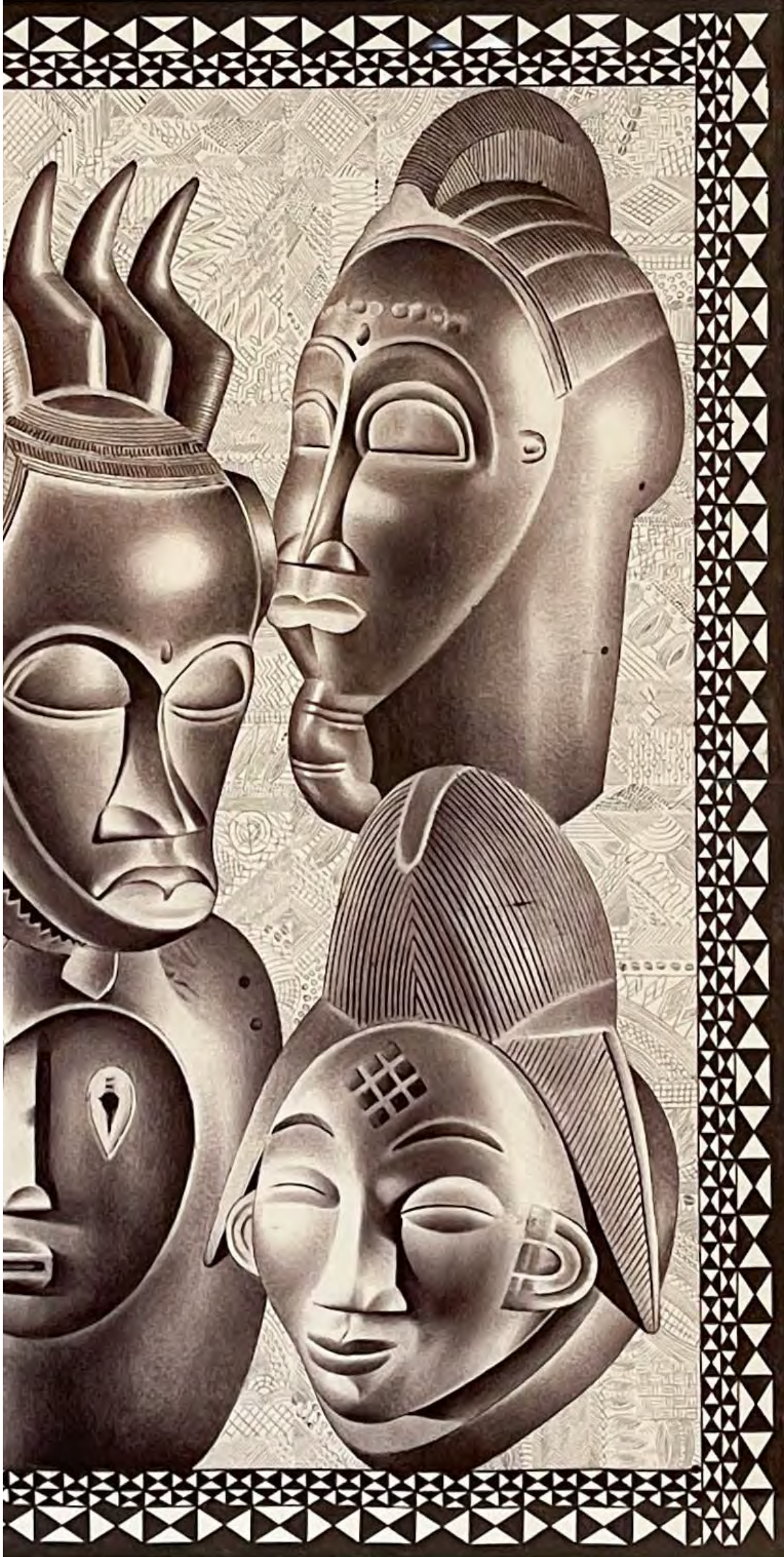
30 JUNE 2022 | MODERN & CONTEMPORARY CONGO ART



WILIGAMA ART

STANLEY'S
AUCTION

MODERN & CONTEMPORARY CONGO ART

Avec le soutien de l'ASBL «Babiso na ntoki», Congo Belgique

Stanley's Auction

Kouterveldstraat 2 • 1831 Diegem, Belgique • +32 477 62 12 74
info@stanleysauction.com • www.stanleysauction.com

EXPOSITION

Du samedi 25 juin au mercredi 29 juin de 12h à 18h

30 Juin Café Congo Anderlecht

VENTE

Jeudi 30 juin à 17h

ADRESSE

Kouterveldstraat, 2 à 1831 Diegem
(entre l'aéroport international de Zaventem et les 4 bras de Tervuren)
Grand parking gratuit

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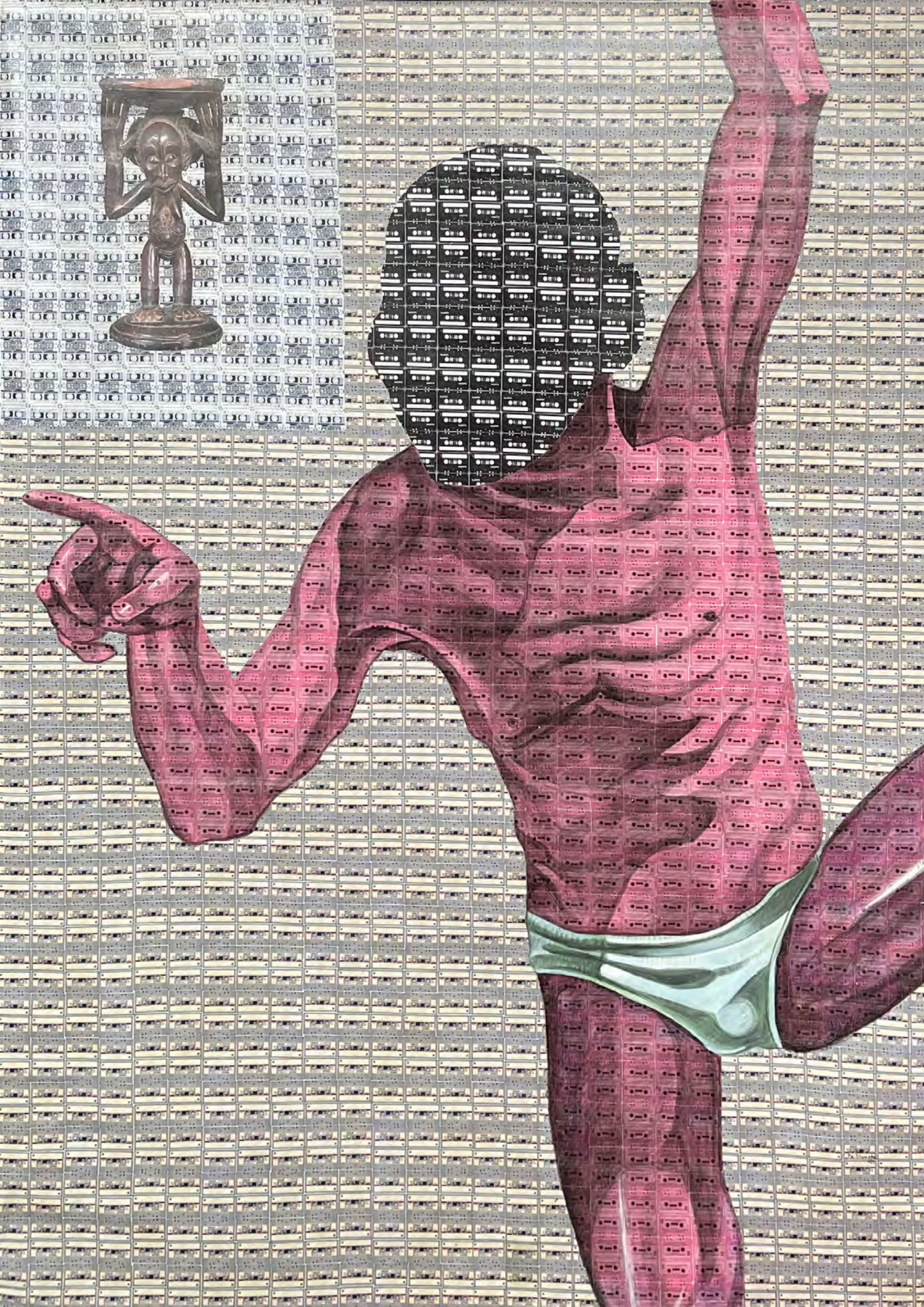
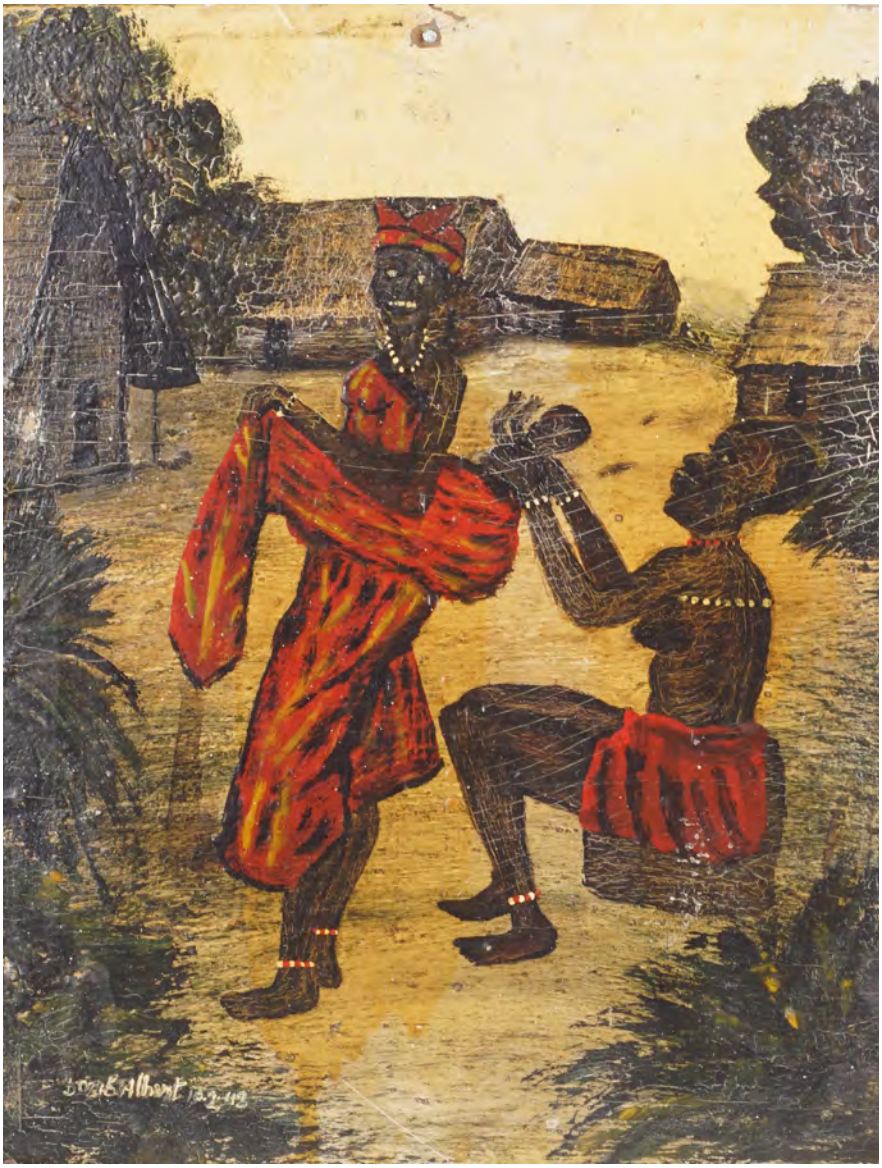
WILIGAMA ART

Since 2015 discovering a country where art is omnipresent. Congo Paintings and Wiligama Art reflect a fantastic universe located in the heart of the African continent.





1

Albert DOMBÉ
Kinshasa, DRC early 1900's - ?

Sans titre (Femme à l'enfant)

Huile sur carton
Signée, datée 1942, encadrée
28 x 22 cm

400 - 600 €

Albert Dombé was a Congolese painter from Thysville (now Mbanza-Ngungu) in the 1940s. He was very attached to his people's past and chose to resuscitate, through the evocation of daily life scenes, traditions whose growing oblivion he deplored. These scenes depict dancing, hunting, or fishing. This ideal of remembrance earned us a realistic artistic production, both anecdotal and spontaneous, without losing poetic sense Above all, Dombé possessed a keen sense of composition and movement None at the time surpassed him in describing the shimmering movements of the crowd, which are lively and expressed in brilliant colors.

2

Albert MONGITA LIKELE

RDC, 1916 - 1985

Sans titre (Fleuve)

Huile sur toile
Signée, années 50, encadrée
60 x 100 cm

600 - 900 €

A genius who knew no bounds in creation Nothing resisted him, he shone in pedagogy, journalism, literature, acting and dance.
He is also remembered for being the first author of the Congolese BD: Mukwapamba Undoubtedly a great Congolese artist In this beautiful image of a village, he takes us to other times, to other latitudes Where life was simpler Just the right brushstrokes that immortalize the common and peaceful life of the countryside a place where we could immerse ourselves for hours Albert Likeke Mongita, also known as Mongita Likeke, was born in 1916 in Irebu (DRC) and made a name for himself in various fields. Besides being a painter, he was also a writer, theatermaker, composer, and filmmaker.

