

art auction
EAST AFRICA

Nairobi
12 March 2018



Illustrations

Front cover: Lot 45, **Peterson Kamwathi**, *It is Not Clear from Constitutional Bull Series* (detail)

Image on this page: Lot 17, **Rosemary Karuga**, *Untitled (Woman and Child)*

Inside back cover: Lot 20, **Ian Mwesiga**, *Self Portrait*

Back cover: Lot 1, **Charles Sekano**, *In the Jungle Night* (detail)

Art Auction East Africa

Monday 12 March 2018 at 7.30pm

Den, dusitD2 Nairobi, 14 Riverside, Riverside Woods (Off Riverside Drive)

Preview of the auction lots:

28 February - 7 March, 10am - 5pm

Circle Art Gallery, 910 James Gichuru Road, Lavington, Nairobi

Bids and Enquiries

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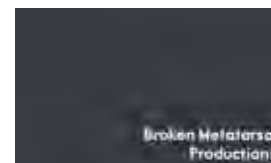


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Lot 1

Charles Sekano (South African, born 1943)

In the Jungle Night, 2010

Signed 'signature' (lower left)

Mixed media on paper

67.5 x 57 cm

Ksh 280,000-390,000

(US\$ 2,500-3,500)

Provenance: private collection of Ed Cross

Fine Art

This fine 'bitter sweet' work in Charles Sekano's later geometric style was created long after he returned to his native South Africa, after his prolonged exile in Nairobi. Unlike many of Sekano's female protagonists, this figure presents a direct challenge to the viewer with an impatient questioning gaze that borders on disdain. Her gaze echoes the artist's sense of disappointment over the lack of promised social progress for the majority in the new South Africa. The rainbow coloured geometric forms that extend across the figure hint at unrealised dreams of organised housing for the people as well as the cruel confines of the grave.

Sekano has exhibited extensively in Kenya, the Netherlands, Germany, Japan and the USA. His works are in private collections across the world and in various museums, including the Volkekunde Museum, Frankfurt and the Peabody Essex Museum, Massachusetts, USA. They regularly appear at international art auctions.



Lot 2

Geoffrey Mukasa (Ugandan, 1954-2009)

Birds at Home, circa 1993

Signed 'signature' (lower right)

Oil on canvas

47 x 61 cm

Ksh 330,000-440,000

(US\$ 3,000-4,000)

Provenance: acquired from the artist's estate by AKA gallery

Geoffrey Mukasa was born in 1954 to one of Uganda's most prominent doctors. Many people expected him to follow in his footsteps, but the murder of his father during Idi Amin's coup brought drastic changes to his life, including his leaving Uganda to study art.

Mukasa travelled to India to take a degree in Art at Lucknow University, graduating in 1984. During this time, he was greatly inspired by his exposure to European and Indian aesthetic values. He threw himself into his work with vigour, focusing mainly on human relationships with the environment and one another. In the early 1990s, on returning to Uganda, Mukasa became a key figure in the movement to revive cultural life in Kampala. This cultural

movement was seen as a unifying force and an inspiration for the nation's recovery after years of military dictatorship.

His work is widely collected and, although appears at international auctions, is becoming harder to find. Birds at Home is a special and unusual Mukasa, being the first pure landscape that we have found.

Publications include *Mukasa Geoffrey – the artist's life in Uganda*, AKA Gallery Kampala published by Maria Fischer, Rose Kirumira, Paul Lubowa, and Josephine Mukasa, 2011.



Lot 3

Mohamed Abdella Otaybi (Sudanese, born 1948)

Against Violence, 2017

Signed '017 signature' (lower left)

Acrylic on canvas

78.5 x 80.5 cm

Ksh 160,000-220,000

(US\$ 1,450-2,000)

Provenance: direct from the artist

Mohamed Abdella Otaybi graduated from the Khartoum College of Fine and Applied Arts and began working as an artist during the dynamic period of the 1970s, where his work was immersed in the debates about cultural heritage and Sudanese visual identity of the Khartoum School at that time. His painterly language has developed over the years, but the use of architectural and decorative motifs, and calligraphic forms, can still be seen in his recent painting *Against Violence*, which uses symbolism to recall the value of peace between communities and faith groups.

Otaybi has long been recognised as an influential figure in Sudanese art: as well as holding regular solo exhibitions in Khartoum, from 1970 to the present, he has shown in international group exhibitions, including the *Sharjah Biennial*, UAE, 1993; *Modernism in Sudanese Art*, British Museum, London, 2004; *Sudan: Emergence of Singularities*, P21 Gallery, London, 2017; and *Khartoum Contemporary*, Circle Art Gallery, Nairobi, 2017. His work features in private and public collections, including the National Museum in Sharjah, UAE.



Lot 4

Issam Hafiez (Sudanese, born 1959)

Untitled, 2005

Signed 'Issam 2005' (lower right)

Oil on canvas

87 x 88 cm

Ksh 180,000-220,000

(US\$ 1,850-2,250)

Provenance: private collection

Once a mural artist, now an established painter and photographer, Issam Hafiez graduated from the College of Fine and Applied Arts, Khartoum in 1982. Over the course of his practice, Hafiez's approach has taken a detour from the technique-based training of the Khartoum School. In this work, Hafiez has used very loose, minimal strokes to complicate and anthropomorphise his painted tree, so that the viewer can question whether they are seeing a trunk or a body.

Hafiez has exhibited in selected group exhibitions in the UK, Egypt, Syria, the UAE, Eritrea, Uganda, and Kenya. His work is included in several collections in Kampala, Khartoum, Cairo, and Syria. His photographs can be found in the book *Darfur and the Crisis of Governance in Sudan: A Critical Reader*, which was published by Africa World in 2008.



Lot 5

Peterson Kamwathi (Kenyan, born 1980)

Untitled (Sheep on Submarines), 2007

Signed 'signature 07' (lower right)

Charcoal and pastel on paper

109.5 x 110 cm

Ksh 550,000-880,000

(US\$ 5,000-8,000)

Provenance: the Daraja Collection

For the last few years, Peterson Kamwathi has been considered one of the region's most inventive artists, responding to the complex political and social issues around him. His work combines clear conceptual elements and rich content with technical mastery.

Untitled (Sheep on Submarines) is from a small series of large-scale charcoal drawings made from 2006-2008. This was a period marked by reports of conflict, particularly from Darfur. At one level, the works are a response of the artist to this context; constituting a kind of monument to those who have borne the traumatic brunt of war. These drawings consider the form of the sheep and the texts of innocence and victimhood with which it has been imprinted as part of Kamwathi's wider exploration of the associations and symbolism that societies, from time immemorial, have attached to

domesticated animals. The principal image of the sheep, lovingly rendered in velvety blacks, is contextualised by its shadow, constituted of the hardware of war.

Kamwathi's work has been exhibited worldwide, most recently: *When the Heavens Meet the Earth*, The Heong Gallery, Downing College, Cambridge, 2017, and *La Biennale di Venezia*, Venice, 2017, where he represented Kenya. He has participated in many international workshops and residencies, including printmaking at the London Print Studio, 2006; Art Omi International artist residency, New York, 2009; as a Civitella Ranieri fellow, 2012; and at the Zeitz Mocaa (Museum of Contemporary African Art), Segera, Kenya, 2015. In 2013, he exhibited in the joint exhibition *Six Degrees of Separate Nations*, Frost Art Museum, Miami.



Lot 6

Gor Soudan (Kenyan, born 1983)

Imprints Lamu Door I, 2016

Unsigned with certificate of authenticity

Ink and graphite on washi paper

133.5 x 44 cm

Ksh 150,000-250,000

(US\$ 1,550-2,550)

Provenance: direct from the artist

Gor Soudan's practice, which includes drawing, sculpture and installation, shifts fluidly from the conceptual and philosophical to the physical and sensual. His works make reference to both the body and the landscape, reflecting on how histories of human agency are written on each.

Imprints Lamu Door I, which feels simultaneously monumental and intimate in its incredible detail, is the first and most intensive, from a body of work in which Soudan engaged with architectural and natural surfaces through a process of rubbing with charcoal and graphite. In this piece, the revealed patterns from the Swahili door carvings were then mapped out by marking in ink to reveal implicit forms.

Soudan has held numerous solo exhibitions in Kenya, most recently: *Imprints*, Redhill Art Gallery, 2017, and *Join the Dots*, Circle Art Gallery, 2015. He has also exhibited in Tokyo (where he completed an artist residency in 2014), Freetown and London. His work is well collected and represented in the Backers Collection, private Japanese collections, both in Tokyo; Iwalewa-Haus, Bayreuth; and many private collections internationally.



Lot 7

Rashid Diab (Sudanese, born 1957)

Bird Omen, 2016

Signed 'signature 2016' (lower right)

Acrylic on canvas

133.5 x 249 cm

Ksh 1,650,000-2,200,000

(US\$ 15,000-20,000)

Provenance: direct from the artist

A large-scale work, demonstrating the artist's decisive, subtle touch, with moments of great detail picked out amongst swathes of radiant colour:

One of the most influential artists of his generation in Sudan, Diab's practice employs a range of painterly techniques to combine imagery of Sudanese heritage with an awareness of international contemporary artistic developments.

Diab graduated with a B.A. in Painting from the College of Fine and Applied Arts in Khartoum. He then received a scholarship to the Complutense University of Madrid, where he studied Painting and Etching. In 1991, he completed a PhD on the Philosophy of Sudanese Art in 1991, also at the Complutense University of Madrid, where he spent the next nine years teaching.

His work has been exhibited across Europe, the USA, and the Middle East and can be found in a number of private and public collections, including the Museum of Fine Art in Cairo, the National Library of Madrid, and the Royal Museum of Fine Art in Amman.

Diab established the Dara Art Gallery in his home in Khartoum and, in 2003, he created the Rashid Diab Arts Centre, promoting visual arts and cultural awareness in Sudan.



Lot 8

Kizito Maria Kasule (Ugandan, born 1973)

The Legacy of Democracy II, 2013

Signed 'Kizito M Kasule' (lower right)

Acrylic on canvas

205 x 216 cm

Ksh 330,000-440,000

(US\$ 3,000-4,000)

Provenance: direct from artist

When civil war broke out in North Uganda in 1987, the young Kizito Maria Kasule fled the country, escaping narrowly with his life. Some years later, he returned to Kampala and attended the Margaret Trowell School of Fine Art, graduating in 1992. Over the following years, he exhibited his work to much acclaim, in Uganda, South Africa, and Namibia. In 2003, Kasule completed his PhD in Art History from Makerere University and won a three-year scholarship to study at the Burren College of Art in Ireland.

