

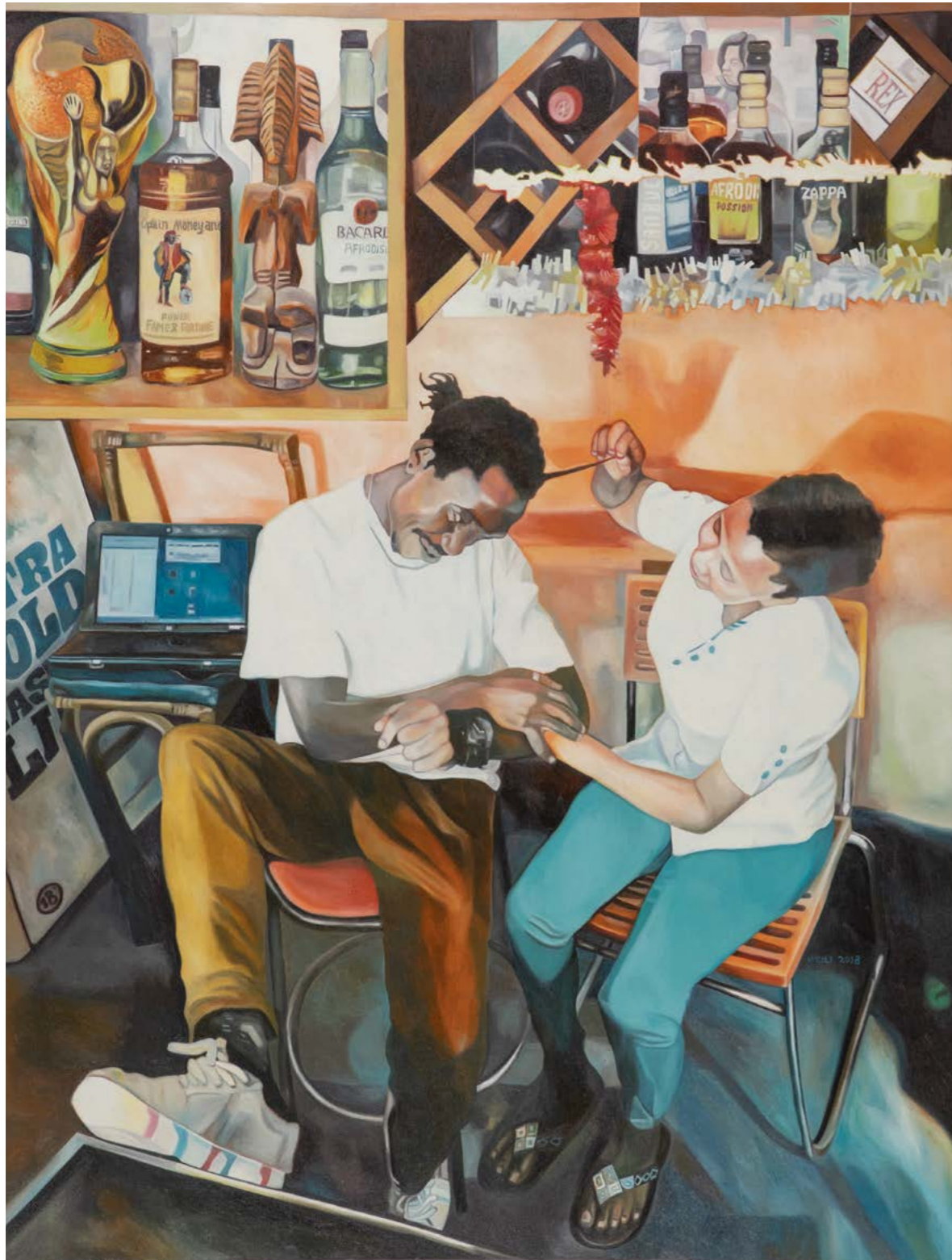


art auction
EAST AFRICA



Nairobi
Tuesday 5 March 2019





Illustrations

Front cover: Lot 31, Samwel Wanjau (Kenyan, 1938–2013), *Woman Reading* (detail)

Inside cover double page: Lot 25, Robin Anderson (Kenyan, 1924–2012), *Untitled (Women's Market)*

Image on this page: Lot 12, Henry 'Mzili' Mujunga (Ugandan, born 1971), *Hair Salon*, 2018

Inside page back cover (top): Lot 53, Rashid Diab (Sudanese, born 1957), *Untitled*, 1996

Inside cover back page (bottom): Lot 43, Edward Njenga (Kenyan, born 1922), *Asian Stone Mason*, undated (detail)

Back cover: Lot 21, Dickens Otieno (Kenyan, born 1979), *Doors*, 2018 (detail)

Art Auction East Africa

Tuesday 5 March, 2019 at 7.30pm

Radisson Blu Hotel Nairobi, Upper Hill, Elgon Road

Viewing of the auction Lots will be:

20 February – 1 March 10am – 5pm weekdays and 12pm – 5pm Saturdays

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

Bids and Enquiries

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Conditions of Sale

All buyers must register to bid prior to the sale and are requested to provide photographic proof of ID and if requested, a bank reference. Please see attached Registration and Bidding form at the back of this catalogue.

