ 400 - 600

074.
TOTO PISSACO A.K.A. LE BARON
VIRÉE NOCTURNE 2, 2018
Dimensions : 65 x 50 cm (25.59 x 19.68 in.)
Technique : Pastels on Kraft paper
Signature : Signed & dated by the artist.

\$ 800 - 1000





075.

CYPRIEN TOKOUDAGBA (1939-2012)

ZANGAN, 2000

Dimensions : 126 x 137 cm (49.6 x 53.94 in.)

Technique : Oil on canvas

Signature : Signed by the artist.

Cyprien Tokoudagba started to work as a restorer for the Abomey Museum in 1987, when he was hired to replicate the original bas-reliefs that told many of Dahomey's legends and stories.

Tokoudagba continued the tradition of bas-relief though the use of cement and commercially available synthetic paint, while also producing works on canvas, frescoes and monumental sculptures. In 1989, Cyprien left Benin for the first time to exhibit at *Magiciens de la Terre* in Paris, France.

This painting represents the *Zangan*, a spiritual leader in the Beninese vodun tradition. The oracle is surrounded by his divination objects : two magic swords, a bell and a fish.

\$ 3000 - 5000

ANGELO PIOPPO

is a French contemporary artist inspired by the relationship between humans and Nature. I'm trying to find that spiritual, almost magical bond that united cultures to their natural environment. This research translates into figurative works representing colorful figures surrounded by animals and plants.

076. ANGELO PIOPPO

AKLAMA, 2018

Dimensions : 60 x 42 cm (23.62 x 16.53 in.)

Technique : Pastels on paper

Signature : Signed & dated by the artist.

\$ 800 - 1000

077. ANGELO PIOPPO

RITUAL DANCERS N° 1, 2019

Dimensions : 60 x 42 cm (23.62 x 16.53 in.)

Technique : Inks on paper

Signature : Signed & dated by the artist.

\$ 800 - 1000





078. ANGELO PIOPPO

TWO PARROTS WITH CACTUS, 2020

Dimensions : 60 x 42 cm (23.62 x 16.53 in.)

Technique : Inks & pastels on paper

Signature : Signed & dated by the artist.

\$ 1000 - 1200



079.

ANGELO PIOPPO

RÊVES, 2020

Dimensions : 60 x 42 cm (23.62 x 16.53 in.)

Technique : Ink on paper

Signature : Signed & dated by the artist.

\$ 800 - 1000

080.

ANGELO PIOPPO

COLORED MAN, 2019

Dimensions : 60 x 42 cm (23.62 x 16.53 in.)

Technique : Pastels on paper

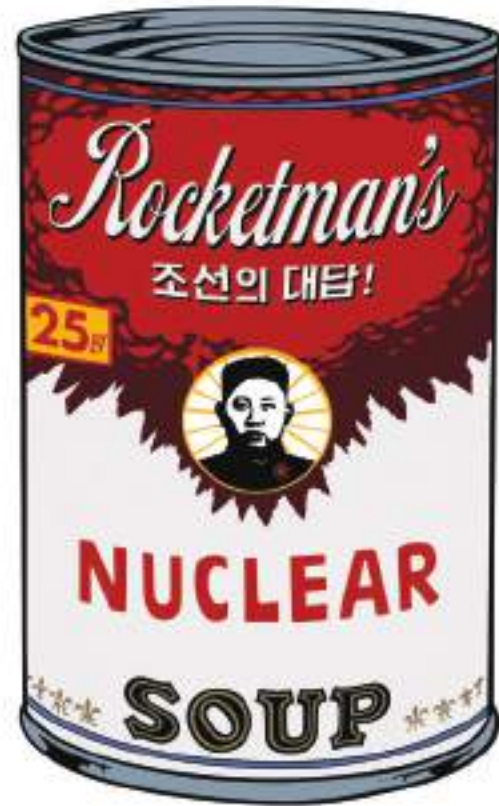
Signature : Signed & dated by the artist.

\$ 800 - 1000



081.
ANGELO PIOPPO
FLIPPER, 2020
 Edition size : 50
 Dimensions : 60 x 40 cm (23.62 x 15.75 in.)
 Technique : Offset print
 Signature : Signed & numbered by the artist.

\$ 400 - 600



082.
ANGELO PIOPPO
ROCKETMAN'S, 2019
 Edition size : 50
 Dimensions : 60 x 40 cm (23.62 x 15.75 in.)
 Technique : Offset print
 Signature : Signed & numbered by the artist.

\$ 400 - 600



083.
ANGELO PIOPPO
99.99%, 2017
 Edition size : 50
 Dimensions : 60 x 40 cm (23.62 x 15.75 in.)
 Technique : Offset print
 Signature : Signed & numbered by the artist.

\$ 400 - 600

084.

THE FISHERMAN DANCE MASK

Region : Michoacán state, Mexico

Period : Mid-XX century

Dimensions : 47 cm (18.5 in.)

Nahua people who live in the mountains just inland from the coastal areas of Michoacán and Guerrero states have created a festival dance called *Los Costeños* in which Afro-Mexicans dance as fishermen.

Like in the Head of the Serpent dance, where the serpent is a character with its own mask made of wood and painted green, this Fish mask depicts two human faces combined with the tale of a fish.

\$ 600 - 800



085.

THE OLD BLACK MAN & DUCKS DANCE MASK

Region : Michoacán state, Mexico

Period : Mid-XX century

Dimensions : 44 cm (17.32 in.)

The character of the black old man (*Danza de los Viejitos*) can play very diverse roles in Mexican masquerades. He can be a clown, represent the former slave or even be a prehispanic pagan deity.

The theme of the dance of the old man is a ritual aimed at ensuring good rains, symbol of fertility of the earth. This power is reinforced by the presence of two ducks (the animal representing the link between the waters and the sky).

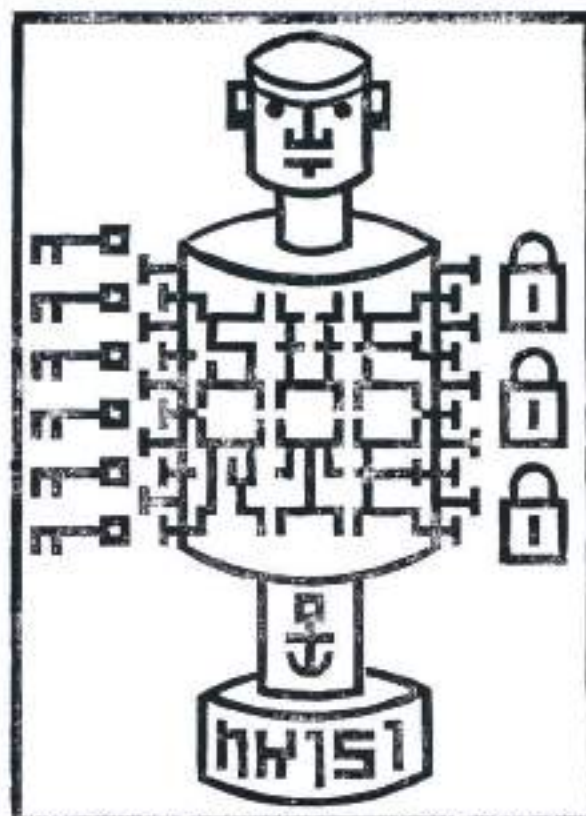
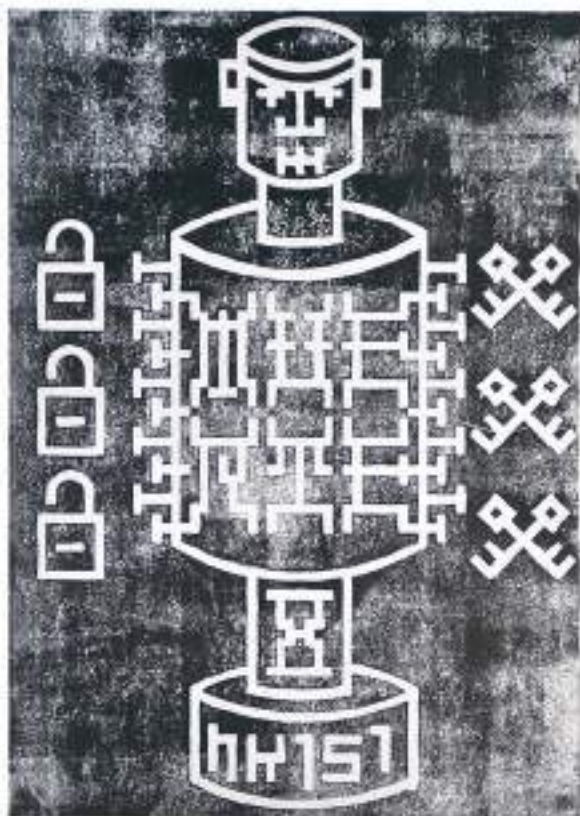
\$ 600 - 800