Kasule opened a school for higher arts education in 2006 in Uganda: Naganda International Academy of Art and Design (NIAAD). In 2013, he completed an artist residency at the Slade School of Fine Art, London.

This painting is from a series of work exploring the complexities of democracy in East Africa. Kasule describes that the birds represent the dictators who have failed to respect the rights of citizens. And, the impassioned demands of the people are portrayed through the expressive faces of the human figures.



Lot 9

Miska Mohammed (Sudanese, born 1995)

Untitled, 2017

Signed 'Miska 2017' (lower right)

Acrylic on canvas

94.5 x 151 cm

Ksh 130,000-220,000

(US\$ 1,200-2,000)

Provenance: direct from the artist

Often working outside, Miska Mohammed combines material experimentation with an exploration of the sensual experience of landscape.

Mohammed studied Painting at the College of Fine and Applied Arts, Sudan University, graduating in 2016. Whilst still a student, she participated in an international workshop and exhibition for painters in Tunisia, in 2015. Since graduating, she has shown in exhibitions in Kenya and Sudan, including a joint exhibition at the Rashid Diab Arts Centre, Khartoum, 2017 and *Khartoum Contemporary*, Circle Art Gallery, Nairobi, 2017.

Lot 10

Laila Mukhtar Adam (Sudanese, born 1969)

People of Kao, 2017

Unsigned

Clay and paint

30 x 12 x 8 cm each

Sold as a set of three

Ksh 170,000-280,000

(US\$ 1,500-2,500)

Provenance: direct from the artist



These figurines, by ceramic artist Laila Mukhtar Adam, are inspired by the body ornamentation of traditional wrestlers from the Kao, Nyaro, Funjar, and Werni communities who live in the eastern region of the Nuba Mountains. During the annual ceremonial contests, men and women decorate their bodies with clay—each community using forms and patterns in different ways and with particular symbolic significances.

As well as holding a B.A., M.A., and PhD in Ceramics from the College of Fine and Applied Arts in Khartoum, Adam is currently an Associate Professor in the ceramics department at the same university. Her work has been shown in solo and group exhibitions in Bulgaria, Kenya, Qatar, Egypt, Germany, and Sudan. Recent exhibitions include *Contemporary Arab Art part 3*, Al Markhiya Gallery, Doha, 2017, and *Khartoum Contemporary*, Circle Art Gallery, Nairobi, 2017.





Lot 11

Eli Kyeyune (Ugandan, 1936-2000)

The Discussion, 1975

Signed 'Eli KYEYUnE '75' (lower right)

Oil on hardboard

68.5 x 83.5 cm

Ksh 660,000-880,000

(US\$ 6,000-8,000)

Provenance: private collection of Klaus Betz

After graduating from Makerere School of Fine Arts in Kampala in 1962, Eli Kyeyune came to Nairobi, where he joined Elimo Njau at the Chemi Chemi Cultural Centre. He has been recorded as the Treasurer at the first meeting of the Community of East African Artists in 1964.

Returning to Uganda, Kyeyune conducted ethnographic research with the Department of History at Makerere, and, from 1995 to 1998, he lectured in Painting and Sculpture at the Design Centre Institute of Teachers Education, Kyambogo.

Specializing in portraiture, Kyeyune's oil paintings have been shown at exhibitions as far back as the Uganda Museum in 1964 and the New Stanley Gallery in Nairobi, which closed in 1970. He is in many private and museum collections, including the late Joseph Murumbi's (Kenya's first Vice-President) collection at the Kenya National Archives. Kyeyune's works have increased in collectability in the past years; they have consistently been some of our auction's most successful lots and are becoming ever harder to find.



Lot 12

Sanaa Gateja (Ugandan, born 1950)

Home Estate, 2017

Unsigned

Paper beads stitched on bark cloth with raffia

157.5 cm in diameter

Ksh 610,000-720,000

(US\$ 5,500-6,500)

Provenance: direct from the artist through Afriart Gallery

Artist, designer and jeweller, Sanaa Gateja's practice is centred around a conscious and collaborative relationship with material and production. One of Gateja's unique innovations is making beads from recycled paper, which he then uses to create designs, varying from embroidered wall panels to immersive installations. Through the Kwetu Africa Art and Development Centre, which Gateja founded in Kampala in 1989, the skills-based training and production of these beads has spread across East Africa, empowering thousands of craftspeople.

After working within the Ugandan Ministry of Culture and Community Development from 1968-72, Gateja moved to Mombasa where he opened the Sanaa Gallery, exhibiting traditional art forms of Kenya. In 1982, Gateja left for Europe where he first trained in jewellery design in Italy, and then, continued his studies in the UK, graduating from the London College of Art and Design in 1985. Over the following years in London, he participated in exhibitions such as New Horizons, Southbank Centre, 1985; The Home Coming, Africa Centre, Covent Garden, 1986; and, was artist-in-residence at the Commonwealth Institute in 1987.

Gateja returned to his native Uganda in the late 1980s where he continues to work and exhibit. In 1989, Gateja held the opening exhibition for the African Heritage's new gallery at Libra House in Nairobi. His work was showcased in the ground-breaking exhibition The Global Africa Project, Museum of Art and Design (MAD), New York, 2010.



Lot 13

Justus Kyalo (Kenyan, born 1972)

Tofauti Yangu Nawe I & II (diptych), circa 2006

Signed 'signature' (upper middle) and 'signature' (upper left)

Oil on canvas

44.5 x 51.5 cm & 48 x 50 cm

Ksh 120,000-220,000

(US\$ 1,250-2,250)

Provenance: private collection



Trained as an illustrator, Justus Kyalo has become one of Kenya's most respected contemporary artists. Over the past twenty years he has undertaken a rich visual journey towards abstraction. From loose figurative work, largely inspired by movement and dance, he has more recently painted pure, multi-layered, colour fields that absorb and envelop the viewer.

His work is in many collections, including KPMG, the French Embassy, Ford Foundation, Safaricom, and the World Bank, Washington. He has exhibited widely in Kenya, including a retrospective solo exhibition at Redhill Art Gallery in 2013, as well as, in Europe and America. In 2009, he was included in the distinguished exhibition Africa Now, the World Bank, Washington D.C.



Lot 14

George William Kyeyune (Ugandan, born 1962)

Landscape with Red, circa 1998

Signed 'KYEYUNE. G. '98' (lower right)

Oil on canvas

43 x 56.5 cm

Ksh 330,000-440,000

(US\$ 3,000-4,000)

Provenance: private collection of Klaus Betz

George Kyeyune graduated from the Margaret Trowell School of Fine Arts, Kampala, in 1985. He then travelled to India, where he achieved an MFA, specializing in Sculpture, from the Maharaja Sayajiraho University of Baroda. The 3 years that he spent in Gujarat were transformative to Kyeyune's artistic practice; through looking at the Indian religions and art forms, which survived colonialism, he was encouraged to question his own cultural inheritance.

On returning to Kampala, Kyeyune re-joined the Margaret Trowell School of Fine Arts, teaching Sculpture. He continued his own practice, sculpting and exhibiting widely in Kampala, and, in 1996, he returned also to painting. In 1999, he received a scholarship for doctoral study in History of African Art at the School of Oriental and African Studies, London.

The seller was one of the first to begin collecting Kyeyune's work, from the time he graduated from Makerere in 1985. This abstract landscape is a remarkable painting in Kyeyune's oeuvre, whose works tend to be more figurative, displaying moments of everyday life and people.



Lot 15

Edward Saidi Tingatinga (Tanzanian, 1932-72)

Untitled, circa 1968-72

Signed 'E. S. TINGATINGA' (lower right) with certificate of authenticity

Enamel paint on board

60 x 61 cm

Ksh 500,000-880,000

(US\$ 4,500-8,000)

Provenance: private collection

Edward Saidi Tingatinga's art career lasted only four years from 1968-72; cut tragically short when he was shot dead at the age of 40. His impact on Tanzanian art, however, has been profound and his legacy has continued to build momentum.

The artist developed his distinctive approach to creating paintings

initially out of necessity to make ends meet, finding that he could use enamel bicycle paint on ceiling board and sell his work inexpensively. He displayed these pieces in stores across Dar es Salaam and many expatriates who lived in the area noticed his unique style of painting and began to collect his work. As his success grew, Tingatinga hired and trained close friends and family, firstly helping him to prepare boards, and later guiding them to make their own paintings.

The Tingatinga style has now become a large industry in Tanzania, with high demand from local and international buyers, but few E.S. Tingatinga originals come on the market.

This composition shows a yellow shetani (a spiritual being of Swahili mythological belief), in the form of a giraffe, kissing a black python (considered to be a messenger of death), hence depicting the ability of mashetani to tame death. The piece was acquired by the seller from Karibu Art Gallery, Dar es Salaam, circa 2004.



Lot 16

Stephen Kasumba (Ugandan, born 1960)

Carrying Gifts, 1998

Signed 'KASUMBA 98' (lower left)

Oil on canvas

99 x 84 cm

Ksh 330,000-550,000

(US\$ 3,000-5,000)

Provenance: private collection

Stephen Kasumba studied at Kyambogo University, Kampala, and later at the Margaret Trowell School of Fine Arts, where he completed his post graduate study in Fine Art.

Kasumba's lusciously colourful paintings often play with subverting pictorial conventions as a way to create modern images, inspired by Buganda legends and traditions.

Kasumba has exhibited locally and internationally. In the early 1990s, he won an art prize, which sent him to France where he met the German artist Matthias Koerner with whom he held joint exhibitions, including at the Kampala Sheraton Hotel in 1996, and in Cottbus, Germany the same year. In 2001, he participated in the Thupelo artist workshop and exhibition in South Africa in 2001.

Carrying Gifts was exhibited at Tulifanya Gallery (now AKA Gallery) in the late 1990s, where it was acquired by the current owner.

Lot 17

Rosemary Karuga (Kenyan, born 1928)

Untitled (Woman and Child), 1998

Signed '2/2/98 Rosemary N Karuga' (lower right)

Paper collage

56 x 40 cm

Ksh 110,000-250,000

(US\$ 1,150-2,550)

Provenance: private collection

Rosemary Karuga's lifetime of remarkable achievements place her as a significant figure in Kenya's modern art history. In 1950, she became one of the first female students to attend the Margret Trowell School of Fine and Applied Arts in Kampala, where she trained in clay work, wood carving, and stone carving. On her graduation and return to Kenya, she worked for many years as a full-time teacher and it was only on her retirement, at nearly 60 years old, that she came back to her art practice.