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This auction is subject to important Conditions of Sale as outlined in this catalogue and on our website. Please read these carefully.

There will be a buyers' premium of 15% + VAT (17.4%) on top of the hammer price. The auction will be conducted in Kenyan Shillings

The dollar estimates listed in brackets are used for reference only. The selling exchange rate used is Ksh 110 to US\$ 1 as the catalogue went to print three months before the auction date.

This rate is indicative only and the exchange rate will be subject to prevailing market rates at the time of sale.



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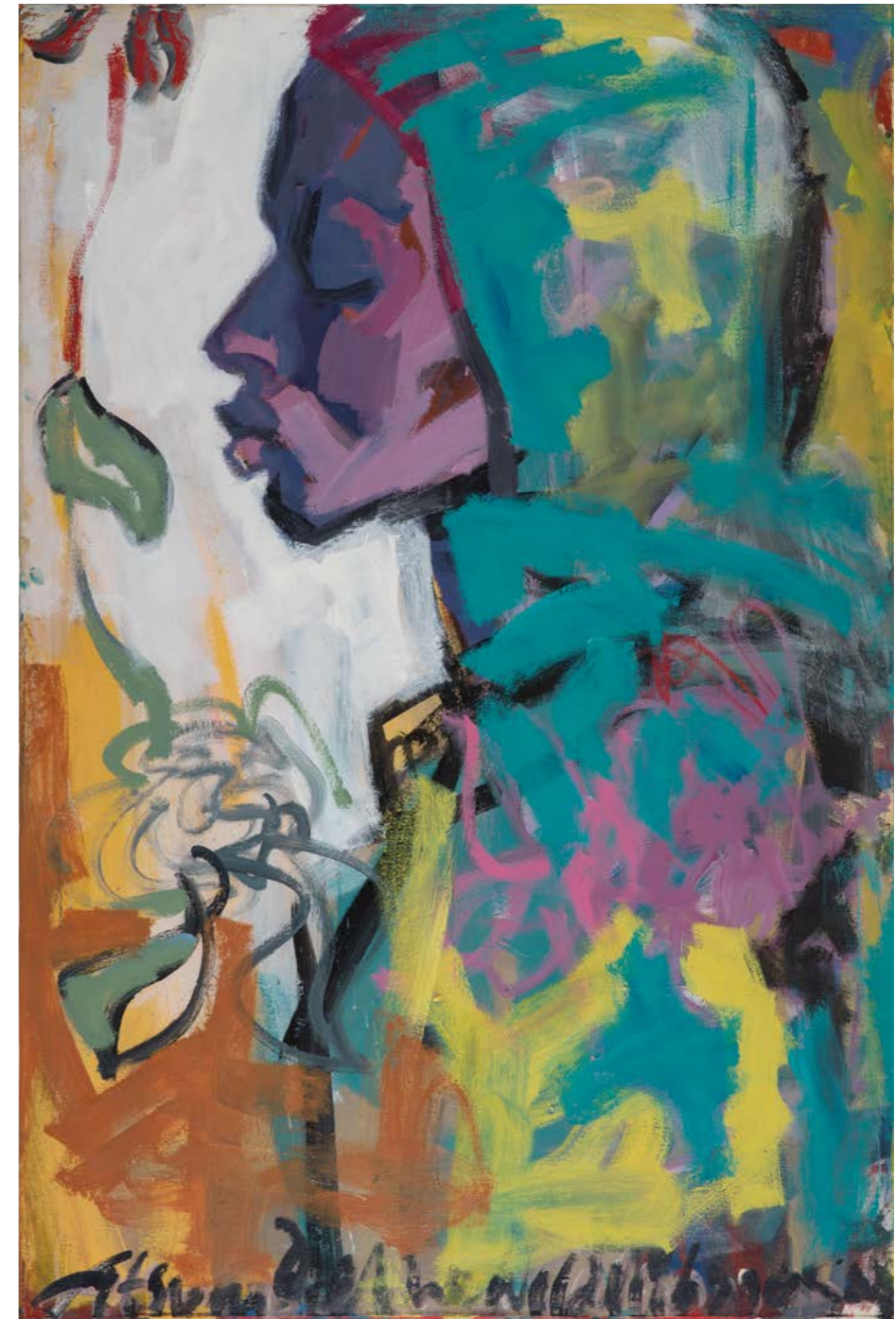
Lot 1
Ancent Soi (Kenyan, born 1937)
 Untitled, 1982
 Signed 'Soi. 82.' (lower right)
 Oil on canvas
 61.2 x 90.2 cm
 Ksh 220,000–330,000
 (US\$ 2,000–3,000)
 Provenance: private collection