JOSEP ESCARRANT

Born in Mexico to travelling parents, Josep Escarrant (aka JS40) grew up in Africa, America and Europe. From an early age he starts soaking up the cultural and pictorial influences around him and develops a strong sense of social justice that will keep growing to this day.

After making a detour by the Central Saint Martins School of Arts and after some time working for the film industry, in France and the Caribbean, Josep Escarrant starts producing his original street art works.

JS40 considers his work to be folk art or naive art inspired by graffiti, Haitian vèvès, forgotten Cuban pictograms, secret symbols and superstitions from around the world. Fascinated by syncretism, JS40 confronts these different sources of inspiration in trying to look for resonances and find new associations that would lead to new meanings.



086. ANGELO PIOPPA

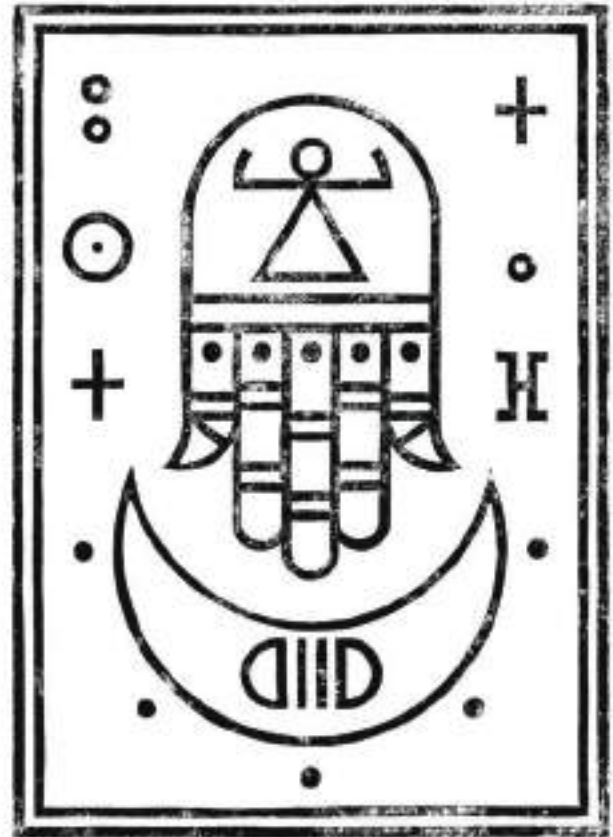
AKLAMA, 2018

Dimensions : 60 x 42 cm (23.62 x 16.53 in.)

Technique : Pastels on paper

Signature : Signed & dated by the artist.

\$ 800 - 1000



087. JOSEP ESCARRANT

TAFUST TINIT (BLACK), 2020

Dimensions : 42 x 59.7 cm each
(16.53 x 23.5 in.)

Technique : Linocut print

Edition of 10

Signature : Signed, stamped and
numbered by the artist

\$ 300 - 600

088. JOSEP ESCARRANT

ALL OVER (BLUE & GREEN), 2020

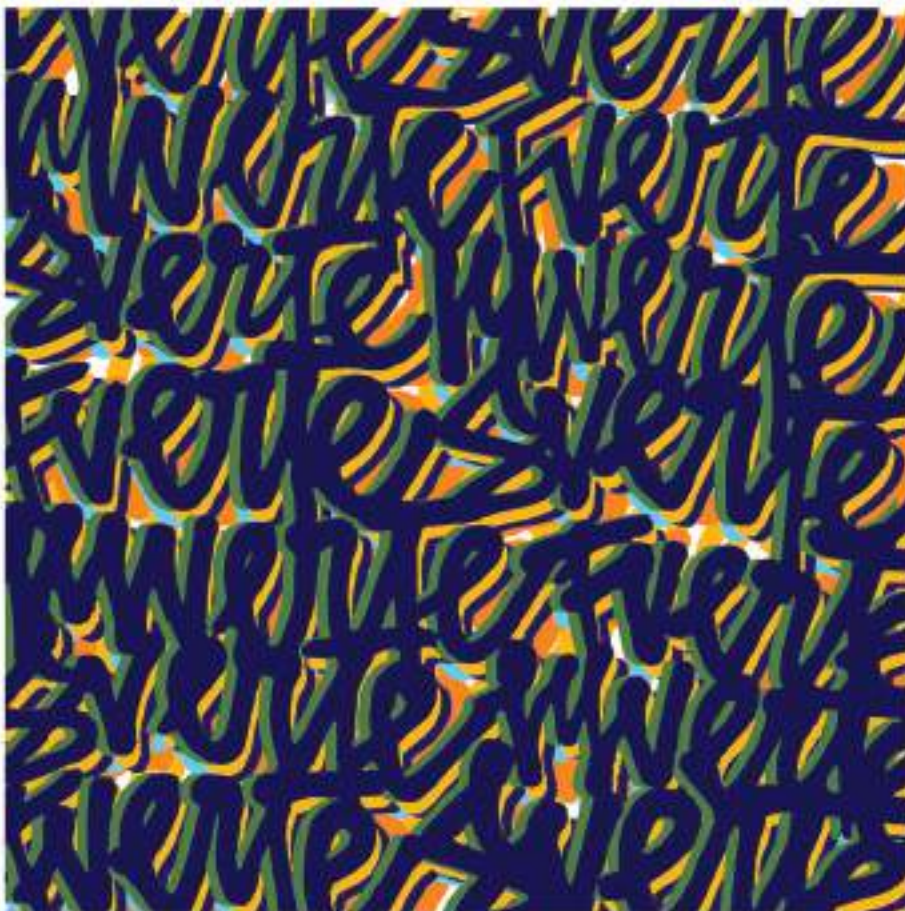
Dimensions : 60 x 60 cm (23.6 x
23.6 in.)

Technique : Offset print on 190g
Art paper

Edition of 50

Signature : Signed, stamped and
numbered by the artist

\$ 400 - 600





089. JOSEP ESCARRANT

MATERNIDAD (GOLD), 2020

Dimensions : 42 x 59.7 cm
(16.53 x 23.5 in.)

Technique : Offset print

Edition of 50

Signature : Signed, stamped and
numbered by the artist

\$ 300 - 600

090. JOSEP ESCARRANT
SUERTE ALL OVER , 2020

Dimensions : 79 x 79 cm (31 x
31 in.)

Technique : Spray paint on
canvas

Signature : Signed & stamped
by the artist.