Using easily accessible materials of newspapers and magazines, Karuga developed an approach to collage which was unique at the time in East Africa, creating images which harness both extraordinary detail and charming simplicity.

Karuga's international reputation grew when she exhibited in a group show alongside El Anatsui and Ablade Glover at the Studio Museum in New York in 1990. She was later asked to illustrate a book by the Yoruba writer Amos Tutuola; the resulting exhibition took the artist and her collage works to Paris. As well as continuing to feature in international exhibitions, Karuga's recognition grew at home and she became a highly esteemed artist represented by Gallery Watatu.

This work was acquired by the current owners directly from the artist in 1998.





Lot 18

Theresa Musoke (Ugandan, born c. 1944)

Birds, circa 2000

Signed 'Theresa Musoke' (lower right)

Mixed media on canvas

86.5 x 104 cm

Ksh 100,000-200,000

(US\$ 900-1,800)

Provenance: direct from the artist

Theresa Musoke is best known for her expressive portrayals of African wildlife, using a range of mediums to develop imagery. Musoke's sensitivity to the nature of her subject is exemplified in this painting *Birds* where she captures the fluidity of forms in flight as they move in and out of shadows.

Her work first began to receive attention while she was an undergraduate student at the Margaret Trowell School of Fine Arts in Kampala, at a time when very few women were studying in higher education. Musoke then received a scholarship to

complete a Masters in Printmaking at the Royal College of Art in London.

On receiving her post-graduate diploma, Musoke returned to live in East Africa, where she was based in Nairobi for many years. In 1965, she became the first female artist to have a solo exhibition in post-independence Kenya. She continued to exhibit frequently in local galleries such as Paa ya Paa, Gallery Watatu, and African Heritage.

Musoke has been a highly influential figure in Kenyan and Ugandan art, not only for her celebrated visual practice, but also as a teacher. She has taught art at Margaret Trowell School of Fine Arts, Kenyatta University, and the International School of Kenya.

This painting, from circa 2000, was included in the recent retrospective exhibition of Musoke's work held at the Nairobi Gallery in 2017.



Lot 19

Paul Onditi (Kenyan, born 1980)

Untitled, 2014

Unsigned

Mixed media on synthetic polyester plate

65 x 55 cm

Ksh 220,000-330,000

(US\$ 2,000-3,000)

Provenance: private collection of Fiona Fox

Paul Onditi has developed a highly experimental process: blending materials, techniques, and media to create rich paintings of a personal, imaginative world. An atmospheric relationship is created between Onditi's recurring lonesome figure and his complex, layered surroundings, which the artist uses to contemplate human experience and consciousness.

Onditi studied Art at the Hochschule für Gestaltung Offenbach am Main, in Germany. Over the past few years, his works have gained significant international attention. He has been exhibited widely in Kenya, Germany, and the USA. In 2016, he had a solo presentation in VOLTA, New York, and, in 2017, he was one of the artists selected to represent Kenya at the 57th International Art Exhibition of La Biennale di Venezia, Venice. Onditi's paintings have also been included in Bonhams' Africa Now auctions in London in 2013 and 2014.



Lot 20

Ian Mwesiga (Ugandan, born 1988)

Self Portrait, 2017

Unsigned

Oil on canvas

149 x 100 cm

Ksh 360,000-410,000

(US\$ 3,250-3,750)

Provenance: direct from the artist

This striking piece is from a continuing body of work in which Ian Mwesiga is exploring black portraiture, referencing post-independence African lifestyles. Complex compositions are developed from an amalgamation of imagery, including personal collections of photographs, connoting what the artist describes as “progressive Africa”.

Mwesiga graduated with a B.A. in Fine Art from the Margaret Trowell School of Industrial and Fine Arts in 2014. He has undertaken residencies at 32° East, Ugandan Arts Trust, Kampala, and Kuona Trust Centre for Visual Arts, Nairobi, both in 2014. His works have been exhibited in solo exhibitions Melancholy, Makerere Art Gallery (MIHCR), Kampala, 2015, and at the AKA Gallery, Kampala, 2014. He has also participated in numerous selected group exhibitions including Young Guns, Circle Art Gallery, Nairobi, 2017; African Culture and Design Festival (ACDF), Lagos 2017; Forward Ever Backward Never; Framer Framed, Amsterdam, 2015; East African Encounters, Circle Art Gallery, Nairobi, 2014; KLA ART 014, Kampala Contemporary Art Festival, 2014; and, Moving Africa, Dak’art Biennale, 2014. Mwesiga participated in the At Work workshop facilitated by Simon Njami and the Asiko Art School in Maputo facilitated by Bisi Silva and CCA Lagos, both in 2015.



Lot 21

Yosef Lule (Ethiopian, born 1978)

Past and Future I, 2016

Signed 'Yosef Lule 2009' (lower left)

Oil on canvas

119.5 x 99 cm

Ksh 280,000-380,000

(US\$ 2,500-3,500)

Provenance: direct from the artist

Past and Future I is a piece from Yosef Lule's continuing body of works that derive inspiration from the changing face of his city, Addis Ababa. Although rendered with confident brush strokes, Lule's cityscapes pose searching questions about the effects of modern urbanization on culture, traditions, and lifestyle.

Lule graduated from the Addis Ababa University, Alle School of Fine Arts and Design in 2001 with a Diploma in Painting. He is a co-founder of the Habesha Art Studio, established in 2001. His works have been shown in solo exhibitions in Ethiopia and France and many selected group exhibitions, including Addis Calling, Addis Fine Art Gallery, Addis Ababa, 2016, and Addis Contemporary, Circle Art Gallery, Nairobi, 2015.



Lot 22

Romano Lutwama (Ugandan, birth date unknown - 2004)

Mother and Son, 1991

Signed 'R N LUTWAMA' (lower right)

Acrylic on hardboard

61.5 x 42 cm

Ksh 300,000-410,000

(US\$ 2,750-3,750)

Provenance: private collection of Klaus Betz

Romano Lutwama's formally experimental paintings are an important part of Ugandan avant-garde art. Lutwama painted closely alongside Fabian Mpagi and Eli Kyeyune. Known as the 'three musketeers', the groups shared attitudes to painting were opposed by the fine arts academia of the time, but the three have now come to be recognised as some of Uganda's master painters.

Lutwama's work, known for its exploration of colour relationships and tonal dynamic, has been exhibited throughout East Africa, and in France, Germany, Switzerland, and Belgium.



Lot 23

Nadir Tharani (Tanzanian, born 1952)

The Magicians' Dance I, 2017

Signed 'THARANI' (lower right)

Acrylic on canvas

99 x 150 cm

Ksh 220,000-330,000

(US\$ 2,000-3,000)

Provenance: direct from the artist

This painting is part of a series called The Magicians, which have stemmed from Nadir Tharani's contemplation of the metaphorical potential of the idea of magic. As a way to harness power, magic or ritual can be seen in both the impulses of everyday life, such as dance, as well as, having been an integral part of the preparations for resistance by groups at particular points in history.

Tharani describes the iridescent forms in this painting as "magicians in the enfolding dusk, conjuring the means to change the world, or preparing themselves to challenge the status quo".

These compositions of multiple figures are a result of Tharani's many studies of people in motion and the arrangement of bodies in space.

Tharani studied Architecture at UCL in London, whilst exploring the visual arts, including graphic and print work, at the same time. He has exhibited his works around the UK, as well as, in Germany, Denmark, Kenya, and Tanzania. Selected group exhibitions include the touring exhibition Africa Now in 2008-2009, and East African Encounters, Circle Art Gallery, Nairobi, 2014. His graphic and print work has been shown at various print biennales in London and Berlin, and he has made site-specific architectural installations commissioned in London and India.



Lot 24

Jak Katarikawe (Ugandan, born 1938)

Catwalk Dreams, circa 1991-1992

Signed 'JAK. KATARIKAWWE' (lower left)

Oil on paper

73 x 100 cm

Ksh 600,000-700,000

(US\$ 6,200-7,200)

Provenance: private collection of Graham
and Sara Alder

Jak Katarikawe grew up in rural south west Uganda and is now one of East Africa's best-known artists. As political oppression intensified in Uganda, Katarikawe relocated, in 1981, to Nairobi, where he became one of the small group of artists to gain exposure through Ruth Schaffner of Gallery Watatu.

Combining painting and storytelling, Katarikawe's emotive portrayals of the dramas and dreams of village life have received international acclaim and have been an inspiration to generations of young artists.

Extensively collected, Katarikawe's paintings have been exhibited in Africa, Europe, and the USA. Recently, they have been featured at the annual Bonhams Africa Now auction in London.

This work was exhibited in the Kenya Art Panorama at the French Cultural Centre in 1992, where it was seen by the current owners, who then purchased the painting directly from the artist. At his studio, Katarikawe described to them how he was inspired in this composition by models parading down a catwalk.

The following seven works, Lots 25-31, are pieces by pioneer artists of Nigeria which have been brought to Nairobi by Alan Donovan to be displayed in the exhibition 50 Years of Oshogbo: The Art and the Artists, as part of the Second Nigeria Festival of 2017.

Over the past 50 years, since he first arrived in Nigeria as a food relief officer during the Nigerian-Biafran War, Alan Donovan has developed long-standing relationships with artists from across the continent, promoting and exhibiting their work. Together with Sheila Murumbi, the wife of former vice-president Joseph Murumbi, Donovan opened the African Heritage in Nairobi in 1972, conceived to be the first pan-African gallery on the continent. The African Heritage has been an important platform for artists across East and West Africa, and through the exhibitions and huge pan-African festivals he has organised, Donovan has played a unique role in the cultural affairs of Kenya.

The First Nigeria Festival was held in Nairobi in 1972; amongst the great many exhibits that Donovan brought together were works by Bruce Onobrakpeya. Forty-five years later, for the Second Nigeria Festival, a selection of works curated by Nike Okundaye-Davies has been assembled, by artists including Onobrakpeya, Twins Seven Seven, Muraina Oyelami, Rufus Ogundele and Okundaye-Davies, who in the last few decades have become celebrated across the world.