This multitalented self-taught painter was a postman when he exhibited for the first time in 1947 in Leopoldville (today, Kinshasa). Afterward, he was tutored by the painter Laurent Moones at the Stanley Pool school Moreover, he exhibited his paintings at the Antwerp Colonial Exhibition in 1948. The talent of this self-taught artist was quickly recognized and driven by this first success, he continued his chosen path and specialized in landscape painting. Other themes that he painted were dance and hunting scenes and other aspects of “traditional” life He created in his art a simple and balanced color palette. Mongita Likele later became director of the National Theatre and director of Cultural Affairs.

3

Sara BELA
Tchad, c.1920 - Brazzaville, 1968

Sans titre (Poissons)

Huile sur panneau isorel
Signée, années 50, encadrée
59 x 71,5 cm

3 000 - 4 000 €

Bela is one of the best-known members of the Lubumbashi painting studio. The studio was founded by artist-patron Pierre Romain-Desfossés in the late 1940s, as a workshop called «Le Hangar» at the Indigenous Native Art Academy. His originality is achieved by painting with his finger, without using a pencil. This gives freshness and the spontaneity that makes the charm in Bela's art.
In addition, such a technique has a decorative effect. The artist's favorite themes are incrediblearge fish and aquatic scenes. Animals from the wilderness are also often depicted: whether peacefully grazing or hunted by man. There are also the initiation scenes sometimes with some fantasy, depicting nocturnal and sometimes humorous scenes, always with animals that conjure up complete freedom.

Towards the end of his life, he abandoned the finger technique in favor of the brush.

4

One of the first painter of the “atelier du hangar” of Lubumbashi.

Norbert ILUNGA
Early 20th DRC - ?

Sans titre (Animaux)

Peinture sur panneau isorel
Signée, années 50, encadrée
12,5 x 18,5 cm

1 500 - 2 000 €

KABU
190

KABINDA

Luba, DRC, 1927

5

KABINDA
Luba, DRC, 1927 - ?

Sans titre (Les oiseaux)

Huile sur toile
Signée, datée 1960
60 x 80 cm

3 000 - 4 000 €

6

KABINDA
Luba, DRC, 1927 - ?

Sans titre (Oiseaux blancs)

Huile sur panneau
Signée, années 50/60, encadrée
45 x 84 cm

3 000 - 4 000 €

Kabinda is one of the great Congolese painters, influenced by the Elisabethville School. He was inspired by nature and offers us magnificent scenes with vivid colors perfectly combined to form compositions as harmonious as nature itself.

7

Sans titre (Retour de chasse)

Huile sur toile
Signée, années 50/60
encadrée
31 x 50 cm

1 500 - 2 000 €

8

Sans titre (Poissons)

Huile sur toile
Signée, daté 1959, encadrée
41 x 60 cm

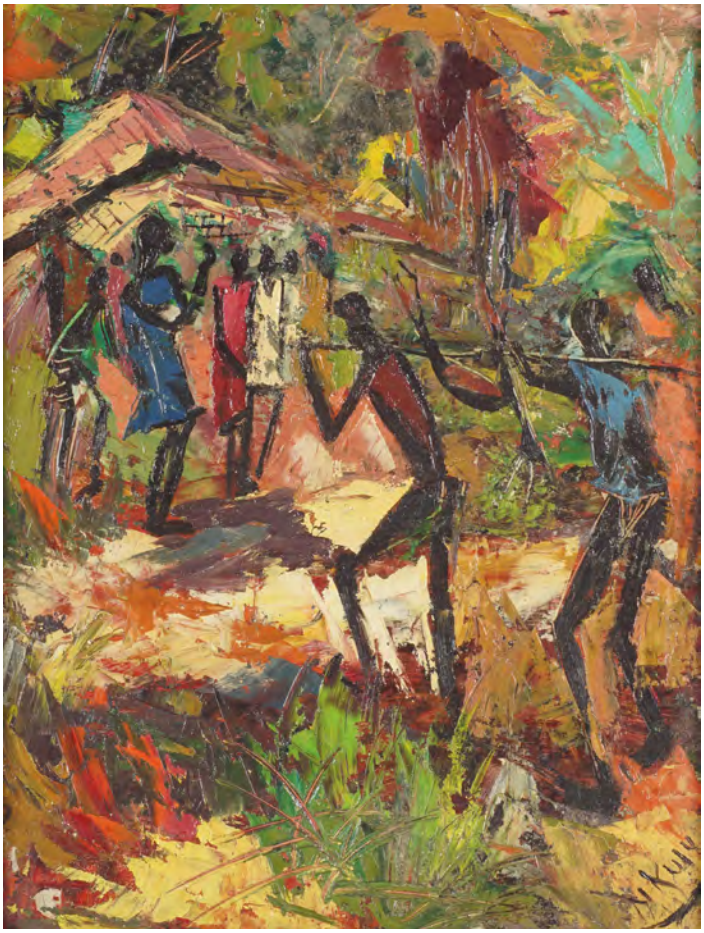
1 000 - 1 500 €

9

Sans titre (Poissons)

Huile sur toile
Signée, datée 1959, encadrée
58 x 40 cm

1 000 - 1 500 €



10

Felelo NKUSU
Bas-Congo, 1914 – 1995, Kinshasa, DRC

Sans titre (Scène de village)

Huile sur panneau isorel
Signée, années 50/60, encadrée
28,5 x 22 cm

500 - 700 €

One of the doyens of modern Congolese painting In 1958 he participated in the Brussels Universal Exhibition and in 1966 his works were presented at the first festival of the black arts in Dakar.
Nkusu is also deeply religious. This aspect of his personality appears in his many religiously inspired paintings. Living very close to the simple and traditional life, he transposes with great delicacy and taste the scenes of biblical life into an African context. His «Christs» are African. The Holy Family crosses a jungle village on the back of an antelope, the Miraculous Catch takes place on a Zairean River in a canoe He remains deeply attached, in his themes, to the roots of his land and loves the traditional art from which he draws his inspiration In 1978, the AICA/Zaire awarded him the Golden Palette, an insignia that rewards artists who have been active for at least thirty years

11

Felelo NKUSU
Bas-Congo, 1914 – 1995, Kinshasa, DRC

Sans titre (Scène de chasse)

Huile sur toile
Signée, années 50/60
62 x 60 cm

500 - 700 €

12

François AMISI

Lusangu, 1935. Lives and works in Lubumbashi, DRC

Sans titre (Les masques)

Huile sur toile
Signée, années 60, encadrée
42 x 55 cm

1 000 - 1 500 €

François Amisi is a scholar at the root of different styles of painting. For example, in the «flame» style, the shape of humans, animals and various objects is slightly distorted by the glow generated by flames.

In the years 1955-56, he perfected the «bled» style, in which forms are altered by stained glass Always on the lookout for new and innovative techniques and creations, he also perfected in his studio the «chopped» and «cross» patterns. The painter also discovered what experts called the «whirlwind» style, which symbolized through movement the liveliness of the everyday life of men and women. This is why we also find in the painter's work scenes of dancing or hunting or even the hustle and bustle of crowded markets He also depicts animals in freedom and objects such as masks, whose diversity of expression recalls the supernatural dimension of ancestral cults Amisi's colorful universe gives life to sparkling works, full of charm, intensity and movement, which bring to life the many facets of the Congo. In his vibrant work, he succeeds in making tradition universal through his unique and timeless style.

13

MWILA

20Th Century – Lubumbashi, DRC

Sans titre (Trio d'oiseaux)

Huile sur toile
Signée, datée 1959, encadrée
39 x 49 cm

2 500 - 3 000 €

In the 1940s, the French painter Pierre Robert Desfossés established his workshop, "Le Hangar" in Elisabethville. Mwila was a student there during the mid-20th century.

The style of painting that emerged from Desfossés workshop is poetic-narrativist. It is seemingly flat and decorative due to its repetitive patterns. Like the painters of his generation, he draws his inspiration from nature to offer a dreamlike universe where life imposes itself in each brushstroke. This animal scene shows the sublime elegance of nature Lines full of harmony to delight us.

14

Sans titre (Poissons)

Huile sur carton
Signée, datée 1958, encadrée
31 x 45 cm

2 500 - 3 000 €

15

Sans titre (Scène de chasse)

Toile marouflée sur carton
Signée, datée 1962, encadrée
63 x 81,5 cm

2 500 - 3 000 €

16

Sans titre (Scène de danse)

Toile marouflée sur carton
Signée, daté 1962, encadrée
59 x 79 cm

2 500 - 3 000 €

17

Alphonse KIABELUA

Luba, DRC, 1927 - ?

Sans titre (Scène de village)

Huile sur panneau isorel
Signée, daté 1960
29 x 38,5 cm
Note : 2 trous visibles sur le dessus de la toile

200 - 300 €

18

Sans titre (Scène de village)

Huile sur toile
Signée, années 50/60, encadrée
30 x 48 cm

200 - 300 €

19

Sans titre (Scène de village)

Huile sur toile
Signée, années 60/70, encadrée
49 x 39 cm

200 - 300 €

Alphonse Kiabelua was a brother of the Congolese painter Jean Bata He was a student in Pierre Romain-Desfossés' workshop (called «Le Hangar») in Elisabethville (now Lubumbashi) In '50 he became a member of the Stanley Pool School under the artist and teacher Laurent Moonens Kiabelua is a self-taught artist who painted mainly portraits with exaggerated heads in the style of «traditional» sculpture and landscapes scenes. This artist proposes an immersive art. The transport to a forest full of mysterious fables. Landscapes that hold unimaginable secrets. A gift for the most sensitive eyes.

20

Mabinza NZITA WA MNUKU

Sake Banza,1929, DRC - ?

Sans titre (La rive)

Huile sur panneau isorel
Signée, années 60, encadrée
36 x 56,5 cm

300 - 500 €

Nzita started working in different companies during the Belgian Congo period before joining the Alhadeff workshops where he painted as a self-taught artist. He participated in several exhibitions between 1954 and 1962, where his work has regularly won prizes. He is now known for the rich use of color and attractive clarity that characterize his landscapes His contrasts of colors impose marvellous scenes.

21

Sans titre (Le sage)

Huile sur toile
Signée, datée 1974
59,5 x 49,5 cm

300 - 500 €

22

Kibwanga MWENZE

Kilumba,1925 – 1999, Lubumbashi

Sans titre (Cérémonie)

Huile sur papier
Signée, années 50
63 x 47,5 cm

4 000 - 6 000 €

Mwenze Kibwanga, son of a weaver, was born in 1925 in Kilumba, Katanga province In 1934, he started attending classes at the Protestant mission in Mwanza, where he also took drawing lessons.
He left the village in 1942 to settle in Elisabethville and continued his basic education with the Methodists for two more years Unable to earn a living, he began to draw and was noticed by the Belgian Gaston Pletinckx in 1946, who took him under his wing and encouraged him to specialize in portraiture In 1950, Kibwanga was admitted to the «l'Atelier du Hangar» founded by French painter, Romain-Desfossés There, he developed his style, bringing his subjects to life through a technique of hatching and parallel lines alternating between light and dark tones that follow the shapes of people, animals, and vegetation By reproducing the geometry of the wooden chisel, Mwenze developed a form of 'sculptural painting' Sculptors of «traditional» statues inspired him His scenes of the daily life of yesteryear have a very special interpretation.