\$ 400 - 600





**091. JOSEP ESCARRANT
OLMEC HUAKERO, 2019**
Dimensions : 25 cm (9.84 in.)
Technique : Paint, terra cota
Signature : Signed by the artist

\$ 600 - 1200

**092. JOSEP ESCARRANT
JUDGE FANG, 2019**
Dimensions : 25 cm (9.84 in.)
Technique : Paint, wood
Signature : Signed by the artist.

\$ 500 - 1000





093. JOSEP ESCARRANT

ARTEMIS, 2020

Dimensions : 57 x 39 cm (23 x 16 inches)

Technique : Ink on quality paper 200g

Signature : Signed by the artist.

\$ 400 - 600

LECHE
María
CONDENSADA



ALIMENTOS INFANTILES

ENVASADA ESPECIALMENTE PARA
MAXIMO NAZABAL - HABANA

094. RUBEN ALPIZAR

PAMFLETOS DE FIN DE SIGLO, 2003

Dimensions : 68.5 x 48 cm (27.75 x 19.75 in.)

Technique : Serigraph print

Edition of 100

Signature : Signed & numbered by the artist. Blind stamped by the Taller de Serigrafia de Rene Portocarrero.

\$ 600 - 800



095.
GEORGE LILANGA (TANZANIAN 1934 - 2005)
HALO MBONA HAUMTALI HUYU MGIENI
 Dimensions : 60 cm x 60 cm (23.62 in. x 23.62 in.)
 Technique : Enamel on board.
 Signature : Signed; signed and inscribed with the title on the reverse.
 Year : 1999

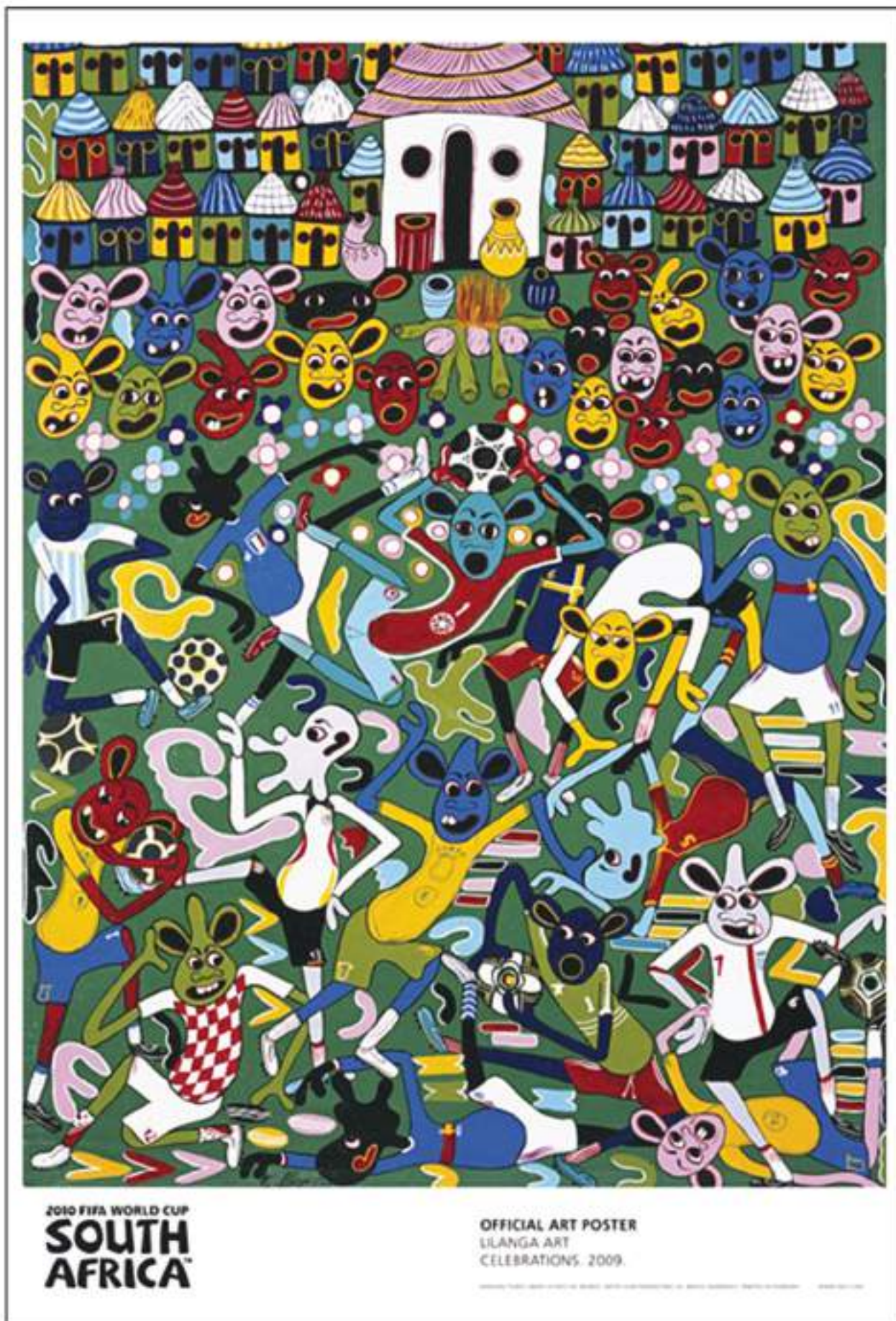
\$ 2000 - 3000

096.
GEORGE LILANGA (TANZANIAN 1934 - 2005)
KUMBA BABA JINI
 Dimensions : 60 cm x 60 cm (23.62 in. x 23.62 in.)
 Technique : Enamel on board.
 Signature : Signed; signed and inscribed with the title on the reverse.
 Year : 1999

This painting was exhibited in London, in 2014, in the great retrospective "Spirit of the MaKonde" dedicated to George Lilanga (see pictures).

\$ 2000 - 3000





097.

GEORGE LILANGA [TANZANIAN 1934 - 2005]

2010 FIFA WORLD CUP SOUTH AFRICA POSTER, 2010

Dimensions : 98 cm x 60 cm (38.58 x 26.37 in.)

Technique : Screenprint poster

Signature : Made after George Lilanga by the Lilanga Art collective.

Year : 2009

\$ 300 - 400

098.

DAYAK RARE ANCESTOR FIGURE

Region : Borneo, Indonesia.

Period : Ca. 19th-20th century A.D.

Dimensions : 38,7 cm (15.25 in.)

PROVENANCE

- James Economos, Santa Fe (1939-2019)

- Private NYC collection, acquired by the current collection in 1991.

Architectural element carved of hardwood, depicting an ancestor figure seated and holding an offering in front, with simple schematic outline, seated on curved projecting base with deeply carved curvilinear pattern.

\$ 2000 - 3000



099.

JIANTANG RARE TIBETIAN TEMPLE PAINTING

Region : Tibet and Nepal.

Period : Ca. 19th century

Dimensions : 115,6 x 82,5 cm (45.5 x 32.5 in.)