Lot 25

Muraina Oyelami (Nigerian, born 1940)

The Path of Glory, undated

Signed 'Muraina' (lower right)

Acrylic on canvas

142.5 x 79 cm

Ksh 330,000-440,000

(US\$ 3,000-4,000)

Provenance: on loan from the artist to Alan Donovan
(founder of African Heritage)

Biography for Muraina Oyelami can be found on *page 35* with
Lot 31.



An innovative printmaker, painter, and sculptor, Bruce Onobrakpeya was among the original eight members of the Zaria Art Society, formed in 1958, while Onobrakpeya was a student at the Nigeria College of Arts, Science and Technology. The Society's artistic and critical output, and the members ensuing careers, have had an immense impact on Nigerian art since.

Over the course of his career, Onobrakpeya has been included in an unmentionable number of major international exhibitions, including Contemporary African Art, the Museum of African Art, Washington D.C., 1974; Seven Stories About Modern Art in Africa, Whitechapel Art Gallery, London, 1995; and, Century City: Art and Culture in the Modern Metropolis, Tate Modern, London, 2001. Onobrakpeya's work is represented in numerous public collections worldwide, including the Vatican Museum in Rome, the National Museum of African Arts, Smithsonian Institute, Washington D.C., and the British Museum, London.

In 1972, Onobrakpeya came to Nairobi and exhibited in the first Nigeria Festival organised by Alan Donovan through the African Heritage. He returned the following year with his opening exhibition for the Pan African Gallery. Onobrakpeya's relationship with Donovan, and Nairobi, has continued over the years, and his work was exhibited in last year's commemorative Nigeria Festival.

Onobrakpeya has been recognised with a number of prestigious awards, including the Living Human Treasure Award given by UNESCO in 2006; the Nigerian Creativity Award by the Federal Government of Nigeria in 2010; and, an Honorary Degree of Doctor of Arts from the Delta State University in 2017.

BIBLIOGRAPHY:

Lampert C, Havell J (eds). Seven Stories About Modern Art in Africa. London: Whitechapel Gallery, 1995.
 Kasfir S.L. Contemporary Africa Art. London: Thames and Hudson, 2000.



Lot 26

Bruce Onobrakpeya (Nigerian, born 1932)

Dancing Masquerade, 2011

Signed 'Bruce Onobrakpeya Lagos April 2011' (lower right)

3/12 Edition, serigraph print on paper

66.5 x 49 cm

Ksh 95,000-110,000

(US\$ 850-1,000)

Provenance: on loan from the artist to Alan Donovan (founder of African Heritage)

Lot 27

Twins Seven Seven (Nigerian, 1944-2011)

The Hunter, 1985

Signed 'Twins Sevenseven 1985' (lower right)

Mixed media on board

121 x 61 cm

Ksh 440,000-770,000

(US\$ 4,000-7,000)

Provenance: on loan from the artist to Alan Donovan (founder of African Heritage)

Prominent Nigerian artist Prince Twins Seven Seven was described by folklorist Henry Glassie as "the great modernist of the Yoruba tradition". Previously working as a dancer and singer, Twins' impressive artistic ability was recognised during his participation in the Oshogbo workshop of 1964. There he began producing the fantastical paintings depicting Yoruba legends and imagined animals for which he has become known worldwide.

Twins' early work was mostly made with inks on paper, then, from the 1970s, he began to paint using oils on wood board with raised low-relief elements, as is exemplified in *The Hunter*.

There have been a number of significant markers in Twins career: in 1989, his work was included in *Magiciens de la Terre*, Pompidou Centre, Paris, and, in 2000, his work was featured in exhibitions at the Indianapolis Museum of Art and Smithsonian National Museum of Modern Art. All three museums have collected Twins' work. In 2005, Twins was named one of UNESCO's Artists for Peace.

BIBLIOGRAPHY:

Glassie, H. *Prince Twins Seven-Seven: His Art, His Life in Nigeria, His Exile in America*. Indiana: Indiana University Press, 2010.

Lampert C, Havell J (eds). *Seven Stories About Modern Art in Africa*. London: Whitechapel Gallery, 1995.

Njami, S. *Africa Remix: Contemporary Art of a Continent*. Berlin: Hatje Cantz, 2005.



Lot 28

Bruce Onobrakpeya (Nigerian, born 1932)

Ekugbe (Unity) from Ebony Series II, 2013

Signed 'BRUCE ONOBRAKPEYA 2013' (lower right)

4/100 Edition, plastocast

41 x 29 cm

Ksh 190,000-220,000

(US\$ 1,750-2,000)

Provenance: on loan from the artist to Alan Donovan (founder of African Heritage)

An innovative printmaker, painter and sculptor, Bruce Onobrakpeya was among the original eight members of the Zaria Art Society, formed in 1958, while Onobrakpeya was a student at the Nigeria College of Arts, Science and Technology. The Society's artistic and critical output, and the members ensuing careers, have had an immense impact on Nigerian art since.

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Onobrakpeya has been recognised with a number of prestigious awards, including the Living Human Treasure Award given by UNESCO in 2006; the Nigerian Creativity Award by the Federal Government of Nigeria in 2010; and, an Honorary Degree of Doctor of Arts from the Delta State University in 2017.

BIBLIOGRAPHY:

Lampert C, Havell J (eds). Seven Stories About Modern Art in Africa. London: Whitechapel Gallery, 1995.

Kasfir S.L. Contemporary Africa Art. London: Thames and Hudson, 2000.



Lot 29

Nike Okundaye (Nigerian, born 1951)

Kingdom of Night, 1999

Signed 'Nike 99' (lower right)

Acrylic on canvas

107.5 x 67.5 cm

Ksh 190,000-250,000

(US\$ 1,750-2,250)

Provenance: on loan from the artist to Alan Donovan (founder of African Heritage)

Nike Okundaye, one of West Africa's foremost textile artists, was brought up in Oshogbo, amidst traditional weaving and dyeing methods: her informal training there was focused on indigo dyeing techniques and adire production.

Later, understanding that the practice and knowledge of these art forms were fading in Nigeria, Okundaye built on her international success to launch a cultural revival. She founded a number of art centres, providing training to artists and creating an archive of knowledge on Nigeria's arts and culture.

Her own paintings, batiks, and designs have been exhibited across the world, including: National Museum of Women in the Arts, Washington D.C., 1989; University of Wisconsin, 1996; Expo 2000 World Fair held in Hanover, Germany; and a retrospective of her work at the Gallery of African Art, London in 2014. She has work in the collections of the Smithsonian Museum, Washington D.C., and the Gallery of African Art, London.

Over the years, Okundaye has worked closely with Alan Donovan and the African Heritage in Nairobi: in 1985, she was one of six women artists from around the world to be featured in the largest yet exhibition held at the African Heritage Art Gallery. She also featured in the pan-African exhibition at the same gallery in 1995.



Lot 30

Rufus Ogundele (Nigerian, 1946-1996)

Sango Priest, 1995

Signed 'signature' (lower middle)

Edition unknown, print on paper

46 x 35 cm

Ksh 55,000-77,000

(US\$ 500-700)

Provenance: on loan from the artist to Alan Donovan (founder of African Heritage)

In his early life, Rufus Ogundele worked as a musician and actor in his uncle Duro Ladipo's theatre company. When he took part in one of the famous Oshogbo workshops, conducted by Dennis Williams in 1963, Ogundele became one of the earliest talents to be recognised. Georgina Beier invited him and Jacob Afolabi to work in her home and Ogundele developed his printmaking skills under her tutelage.

Ogundele went on to practice art full-time, building on artistic techniques he had developed under Williams and Beier; which he fused with subject matter rooted in Yoruba culture and teachings.

Alongside other founding Oshogbo artists, Ogundele's work has been exhibited widely across the world. He partook in Contemporary African Art, Camden Arts Centre, London, 1969; Oeuvres Africaines Nouvelles, Musée de l'Homme, Paris, 1970; Contemporary Nigerian Graphics and Textiles, Museum of the National Center of Afro-American Artists, Boston, 1973; and, A Concrete Vision: Oshogbo Art in the 1960s, National Museum of African Art, Smithsonian Institute, Washington D.C., 2000. In 1983, he was artist-in-residence at the Iwalewa-Haus in Bayreuth, Germany.



Lot 31

Muraina Oyelami (Nigerian, born 1940)

Joy of Summer; undated

Signed 'Signature' (upper middle) and 'MURAINA' (lower left)

Acrylic on canvas

151 x 86 cm

Ksh 330,000-440,000

(US\$ 3,000-4,000)

Provenance: on loan from the artist to Alan Donovan (founder of African Heritage)

Muraina Oyelami, originally a theatre actor and musician, began his career as an artist as one of the original products of the famous Oshogbo Art School. He attended the 1964 workshop, conducted by Georgina Beier, where his work was immediately recognised as distinctive from the other artists. Within a short time, Oyelami's paintings became completely non-figurative and he developed a powerful use of colour. Over the course of his long career, Oyelami's works have moved away from this early abstraction; however, are still characterized by their compositional balance and bold, decisive forms.

Oyelami's work has been displayed in exhibitions throughout the world, including: Contemporary Art from Africa, Institute of Contemporary Art, London, 1967; Contemporary Nigerian Artists: Ten Artists of the Oshogbo Workshop, New World Center Campus Art Gallery, Miami, 1980; A Concrete Vision: Oshogbo Art in the 1960s, National Museum of African Art, Smithsonian Institute, Washington DC, 2000; and, Contemporary African from the Collection of William Jones, Aljira, A Center for Contemporary Art, New Jersey, 2007.

Alan Donovan began collecting and promoting Oyelami's work in 1967.





Lot 32

Robert Saidi (Congolese, born 1936)

Joy, 1995

Signed 'R. Saidi 95' (lower left)

Acrylic on plywood

40 x 20 cm

Ksh 190,000-280,000

(US\$ 1,750-2,500)

Provenance: private collection of Klaus Betz

Robert Saidi was born in Kisangani in Democratic Republic of Congo. In 1963, he graduated from the University of Kinshasa, where he had studied French History and African Culture and Linguistics. He then moved to Kampala, where he developed his practice as a painter alongside working as a lecturer in Lingala studies at Makerere University. In 1977, he became a full-time artist and, since then, has exhibited in Germany, Belgium, Italy, France, the U.S.A, and the UK, as well as, frequently in Kampala.

This miniature painting was purchased by the seller from the Nommo Gallery, National Art Gallery of Uganda.