Born in Machakos to a farming family, Ancent Soi became one of Kenya's most celebrated artists. With stunning attention to detail, colour and texture, Soi's joyful paintings of animals, plants and people record traditional ceremonies, childhood memories and narratives of rural life.

While working at a city market in Nairobi, selling woodcarvings and paintings, Soi began himself to paint. His works drew attention and he later became a full-time artist, gaining widespread popularity within the city.

In 1971, he won a prestigious, continent-wide competition to design the Olympic poster for the Munich Olympics. Soi exhibited regularly with Gallery Watatu in the 1980s and was one of a number of artists who came to exemplify Kenyan Art during that period, locally and abroad.

Soi's works have been exhibited in the USA, Japan, Germany and the UK as well as Kenya.



Lot 2
Fitsum Berhe Woldelibanos (Eritrean, born 1979)
 Woman, 2010
 Signed 'signature' (bottom)
 Acrylic on canvas
 150 x 100.4 cm
 Ksh 360,000–550,000
 (US\$ 3,200–5,000)
 Provenance: private collection

Fitsum Woldelibanos' vibrant contemporary portraits, which explore the construction of identity and individuality, have gathered an enthusiastic international following. Woldelibanos has developed a highly personal, painterly language, using a distinctive palette and gestural application to render his subjects.

He graduated from the Asmara School of Arts in Ethiopia in 2000, and since then has been living and working in Kenya. His work has been exhibited extensively in Kenya, Canada and Europe.



Lot 3
Francis Nnaggenda
 (Ugandan, born 1936)
 The Flute Player, 2009
 Signed 'NnaggendaFx 2009'
 (lower right)
 Oil on canvas
 120.8 x 96.6 cm
 Ksh 280,000–380,000
 (US\$ 2,500–3,500)
 Provenance: direct from the
 artist through Nairobi Gallery

Professor Francis Nnaggenda's masterful paintings and sculptures constitute a significant contribution to East African modernism.

Raised in Buganda, in central Uganda, Nnaggenda went into a long exile during the era of Idi Amin, spending a large part of his academic and professional life between Europe, the USA and Kenya. He studied Art at the Freiburg University in Switzerland and the Bayerische Akademie der Schönen Künste in Germany. In 1968, he moved to Kenya where he taught at the University of Nairobi. During this time, he met Joseph Murumbi, Kenya's second Vice President, who was an admirer of his artwork and one of his first collectors. Nnaggenda's sculpture Mother and Child is a landmark outside Nairobi National Museum. By 1979, Nnaggenda had returned to Kampala where he became Head

of Department of Sculpture at the Margaret Trowell School of Industrial and Fine Arts and where he taught for nearly twenty years. He has been hugely influential as both an artist and teacher; his many students include George Kyeyune and Rose Kirumira.

Nnaggenda's works are in public collections including the Zurich Museum of Art, the Kenya National Archives, the Nairobi Gallery, National Museum of Kenya and the African Heritage House. He was one of the selected artists of KLA Art 014, Kampala Contemporary Art Festival.

This painting had some light damage in the form of abrasions which have been restored.



Lot 4
Jimoh Buraimoh
 (Nigerian, born 1943)
 Phases, 1972
 Signed 'buraimoh 1972' (lower left)
 Acrylic on canvas
 79.4 x 76.8 cm
 Ksh 190,000–250,000
 (US\$ 1,750–2,250)
 Provenance: on loan from the artist
 to Alan Donovan (founder of African
 Heritage)

Inspired by the Yoruba tradition of incorporating beadwork designs into ceremonial fabrics and crowns, Chief Jimoh Buraimoh's influential paintings have taken many forms. He was one of the first attendees of Georgina Beier's Oshogbo Workshop where he began his innovative practice which incorporated the technique of bead painting and mosaic murals - leading him to be the first Nigerian to be awarded a membership to the Contemporary World Association of Mosaic Artists in 1983. He completed his first degree, in Sculpture, from the Ahmadu Bello University in Zaria in 1974. As well as a pioneering artist, Buraimoh is a traditional ruler; the Baale of Gdodofan.