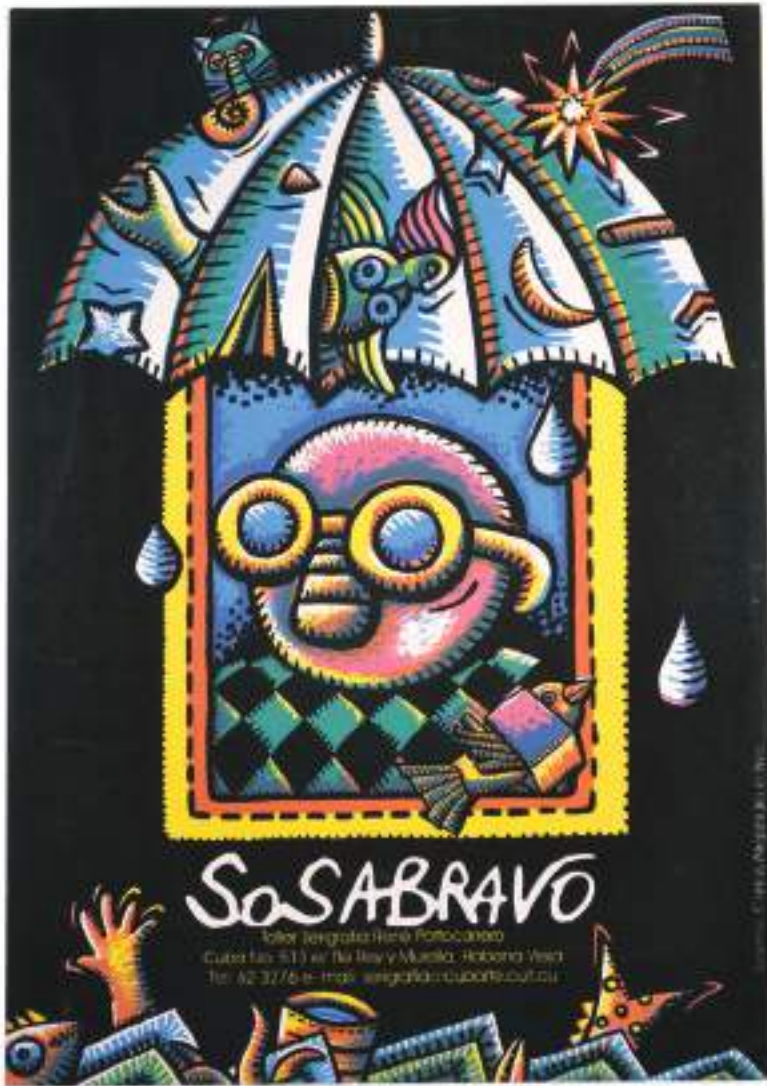
PROVENANCE

- Private collection, New-York

Multicolor temple or assembly/prayer room painting on oil cloth depicting a male deity in the center, probably Visvabhu, holding hands in the dharmacakra mudra, also known as turning the Dharma wheel. Two smaller bodhisattvas below display the same gesture. Two smaller Buddhas appear in the upper corners. Two lines of text along the lower border.

Life-size red hand imprint on the reverse and various red painted signatures.

\$ 2000 - 3000



**100. TALLER DE SERIGRAFIA RENE PORTOCARRERO
SOSABRAVO, 2003**

Dimensions : 69.2 x 49 cm (27.16 x 19.3 in.)

Technique : Serigraph print

Edition of 60

Signature : Numbered and blind stamped
by the Taller de Serigrafia Rene Portocar-
ro.

\$ 300 - 500

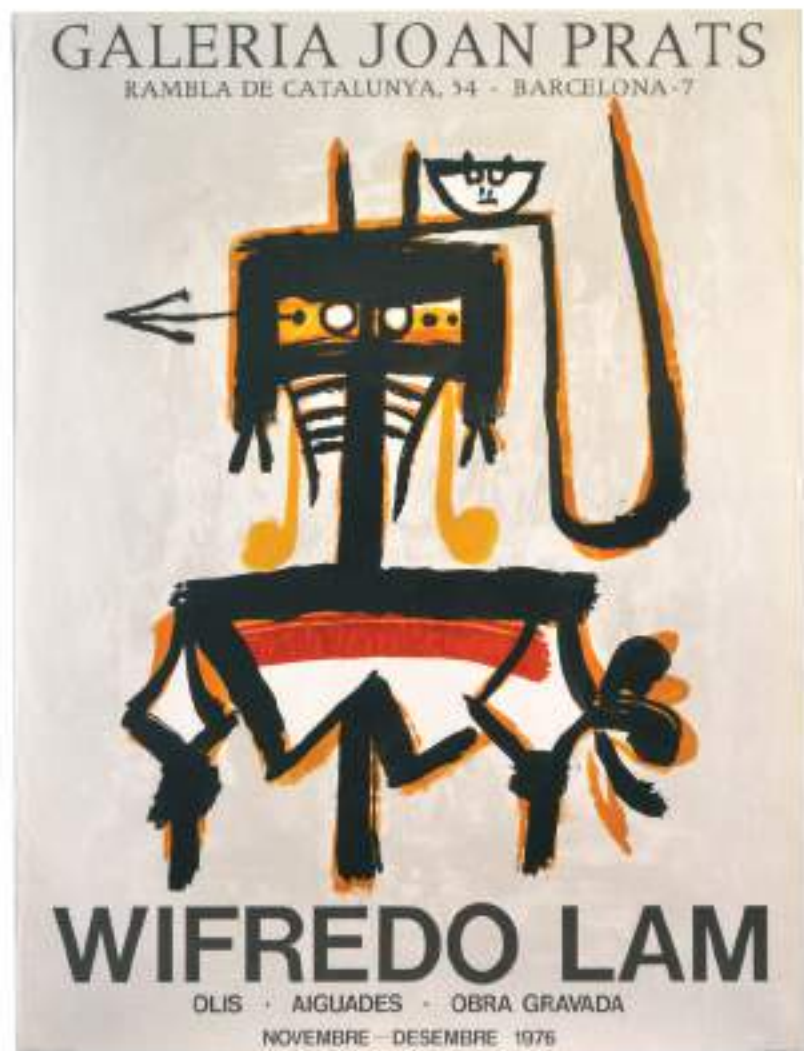
101. GALERIA JOAN PRATS

WILFREDO LAM, 1976

Dimensions : 75 x 56 cm (29.5 x 22 in.)

Technique : Offset print

\$ 100 - 200



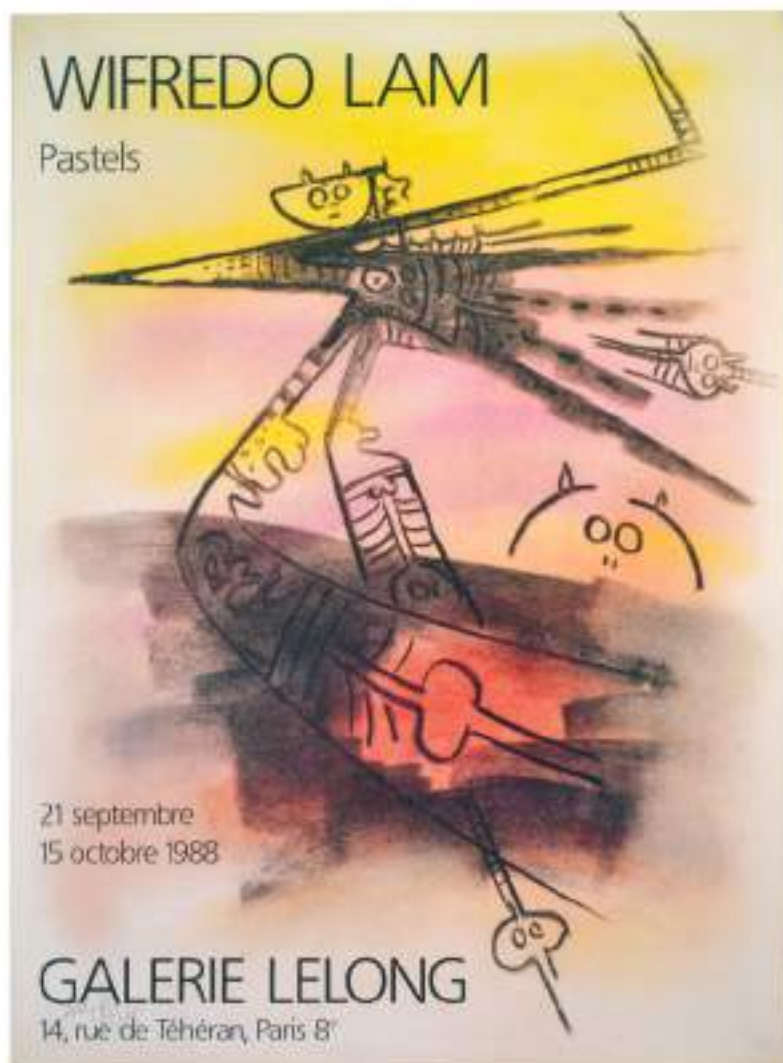
102. GALERIE LELONG

WIFREDO LAM PASTELS, 1988

Dimensions : 67 x 49.5 cm (26.4 x 19.3 in.)