Lot 33

George Lilanga (Tanzanian, 1934-2005)

Untitled (Drinker), undated

Signed 'Lilanga' (on top of base)

Wood and enamel paint

67 x 21 x 20 cm

Ksh 240,000-380,000

(US\$ 2,200-3,500)

Provenance: the Daraja Collection



he participated in a group exhibition of African artists in Washington D.C., where infamous graffiti artist, Keith Haring, saw his paintings and later acknowledged the significant impact this encounter had made on his work.

Today, Lilanga is one of the region's most admired artists and his work features in many important private and institutional collections of African art.

George Lilanga fused influences from traditional Makonde carving with surreal, modern observations to create his much celebrated, idiosyncratic sculptures and paintings.

Lilanga began training as a sculptor in 1961, making wood carvings in the traditional Makonde form. He moved to Dar es Salaam in 1970, where he encountered the Tingatinga School, which had a profound effect on his work. In 1979,



Lot 34

George Lilanga (Tanzanian, 1934-2005)

Untitled (Drinker), undated

Signed 'Lilanga' (on top of base)

Wood and enamel paint

67 x 21 x 20 cm

Ksh 240,000-380,000

(US\$ 2,200-3,500)

Provenance: the Daraja Collection



Lot 35

Bakri Bilal (Sudanese, born in 1943)

African Faces, 2000

Signed 'BAKRI. BILAL' (lower left)

Acrylic on canvas board

40.5 x 51 cm

Ksh 190,000-300,000

(US\$ 1,750-2,750)

Provenance: direct from the artist

Bakri Bilal received a B.A. specializing in Painting from the College of Fine and Applied Arts, Khartoum in 1967, and a Diploma of Education from the Khartoum Polytechnic in 1976. Living in Sudan, Libya, and Saudi Arabia, Bilal worked as an art teacher for many years before he established an art centre at his home in Khartoum.

Bilal has exhibited widely in Khartoum and internationally in the UK, Switzerland, Kuwait, and the U.S.A, including the exhibition Modernism in Sudanese Art, British Museum, London, in 2004. Bilal's works are in many public and private collections in Sudan, Europe, and the U.S.A. His articles on the development of folk art in Sudan have been featured in a number of international publications.



Lot 36

Elias Jengo (Tanzanian, born 1936)

Tsunami, 2005

Signed 'EJengo '05' (lower right)

Oil on canvas

81 x 96.5 cm

Ksh 75,000-100,000

(US\$ 770-1,100)

Provenance: private collection

Painter and scholar Professor Elias Jengo is one of Tanzania's most influential artists from the post-Independence era. He trained as an art educator at Makerere University, Kampala, and Kent State University in Ohio before completing his post-graduate studies at Sir George Williams University (now Concordia University), in Montreal. Jengo taught in the department of Fine and Performing Arts at the University of Dar es Salaam for many years, where he shaped a generation of young artists.

Since the 1960s, Jengo's paintings have regularly featured in exhibitions internationally. His works and commissions can be seen in public institutions and spaces across Tanzania. From 2004-2005, Jengo was a Fulbright scholar-in-residence at Kent State University at Stark, Ohio. This work was acquired by the current owner directly from the artist in 2006.



Lot 37

Geoffrey Mukasa (Ugandan, 1954-2009)

In the Sugar Plantations, 1993

Signed 'signature 1993' (lower right)

Oil on canvas

151 x 91.5 cm

Ksh 1,300,000-1,980,000

(US\$ 12,000-18,000)

Provenance: acquired from the artist's estate

Geoffrey Mukasa was born in 1954 to one of Uganda's most prominent doctors. Many people expected him to follow in his footsteps, but the murder of his father during Idi Amin's coup brought drastic changes to his life, including his leaving Uganda to study art.

Mukasa travelled to India to take a degree in Art at Lucknow University, graduating in 1984. During this time, he was greatly inspired by his exposure to European and Indian aesthetic values. He threw himself into his work with vigour, focusing mainly on human relationships with the environment and one another. In the early 1990s, on returning to Uganda, Mukasa became a key figure in the movement to revive cultural life in Kampala. This cultural movement was seen as a unifying force and an inspiration for the nation's recovery after years of military dictatorship.

Mukasa's work is widely collected and, although appears at international auctions, larger pieces, especially, are becoming harder to find.

Publications include Mukasa Geoffrey – the artist's life in Uganda, AKA Gallery Kampala published by Maria Fischer, Rose Kirumira, Paul Lubowa and Josephine Mukasa, 2011.



Lot 38

Souad Abdel Rassoul (Egyptian, born 1974)

Untitled (Mealtime), 2013

Unsigned

Acrylic on canvas

89 x 89 cm

Ksh 120,000-200,000

(US\$ 1,250-2,000)

Provenance: private collection

Souad Abdel Rassoul's paintings use a surrealist visual language to imaginatively reflect on gendered identity. This piece is from a series of works exhibited together in 2016, about which Rassoul says "Women are my 'icons' that I am dealing with in my paintings – not to visualise their physical beauty, but more their secrets, hidden, their special ingredients and silent desires".

Rassoul studied Fine Art at El Minya University in Egypt, graduating in 1998. She went on to postgraduate study of History of Art, and, in 2012, she completed her PhD in Modern Art History.

Rassoul's practice spans mediums of drawing, painting, sculpture, book illustration, and arts education. Her works have been on display since 1998, exhibited in Cairo and Nairobi.



Lot 39

Gosette Lubondo (Congolesse, born 1993)

Imaginary Trip VIII, 2016

Unsigned with certificate of authenticity

AP Edition, photographic print mounted on board

40 x 60 cm

Ksh 280,000-380,000

(US\$ 2,500-3,500)

Provenance: direct from the artist through Afriart Gallery

A Kinshasa-based artist working primarily with photography, Gosette Lubondo's series *Imaginary Trip* interrogates the memory of ageing sites. Staged compositions, in which the artist herself becomes a subject, revive old, non-functioning train wagons and create imaginative intersections between past and present, opening up a travelling space with countless possibilities and perspectives.

Inspired by her father's work, himself a photographer, Lubondo developed an early interest in photography as an art practice. She graduated from the Académie des Beaux-Arts, Kinshasa in 2014. Since then, she has taken part in numerous exhibitions, festivals, and residencies across Africa and in France, including *Eblouissements*, Lubumbashi Biennale, Lubumbashi, 2017; *Les Résidences Photographiques*, Quai Branly Museum, Paris, 2017; *Seven Hills*, Kampala Art Biennale, Kampala, 2016; and *Lady by Lady*, Kin Art Studio, Kinshasa, 2014.



Lot 40

Guillaume Bonn (French/Malagasy, born 1970)

The Green Line – Mogadishu, 2013
Signed 'guillaume Bonn' (lower right)
1/6 Edition, inkjet photographic print
on premium semi-gloss paper
64 x 80 cm

Ksh 220,000-330,000

(US\$ 2,000-3,000)

Provenance: direct from the artist

This photograph is from Guillaume Bonn's body of work *Mosquito Coast: Travels from Maputo to Mogadishu*, in which Bonn documented remnants of colonial legacy amidst transformative changes that are reshaping the coast of Mozambique, Tanzania, Kenya, and Somalia. The series was published into a monograph in 2016, of which *The*

Green Line – Mogadishu is the cover image.

For the last 20 years, Bonn, who is from the third generation of a French family born in Madagascar, has reported on conflict, social, and environmental issues. He studied Economics and International Politics at Université de Montréal and Université du Québec à Montréal before graduating from the International Center of Photography in New York.

Bonn is the recipient of a PDN Award, the POPCAP 12 Prize for African Contemporary Photography, a grant from the Pulitzer Center for crisis reporting in 2014, and was nominated for the Prix Pictet in 2012, 2014, and 2015. He is the author of three photographic books, including his first monograph *Le Mal d'Afrique: A Journey into Old and New Africa*.

His work has been published in prestigious journals and magazines, including *The Wall Street Journal Magazine*, *The New York Times Magazine*, *The Economist*, *Time*, *Condé Nast Traveller*, and *Tatler*. Bonn has exhibited in festivals and exhibitions in France, the USA, China, Germany, Kenya, Nigeria, South Africa, Australia, and more.



Lot 41

Eyerusalem Jirenga (Ethiopian, born 1993)

The City of Saints XII, 2017

Unsigned, certificate of authenticity (back of frame)

2/7 Edition, digital archival print

80 x 80 cm

Ksh 220,000-270,000

(US\$ 2,000-2,500)

Provenance: direct from the artist through
Addis Fine Art Gallery

Eyerusalem Jirenga is an emerging visual artist based in Addis Ababa. Informed by her background in design, Jirenga now uses photography to document living history. She has become known for her discerning portraits, enlivened with striking colour detail. Her use of rich texture and colour gradient plays against the crisp focus of her photographs, enhancing their visually stimulating effect.

Jirenga has received considerable recent acclaim for her work, both within Ethiopia and internationally. She has exhibited in the New York photography festival Photoville in 2016 and was included in the New York Times Portfolio Review 2016. Her work has featured and received commendation in several group exhibitions in Addis Ababa.

Her photographs have been presented on the Everyday Horn of Africa and are due to feature soon in Mfon: Women Photographers of the African Diaspora



Lot 42

Lawrence 'Shabu' Mwangi (Kenyan, born 1985)

Child as a Shield, 2017

Signed 'Shabu Mwangi 2017' (lower right)

Mixed media on canvas

93 x 91.5 cm

Ksh 300,000-360,000

(US\$ 3,000-3,700)

Provenance: direct from the artist

Child as a Shield was created by Shabu Mwangi as part of a series of work developed whilst on a fellowship in Berlin. For five months, the artist spent time with asylum seekers, listening to their accounts of the journey to Europe. The paintings he made grew out of this exchange - "It is my experience and their stories", Mwangi explains (in interview with Don Handa, 2017). Displayed together in a solo exhibition, titled The Stateless, these moving paintings explore simple ways to depict the complex encounters that occur as individuals try to integrate into a new culture.

A practising artist since 2003, Mwangi uses painting to delve deep into human emotions and experience. He lives and works in Mukuru slum, where he co-established the Wajukuu Art Project in 2013, with a conviction that combining his art with social work could highlight the lives of the disadvantaged minorities in his community.