His works were first exhibited at the Goethe Institute in Lagos in 1965 and have continued to be shown around the world in

significant international surveys including Contemporary African Art, Museum of Art, Washington DC, 1974; A Concrete Vision: Oshogbo Art in the 1960s, Smithsonian Museum of African Art, Washington DC, 2000, and Visions of Yoruba, a two-person show at October Gallery, London, 2002. He has also had solo shows in the UK, the USA and Germany. In 1972, Buraimoh represented Nigeria in the First All African Trade Fair in Kenya.

This painting, from early on in Buraimoh's career, is rich with the complexities and rhythm that characterizes his work across media; using harmonious colour to pull elements and forces together on the picture plane.



Lot 5
Charles Sekano
 (South African, born 1943)
 Blue Woman Sitting on the Bench,
 2009–2010
 Signed 'signature' (lower face of work)
 Mixed media on paper
 86 x 61 cm
 Ksh 300,000–400,000
 (US\$ 2,750–3,750)
 Provenance: private collection
 of Ed Cross Fine Art

Charles Sekano lived in Kenya from 1967 to 1997 and now lives in Pretoria, South Africa.

Born in Sophiatown, Johannesburg, Sekano's youth was overshadowed by the consequences of Apartheid. Sophiatown was destroyed by the authorities and his family were forced into tribally segregated districts within Soweto. This process of dislocation led to the early death of his father and to his decision to flee South Africa and exile himself in Kenya.

In Nairobi in the 1960s, he worked as a jazz pianist in the multiracial bars and nightclubs. Whilst influences of Picasso and Braque's Cubism, and Toulouse-Lautrec's and Henri Rousseau's poster art are clear in his work, Sekano has always rooted himself in the realities of cosmopolitan urban Africa.

The nightclubs and bars of Kenya, with their beautiful female clientele from diverse cultures across Africa, were his subject matter and remain his inspiration. Sekano is never moralistic, always humanistic – his works celebrate and preserve moments. In 1997, Sekano returned to a newly-liberated South Africa with mixed feelings, leaving behind a country he had grown to love, and re-entering a society that had largely forgotten him – the fate of many a returning exile. Sekano has exhibited widely in Kenya, Holland, Germany, Japan and the USA. His works are in private collections across the world and in various museums including Volkekunde Museum, Frankfurt, and the Peabody Essex Museum, Massachusetts.



Lot 6
George William Kyeyune (Ugandan, born 1962)
 Untitled, circa 1992
 Unsigned
 Wood and copper
 85 x 35 x 35 cm
 Ksh 440,000–660,000
 (US\$ 4,000–6,000)
 Provenance: private collection of Klaus Betz

George William 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 three 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. 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.



Lot 7
Geoffrey Mukasa (Ugandan, 1954–2009)
 The Artist's Home, circa 1993
 Signed 'Signature' (lower right)
 Oil on canvas
 44.5 x 89 cm
 Ksh 550,000–770,000
 (US\$ 5,000–7,000)
 Provenance: acquired from the artist's estate
 by AKA Gallery

Geoffrey Mukasa is widely recognized as one of East Africa's most influential painters. Born in 1954 to a prominent Ugandan doctor, many people expected Mukasa to follow in his father's footsteps but the murder of his father during Idi Amin's coup brought drastic changes to Mukasa's 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 Indian and European 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 oldest friends said that he began working in collage in his early years as an artist because of the difficulty in accessing classic art materials in Kampala at that time. It was only later, and to great success, that he began to paint on canvas. He continued, however, to use paper and found material to create collage works throughout his career.

The depth of influence of Indian aesthetics on Mukasa was reiterated by his inclusion in an exhibition of Indian Modern Art at Villa Vassiliev Gallery, Paris, 2017. In 2016, Mukasa's work was shown in a solo presentation at Art Dubai Modern. His work is held in collections in America, Europe and Africa, and although appears at international auctions, including Sotheby's in 2017 and 2018, is becoming ever 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 8
Geoffrey Mukasa (Ugandan, 1954–2009)
 Under Palm Leaf, circa 2003–05
 Signed 'signature' (lower left)
 Oil and collage on paper
 88 x 61.6 cm
 Ksh 380,000–550,000
 (US\$ 3,500–5,000)
 Provenance: acquired from the artist's estate by AKA Gallery