Technique : Offset print

\$ 100 - 200



103. MUSÉE D'ART MODERNE DE LA VILLE DE PARIS

WIFREDO LAM XXII SALON DE MAI, 1967

Dimensions : 47 x 70 cm (18.5 x 27.5 in.)

Technique : Lithography print.

\$ 200 - 400

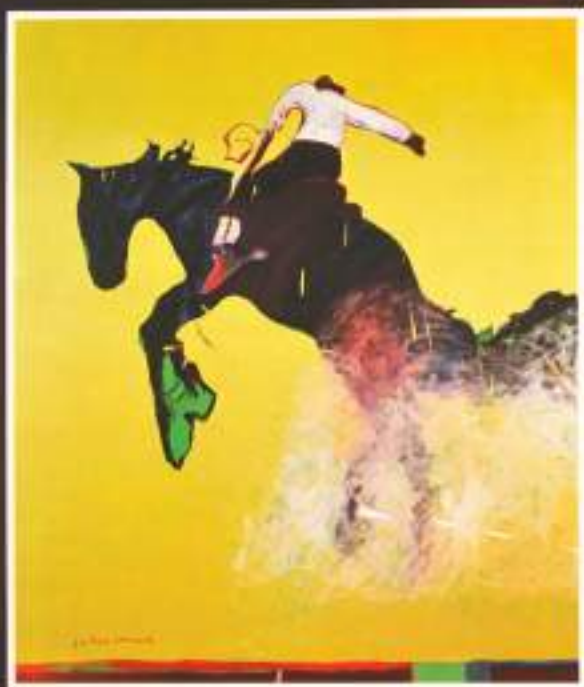
Fritz Scholder

Indians, Cowboys, Women & Flowers



The Elaine Horwitch Galleries Santa Fe, New Mexico

August 13-31, 1978



26th ANNUAL
PARADA DEL SOL
FEBRUARY 1-4, 1979
SCOTTSDALE, ARIZONA

104. FRITZ SCHOLDER

INDIANS, COWBOYS, WOMEN & FLOWERS, 1978

Dimensions : 80 x 60 cm (32 x 24 in.)

Technique : Offset print

First edition edited by The Elaine Horwitch Galleries

\$ 500 - 800

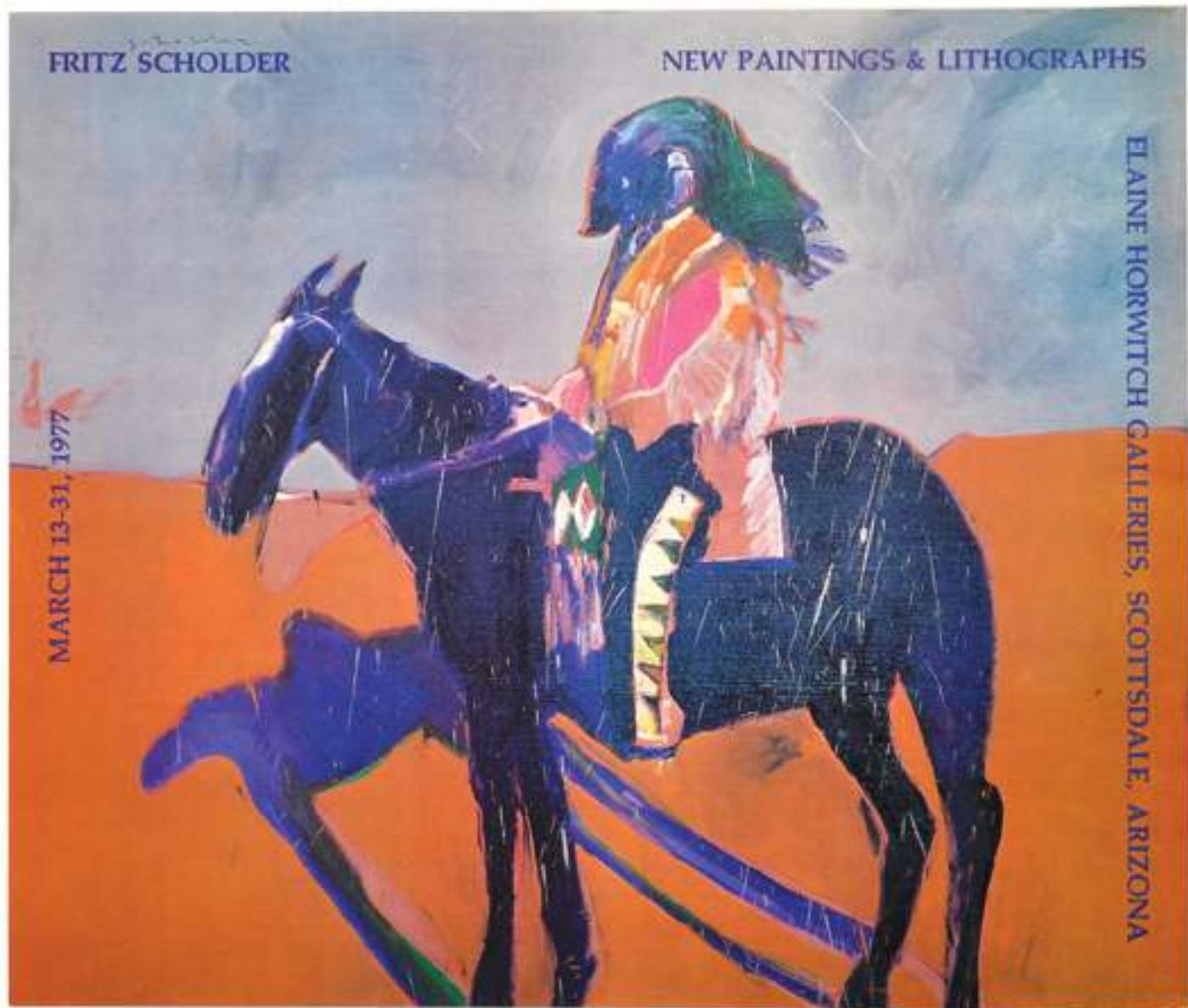
105. FRITZ SCHOLDER

**26TH PARADA DEL SOL SCOTTSDALE, ARIZONA -
RODEO COWBOY N°1, 1979**

Dimensions : 77 x 61 cm (30.3 x 24 in.)

Technique : Offset print

\$ 400 - 600



106. FRITZ SCHOLDER

NEW PAINTINGS & LITHOGRAPHS, 1977

Dimensions : 60 x 71 cm (24 x 28 in.)