Mwangi's exhibitions include the solo exhibition The Stateless, Circle Art Gallery, 2017; Freedom, Flight, Refuge, Circle Art Gallery, 2016; Pop-Up Africa, GAFRA, London, 2014; and Out of the Slum, Essen, Germany, 2012. He has worked in socially engaged projects Art2be and Hope Worldwide.



Lot 43

Edward Njenga (Kenyan, born 1922)

Hello My Dear...EEE...Is That You?, 1968

Signed 'E. S. NJENGA' (brass plate on base)

Terracotta

25.5 x 12.5 x 12 cm

Ksh 380,000 – 530,000

(US\$ 3,850-5,350)

Provenance: direct from the artist

One of nations most revered sculptors, Edward Njenga's collections are a prized component of Kenya's cultural heritage.

Although trained in the art of clay work by his potter-mother from a young age, Njenga didn't begin making his own sculptures until the 1960s. Many of his unique works recall scenes from his time held in detention camps, fixed in his memory as he was not allowed to write or sketch. Others, such as Hello My Dear... serve as visual memoirs of everyday life in Nairobi. Here a young woman telephones her boyfriend from one of the call boxes, newly installed in the 1960s, where people would wait in line to use phones with one-shilling pieces.

From 1962, Njenga's works have been exhibited to great acclaim in Nairobi: his first exhibition at the New Stanley Hotel sold out, and, in 1970, an exhibition of Njenga's sculptures was opened by Charles Njonjo at Gallery Africa. Njenga received a scholarship to study Art at the University of Hanover in Germany from 1971-73. On his return to Nairobi, his exhibition at the National Museums of Kenya was aired on German television. In 2014, there was a major retrospective exhibition of over 200 of the artist's sculptures at the Nairobi National Museum.



Lot 44

Edward Njenga (Kenyan, born 1922)

Waiting for Doctor – Eastleigh Clinic, 1969

Signed 'E. S. NJENGA' (brass plate on base)

Terracotta

27.5 x 43 x 17 cm

Ksh 550,000 – 750,000

(US\$ 5,600-7,650)

Provenance: direct from the artist

m the artist

Waiting for Doctor – Eastleigh Clinic is from the time Njenga spent in the neighborhood of Eastleigh, where he was a social worker for many years, and would observe the daily queues of patients, waiting from morning to night to be seen by the one doctor, Dr. de Souza.



Lot 45

Peterson Kamwathi (Kenyan, born 1980)

It is Not Clear from Constitution Bull series, 2005

Signed 'signature 05' (lower right)

2/2 Edition, woodcut print on paper

61 x 76.5 cm

Ksh 490,000-770,000

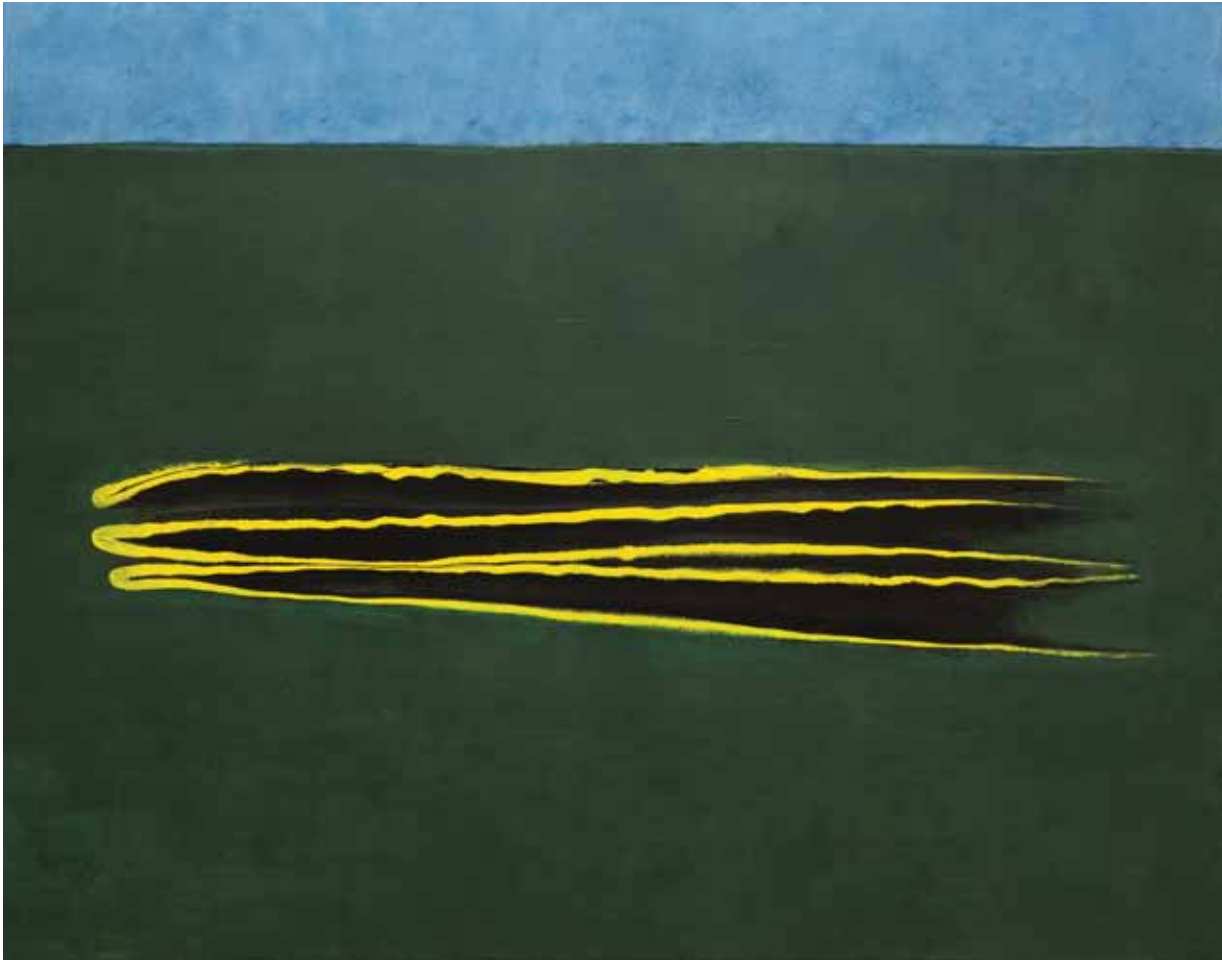
(US\$ 4,500-7,000)

Provenance: the Daraja Collection

For the last few years, Peterson Kamwathi has been considered one of the region's most inventive artists, responding to the complex political and social issues around him. His work combines clear conceptual elements and rich content with technical mastery.

The woodcut series Constitution Bull, made from 2005 to 2008, explores the recurring motifs and phrases, which came to be associated with the complex process of establishing a new post-colonial constitution in Kenya. Kamwathi considered how the entrenched interests of people on all sides of the debate were distilled into symbols; neutral imagery onto which was attached great meaning. Each bull - with their implicit associations of patriarchal systems, machismo, wealth and status - presents a different conception of a nation structure. The title of this piece It is Not Clear; references a phrase, which was repeated in news coverage of Kenya's 2005 referendum.

Kamwathi's work has been exhibited worldwide, most recently: When the Heavens.



Lot 46

Tibebe Terffa (Ethiopian, born 1948)

Untitled I, 2015

Signed and dated (lower right)

Acrylic on canvas

80 x 100 cm

Ksh 380,000-490,000

(US\$ 3,500-4,500)

Provenance: direct from the artist
through Addis Fine Art Gallery

Untitled I is an example of Tibebe Terffa's challenging approach to composition at its boldest. In a flattened manner, he has created an eerily empty landscape torn open by a yellow gash with dark shadows; hinting at the deep abyss that lies beneath the surface.

One of Ethiopia's most prominent living painters, Terffa's philosophical approach to painting combines expressions of his everyday environment with traditional and contemporary cultural references to create open, symbolic works.

Terffa studied Painting at the Addis Ababa School of Fine Art, graduating in 1973. He has been a full-time studio artist, working from his home in Addis Ababa since 1984.

He has had numerous solo and selected group exhibitions in Ethiopia, U.S.A, Spain, Germany, and Canada, where he has also taken three artist residencies.



Lot 47

Wanyu Brush (Kenyan, born 1947)

The Lazy Bee, circa 1990 & Three Stages of My Life, circa 1990
Signed 'W. BRUSH' (lower right and middle left)

Gouache on canvas

39 x 49.5 cm & 41 x 49 cm

Sold as a pair

Ksh 65,000-90,000

(US\$670-920)

Provenance: private collection of Graham and Sara Alder

These delicate, gouache on un-stretched canvas paintings, created over 25 years ago by the pioneer Kenyan artist Wanyu Brush, were bought from Gallery Watatu by the current owners.

Brush became a widely exhibited and collected artist in the 1980s and 1990s, both locally and internationally. Brush co-founded the Ngecha Art Group with fellow artists, including Sane Wadu, and was part of Ruth Schaffner's stable of artists at Gallery Watatu. Best known for his vibrant and chaotic configurations of human and animal forms, these light studies are a rare and special find.



Lot 48

Tibebe Terffa (Ethiopian, born 1948)

Untitled on Paper I, 2003 & Untitled on Paper V, 2003

Signed 'signature 2003' (lower right) on each

Mixed media on paper

29 x 21.5 cm each

Sold as a pair

Ksh 270,000-380,000

(US\$ 2,500-3,500)

Provenance: direct from the artist through Addis Fine Art Gallery

One of Ethiopia's most prominent living painters, Tibebe Terffa's philosophical approach to painting combines expressions of his everyday environment with traditional and contemporary cultural references to create open, symbolic works.

Terffa studied Painting at the Addis Ababa School of Fine Art, graduating in 1973. He has been a full-time studio artist, working from his home in Addis Ababa since 1984.

He has had numerous solo and selected group exhibitions in Ethiopia, U.S.A, Spain, Germany, and Canada, where he has also taken three artist residencies.



Lot 49

Fabian Mpagi (Ugandan, 1953-2002)

Masquerade Fetish, 1996

Signed 'FABIAN MPAGI 96' (lower right)

Oil on canvas

106.5 x 95.5 cm

Ksh 300,000-410,000

(US\$ 2,750-3,750)

Provenance: private collection

A fine draughtsman, with an astute touch, Fabian Mpagi is recognised as one of Uganda's most refined painters. The artist described the concerns of his practice in an interview with Wanjiku Nyachae in 1994: "My interest was in the universal concerns of man – both pleasure and pain – so I studied the hidden values of spiritual abstraction".