23

Sans titre (Antilopes)

Huile sur toile
Signée, datée 1980, encadrée
55 x 85 cm

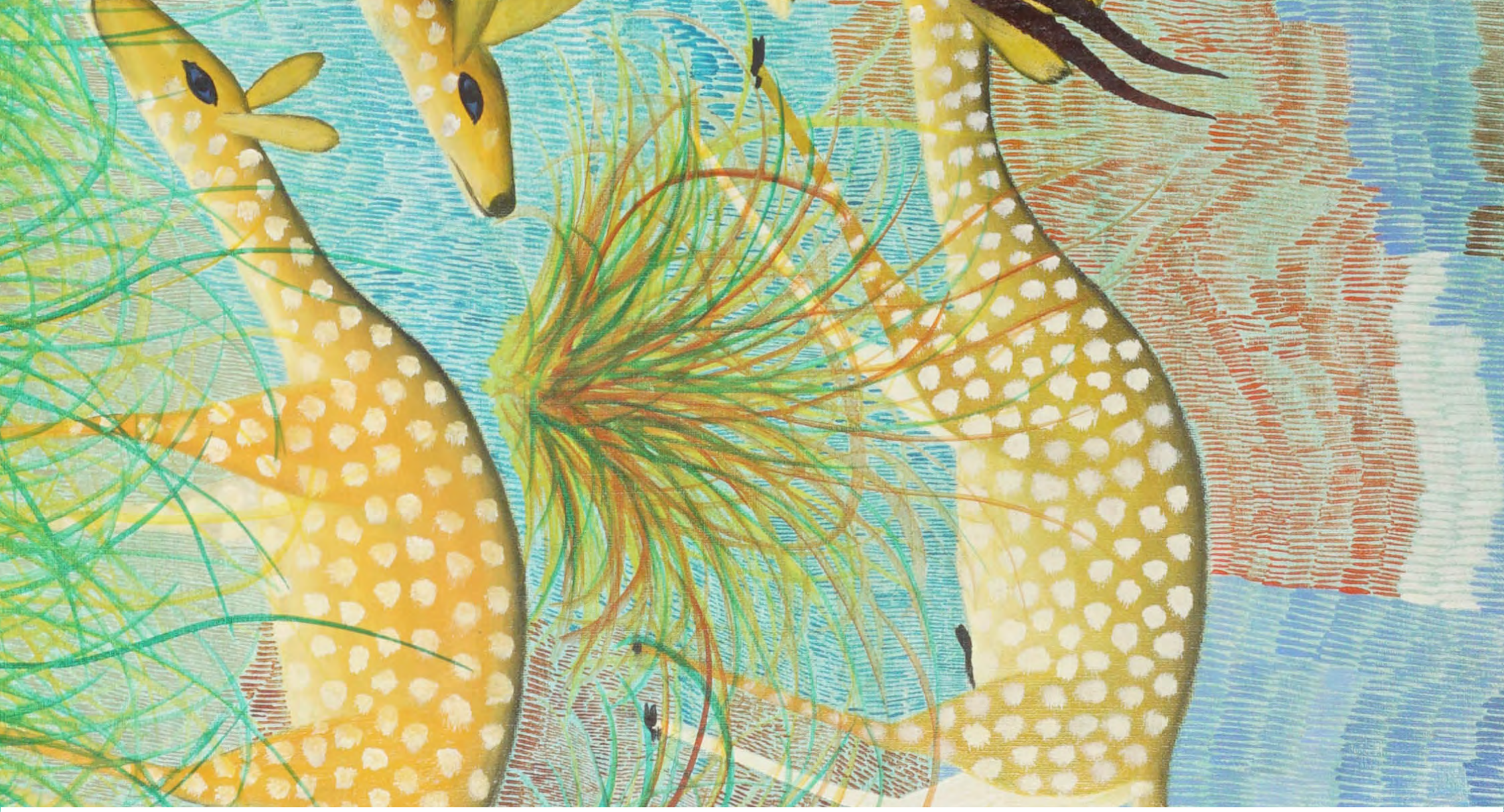
2 000 - 3 000 €

24

Sans titre (Retour de chasse)

Huile sur toile marouflée sur panneau
Signée, datée 1957, encadrée
63 x 97 cm

2 500 - 3 000 €



PILIPILI MULONGOY

Ngolo, Katanga, 1914 – Kinshasa, DRC, 2007

25

Mulongoy PILIPILI

Ngolo, Katanga, 1914 – Kinshasa, DRC, 2007

Sans titre (Les antilopes)

Huile sur toile
Signée, après les années 70, encadrée
80 x 60 cm

5 000 - 7 000 €

PiliPili was born into a family of fishermen in Ngolo, in the province of Katanga, in the former Belgian Congo. In 1947, he managed to enter the young «Academy of Indigenous Art», the official name of the Hangar Workshop created by the former officer Pierre Romain-Desfossés. Later, PiliPili joined the Academy of Fine Arts in Lubumbashi as a teacher Each scene in his paintings is meticulously executed and the movements are accentuated by the application of fine touches of bright colors that quickly catch the eye His work is a window into a magical forest Don't be surprised if you can feel the humid harmonies of the forest.

Note : Expo Anvers, «KUNST UIT ZAÏRE» 1974, PILI-PILI 003 «quatres antilopes mouchetées» galerie DIERICKX, BRUXELLES

26

Sans titre (Animaux)

Huile sur toile
Signée, après les années 70, encadrée
77 x 108 cm

5 000 - 7 000 €

27

Sans titre (Poissons)

Huile sur toile
Signée, après les années 70
encadrée
58 x 90 cm

1 500 - 2 000 €

28

Chenge BARUTI (BERQUIN)

Kalemia, 1937- Katanga 2001

Sans titre (La brousse)

Huile sur panneau
Signée BERQUIN, années 70
encadrée
19,5 x 29,5 cm

400 - 600 €

Chenge Baruti was born in Kalemia on 5 June 1937.
He started to paint at the young age of fifteen. In 1955, his bright talent led him to be admitted into the Academy of Fine Arts in Kinshasa. He followed in his older brother Change Kanuto's footsteps, as he also attended the same academy. In 1959 Baruti moved to Lumumbashi after his graduating where he briefly taught painting at the academy of Fine Arts. After that, he set up a studio and art gallery with his brother Kanuto. Together they held workshops on copper ware, sculpture and painting.

Chenge Baruti incorporates nature into his work, which illustrate impressive and captivating scenes about warrior gatherings, dancers and hunting. From a stylistic point of view, he likes to play with abundant, luminous points, parallel and counter-lines that give depth.

29

La pluie

Huile sur carton
Signée, années 70
encadrée
51 x 22 cm

400 - 600 €

30

His universe reflects all kinds of landscapes and refers to a kind of lost Eden. Since 1964, he has exhibited his work internationally.

Frédéric MUVUMA NGOIE
Lubumbashi, DRC, 1938

Sans titre (Feu de brousse)

Huile sur carton
Signée, années 60
encadrée
35 x 85 cm

300 - 500 €

31

Za Mezo MUMPASI
Bas-Congo, 1945 – DRC, 1991

Sans titre (La femme et son enfant)

Huile sur toile
Signée, datée 1977, encadrée
60 x 93,5 cm

600 - 900 €

He won the Grand prize of the 1968 National Competition and joined the Institute of National Museums in 1974. Mumpasi is a deep believer, who shows through in his religious compositions. Very close to Congolese daily life, he transposes with great finesse the traditional life and biblical scenes in his work.

32

NSITAN
DRC 20th

Sans titre (Femme et enfant)

Huile sur papier
Signée, années 70/80, encadrée
98 x 83 cm

600 - 900 €

33

NKUTU A ZOWA

Matadi, 1939 – DRC, 2006

Sans titre (La féminité)

Huile sur toile
Signée, datée 1988, encadrée
74 x 42 cm

400 - 600 €

He graduated from the art school of Saint-Luc in Kinshasa in the 60s and participated in many international exhibitions. His work is recognized for its unparalleled style with contrasts of warm colors and characters folded in on themselves that provoke tenderness and affection. His oeuvre possesses a remarkable romanticism.

Autodidact, member of great workshop with Mavinga, N'damvu, Lema kusa, ...

34

Benza ZITA
Bas Congo 1942 - ?

Sans titre (La femme)

Huile sur toile
Signée, années 70/80
80 x 51 cm

600 - 1 200 €

35

LUZOLA
DRC-20 th

Sans titre (Les femmes)

Huile sur toile
Signée, datée 1986, encadrée
72,5 x 60 cm

1 500 - 2 000 €

36

MANDA

DRC-20 th

Sans titre (Femme à la jupe bleue)

Huile sur panneau
Signée, années 80, encadrée
87 x 58,5 cm

4 000 - 5 000 €

Note : Published in the Book « 60 ans de peinture Zaïre »
1989 les éditeurs associés pages 194/195.
Ex-collection DOUCY

37

Sans titre (Femme à la jupe verte)

Huile sur panneau
Signée, années 80, encadrée
87 x 58,5 cm

4 000 - 5 000 €

His art features beautiful characters who defend ancestral tributes. The facial expressions are particularly sentimental and reflect deep sorrow, a state reminiscence that is touching. Follower of Ngombe.

Note : Published in the Book « 60 ans de peinture Zaïre »
1989 les éditeurs associés pages 194/195
Ex-collection DOUCY

38

LEMA KUSA

Kinkenge, Bas-Congo, 1944

Sans titre (Femme aux bananes)

Huile sur toile
Signée, datée 1979, encadrée
76,5 x 98 cm

3 000 - 4 000 €

Lema Kusa was a former student of Fine Arts in Kinshasa, where he became a professor and director of the Graphic Arts Department.
His paintings are often realistic and sometimes abstract, depicting everyday life with the subconsciousness of a photographer. Women are the prominent figures in his work, portrayed as mothers, wives and children whom men must love at all costs and protect from violence. In addition, he creates paintings that are strong and moral. Kusa's work contains paintings of drunkards, prostitutes, market figures, beggars and idlers with a strong expressionist palette and a distinctive and subtle humor. His various works are remarkably vivid, colorful, symbolic and sometimes abstract.

39

Sans titre (Les porteuses)

Huile sur toile
Signée, datée 1970, encadrée
65,5 x 53 cm

1000 - 1 500 €

His passion for sculpture directs him to the Academy of Fine Arts in Kinshasa. He graduated there at age 22. In 1967, he received a scholarship for the Saint-Luc school in Liège. Holder of the Grand Prix de Rome. Back in Kinshasa, he became a professor at the Academy of Fine Arts, he remained there until 1984 and devoted himself totally to his art.

40

François TAMBA NDEMBE

Boma - Bas-Congo - 1942 - Kinshasa 2006

Sans titre

Sculpture en bronze
Bronza 1995 - 1/3
63 x 38 cm

1 500 - 2 000 €

41

Roger BOTEMBE
Kinshasa, 1959-2019

Série de buffles

Fusain sur papier
Signé, daté 2005, encadré
20 x 30 cm

400 - 600 €

Note : Expo RDC 2060

Born in 1959 in Kinshasa, Roger Botembe is one of the most talented artists of his generation. He is a major figure in Trans-Symbolism, a renaissance movement in contemporary African art, that is both figurative and realistic. The artist travelled all over Africa and the world to exhibit and teach. During his career as a painter, muralist and sculptor, he has received many awards, honors and accolades. Furthermore, he transcended tradition in his art by developing his paintings through the exploration of signs and symbols taken from traditional African sculptures and masks. In 1992, Roger Botembe founded Ateliers Botembe, a Congolese school of contemporary African art. In addition, he was Associate professor and head of the Arts-Plastiques section at the Académie des Beaux Arts in Kinshasa and director of International Cooperation and Promotion at the Institute of National Museums of Congo since 2006. As a painter, Roger Botembe believed in the essence of movement and mystery. He observed, astonished and translated life through increasingly enigmatic forms. His range of colors defined and dissolved somewhere between figurism and abstractionism.

42

Série de buffles

Fusain sur papier
Signé, daté 2005, encadré
20 x 30 cm

400 - 600 €

Note : Expo RDC 2060

43

Freddy TSIMBA BIENVENUE

Kinshasa, 1967. Lives and works in Kinshasa, DRC

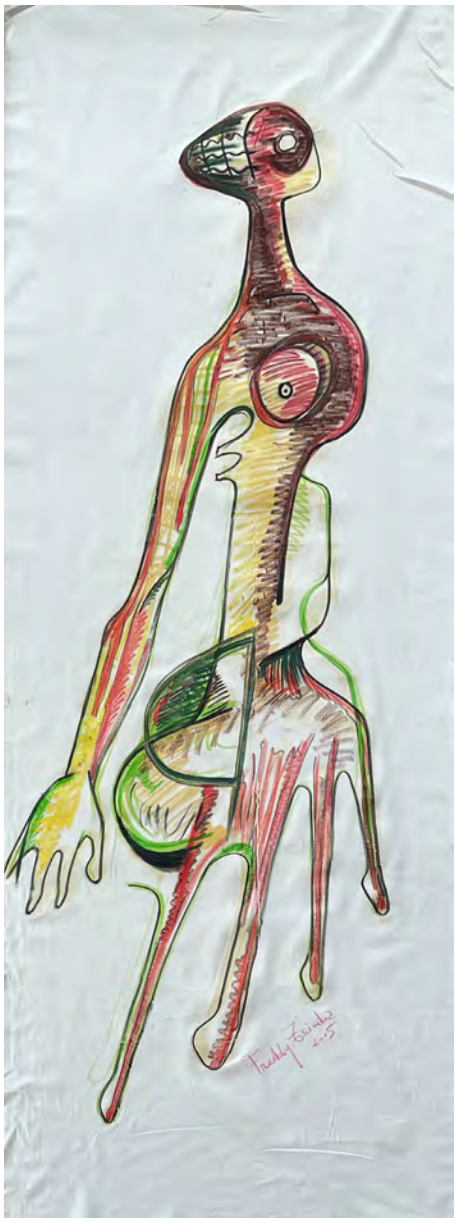
Sans titre

Technique mixte sur tissu
Signée, datée 2005
202 x 76 cm

1 500 - 2 000 €

Freddy Bienvenu Tsimba is a Congolese artist born in 1967 in Kinshasa. He was trained as an artist in sculpture and in the techniques of casting and welding. The materials with which the artist works are bronze and scrap metal. Moreover, Tsimba works with materials collected on the battlefield (grenades, shells) and in the street (spoons, capsules, keys, etc.). He is best known for his sculptures made from shell casings collected in conflict zones and his machete houses.