Technique : Offset print

Limited edition print for the Elaine Horwitch Galleries, Scottsdale, Arizona

Fritz Scholder (1937 - 2005) was a Native American artist. His most influential works were post-modern in sensibility and somewhat Pop Art in execution as he sought to deconstruct the myths of the American Indian.

\$ 400 - 800



**107. PACE/COLUMBUS GALLERY
PABLO PICASSO, 1978**

Dimensions : 71 x 64 cm
(28 x 25 in.)

Technique : Offset print

\$ 100 - 200

PICASSO AT PACE/COLUMBUS

SEPTEMBRE 2002-OCTOBRE 2002 SPAZIALE DELLA GALLERIA PACE/COLUMBUS, 107

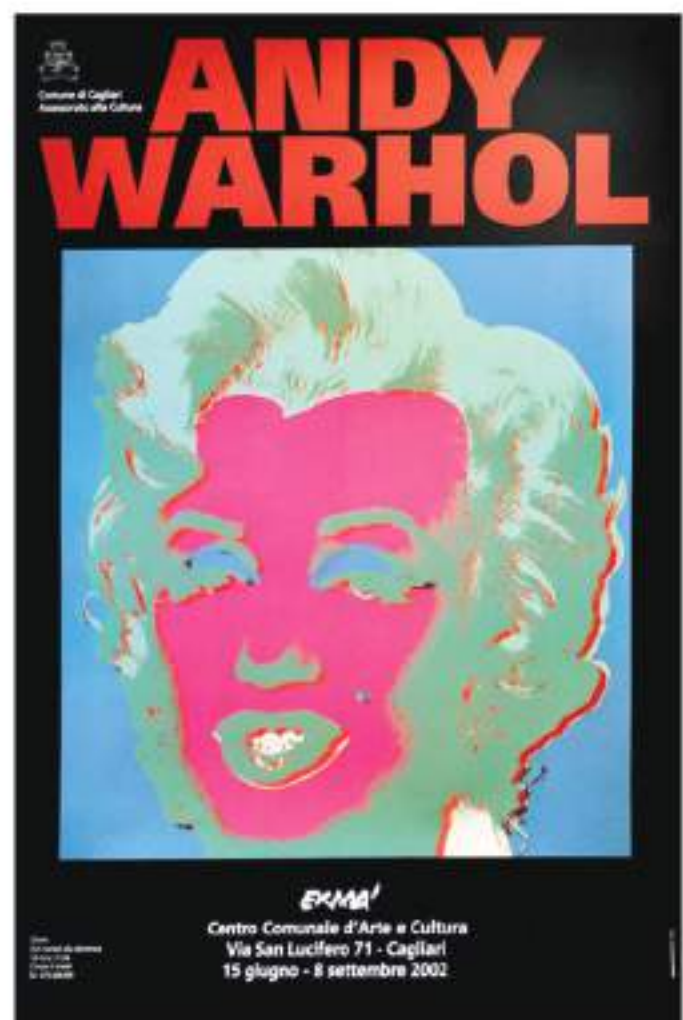
**108. ANDY WARHOL, CENTRO COMUNALE D'ARTE E
CULTURA CAGLIARI**

MARILYN MONROE EXMA, 2002

Dimensions : 98 x 67.5 cm (38.5 x 26.3 in.)

Technique : Offset print

\$ 150 - 300



**109. JEAN DUBUFFET, CENTRE GEORGES POMPIDOU
SITES AUX FIGURINES, PSYCHO-SITES, 1981**

Dimensions : 72 x 51 cm (28.3 x 20 in.)

Technique : Offset print

\$ 150 - 300



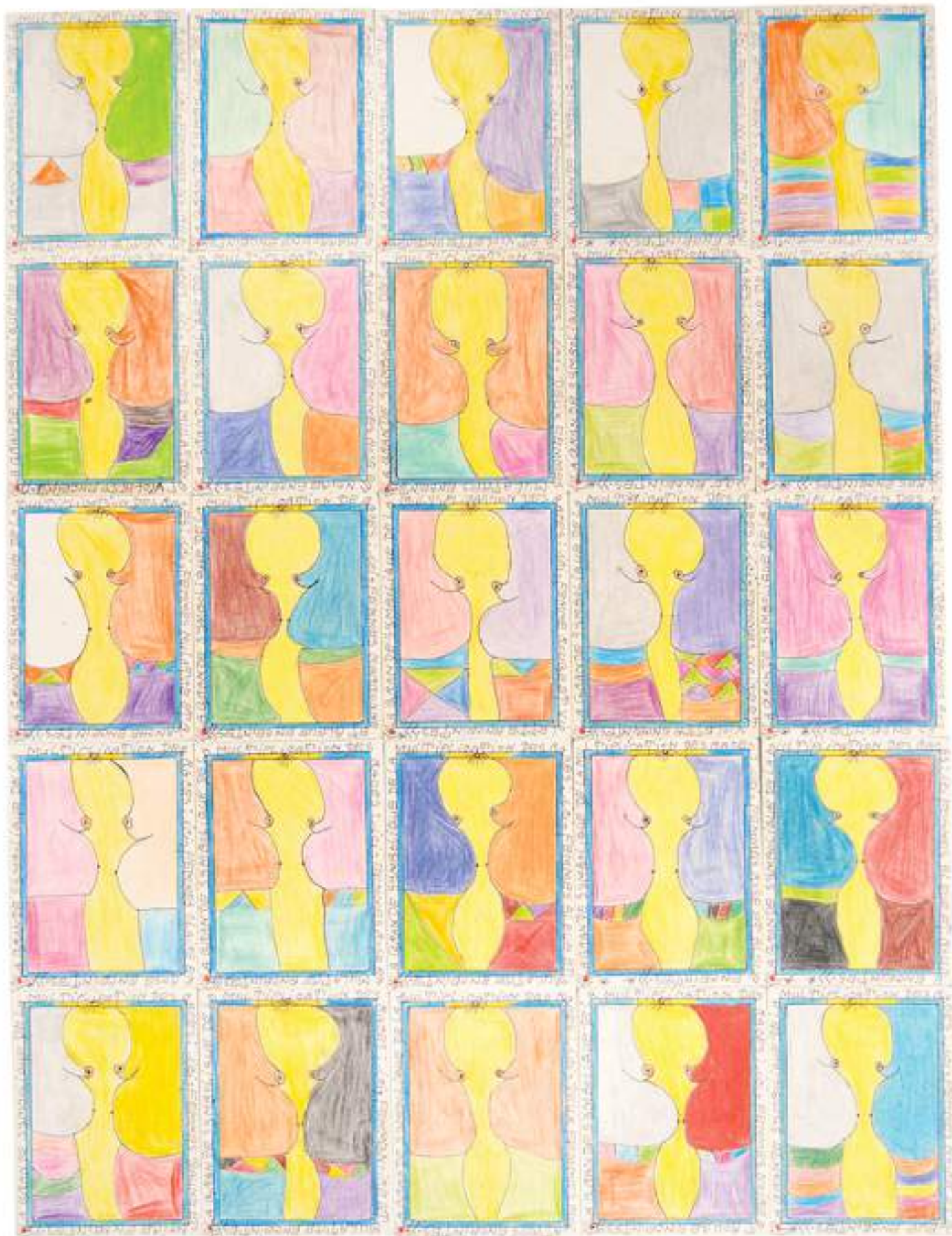
**110. FRÉDÉRIC BRULY BOUABRÉ
UNE EXPLOSION DE CROISSANCE, 2008**

Dimensions : 19 x 15 cm (7.48 x 5.9 in.)

Technique : Mixmedia on cardboard

Signature : Signed & dated by the artist on the back.