After graduating from the Margaret Trowell School of Fine and Applied Arts in Kampala in 1976, Mpagi returned to the university as a post-graduate student and teaching assistant. In 1983, he received a scholarship to study in Florence, Italy. On his return, Mpagi went into political exile in Kenya, where he set up a studio and his artistic career flourished. He won the Habitat Art Competition in 1987 and was awarded a four-month artist residency in Paris. The following year, Mpagi returned to Uganda and, shortly, became the director of the Nommo Gallery, which he eventually resigned in 1998 in order to devote time to his art.

BIBLIOGRAPHY:

Lampert C, Havell J (eds). Seven Stories About Modern Art in Africa. London: Whitechapel Gallery, 1995.



Lot 50

Yony Waite (Kenyan, born in 1935)

Cameleopard in the Clearing, 1989

Signed 'Yoniwaite' (lower left)

Acrylic on canvas

172 x 176.5 cm

Ksh 600,000-1,000,000

(US\$ 6,100-10,200)

Provenance: direct from the artist

Waite has kept her gaze of the Kenyan wilderness at the heart of her practice, often creating compositions, as seen in *Cameleopard in the Clearing*, where the viewer's vantage point is framed by thorny fauna.

Alongside her work as an artist, Waite has been instrumental in establishing various art institutions in Kenya, most notably as co-founder of Gallery Watatu in 1968, which was sold to Ruth Shaffner in 1984. She went on to establish Wilderbeeste Workshops and Mkonokono women's group in Lamu where she still lives. Waite received a Rockefeller Grant to create a large-scale work to be exhibited at the Rio Biodiversity Summit of 1992.

Yony Waite, now a Kenyan citizen, grew up on the Pacific Island of Guam. She studied Fine Art at the University of California, where her mentor Richard Diebenkorn instilled in her a keen appreciation of the essential value of light. Waite then went to Japan to study the art of Sumie brush painting, where she developed a great love of ink as a medium.

Waite has a strong international following and has exhibited extensively in Japan, U.S.A, and Kenya.



Lot 51

Samson 'Xenson' Ssenkaaba (Ugandan, born 1978)

Pro Afro Woman, 2017

Signed 'Xenson 2017' (upper left)

Acrylic on canvas

179 x 140.5 cm

Ksh 280,000-550,000

(US\$ 2,500-5,000)

Provenance: direct from the artist

In *Pro Afro Woman*, Xenson uses floral motifs and pattern to create an aesthetic disguise, which obscures the identity of his female figure and reflects on the human tendency to hide behind façades. Decoration is used to adapt form and flatten space, raising questions about artificiality and layers in relation to both identity and canvas.

Xenson's practice, which spans painting, performance, fashion design, installation, video, and photography, is influenced by elements of African cultures and dance, as well as, Hip Hop.

Xenson graduated from Margaret Trowell School of Fine Art with a first-class honours degree. He has exhibited extensively and participated in numerous residencies and festivals worldwide, including Art Transposition, LKB/G Gallery, Hamburg, 2017; Kampala

Contemporary, Circle Art Gallery, Nairobi, 2015; KLA Art 014, Kampala, 2014; *The Lubare and the Boat*, Deveron Arts, Scotland, 2014; *Future of Africa Summit*, Paris, 2014; and, *Africa Now: Fashioning Personhood*, Minneapolis Institute of Art, USA, 2014.



Lot 52

Ablade Glover (Ghanaian, born 1934)

Market Chaos, 1999

Signed 'Glo '99' (lower left), inscribed with title (verso) such as, bustling market stalls.

Oil on canvas

101 x 150 cm

Ksh 490,000-880,000

(US\$ 4,500-8,000)

Provenance: the Daraja Collection

Ablade Glover's vivid, impasto paintings search for, and delight in, the vibrancy of life and paint. Using individually distinctive marks, Glover's well-collected and much-loved works explore the patterns and energy of complex spaces,

Over the course of his distinguished career, Glover's importance as an artist and educator has been recognised both in Ghana and internationally. Glover trained in Kumasi, London, Newcastle-upon-Tyne, and Ohio. Until 1994, he was Head of the Department of Art and Dean of the College of Art at the Kwame Nkrumah University of Science and Technology, Kumasi, Ghana. In 1993, he founded the internationally acclaimed Artist's Alliance Gallery in Accra. Glover has been awarded the Flagstar Award (the highest award for Arts in Ghana) in 1998; an AFGRAAD Alumni Award from the African-American Institute of New York; and, was appointed as Life Fellow of the Royal Society of Arts, London. His works are included in public and private collections as diverse as The Imperial Palace Collection, Tokyo; UNESCO Headquarters, Paris; Tiroche DeLeon Collection, Israel; and, Chicago's O'Hare International Airport, U.S.A.



Lot 53

Wajukuu:

(Clockwise) **Joseph Waweru** (Kenyan, born 1987),
Ngugi Waweru (Kenyan, born 1987) and
Lawrence 'Shabu' Mwangi (Kenyan, born 1985)
 Valley of Duty, 2018, Holes, 2018 & Lost Identity, 2018
 Signed 'JOSEPH WAWERU 2018' (lower right), 'Ngugi
 Waweru 2018' (lower middle), signed 'Shabu Mwangi 2018-
 01' (lower right)

Mixed media on canvas, acrylic on canvas & mixed media on
 canvas

62 x 62 cm, 64 x 53 cm & 80 x 58 cm

Sold as a three

Ksh 200,000-400,000

(US\$ 2,100-4,100)

Provenance: direct from the artists

100% of the sale will go to Wajukuu



In the Lunga-lunga neighbourhood of Mukuru slum, the Wajukuu Art Centre have been mentoring local youth through a range of arts programmes for over ten years. Now a registered community-based organization, Wajukuu's origins go back to 2004, where it began as a group of young artists sharing a common goal: to make Mukuru a place for a child to thrive and to use art as a means of empowerment.

Wajukuu runs art classes and mural projects and provides a space for children to develop their talents and express their experiences. They have also opened a library of books for community access.

Joseph Waweru, Ngugi Waweru, and Shabu Mwangi are three of Wajukuu's founding members and prominent artists. Although each has developed a distinct visual language, their works share an engagement with the struggles of social inequality.

Joseph Waweru's Valley of Duty visualizes the suffocating sense of being kept in position of powerlessness: a pawn in the games of leaders. Holes, by Ngugi Waweru, explores the obsessive, passionate feelings roused by guns, and their destructive power. Shabu Mwangi's piece focuses on the loss of life in the slum areas during the 2017 elections and how these cases were reported.

The proceeds from the sale of the works will be raised to help fund the centre's youth engagement programmes for 2018. Circle will waive its commission, so we encourage all our bidders to be generous and support their cause.



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NOTICE TO BIDDERS

By Placing a Bid at or before the auction, the bidder agrees to be bound by the terms herein.

Preconditions

1. Circle Art Agency Ltd acts as agent for the Seller and, therefore, the contract of sale is made between the Seller and the Buyer.
2. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry. This can be done by, for example, a personal inspection and examination of the artwork in which they are interested, a consultation with the artist or any other authority on the subject (if known to the buyer) and/or a review of past-sales amounts for similar items, where available. To facilitate in this process, Circle Art Agency Ltd provides free viewings of the consigned lots prior to the auction and condition reports of individual works on request.
3. Neither Circle Art Agency Ltd nor the seller provides any guarantee in relation to the property, which is sold in "as is" condition to the buyer. This pertains to, but is not limited to, the condition of the work, the authorship and authenticity of the work and any descriptive or historical detail about the work that is disclosed verbally or printed in the catalogue or elsewhere. In good faith to the buyer, signed declarations by the seller warrant the following: (a) the seller is the owner of the item, or is properly authorized by the owner to sell the item. (b) The seller can and shall, in accordance with the conditions set upon him by Circle Art Agency Ltd, transfer possession to the buyer with good and marketable title to the item, free from any third party rights, claims or potential claims (including without limitation, by governments or governmental agencies). (c) The seller has provided Circle Art Agency Ltd in writing with all information concerning the item's provenance and has notified Circle Art Agency Ltd in writing of any concerns expressed by third parties concerning its ownership, condition, authenticity, attribution and export or import history. (d) The seller has paid or will pay all taxes and duties potentially due to her on the sale proceeds of the item
4. All statements by Circle Art Agency Ltd made orally or printed in the catalogue entries, the condition reports or elsewhere are statements of opinion and not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. (b) References to damage and restoration are for guidance only and absence to such references does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others
5. The Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description of Estimate which may have been made by or on behalf of the Seller including by Circle Art Agency Ltd. No such Description or Estimate is incorporated into this Contract for Sale

Before the Sale

6. A prospective buyer must complete and sign a bidder registration form, provide identification. Circle Art Agency Ltd may require the production of bank or other financial references. Following this process they will be allocated a numbered bidding paddle. (b) A prospective, registered Buyer can authorize a third-party to act as agent in the bidding process if the Buyer is unable to attend the auction. This arrangement, if such is to occur, must be conveyed in writing to Circle Art Agency Ltd and approved by the same. (c) Circle Art Agency Ltd has the right, at its complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

At the Sale

7. When making a Bid, a Bidder is accepting personal liability to pay the Purchase Price, including the Buyer's Premium and all applicable taxes. The Buyers' Premium, (common practice in all international auction houses), is in this case 15% of the hammer price + VAT on this 15%. This equals 17.4% of the hammer price. This does not apply if the Bidder is acting as agent on

behalf of an identified third party acceptable to Circle Art Agency Ltd and this has been explicitly agreed in writing or by email to Circle Art Agency Ltd before the commencement of the sale. In respect of this situation Circle Art Agency Ltd will only consider the principal liable for payment. Conditions in paragraph 4 apply to both the agent bidder and the principal for the Bid to be valid.

8. Absentee Bids are welcome and Circle Art Agency Ltd will carry out written Bids for the convenience of clients who are not present at the auction in person, through the Auctioneer or by way of representation through an agent. We reserve the right to not accept an absentee bid if it does not comply with any of the following conditions: (a) the Bidder is registered or submits the bid with a completed Bidder registration form; (b) the bid is made in the currency of the country where the auction is held and (c) the bid is received a minimum of 48 hours prior to the auction. Please refer to the Registration and Bidding form on our website for clarifications.