Note : On joint un catalogue
FREDDY TSIMBA
«Légendes et saisons de métal»



As a fervent defender of human rights, Tsimba is particularly concerned about the rights of the most vulnerable, mothers and children. His work shows the tragedy of war and violence throughout time. Today, Freddy Tsimba is a well-known and appreciated artist in Kinshasa. On the international scene, he exhibited in various festivals such as the Biennale de Dakar (2002, 2006 and 2008) and in collective exhibitions such as The Divine Comedy (2014), Kongo am Rhein (Basel, 2017) and Afriques Capitales (Lille, 2017).

44

Sans titre

Technique mixte sur tissu
Signée, datée 2005
211 x 78 cm

1 500 - 2 000 €

Note : On joint un catalogue
FREDDY TSIMBA
«Légendes et saisons de métal»

45

Jean Pierre MBLAKA - BERS GRAND SINGE

Bandundu, DRC, 1955. Lives and works in Brussels, Belgium

Sans titre

Technique mixte sur papier
Signée, datée 1992, encadrée sous plexi
69 x 48 cm

2 000 - 2 500 €

Note : Expo RDC 2060

Jean Pierre Mbalaka is one of the first artists to settle in Belgium to defend contemporary Congolese art. In fact, he undertook this mission on the advice of Jean Michel Basquiat, whom he had met in Harlem in 1985, where the latter had nicknamed him «the greatest ape in Africa» Later, the artist adapted this nickname to «Grandsinge» and evolved into a multi-faceted artist with a passion for art and an inexhaustible creativity that he developed in different artistic fields: visual and digital art, photography, textile design and music His work translates a very singular vision of humanity in which the human being is in perpetual movement, experiencing a constant mutation in a changing universe Beings trapped in their spirit, in their feelings. The deepest human forces come to light.

46

Belinda KET A MAKAL

Kinshasa, DRC, 1972, Lives and works in Liège, Belgium

Culbute, série Rupture

Huile sur toile
Signée, datée 2021, encadrée
115 x 75 cm

1 300 - 1 800 €

This energetic artist is an advocate for women. She uses contrasting colors, cubic shapes and a combination of materials that brings her work to life. When she explains her work to you with a smile, you enter a powerful and modern feminine universe.

47

Bascule, série Rupture

Huile sur toile
Signée, datée 2021, encadrée
115 x 75 cm

1 300 - 1 800 €

48

Odette MESSAGER

Kinshasa, 1967. Lives and works in Braine-l'Alleud, Belgium

L'enfant

Peinture sur aluminium
Signée, datée 2021
80 x 120,5 cm

800 - 1 200 €

Odette Watshini Messager was born in 1967 in Kinshasa. Raised in a world of Congolese influences and impregnated with European culture, she expresses her multiple origins, revealing a feminine and intimate inner space. It is the African woman who brings her inspiration to life. The artist uses art to bear witness to the positive aspects of her Africanness. Afterward, she creates from her commitments, feelings, travels, and the knowledge she wants to transmit of her body and encounters.

49

Les Kinoises

Acrylique sur toile
Signée, datée 2021
97 x 51 cm

400 - 600 €

50

Riddy GEMA LUYEYE

Kinshasa, 1989. Lives and works in Kinshasa, DRC

Fier de mon être

Acrylique sur toile
Signée, datée 2020
125 x 99 cm

700 - 900 €

Riddy Gema Luyeye graduated from the Academy of Fine Arts in 2015. Through his painting, he speaks about the consideration of women in society. Women are a crucial creature that pushes him further to have a conscious awareness about their existence. In his art, he pays tribute to his mother. By focusing on the fragile and sensitive side of women. Gema Luyeye creates works in the form of small mosaics and geometric cracks. The message he wants to convey is that women are fragile, sensitive, but strong.

51

La dévotion

Acrylique sur toile
Signée, datée 2019
126 x 98 cm

700 - 900 €

52

Romario ROLOOK LUKAU

Kinshasa, 1994. Lives and works in Kinshasa, DRC

Victime Covid19

Acrylique sur toile
Signée, datée 2021
148 x 99 cm

1 500 - 2 000 €

Lukau graduated from the Kinshasa Institute of Fine Arts in 2012 He mainly denounces the problems of Congolese society and the consequences of globalization. His characters are hypnotic and futuristic.

53

Joycenath TSHAMALA NTUMBA

Kinshasa, 1993. Lives and works in Kinshasa, DRC

Doigt accusateur

Technique mixte/collage
Note : un certificat de l'artiste sera remis à l'acheteur
159 x 119 cm

2 000 - 3 000 €

Born in 1993, Joycenath Tshamala Ntumba was initiated to painting at the Institute of Fine Arts in Kinshasa. In his art he has a rather interesting approach with collective and individual memory and uses different mediums. He imposes his artistic personality, which consists in giving life to unusual materials and supports, such as Compact-Discs (CDs). He cuts up cassettes and assembles them to create his work of illustrations of anonymous characters. As a painter and collagist, the work of Tshamala, is first and foremost innovative in conveying the ethical values of rebirth of lost value.
A prevalent element in his work is rust, which is a priori a symbol of lapse. It is obtained through the manipulation of metals that he mixes with water, glue and other substances. Tshamala is an artist who skillfully plays with the connection between the real and the imaginary. Each work holds a story linked to the experience of the human being in general and of his own realities. His numerous artistic creations show that where life has been distorted, hope can always be reborn.

54

Lusadisu LUA NZAMBI VANCY

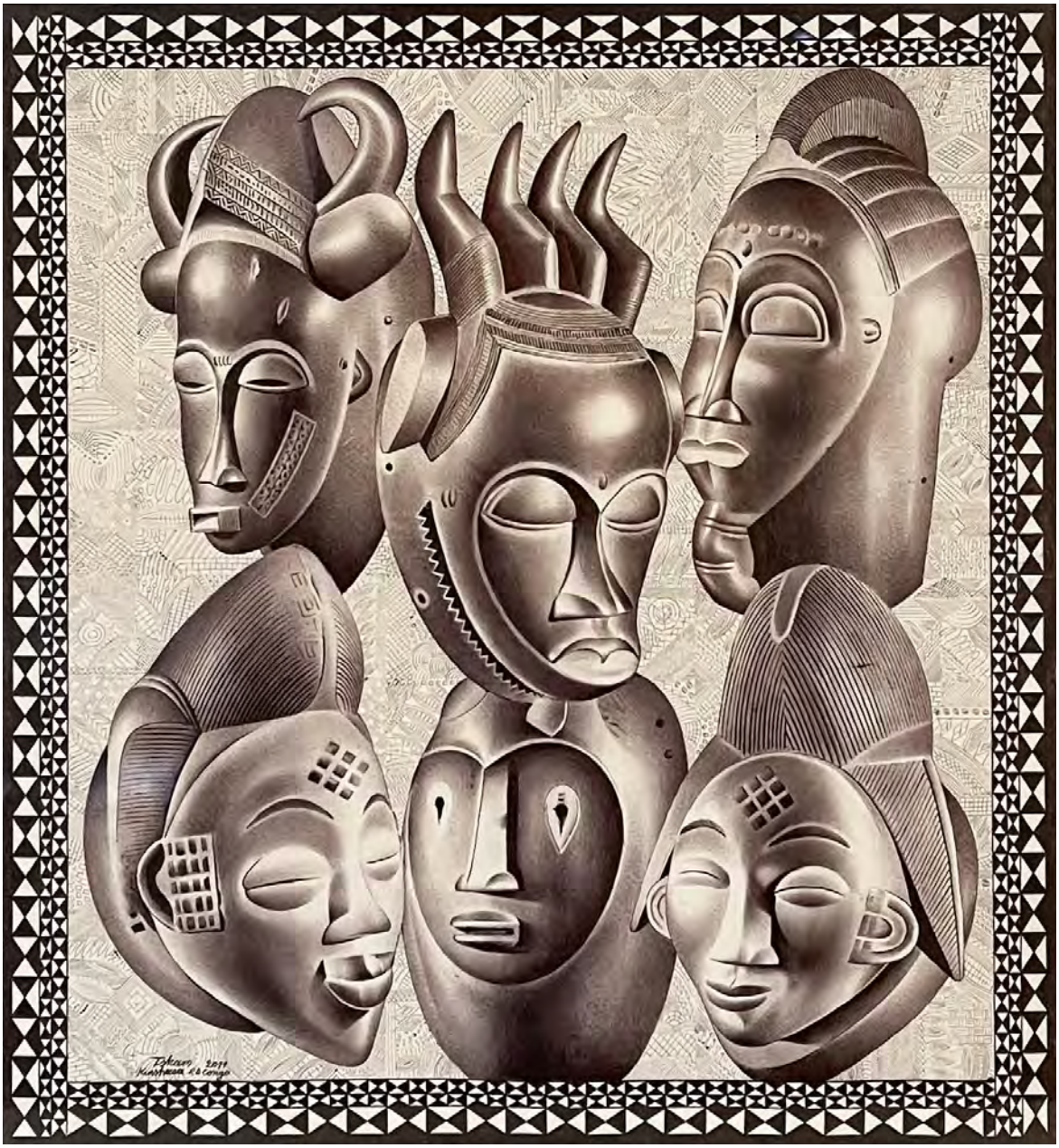
Kinshasa, 1990. Lives and works in Kinshasa, DRC

Moto yaba yindo

Bic sur toile
Signée, datée 2022
128,5 x 74 cm

800 - 1 200 €

Lusadisu Lua Nzambi Vancy, known as Vancy Lusadisu, is a famous painter from Kinshasa. Although he graduated as a mechanic, he has been showing great interest in drawing since childhood. In 2011, Vancy Lusadisu was discovered by a gallery owner Nicolas Dubrul, which is how he entered the art world. A few years later, he met the well-known Congolese artist JP Mika, who guided him in expanding his art. With a focus on the production of acrylic paintings, he draws different in styles, which depict a liminal position between the real and the unreal, the daily life of the Congolese people, and social and political issues. The vivid works of Vancy Lusadisu are full of intensity and movement, bringing to life the many facets of his country.



55

Raymond TSHAM MATENG

Lubunz, Kasaï Oriental, 1963. Lives and works in Kinshasa, DRC

Sans titre (Masques)

Bic sur papier
Signée, datée 2011, encadrée
43 x 40 cm

2 000 - 3 000 €

Raymond Tsham Mateng graduated from the Kinshasa Institute of Fine Arts from 1989. This talented draftsman has made a name for himself working with a simple black or colored Bic pen. He uses this pen to draw masks and figures from the Congo and elsewhere on paper, which he often presents in profusion. The sculptures explore the Congolese statuary heritage and archive sequences of history. He boldly confronts ancient hieratic and sacrificial art with today's European or American art. After working exclusively with black ballpoint pens for more than twenty years, Tsham reintroduced color into his work. Watercolors and colored pencils are used to shade the background or to highlight certain characters.

56

Maludi HOUSTON

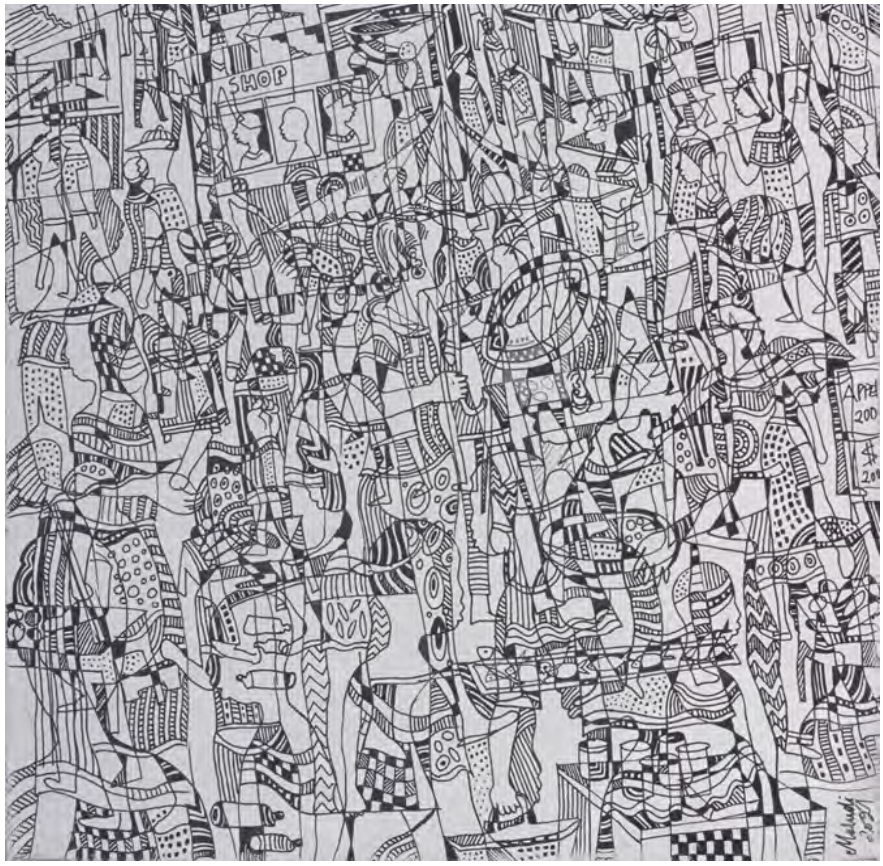
Kinshasa 1978, Lives and works in Kinshasa, DRC

African Market

Acrylique sur toile
Signée, datée 2021
50 x 50 cm

1 500 - 2 500 €

Graduated from the Institute of Fine Arts in Kinshasa in 1997 He paints in a cubist style His works are mainly in the form of intricate monochromatic paintings and drawings. A composition of infinite elements that lead him into an unknown universe.