\$ 400 - 600



111. FRÉDÉRIC BRULY BOUABRÉ

THE GREAT SYMBOLISM OF THE MULTIPLICATION OF RACES, 2007

Dimensions : X25 19 x 15 cm (7.48 x 5.9 in.)

Technique : Mixmedia on cardboard

Signature : Signed & dated by the artist on the back.

This series of 25 drawings was published & exhibited at Christie's London - First Open - Post-War and Contemporary Art - 4 - 11 April 2019 (catalogue - p. 27).

\$ 8500 - 11.000

**112. FRÉDÉRIC BRULY BOUABRÉ
MYTHOLOGIE-BÉTÉ : UN GÉANT
BANTOU, 2006**

Dimensions : X4 19 x 15 cm
(7.48 x 5.9 in.)

Technique : Mixmedia on
cardboard

Signature : Signed & dated by
the artist on the back.

\$ 1500 - 2000



**113. FRÉDÉRIC BRULY BOUABRÉ
TROIS REINES DE BEAUTÉ, 2009**

Dimensions : X25 19 x 15 cm (7.48 x 5.9
in.)

Technique : 19 x 15 cm (7.48 x 5.9 in.)

Technique : Mixmedia on cardboard

Signature : Signed & dated by the artist
on the back.

\$ 400 - 600



114. E. S. TINGATINGA

LION, CA. 1970

Dimensions : 60 x 60 cm
(23.62 x 23.62 in.)

Technique : Oil paint on
cardboard

Signature : Signed by the
artist.

\$ 2000 - 3000

115. E. S. TINGATINGA

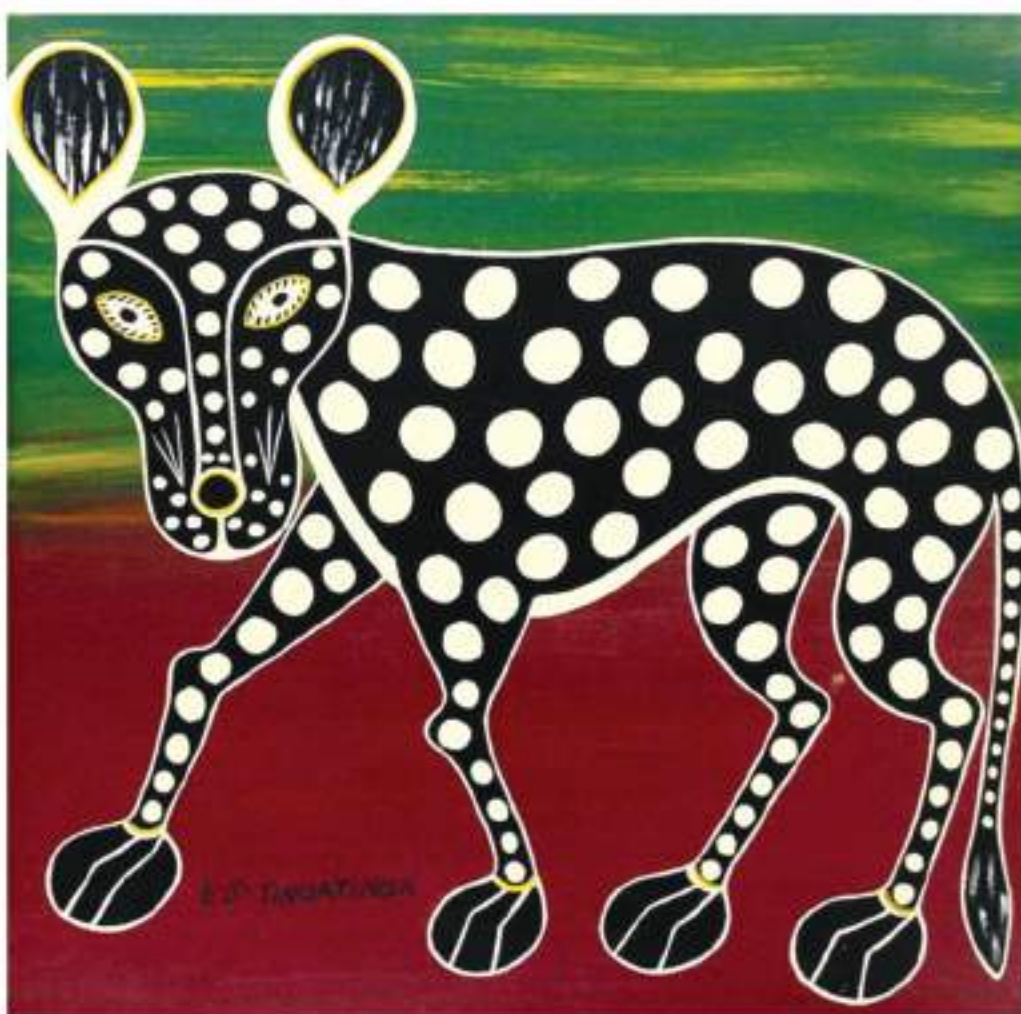
LEOPARD, CA. 1970

Dimensions : 60 x 60 cm
(23.62 x 23.62 in.)

Technique : Oil paint on
cardboard

Signature : Signed by
the artist.