Lot 9
Camille Wekesa (Kenyan, born 1968)
 Tsavo Trees XVI, 2017 & Tsavo Trees VI, 2018
 Signed 'Camille.Wekesa.2017' & 'Camille.Wekesa.2018'
 (lower right on both)
 Tempera & pearl lustre on gesso panels
 28 x 33 cm each
 Sold as a pair
 Ksh 220,000–320,000
 (US\$ 2,000–3,000)
 Provenance: direct from the artist

These intricate paintings capture the silvery shimmer and mesh-like quality of the commiphora trees that Camille Wekesa experienced in Tsavo National Park during a dry, arid season. The detail and precision of touch in these panels reveal an intense commitment to landscape painting that has characterised Wekesa's artistic career, in which she has travelled all over Kenya, capturing unique and iconic landscapes, world heritage sites and individual trees. These gesso panels, using water-based tempera paint and eggshell medium, are a departure from her large oil paintings.

In 1987 Wekesa attended the L'Universita Internazionale dell'Arte in Italy, where she studied Museology, History of Art (15th–19th Century), History of African Art, figure drawing as well as fresco and oil painting. She then attended the Istituto Europeo di Design, from 1989–93, where she studied a variety of painting techniques and design. Since returning from London, where she worked for Coca Cola painting a mural and curating an African art collection, she moved to Nanyuki, where her painting practice is entwined with her involvement in conservation and environmental heritage.

Wekesa is a trained muralist and has worked for many of the large conservation ranches in Laikipia such as Lewa and Ol Jogi from 1996–2001. She is currently working on a large-scale mural project portraying unique landscapes, flora and fauna.

Solo exhibitions include *Jade & Silver*, The Framers Gallery, London, 2018 and *Skies, Plains & Mountains*, Redhill Art Gallery, Nairobi, 2016. Group exhibitions include *Freedom*, Nairobi National Museum, 2013; *Ancient Remnants*, Deborah Gage Ltd, London, 2012; *Contemporary Kenya*, Ensign Gallery, London, 2004.



Lot 10
Kivuthi Mbuno (Kenyan, born 1947)
 Untitled, undated
 Signed 'Kivuthi mbuno' (lower right)
 Mixed media on paper
 47.1 x 72.4 cm
 Ksh 100,000–170,000
 (US\$ 900–1,550)
 Provenance: private collection

Prior to becoming an artist, Kivuthi Mbuno worked as a cook in the safari industry, which led him to travel into the interior of both Kenya and Tanzania. These long treks combine with memories and mythologies of traditional Wakamban life in Mbuno's narrative works. His painting career started in the late-

seventies and his meticulous, unique works quickly came to hold an important place amongst his generation of Kenyan artists.

His distinctive style using coloured pencils, ink and pastels leads the viewer into a fantastical world; sometimes hostile, sometimes harmonious. In this work a dramatic and strange scene entwines man and animal, nature and culture in a cycle of entanglement.

Mbuno has exhibited widely, in museums and private galleries in Europe and the USA, including the Center for African Art in New York. His work is collected by major museums such as the Völkerkunde Museum in Frankfurt, Germany, the Museum of African Art in New York, the Dallas Museum of Art, the National Museum of Art in Washington DC, the Saatchi Gallery and the Tate Modern in London.