Bidders will receive a receipt of acknowledgement from Circle Art Agency Ltd, within 2 days after it is submitted and will further receive a confirmation that the bid is accepted by email, the purpose of which is to fairly execute the following circumstance:

If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first.

9. Reserve sale prices, indicated by the owner, are included for all lots. The Reserve is the confidential minimum price for the lot. If bidding for a particular lot ends below the reserve, the lot will not be sold. The Reserve will not exceed the low estimate printed in the catalogue. The auctioneer may open the bidding on any lot below the reserve and may continue to bid on behalf of the seller up to, and strictly limited to, the amount of the reserve, either by placing consecutive bids or by placing bids in response to other Bidders.

10. The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder; to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

11. Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the Buyer. The auctioneer will indicate that the highest bid has been accepted with a strike of his hammer (hereafter referred to as the 'hammer price'). This same strike of the hammer symbolically and legally establishes the contract for sale between the seller and buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the Buyer if earlier.

After the Sale

12. In addition to the hammer price, the Buyer agrees to pay Circle Art Agency Ltd the Buyer's premium (this becomes the 'purchase price'), together with any applicable value added tax (VAT). The buyer's premium is 15% of the hammer price. The VAT, subject to Kenyan law is 16% of the buyer's premium. The total the bidder pays on hammer price is thus 17.4%.

13. Immediately following the sale, the Buyer must confirm his or her name and permanent address and, if applicable, the details of the bank from which payment will be made. The Buyer must pay the full amount due (comprising the hammer price, buyer's premium and VAT) immediately after the sale. The Buyer will not acquire title to the lot until all amounts due to Circle Art Agency Ltd from the Buyer have been received in good cleared funds even in circumstances where the lot has been released to the buyer.

14. Payment must be made to Circle Art Agency Ltd, within a period of seven (7) days after the sale. This includes the time required to process cheques or to receive wire transfers. Failure to meet this schedule may incur the buyer additional charges or actions, made at the discretion of Circle Art Agency Ltd. Possible charges or actions against late-or non-payment are elaborated upon in paragraph 16 below.

15. Circle Art Agency Ltd shall be entitled to retain items sold until all amounts due have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, in our sole discretion, shall require. Subject to this, the buyer shall have paid for and collected purchased lots within seven (7)

calendar days from the date of sale, unless otherwise agreed upon.

16. Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Circle Art Agency Ltd. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title. Title to the lot remains and is retained by the seller until the Purchase price and all the sums payable (such as but not limited to handling, packaging, shipping and delivery of the lot) by you to Circle Art Agency Ltd in relation to the lot have been paid in full to, and received in cleared funds by Circle Art Agency.

17. Although Circle Art Agency Ltd shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

18. Unless otherwise agreed by Circle Art Agency Ltd in writing, the fact the buyer wishes to apply for an export license does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. Circle Art Agency Ltd is unable to undertake the procedure on behalf of the buyer but can refer them to a suitable agent.

19. If the buyer fails to make payment in full in good cleared funds within the time required by paragraph (12) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law): (a) to charge interest at such rate we shall reasonably decide; (b) to hold the defaulting buyer liable for the total amount due and to commence legal proceeding for its recovery together with interest, legal fees and cost to the fullest extent permitted under applicable law; (c) to cancel the sale; (d) to resell the property publicly or privately on such terms as we shall think fit; (e) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer; (f) to set off against any amounts which we may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer; (g) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids; (h) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The Buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such Buyer's obligations to us; (i) to take such other action as we deem necessary or appropriate.

20. If Circle Art Agency Ltd resells the property under paragraph (d) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If Circle Art Agency Ltd pays any amount to the Seller under paragraph (e) above, the buyer acknowledges that Circle Art Agency Ltd shall have all of the rights of the Seller; however arising, to pursue the Buyer for such amount. Where purchases are not collected within seven calendar days from the date of sale, whether or not payment has been made, Circle Art Agency Ltd shall be permitted to remove the property to, an insured and managed third party warehouse at the Buyer's expense. Circle Art Agency Ltd is only liable to release the items after payment in full has been made of all the additional costs incurred, whether for removal, storage, handling, insurance and/or any other activity that warrants charges. This includes payment of all other amounts due to Circle Art Agency Ltd, in respect of the purchase price and any applicable taxes.

Limited Warranty

21. Circle Art Agency Ltd agrees to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 20 below. Apart

from any of those circumstances, neither the seller nor Circle Art Agency Ltd including any of its officers, employees or agents, are responsible for the correctness of any statement of any kind concerning any lot, whether written or oral. This includes any errors or omissions in description or for any faults or defects in any lot.

22. Subject to the terms and conditions of this paragraph Circle Art Agency Ltd warrants for a period of two years from the date of the sale that any property described in headings as Direct from Artist, in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named artist, is authentic and not a forgery. Circle Art Agency Ltd is neither responsible for omission or errors of such information below the heading. The warranty is subject to the following: (a) It does not apply where the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions. (b) The benefits of the warranty are not assignable and shall apply only to the original Buyer of the lot as shown on the invoice originally issued by Circle Art Agency Ltd. (c) The Buyer's sole and exclusive remedy against Circle Art Agency Ltd and the seller is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Circle Art Agency Ltd nor the seller will be liable for any special, incidental or consequential damages, including, without limitation, loss of profits nor of interest. (d) The Buyer must give written notice of claim to us within two years from the date of the auction. The Buyer is required to obtain the written opinions of two recognized experts in the field, mutually acceptable to Circle Art Agency Ltd and the Buyer, before Circle Art Agency Ltd decides whether or not to cancel the sale under the warranty. (e) The buyer must return the lot to Circle Art Agency Ltd in the same condition as at the time of the sale.

Other Conditions

23. (a) The copyright in all images, illustrations and written material produced by or for Circle Art Agency Ltd relating to a lot is and shall remain at all times the property of Circle Art Agency Ltd and shall not be used by anyone without our prior written consent. (b) Circle Art Agency Ltd and the Seller make no representation or warranty that the Buyer of a property will acquire any copyright or other reproduction rights in it.

24. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law

Governing Law

25. This agreement shall be governed by Kenyan law and the parties agree to submit to the non exclusive jurisdiction of the Kenyan courts.

APPENDIX

Definitions and Glossary

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

List of Definitions

“Auctioneer” the representative of Circle Art Agency Ltd conducting the Sale

“Bidder” a person who has completed bidding form

“Bidding Form” our Registration and Bidding Form, our Absentee Bidding Form or our Telephone Bidding Form

“Circle” Circle Art Agency Ltd or its successors or assigns. Circle is also referred to in Buyer's Agreement, the conditions of Business and the Notice to Bidders by the words “we”, “us” and “our”.

“Business” includes any trade, Business and Profession.

“Buyer” the person to whom a lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contact for Sale and the Buyers Agreement by the words “you” and “your”.

“Buyer's Agreement” the contract entered into by Circle Art Agency Ltd with the Buyer

“Buyer's Premium” the sum calculated on the Hammer Price at the rate stated in the Notice to Bidders.

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

“Commission” the Commission payable by the seller to Circle Art Agency Ltd calculated at the rates stated in the Contract Form.

“Condition Report” a report on the physical Condition of a Lot provided to Bidder or potential Bidder by Circle on behalf of the Seller.

“Condition of Sale” the Notice to Bidders, Contract for Sale, Buyer's Agreement and Definitions and Glossary.

“Consignment Fee” a fee payable to Circle Art Agency Ltd by the Seller calculated at the rates set out in the Conditions of Business.

“Contract Form” the Contract Form, or vehicle Entry Form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Circle Art Agency Ltd.

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

“Entry” a written statement in the Catalogue identifying the Lot and its Lot number which may contain description and illustration(s) relating to the Lot.

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

“Expenses” charges or Expenses charged or payable by Circle Art Agency Ltd in respect of the Lot including Legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money, charges and Expenses for loss and damage, cover, insurance, Catalogue and other reproductions and illustrations, any custom duties, advertising, packing or shipping costs, reproduction rights' fees, taxes, levies, cost of testing, searches or enquiries, preparation of the Lot for Sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus VAT if applicable.

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

“Loss and Damage Warranty” means the warranty described in paragraph 8 of the Conditions of Business.

“Lot” any item consigned to Circle Art Agency Ltd with view to its Sale at Auction or by private treaty (and reference to any Lot will include, unless the

context otherwise requires reference to individual items comprised in a group of two or more items offered for sale as one Lot).

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

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

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

“Notice to Bidders” the notice printed at the back or front of our Catalogue

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

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

“Sale” the Auction Sale at which a Lot is to be offered for Sale by Circle Art Agency Ltd.

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

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

“Standard Examination” a visual examination of a Lot by a non-specialist member of Circle Staff.

“VAT” value added tax at the prevailing rate at the date of the Sale

“Website” Circle's website at circleartagency.com

“Withdrawal Notice” the Seller's written notice to Circle Art Agency Ltd revoking Circle Art Agency's instruction to sell a lot

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

Registration and Bidding Form



Please check the appropriate box

- Attendee
- Absentee, requesting Circle provide a bidder
- Telephone Bidding

PADDLE NO (office use only)

This sale is conducted in accordance with Circle Art Agency's Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which set out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale.

Payments

In accordance with our Conditions of Business, successful bidders must pay a Buyer's Premium of 15% of the hammer price + VAT on the 15% commission (total of 17.4% of Hammer Price).

All credit and debit cards are subject to a 3% surcharge on the

Notice to Bidders

Clients are requested to provide photographic proof of ID. We may also request that you provide a bank reference.

If you are not attending the auction in person, please provide details for the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidder in the catalogue for further information relating to Circle Art Agency executing telephone or absentee bids on your behalf. Circle Art Agency will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increment:

10,000-200,000 Ksh.....by 10,000

200,000-500,000 Ksh.....by 20/50/80,000s

500,000-1 million Ksh.....by 50,000

1 million-2million Ksh.....by 100,000

2 million-5million Ksh.....by 200/500/800,000s

5million-10million Ksh.....by 500,000s

The auctioneer has discretion to split any bid at any time.

Title	First Name
Last Name	
Address	
Postal code / Zip code	
Telephone (A)	Telephone (B)
Pref. no, if telephone bidding incl. country code	
Email address	

FOR TELEPHONE AND ABSENTEE BIDDERS ONLY			
Define if Telephone Bidding or Absentee	Lot no.	Brief Description	MAX bid in Ksh/\$ (excluding the 17.4% premium)
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