\$ 2000 - 3000





116. BANKSY
WALL AND PIECE, 2005

\$ 200 - 250



117. AI WEIWEI
AI WEIWEI, 2009

\$ 60 - 80



LIU BOLIN ***

118. LIU BOLIN
GALERIE PARIS-BEIJING, 2011

\$ 80 - 100



119. PABLO PICASSO
PICASSO. PAINTER AND SCULPTOR IN CLAY
1998

\$ 60 - 80



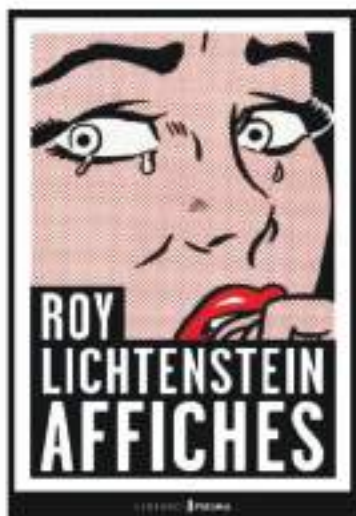
120. INSCRIBING MEANING
WRITING AND GRAPHIC SYSTEMS IN AFRICAN ART, 2007

\$ 100 - 150



121. TOKYO 1970
AMANA INC. 2013

\$ 80 - 100



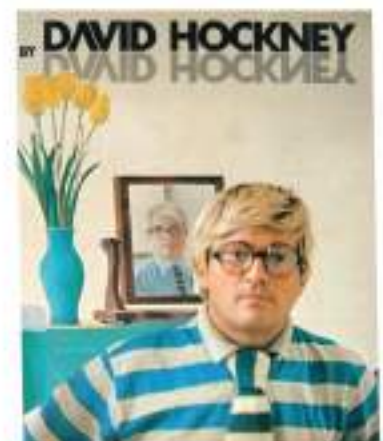
122. ROY LICHTENSTEIN
AFFICHES, 2013

\$ 80 - 100



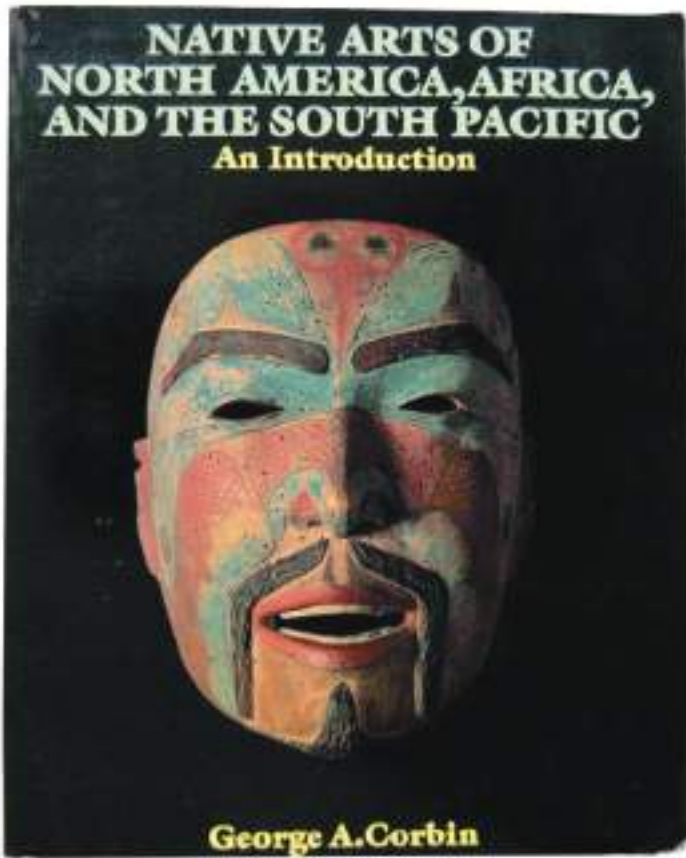
123. CHEN JIANGANG
THIRD FRONT, 2008

\$ 150 - 200



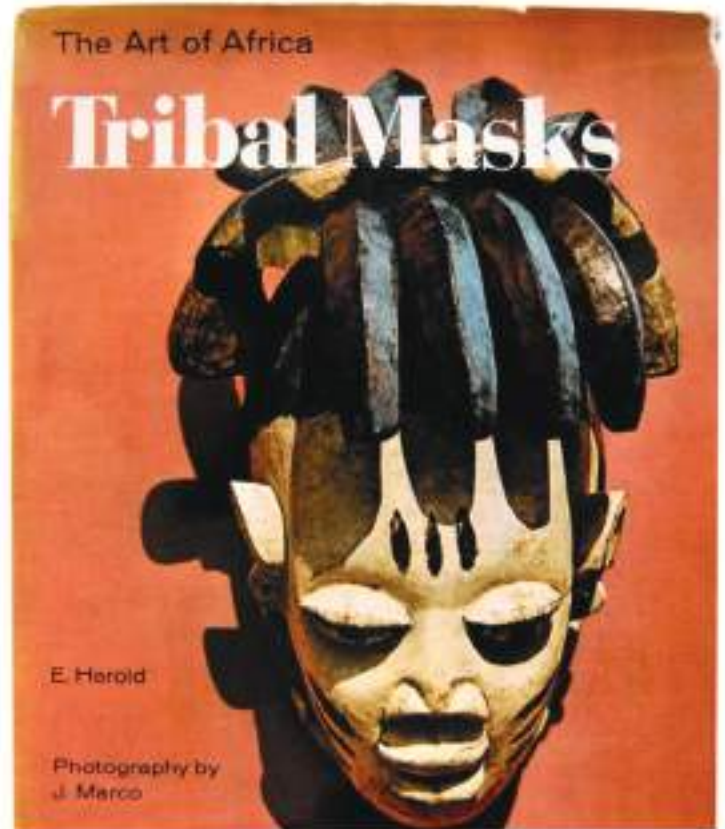
124. DAVID HOCKNEY - 1977
DAVID HOCKNEY BY DAVID HOCKNEY

\$ 80 - 100



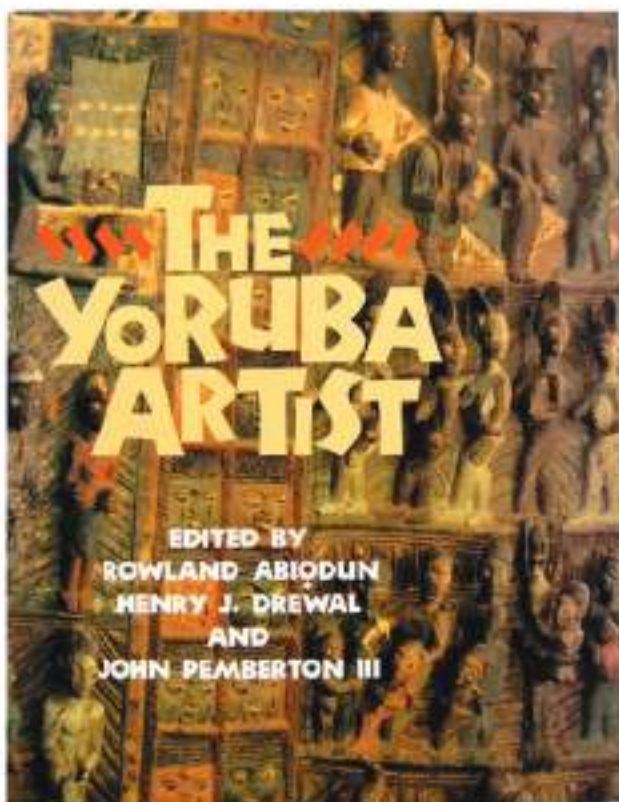
125. GEORGE A. CORBIN
NATIVE ARTS OF NORTH AMERICA, AFRICA, AND THE
SOUTH PACIFIC: AN INTRODUCTION, 1988

\$ 80 - 100



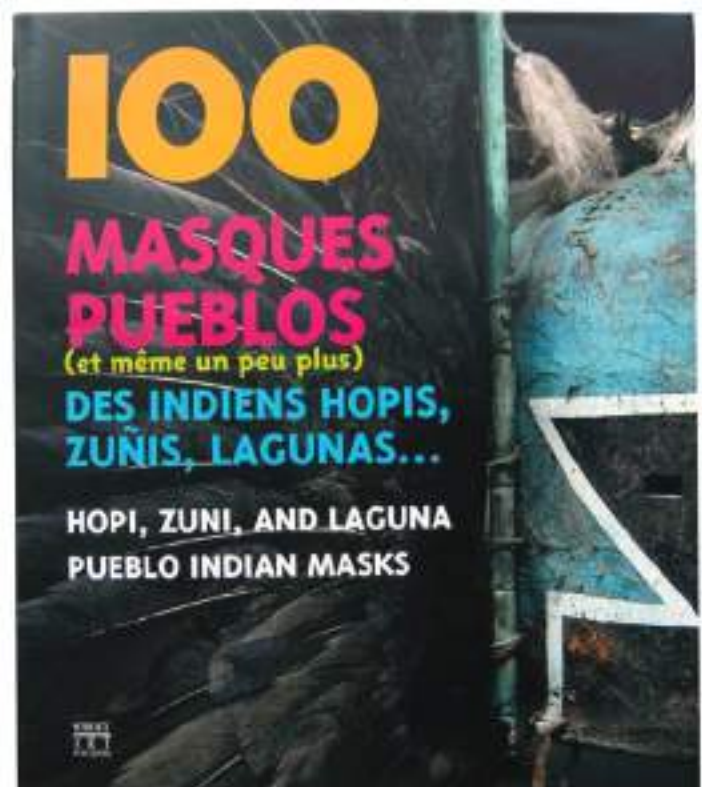
126. PAUL HAMLYN
THE ART OF AFRICA TRIBAL MASKS, 1967

\$ 60 - 80



127. JOHN PEMBERTON III
THE YORUBA ARTIST, 1994

\$ 80 - 100



128. 100 MASQUES PUEBLOS (ET MÊME UN PEU PLUS)
DES INDIENS HOPIS, ZUNIS, LAGUNAS..., 2013

\$ 60 - 80



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