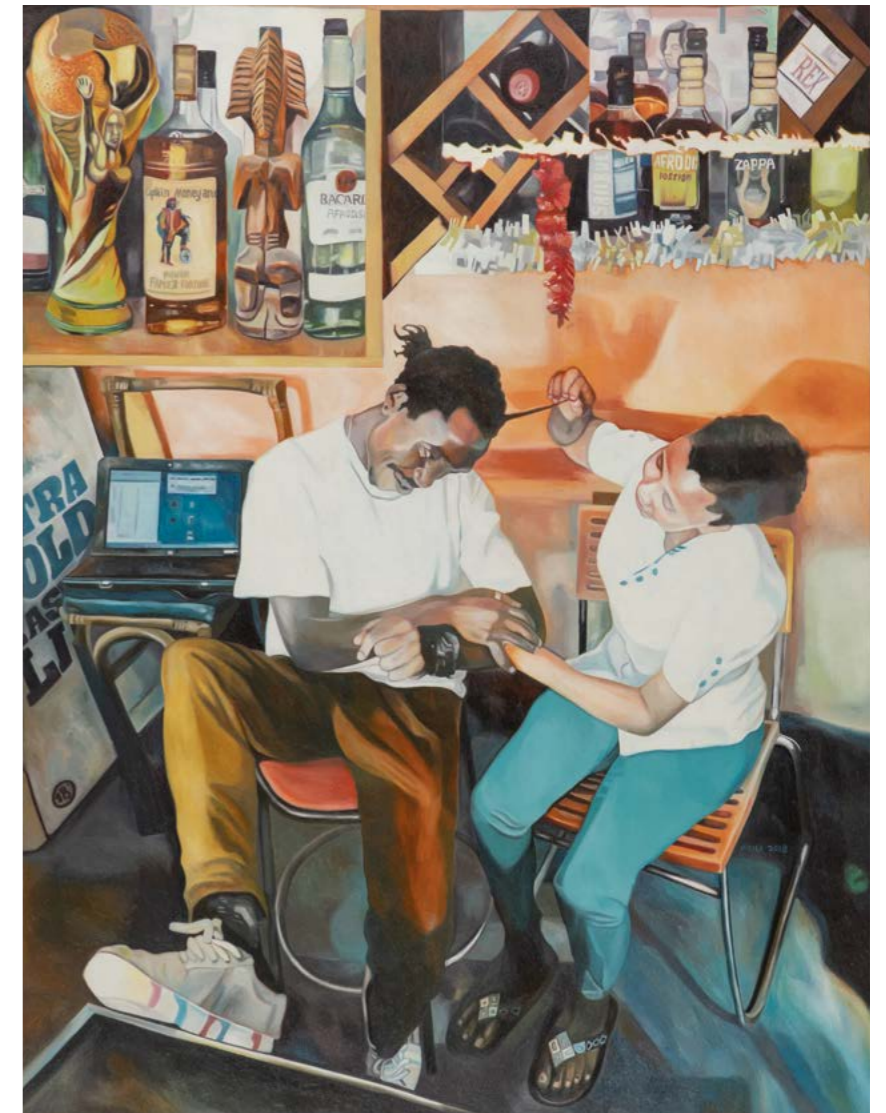


Lot 11
Samson 'Xenson' Ssenkaaba
 (Ugandan, born 1978)
 Matoke Farmer, 2016
 Signed 'Xenson 2016'
 (lower left)
 Mixed media on canvas
 175.5 x 145.3 cm
 Ksh 380,000–660,000
 (US\$ 3,500–6,000)
 Provenance: direct
 from the artist

Fluent in many forms – painting, sculpture, installation, and performance – Samson Ssenkaaba, popularly known as Xenson, makes use of benign symbols borrowed from everyday life to engage with the complexities and contradictions of contemporary culture in his native Uganda. Works such as *Matoke Farmer* feature a juxtaposition of the playful and the sinister, which characterizes much of Xenson's work. Vivid colours and graphic patterns in the figure's tunic, underscored by the burst of yellow flowers surrounding it, belie the mischievous, possibly malevolent intent suggested by the balaclava. Atop the figure's head, sits a bunch of matoke (green banana) growing from the body of an AK47, alluding to various forms of structural and institutional violence encountered in everyday life.

Xenson graduated with first class honours in Painting and Graphic Design from the Margaret Trowell School of Industrial and Fine Arts at Makerere University in 1999. His practice since then has spanned the mediums of music, poetry, fashion and visual art, taking part in exhibitions and residencies worldwide including: *Gunflowermask*, Afriart Gallery, Kampala, 2017; *Art Transposition*, LKB/G Gallery, Hamburg, 2017; *Kabbo Ka Muwala (The Girl's Basket)*, Makerere Gallery, Kampala, 2016; *Kampala Contemporary*, Circle Art Gallery, Nairobi, 2015; *KLA Art 014*, Kampala, 2014; *The Lubare and the Boat*, Deveron Arts, Scotland, 2014; and *Africa Now: Fashioning Personhood*, Minneapolis Institute of Art, USA, 2014.

Lot 12
Henry 'Mzili' Mujunga
 (Ugandan, born 1971)
 Hair Salon, 2018
 Signed 'MZILI 2018' (lower right)
 Oil and tempera on canvas
 168.8 x 128.9 cm
 Ksh 430,000–550,000
 (US\$ 3,900–5,000)
 Provenance: direct from the artist



Hair Salon derives its title more from the depicted interaction than from the setting. We see a lady inspecting the hair of her partner in the scene, and around them the everyday objects that fill up their presumed home. Unexpected objects such as the FIFA World Cup trophy and a fetish sit on the shelf among the bottles, whose labels bear amusing plays on the original brand-names. This pulling together of seemingly disparate objects and references speaks directly to the formation of individual identities in the present day.