57

Street

Acrylique sur toile
Signée, datée 2021
25 x 25 cm

600 - 1 000 €

58

Jonathan VAT VATUNGA

Kinshasa, 1996. Lives and works in France

Derrière le masque

Technique mixte/collage
Signée, datée 2022
70 x 63 cm

1 000 - 1 500 €

The artist graduated from the Academy of Fine Arts in Kinshasa in 2017 and received early recognition for his candid paintings and collages characterized by his unique style and symbolism. Vatunga is deeply committed to exposing his observations of daily struggles in society and finding new hope and solutions through his art. His work is exhibited in several fairs including AKAA in Paris and entry into the prestigious collections «the Contemporary African Art Collection (C.A.A.C) by Jean Pigozzi, Africa coffee and tea in Hong Kong, and others...

59

Makaya LUSAVUVU

Kinshasa 1969 - Lives and Works in Kinshasa

Sans titre (La ville)

Bic sur papier
Signée, datée 2020
98,5 x 71 cm

600 - 1 000 €

Lusavuvu is a self-taught artist, he draws cities by mixing details inspired by a hallucinating Kinshasa.

60

Bakaka ENYEJO

Kinshasa. 1976. Lives and works in Kinshasa, DRC

La convoitise

Acrylique sur toile
Signée, datée 2022
131 x 104 cm

1 500 - 2 500 €

His talent develops in an artistic context Today, he is one of the best embodiments of Congolese popular painting. His main themes are the environment, nature and sapology. In his work he offers a dreamlike and fabulous vision of man's relationship with nature Enyejo is undoubtedly a Congolese painter who will go down in history.

61

Le dialogue caché

Acrylique sur toile
Signée, datée 2022
119 x 167,5 cm

1 800 - 2 600 €

62

Lutte contre le tabac

Acrylique sur toile
Signée, datée 2022
100 x 80 cm

1 400 - 2 000 €

63

Malalu DOLET

Kinshasa, 1980. Lives and Works in Kinshasa

Rumba na Bruxelles, Matonge

Acrylique sur toile
Signée, datée 2022
168 x 139 cm

4 000 - 5 000 €

Malalu is a promising contemporary African artist He graduated from the Academy of Fine Arts in Kinshasa he has exhibited in France, Spain, Italy, Belgium and even at the Benetton Foundation His work presents exorbitant characters surrounded by texts and universal references. The faces have a unique expression that provokes a burst of emotions. Dolet Malalu is undoubtedly an artist who will mark the history of contemporary art.

64

Jonathan MBOMBA JONATEMPS

Kinshasa, 1996. Lives and works in Kinshasa

Embouteill'âge

Technique mixte/peinture/collage/
décoloration
Signée, datée 2021
128 x 121 cm

400 - 600 €

He is a young visual artist from the Academy of Fine Arts in Kinshasa and a member of Tag Libongo and Moyindo (urban art). This street artist distinguishes himself by creating works on denim. By depigmenting the raw material, he draws figures emblematic of African culture together with a text that reaffirms his message. His work is a true example of interdisciplinarity.

65

Let's go

Technique mixte/peinture/collage/
décoloration
Signée, datée 2022
78 x 87 cm

300 - 500 €

66

Shomali KURA

Kinshasa, 1979. Lives and works in Kinshasa, DRC

Ducobu, fuite contre la guerre de la Russie

Huile sur carton
Signée, datée 2022
42 x 32,5 cm

800 - 1 600 €

Shomali graduated from the Academy of Fine Arts in Kinshasa in 2004 and from the School of Decorative Arts in Strasbourg in 2008. The artist recognizes a part of social responsibility in his art: «Art is like a very tight jacket and I don't know how to put it on I always have an inner fear of not being able to fulfil collective fears that only art can calm». The treatment of light and shadow conveys the idea that the characters are not inert, but present, moving and full of life Shomali is one of the most promising contemporary Congolese artists.

67

Le tirailleur Congolais

Technique mixte/collage/
Huile sur papier
Signée, datée 2022
74 x 98 cm

1 500 - 2 000 €

68

Article 15

Technique mixte/huile/bic
Signée, datée 2022
82 x 84 cm

1 500 - 2 000 €

69

Falonne MAMBU

1991. Lives and works in Kinshasa, DRC

L'enfant roi

Huile sur toile
Signée, datée 2022
150 x 148 cm

1 500 - 2 000 €

«I paint naked women because it is my story in the name of reputation and fear of the judgement of others, many cases of sexual violence are hushed up in Kinshasa Yet every day, lives are destroyed and young girls' dreams are shattered Falonne Mambu is one of those brave women who have decided to face the shame to fight against sexual violence in a different way. Her work is moving, full of sublime lyricism and a hopeful message for the men and women of our time.

70

Notre précieux avenir

Huile sur toile
Signée, datée 2022
100 x 100 cm

1 500 - 2 000 €

71

Junior BILE MPISANGO

Kinshasa 1986, Lives and works in Kinshasa, DRC

Rêve d'hier, réalité d'aujourd'hui

Acrylique sur toile
Signée, datée 2022
155 x 135 cm

1 500 - 2 000 €

Graduated from the Kinshasa Institute of Fine Arts in 2014
Multiple exhibitions have succeeded in Kinshasa since 2012, an artist who will have to be reckoned with in the future.

72

Precy NUMBI

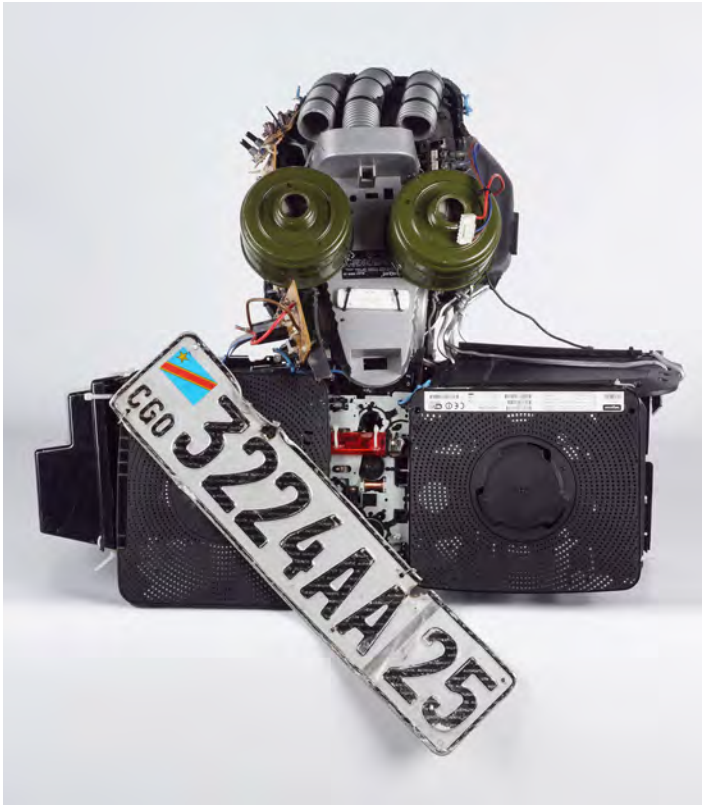
Kisangani (DRC), 1992 - Lives and works in Brussels

L'homme politique

Sculpture/assemblage
Année 2022
69 x 63 cm

2 500 - 3 000 €

He began his secondary studies in 2005 with an education focused on the visual arts at the Academy of Fine Arts in Kinshasa. Subsequently, he pursued postgraduate studies in the department of interior architecture. In 2014, she graduated in Graphic Arts and it was there, after her studies at the Academy of Fine Arts, that she decided to pursue performance art as a tool to develop her practice In 2016, he decided to go to Goma to deepen his professional work for a few years He now performs all over the world. These sculptures are the first works of art that have been introduced by Precy to immortalize his ephemeral characters.

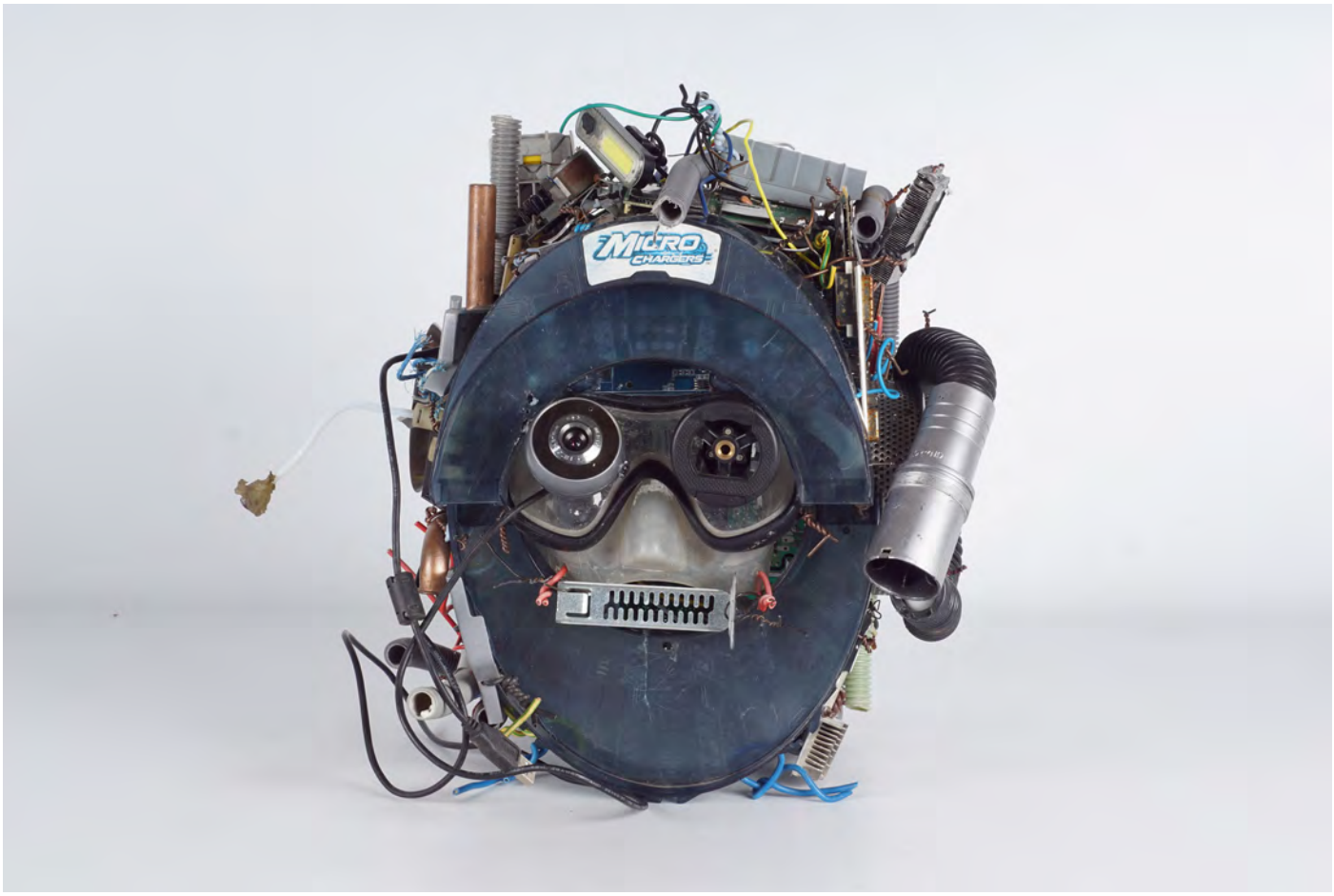


73

Vigile

Sculpture/assemblage
Année 2022
32 x 27 cm

2 500 - 3 000 €

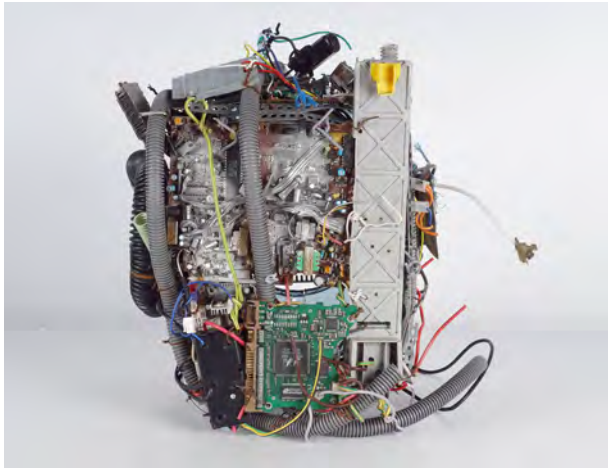


74

Police nationale

Sculpture/assemblage
Année 2022
36 x 27 cm

2 500 - 3 000 €



75

Trésor CHERIN

Kinshasa, 1980 - Lives and works in Kinshasa, DRC

L'espoir fait vivre

Acrylique sur toile
Signée, datée 2021
93 x 109 cm

800 - 1 200 €

Pupil and nephew of the Grand Master Cheri Cherin, popular painting is present in his DNA With his own style, he includes in his creation's clear messages about contemporary problems, without distancing himself from the historical events that are disrupting the social life of the Congo Today, in turn, he welcomes young painters in his studio. He is concerned with technology and nature and offers his vision of the world.

76

Monsego SHULA

Nioki, 1959. Lives and works in Kinshasa, DRC

L'union fait la force

Acrylique sur toile
Signée, datée 2017
122 x 130 cm

2 000 - 3 000 €

Jean-Bosco Monsengo also known as Shula is a talented and self-taught artist who was quickly recognized by his peers for the quality of his drawings. At the age of 15, he started working as an assistant of his cousin Moké (1950-2001), who was one of the fathers of popular painting and a master colorist. During this collaboration, Shula developed his unique style and technique based on color combinations that bring effects which seem to exceed tangibility. As an artist, he strongly believes that his narrative paintings, which are directly derived from everyday life, should be critical, denounce political injustices, raise awareness, and educate the population. This is why his paintings carry a message. Moreover, Shula's highly constructed narrative scenes offer new perspectives on universal issues such as global warming, international politics and technology. The artist's work brings a revolutionary twist to the traditional way of depicting the world. Instead of depicting reality, he tries to transcend it. His "Afro-futuristic" images invite the viewer into his fictional world filled with imaginary scenes. Since 2001 Shula's work has been receiving international fame and he has been participating in some major exhibitions of African Contemporary art. One of these exhibitions is Beauté Congo-1926-2015-Congo Kitoko at the Foundation Cartier in 2016. Shula's work is also widely represented in numerous fairs such as the Art Paris Art Fair.

77

Jean-Claude LOFENIA

Kinshasa, 1984. Lives and works in Indianapolis, USA

L'origine et l'évolution

Acrylique sur toile
Signée, datée 2022
76,5 x 61 cm

2 000 - 3 000 €

Pupil and nephew of the Grand Master Cheri Cherin, popular painting is present in his DNA With his own style, he includes in his creation's clear messages about contemporary problems, without distancing himself from the historical events that are disrupting the social life of the Congo Today, in turn, he welcomes young painters in his studio. He is concerned with technology and nature and offers his vision of the world.

78

L'évolution de la beauté

Acrylique sur toile
Signée, datée 2022
61 x 51,5 cm

800 - 1 200 €

79

Hommage à la femme africaine

Acrylique sur toile
Signée, datée 2022
61 x 51 cm

800 - 1 200 €

80

Butulu Fretus BUTOS

Kinshasa 1977 - Live and works in Kinshasa

Le défi d'un gagnant

Acrylique sur toile
Signée, datée 2021
85 x 117 cm

500 - 800 €

Butulu Kuikumbi Butos ripe fruit of the stylistic branch of the «Popular Painting» of Kinshasa which has its roots inthe school of the great master Cheri-Cherin.

81

Nana MOKÉ

Kinshasa, 1989. Lives and works in Kinshasa, DRC

Source du développement (Femme)

Huile sur toile
Signée, datée 2021
103 x 77,5 cm

400 - 800 €

Nana Moke is related to another famous popular painter Moke. It was only after his studies that he became passionate about painting. He first started to paint murals, advertising posters and portraits. Nana Moke first developed his techniques in the studio of artist Claude Bosana. After this, he followed a workshop by artist Jean Claude Lofenia, and went to the studio of painter Moke Fils. His eagerness to learn didn't stop there, as Nana Moke is currently attending the workshop of master artist Shula, working to acquire more knowledge and to perfect his art. Nowadays, his works have been exhibited in different places such as the French Embassy, the National Museum, Bilembo and many other places. In his work he often uses vivid colors and aims to convey a message with a sense of humor. Nana Moke's work depicts scenes from everyday life, engaging with his own society.

Kin
MOKE
10
FILS
AFRICA
CONGO

MOKÉ FILS

Kinshasa, 1968. Lives and works in Dijon, France

82

Fils MOKÉ

Kinshasa, 1968. Lives and works in Dijon, France

Mariage sur les réseaux sociaux

Technique mixte/acrylique sur toile/collage
Signée, datée 2021
30 x 30 cm

300 - 500 €

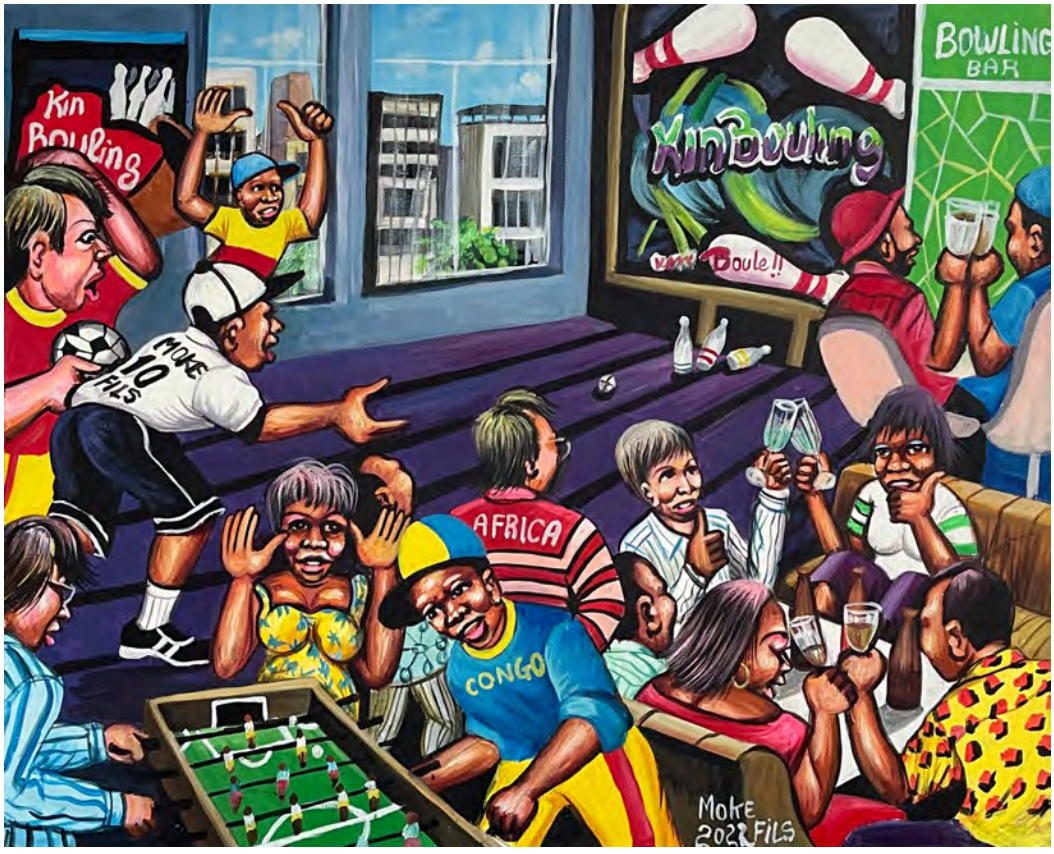
Jean-Marie Mosengwo Odia was so nicknamed for following in his father's artistic footsteps his paintings combine warm and bright colors in a very harmonious way, which gives his work rigor and a special atmosphere with complete freedom, Moke Fils has developed a powerful style that highlights all aspects of popular and political life in Kinshasa and the world for him, life itself is an act of expression and inspiration.

83

Kinshasa Bowling

Acrylique sur toile
Signée, datée 2022
65 x 80,5 cm

1 000 - 1 400 €



84

Sapin MAKENGELE

DRC, 1980. Lives and works in Utrecht, Netherlands

Milou et les adolescents

Dessins sur carton
Signé, 2020
29,5 x 75,5 cm (par dessin)

500 - 600 €

Sapin first took interest in painting in 1995 and quickly became a brilliant pupil of Chéri Chérin. His works are inspired by the reality of Kinshasa, but he also deals with international social and political events. After his participation in the Dakar Biennale, his paintings have continued to represent Congolese art in several European countries, in the United States and in Canada.

85

JP KIANGU

Kinshasa, 1977. Lives and works in Kinshasa, DRC

Fathi béton na kilelo

Acrylique sur toile
Signée, datée 2022
99 x 98 cm

400 - 700 €

Jean Paul Soleil Kiangu Kiese is a painter that graduated from the Academy of Fine Arts of Kinshasa. His paintings take hold on political subjects or everyday problems. His works have been presented at numerous national and international exhibitions.

86

Père MOKÉ

Ibe, Bandundu Province,1950 – 2001 Kinshasa

Scène Kinoise

Acrylique sur toile
Signée, datée 1994
57 x 77 cm

Note : Porte un cachet et une étiquette PATRAS, PARIS

1 500 - 2 000 €

87

Scène Kinoise

Acrylique sur toile
Signée
Années 80/90
90 x 70 cm

1 500 - 2 000 €

Moke (acronym of Monsengwo Kejwamfi) was one of the fathers of the «Popular Painting» style in Kinshasa. His early works were executed in finding materials. His paintings of Kinshasa soon attracted attention in 1965, he painted a portrait of General Mobutu (president of the DRC, 1965-1997) Moke became a Kinshasa reporter thanks to his paintings Here is a very old work painted for the Congolese It depicts a popular story that states that one should not interfere in children's discussions One of the popular themes of its context.

88

Scène Kinoise

Acrylique sur toile
Signée, datée 1994
64 x 91 cm

Note : Porte un cachet et une étiquette PATRAS, PARIS

1 500 - 2 000 €

88

CHERI BENGA

Boma, 1957. Lives and works in Kinshasa, DRC

Les funérailles de la génération d'aujourd'hui

Acrylique sur toile
Signée, datée 1994
58 x 95 cm

500 - 700 €

Hyppolite Benga Nzau, whose career has spanned over 40 years, is one of the fathers of popular painting. He draws his inspiration directly from the vicissitudes of daily life and shares them with moving sincerity. One of his objectives is to provoke laughter but also prompt debate. His notoriety has earned him the management of the Association of Congolese Popular Artists, whom he has represented on various international stages.

Note : Ex collection Bibliothèque Lumumba Bruxelles

Jasper Saphir, artist, painter and cartoonist, is known under the name of His Majesty the Emperor Papa Mfumu'eto 1er He introduces us to the world of Congolese comics and his personal universe His abundant work, displayed on covers and in magazines, tells an unusual story of the everyday life of the people and the excesses of politicians, as well as occult abductions, mystical ceremonies and social relations. Fantastic and unpredictable, the artist uses canvas to reflect his account of Kinshasa society. He presents explanatory texts for his messages.

90

PAPA MFUMU'ETO 1ER

Matadi, Bas-Congo 1963. Lives and works in Kinshasa, DRC

L'épreuve initiatique

Acrylique sur toile
Signée, datée 2000
59 x 101 cm

400 - 600 €

91

François THANGO

Brazzaville, c. 1936- Brazzaville, c.1981

Sans titre (Scène de marché)

Acrylique sur toile
Signée
75 x 95 cm

1 000 - 2 000 €

François Thango, remarked by Pierre Lods, is one of the founders of the Centre for African Arts in Poto-Poto (1951) in Brazaville. He is an artist with a great sensibility, who sometimes retreats in the forest to regain contact with nature, plants and especially the animals depicted which appear in his later paintings. He exhibited his work at the World Fair in Brussels in 1958. In 1959, Thango settled in Kinshasa (then Leopoldville), where he was hired by Maurice Alhadeff, who founded ateliers and is considered the great patron of artists from Kinshasa in the 40s and 50s. This collaborative venture bore fruit and made Thango internationally renowned. At first Thango's paintings were simple, evoking silhouettes of dancers and market scenes. However, other themes soon appeared, such as hunting, in which he depicted a lush plant life or animals. His style became increasingly graphic on uniform two-dimensional composition with vivid colors.