Renowned as a painter and printmaker, Henry Mzili intermingles traditional visual forms, African art histories and modern techniques and approaches to art making. Over the course of a career spanning more than two decades he has been an advocate of what he refers to as 'indigenous expressionism'. In 2003, Mzili was a winner of the Royal Overseas League (ROSL) Art Scholarship. He has exhibited extensively in galleries in Uganda, Kenya, Tanzania, Nigeria, Togo, Benin, Burkina Faso, Mali, Ghana, the UK, Germany, France and The Netherlands. Mzili is a cofounder of Kampala Arts Trust.



Lot 13
Kamal Shah (Kenyan, born 1953)
 Village Diva in Red, 2005
 Signed 'Signature '05' (lower right)
 Mixed media on canvas
 68.3 x 68.3 cm
 Ksh 200,000–250,000
 (US\$ 1,850–2,300)
 Provenance: direct from the artist

Kamal Shah was born and lives in Kenya, and is of Indian origin. He studied English Literature and Fine Art followed by a postgraduate diploma in Textile Design at Leeds University, UK. His paintings and mixed media work draw on his African, Asian and European upbringing, using motifs and references from all

these cultures, often creating work that is spiritual in content or quality.

Shah is a renowned and popular artist in Nairobi, he has exhibited regularly in Nairobi, Copenhagen, Mumbai, Goa and London, including a group show entitled Sanctuary, Home Away, The Common Ground at the Brunei Gallery, SOAS University, London, 2014. He has undertaken many corporate commissions in Kenya.

This painting is an evocative combination of both the modern and the traditional, depicting a Kenyan village scene in the background eclipsed by a woman whose dress shows influences of the artist's Indian heritage.



Lot 14
Mohamed Otaybi (Sudanese, born 1948)
 Flying Woman II, 2018
 Signed '018 'signature'' (lower right)
 Acrylic on canvas
 80 x 101 cm
 Ksh 330,000–385,000
 (US\$ 3,000–3,500)
 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 architectural and decorative motifs and calligraphic forms continue to populate his recent paintings.

Flying Woman II is an outstanding example of Otaybi's strength as a colourist. The layered hues create depth and vibration, adding to the mythological, dreamlike quality of the image. As well as a painter, Otaybi is also a celebrated cartoonist and illustrator; elements of his graphic and satirical approach often translate into his paintings.

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. In December 2018 Otaybi was the focus of the article 'Masters we Need to Master' in Collector Magazine published by Art Africa.



Lot 15

Edward Saidi Tingatinga

(Tanzanian, 1932–1972)

Untitled, (Hunter with Bird) circa 1968–72

Signed 'E. S. TINGATINGA' (lower middle)

Enamel paint on board

61.2 x 61.4 cm

Ksh 600,000–940,000

(US\$ 5,500–8,500)

Provenance: private collection, acquired by the current owner from Gallery Watatu

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.

As with most of Tingatinga's paintings, because of its age and base-medium, this painting shows signs of wear and tear. There is an 8 cm tear on the lower centre of the board but the colour remains vibrant.



Lot 16

Edward Saidi Tingatinga

(Tanzanian, 1932–1972)

Untitled (Elephant Eating from the Marula Tree), 1971

Signed '12-5-71 E. S. TINGATINGA' (lower middle)

Enamel paint on board

58.2 x 61.1 cm

Ksh 600,000–940,000

(US\$ 5,500–8,500)

Provenance: private collection



Lot 17
Theresa Musoke (Ugandan, born circa 1944)
 Untitled, undated
 Signed 'Theresa Musoke' (lower right)
 Mixed media on canvas
 101.8 x 86.6 cm
 Ksh 220,000–330,000
 (US\$ 2,000–3,000)
 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. In this painting, Musoke's sensitivity to the nature of her subject is captured perfectly in the fluidity of movement between the tightly packed antelope as they merge in the light.

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 postgraduate 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.