92

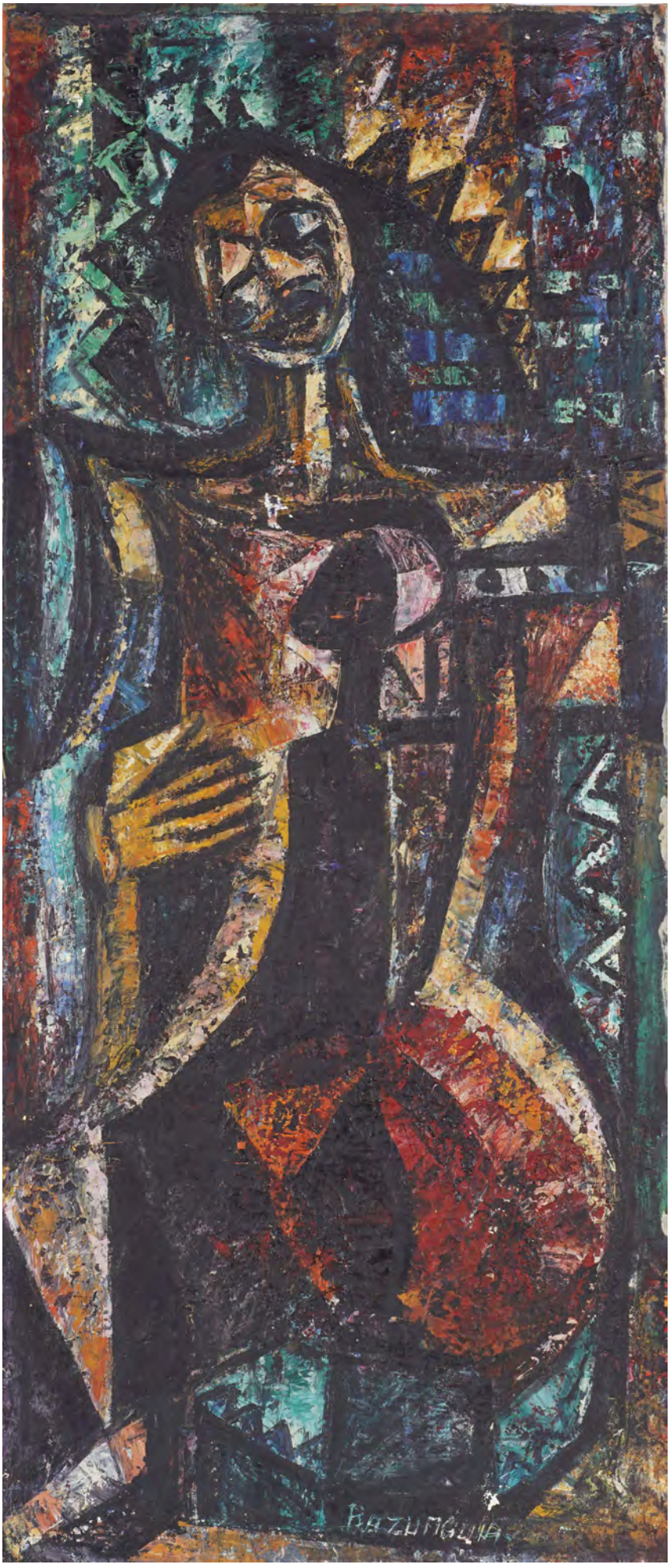
BAZUNGULA

DRC, Mpasa, 1943 - ?

Mère et enfant

Acrylique sur toile
Signée, datée 1976
80 x 34 cm

600 - 800 €



After a difficult adolescence as an orphan, Maurice Bazungula met people who introduced him to the arts, particularly to painting. He was a student at Alhadeff School by the Belgian Maurice Alhadeff, promoting African art from 1950 to 1978. Mr. Alhadeff himself directly instructed Bazungula. There he developed his style of painting In 1965, he met painter Bala Jean, who employed him as a sales assistant to sell his work Bata Jean gave the young man the opportunity to observe the creative activity in the studio In 1967, Bazungula began to paint and is now known for using a rich color palette in his work His artistic creations hold a metaphysical message that goes beyond its environment and reality and emerges profoundly from Africa From the 1960s on, Bazungula participated in numerous exhibitions in France, Italy, the United States, and DRC.

Mwenze Mungolo's artistic education was entirely devoted to painting. He studied at the
Academy of Folk Art, where he has acquired an appreciation of beauty. After completing his
studies at the Academy of Fine Arts in Lubumbashi, Mwenze Mungolo was honored by
having some of his paintings selected for the 1958 exhibition in Brussels. His work is characterized by spontaneity, poetic feeling and decorative sense. Moreover, Mwenze paints
scenes of everyday life, and traditions always vibrant with movement. The most noticeable
thing in his paintings is perhaps the movement, by which he wants to show the burst and the
joy of Congo and Africa. His paintings have been exhibited in various places outside Africa,
such as Canada and the USA.

93

Charles MWENZE MUNGOLO
Born c.1940, DRC

Sans titre (Portrait de femme)

Huile sur toile
Signée, années 60, encadrée
45 x 27 cm

300 - 500 €

94

Louis KOYONGONDA

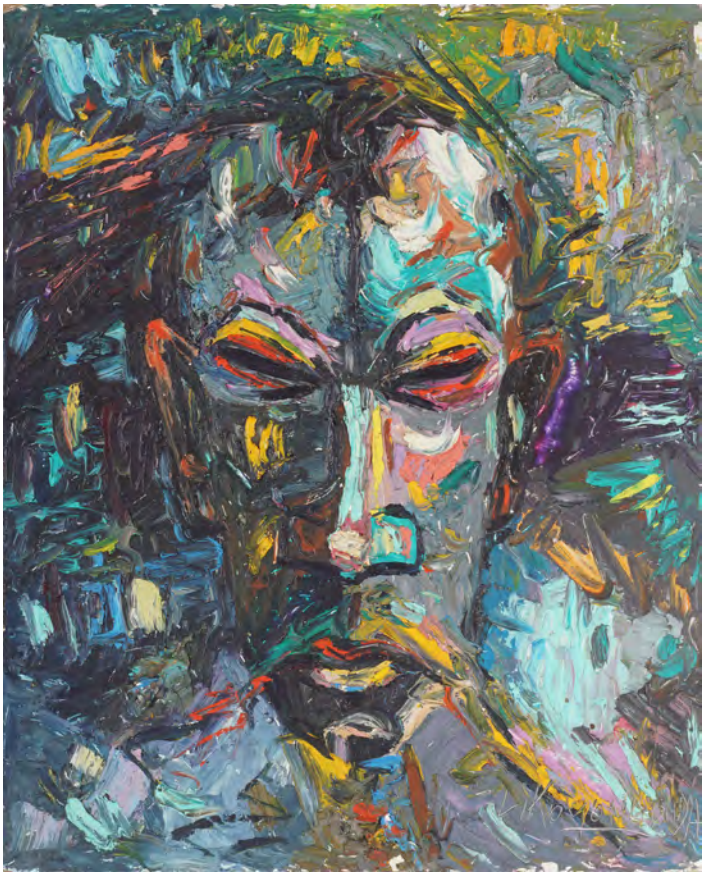
Kisangani, 1918 –Kinshasa, 1980, DRC

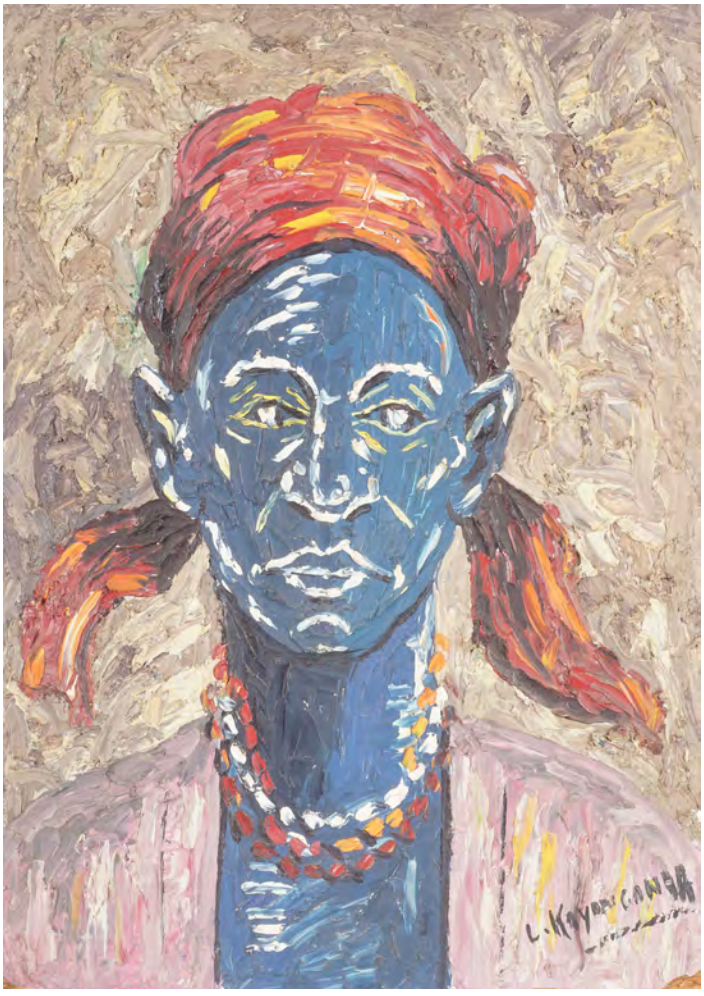
Sans titre (Sorcier)

Huile sur panneau isorel
Signée, années 60/70
50 x 40 cm

300 - 500 €

He was a member of to Stanley-Pool School under the direction of Laurent Moonens Alongside landscapes and market scenes, Koyongonda succeeds in creating excellent and expressive portraits with boldness It can also be seduced by the precision and realism of the characters sketched in their activities Koyongonda had great success in the 1950s with several international exhibitions His work is rich and in vivid colors, with imposing portraits and enveloping landscapes.





95

Sans titre (Portrait)

Huile sur panneau isorel
Signée, années 60
50 x 36 cm

300 - 500 €

96

Sans titre (Scène de village)

Huile sur toile
Signée, années 60
49 x 39 cm

300 - 500 €

97

Sans titre (Femme à la robe bleue)

Huile sur panneau isorel
Signée, années 60/70
60,5 x 26 cm

300 - 500 €

98

Sans titre (Scène de fleuve)

Huile sur toile
Signée
Années 60/70
Encadrée
39 x 48 cm

200 - 300 €

99

Sans titre (Scène de coucher de soleil)

Huile sur toile
Signée, années 60/70, encadrée
80 x 60 cm

200 - 300 €

100

Sans titre (Scène de village)

Huile sur panneau isorel
Signée, années 60/70, encadrée
30 x 43 cm

200 - 300 €

101

Jos TOUMBA

DRC, 1942-1990

Sans titre (Danseurs)

Huile sur toile
Signée, années 50/60, encadrée
41 x 32 cm

200 - 300 €

Little information exists about the early 20th-century Congolese painter Jos Toumba Kayeye Despite this, he has a recognizable and renowned style Kayeye painted landscapes scenes, everyday life, death, nature, fauna and flora, and the inhabitants of villages He illustrated popular legends such as Mamy Wata, a mermaid living in the Congo River who bewitched the male population His paintings were brightly colored Pure wisdom A combination of ochre colors that offers universal wisdom. The freedom that only comes from knowing how to live Faith in existence itself.

102

Chama ED

DRC 20th

Sans titre (Portait ancien)

Huile sur toile
Signée, années 50/60
60 x 45 cm

200 - 400 €

103

Sans titre (Portait ancien)

Huile sur toile
Signée, années 50/60
56 x 45 cm

200 - 400 €

STANLEY'S
AUCTION

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J. Verheyen

vendu 23.560€

J.M. Pigeon

vendu 141.950€

G.Grard

vendu 18.540€

Chine

vendu 19.680€

STANLEY'S AUCTION

CONDITIONS DE VENTE

LES VENTES VIA DROUOT SONT MAJOREES DE 3% ET CELLES VIA INVALUABLE DE 5%

Les frais d'achats sont de 25%
Si le montant d'achat dépasse 20.000€, les tranches supérieures sont comptabilisées à 20%.
Les objets réalisés par des artistes concernés par le droit suite verront un prélèvement supplémentaire légal de

- 4% de la tranche du prix de vente comprise entre 2000 et 50.000,00 €
- 3% de la tranche du prix de vente comprise entre 50.000,01 € et 200.000,00 €
- 1% de la tranche du prix de vente comprise entre 200.000,01 € et 350.000,00 €
- 0,5% de la tranche du prix de vente comprise entre 350.000,01 € et 500.000,00 €
- 0,25% de la tranche du prix de vente supérieure à 500.000,01 €

1- NATURE DE LA PRESTATION/ STANLEY'S AUCTION SPRL EST MANDATÉ PAR LE DÉPOSANT POUR METTRE EN VENTE UN OBJET DANS UN ÉTAT QUI AURA ÉTÉ VÉRIFIÉ PAR L'ACHETEUR LORS DE L'EXPOSITION. STANLEY'S AUCTION SPRL NE VEND PAS MAIS MET EN RELATION LE VENDEUR ET L'ACHETEUR SANS QUE SA RESPONSABILITÉ NE SOIT ENGAGÉE QUE CE SOIT SUR LA NATURE, L'ORIGINE OU L'ÉTAT DE L'OBJET.

2- CAPACITÉ/ LE DÉPOSANT ASSURE ÊTRE LE PROPRIÉTAIRE CAPABLE ET LÉGAL DE L'OBJET OU LE MANDATAIRE PLEINEMENT AUTORISÉ POUR SA MISE EN VENTE. EN CAS DE RETRAIT AVANT LA VENTE ET QUELQUE SOIT LE MOTIF, LE DÉPOSANT EST TENU DE REMBOURSER STANLEY'S AUCTION SPRL DE LA COMMISSION VENDEUR APPLIQUÉ À L'ESTIMATION HAUTE. AUCUN RETRAIT NE SERA ACCEPTÉ À PARTIR DU PREMIER JOUR D'EXPOSITION PRÉCÉDENT LA VENTE. TOUT RETRAIT FORCÉ PAR L'AUTORITÉ PUBLIQUE MÈNERAIT À DES POURSUITES ET DES DOMMAGES CONTRE LE DÉPOSANT DÉFAILLANT EN PLUS DE LA COMMISSION VENDEUR SUR L'ESTIMATION HAUTE AVANT LA VENTE ET SUR LE PRIX D'ADJUDICATION APRÈS LA VENTE.

3- L'OBJET / LE DÉPOSANT DÉCLARE QUE L'OBJET DÉPOSÉ EST DISPONIBLE, LICITE, DÉTENU LICITEMENT ET DANS LE CAS D'UN OBJET EXTRA EUROPÉEN, QU'IL A ÉTÉ ACQUIS DANS SON PAYS D'ORIGINE AVANT 1970 ET/OU SELON TOUTES LES PRESCRIPTIONS ET LES RÈGLEMENTS EN VIGUEUR. TOUT MANQUEMENT OU TOUTE INFORMATION ERRONÉE SUR CES DERNIERS POINTS ENGAGERAIENT LA RESPONSABILITÉ EXCLUSIVE DU DÉPOSANT QUI AFFIRME PAR LA SIGNATURE DE CE CONTRAT QUE STANLEY'S AUCTION SPRL A BIEN DEMANDÉ LA PROVENANCE ET L'ORIGINE DE L'OBJET ET A OBTENU DES RÉPONSES CONFIRMANT LA DISPONIBILITÉ ET LA LICÉITÉ DE L'OBJET DÉPOSÉ. STANLEY'S EST AUTORISÉ À COMMUNIQUER CES DONNÉES AUX AUTORITÉS AINSI QU'AU FUTUR ACQUÉREUR. EN CAS DE MENSONGE, STANLEY'S AUCTION SPRL SERAIT DÉCHARGÉE DE TOUTES RESPONSABILITÉS, SE RÉSERVERAIT LE DROIT DE PRÉVENIR LES AUTORITÉS POUR CONTREVENIR À TOUTE FRAUDE DÉTECTÉE. EN OUTRE, STANLEY'S AUCTION SPRL SE RÉSERVE LE DROIT DE RETIRER DE SA VENTE TOUT OBJET MIS EN DOUTE DANS SA LICÉITÉ ET LE CAS ÉCHÉANT DE PORTER PLAINTE EN JUSTICE CONTRE LE DÉPOSANT MENSONGER.

4- PROPRIÉTÉ INTELLECTUELLE/ LE DÉPOSANT RENONCE À TOUTE RESTRICTION DE PROPRIÉTÉ INTELLECTUELLE SUR L'OBJET ET AUTORISE TOUTE EXPLOITATION DES ILLUSTRATIONS OU PHOTOGRAPHIES DE L'OBJET AVANT, PENDANT ET APRÈS LA VENTE

5- VALEUR DE RÉSERVE/ LE DÉPOSANT A LA POSSIBILITÉ, LORS DU DÉPÔT D'UN LOT, D'INDIQUER UNE VALEUR DE RÉSERVE, C'EST-À-DIRE UN PRIX MINIMUM D'ADJUDICATION AU DESSOUS DUQUEL LE LOT NE PEUT ÊTRE VENDU. CETTE RÉSERVE SERA INDIQUÉE EN REGARD DES ESTIMATIONS SUR LE BORDEREAU DE DÉPÔT. TOUTEFOIS STANLEY'S A LE DROIT DE VENDRE LES BIENS, SELON SA PROPRE APPRÉCIATION, POUR UN MONTANT INFÉRIEUR À LA VALEUR DE RÉSERVE MAIS ÉGAL OU SUPÉRIEUR AU MONTANT NET À PAYER. DANS CE CAS LA SOMME À PAYER AU VENDEUR SERA CALCULÉE SUR LA BASE DU PRODUIT DE LA VENTE QU'IL AURAIT OBTENU SI LES BIENS AVAIENT ÉTÉ VENDUS À LA VALEUR DE RÉSERVE. IL N'Y PAS DE RÉSERVE POSSIBLE EN DESSOUS DE 300 EUR À MOINS QUE CETTE CLAUSE SOIT BIFFÉE À LA MAIN AVEC LE PARAPHE D'UN EXPERT DE STANLEY'S AUCTION. SI LA VALEUR DE RÉSERVE N'A PAS ÉTÉ ATTEINTE LORS DES ENCHÈRES STANLEY'S AUCTION SPRL DISPOSE ENSUITE DE L'AUTORISATION DE NÉGOCIER POUR VENTE DE GRÉ À GRÉ À LA LIMITE PRÉVUE ET D'INCLURE CE LOT, TANT QU'IL RESTE EN STOCK, À NOUVEAU DANS UNE VENTE ULTÉRIEURE MAIS SANS RÉSERVE À MOINS QUE LE PROPRIÉTAIRE REPRENNE L'INVENDU ENDÉANS LE MOIS SUIVANT LA VENTE ET EN PAYANT 10 EUR DE FRAIS D'ASSURANCE ET D'ADMINISTRATION.

6- PAIEMENT, COMMISSION ET FOL ENCHÈRE/ EN CAS DE VENTE, LE MONTANT DE L'ADJUDICATION DIMINUÉE DE LA COMMISSION DE 15% OU ___% (PARAPHE EXPERT/) ET DE 10 EUR DE FRAIS SERA PAYÉE AU DÉPOSANT DÈS RÉCEPTION DU PAIEMENT PAR L'ACHETEUR. LA SOMME POURRA ÊTRE PAYÉE EN LIQUIDE EN DESSOUS DE 3000 EUR OU PAR VIREMENT SUR LE COMPTE BE76 0689 0795 5995. STANLEY'S AUCTION SPRL N'EST PAS TENUE DE PAYER UN LOT NON ENCORE PAYÉ PAR L'ACHETEUR, CE DERNIER DÉCLARÉ ALORS FOL ENCHÉRISSEUR AU BOUT DE 10 JOURS APRÈS LA VENTE. DANS CE DERNIER CAS : - SOIT LE DÉPOSANT DÉCIDE D'ATTAQUER LE FOL ENCHÉRISSEUR PAR SES PROPRES MOYENS POUR LE FORCER À FINALISER L'ACHAT. -SOIT LE DÉPOSANT DEMANDE À STANLEY'S AUCTION DE REMETTRE LE BIEN EN VENTE DE GRÉ À GRÉ OU LORS D'UNE PROCHAINE ENCHÈRE. CES CONSIGNES SERAIENT À CONFIRMER PAR MAIL OU COURRIER. LA DIFFÉRENCE ENTRE LA FUTURE VENTE ET LA VENTE ORIGINALE RESTANT DUE PAR LE FOL ENCHÉRISSEUR. NÉANMOINS IL N'INCOMBE PAS À STANLEY'S AUCTION SPRL DE RÉCUPÉRER CES SOMMES. -SOIT LA VENTE EST ANNULÉE ET LA PIÈCE EST RESTITUÉE AU DÉPOSANT SANS FRAIS. STANLEY'S AUCTION SPRL N'INTERVIENT QU'EN QUALITÉ D'INTERMÉDIAIRE POUR LE VENDEUR ET L'ACHETEUR ET N'EST PAR CONSÉQUENT PAS RESPONSABLE EN CAS DE RENONCIATION QUELCONQUE DE CES DEUX PARTIES.

7- DESCRIPTION ET ESTIMATION / LA DESCRIPTION DE L'OBJET N'EST QU'UNE OPINION RENSEIGNÉE À TITRE D'INDICATION ET NE SAURAIT ENGAGER LA RESPONSABILITÉ DE STANLEY'S AUCTION SPRL. TOUTE ERREUR OU OMISSION RÉVÉLÉE AVANT, PENDANT OU APRÈS LA VENTE NE POURRAIT ÊTRE REPROCHÉE À STANLEY'S AUCTION SPRL DONT L'UNIQUE MISSION EST DE TENTER DE METTRE EN RELATION UN VENDEUR ET ACHETEUR ET NON CELLE D'EXPERTISER CERTAINEMENT LA PIÈCE. LE DÉPOSANT DÉCLARE LAISSER TOUTE LIBERTÉ À STANLEY'S AUCTION SPRL DANS LE DESCRIPTIF DE L'OBJET. L'ESTIMATION DE LA PIÈCE N'EST QU'UNE OPINION ET STANLEY'S AUCTION SPRL NE POURRAIT ÊTRE TENUE D'ATTEINDRE CE RÉSULTAT OU DE QUELQUE DOMMAGE QUE CE SOIT SUITE À LA VENTE. LE DÉPOSANT DÉCLARE VOULOIR PROPOSER SON OBJET À LA VENTE SELON CES ESTIMATIONS QU'IL APPROUVE, PENSANT QU'ELLES SONT LES PLUS PERTINENTES POUR MENER À LA VENTE EFFECTIVE DE L'OBJET. TOUT RÉSULTAT DE VENTE ULTÉRIEUR DU MÊME OBJET DANS QUELQUES

MAISONS DE VENTE OU SALONS OU GALERIES QUE CE SOIENT NE POURRAIT MENER À QUELQUES RÉCLAMATIONS À L'ENCONTRE DE STANLEY'S AUCTION SPRL.

8- LIBERTÉ DE MISE EN VENTE/ STANLEY'S AUCTION SPRL A LE DROIT DE NE PAS METTRE AUX ENCHÈRES UN OU PLUSIEURS LOTS, DE REPORTER LES LOTS À DES ENCHÈRES ULTÉRIEURES, DE SCINDER OU DE COMBINER LES LOTS.

9- MISE AUX ENCHÈRES/ LE COMMISSAIRE-PRISEUR PEUT OUVRIR LES ENCHÈRES SUR CHAQUE LOT EN FAISANT UNE OFFRE AU NOM DU VENDEUR. EN OUTRE LE COMMISSAIRE-PRISEUR A LE DROIT DE FAIRE DES OFFRES SUCCESSIVES AU NOM DU VENDEUR, OU DES OFFRES EN RÉACTION À D'AUTRES OFFRES AU NOM DU VENDEUR, JUSQU'À CE QUE LE MONTANT DE LA VALEUR DE RÉSERVE SOIT ATTEINT.

10- L'ENCHÉRISSEUR ENCHÉRI D'UN MONTANT DONT IL EST SOLVABLE, LES FRAIS Y COMPRIS ET LE FAIT EN PARFAITE CONNAISSANCE DE CHOSE, ET CE QU'IL SOIT PRÉSENT LORS DE LA VENTE, QU'IL ENCHÉRISSE PAR ORDRE ÉCRIT EN COMMISSION OU PAR TÉLÉPHONE OU TOUT AUTRE MOYEN DE COMMUNICATION.

11- EN CAS DE CONTESTATION DANS L'INSTANT SUIVANT L'ADJUDICATION ET CE POUR CAUSE D'UNE OFFRE D'UN TIERS NON OBSERVÉE, STANLEY'S AUCTION SPRL A LE DROIT DE CRIER L'OBJET À NOUVEAU. A CET EFFET, SEUL LE COUP DE MARTEAU CONFIRMÉ PAR « ADJUGÉ » MARQUERA L'ADJUDICATION.

12- UNE FOIS LE LOT ADJUGÉ, LE GAGNANT DE L'ENCHÈRE ASSUME LES RISQUES SUR L'OBJET. TOUTEFOIS LE TRANSFERT DE PROPRIÉTÉ COMPLET AURA LIEU À LA RÉCEPTION DU PAIEMENT DE L'OBJET ADJUGÉ.
13-LE MONTANT À PAYER PAR L'ACHETEUR SERA LE MONTANT D'ADJUDICATION AUGMENTÉ DE 23%. DANS LE CAS OÙ L'OBJET EST SOUMIS AUX DROITS DE SUITE, IL SERA PERÇU EN OUTRE 4% SUPPLÉMENTAIRE SUR LE MONTANT D'ADJUDICATION.

14- L'OBJET EST À PAYER ET RETIRER DURANT LA SEMAINE QUI SUIT LA VENTE. ENSUITE, UN FRAIS DE STOCKAGE DE 10 EUR PAR JOUR DE GARDE SERA PERÇU, À MOINS D'UN DÉLAI ACCORDÉ PAR STANLEY AUCTION SPRL.
LES RISQUES PASSENT À LA CHARGE DE L'ACHETEUR DÈS L'ADJUDICATION.

15- STANLEYS AUCTION SPRL ÉTANT SOUMIS AU RÉGIME PARTICULIER DE LA MARGE, IL N'Y A PAS DE TVA.

16- TOUT LITIGE SERA À RÉGLER AUPRÈS DES TRIBUNAUX DE BRUXELLES.

STANLEY'S
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