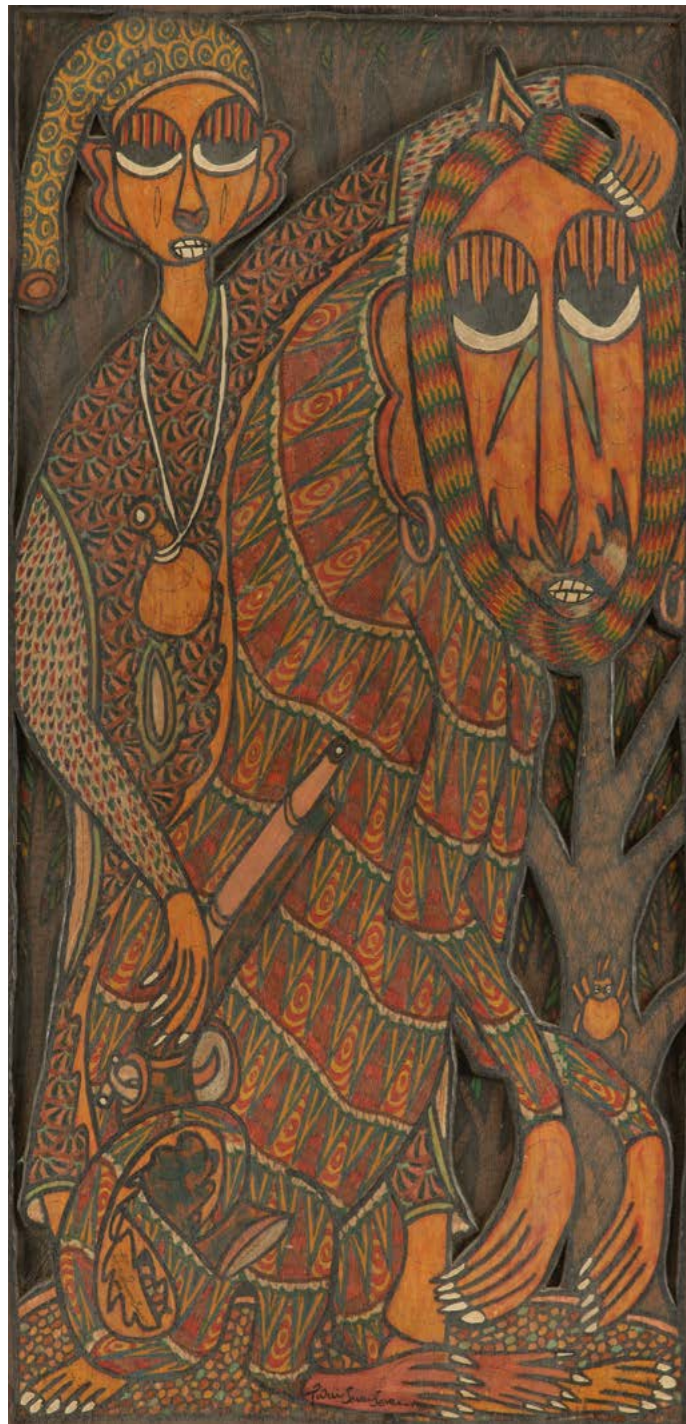


Lot 18
Rosemary Karuga (Kenyan, born 1928)
 Untitled, undated
 Unsigned
 Paper collage
 45.9 x 27.7 cm
 Ksh 200,000–280,000
 (US\$ 1,800–2,550)
 Provenance: private collection

Rosemary Karuga's lifetime of remarkable achievements place her as a major 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 at Makerere University 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 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 as one of Gallery Watatu's highly esteemed artists.



Lot 19
Twins Seven Seven (Nigerian, 1944–2011)
 Hunter's Dream II, 1980
 Signed 'Twins Sevensseven 1980' (lower middle)
 Mixed media on board
 119.5 x 59.7 cm
 Ksh 550,000–660,000
 (US\$ 5,000–6,000)
 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 seen in Hunter’s Dream II.

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

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



Lot 20
Donald Wasswa (Ugandan, born 1984)
 Namata, 2018
 Unsigned
 Albizia and ebony, with copper eyelets
 40 x 19 x 26 cm
 Ksh 220,000–440,000
 (US\$ 2,000–4,000)
 Provenance: direct from the artist

Namata is a recent addition to Donald Wasswa’s pantheon of peculiar, animalistic creatures. The three-eyed creation, the third eye located on what appears to be its hindquarters, continues a series of sculptural experiments by Wasswa, which grow from a preoccupation with evolution, and the effects of scientific and technological advancement on the make-up of human beings and their surroundings. Working primarily with indigenous Ugandan hardwoods, in this case ebony and mugavu (albizia), Wasswa’s sculptures are speculations on the habitation of human and non-human animals in undesirable environments, transformation being the only constant in their evolution.

A multidisciplinary artist, Wasswa studied Sculpture at Kyambogo University. His practice has evolved to encompass sculpture, painting and performance. He was the 2016 recipient of the merit award in the Absa L’Atelier competition. He has participated in solo and group exhibitions in Uganda and abroad, including: *Zikunta*, Kampala, 2016; *To Live is to Become*, Afriart Gallery, Kampala, 2017; *Degenerative Evolution of the Living*, Absa Art Gallery, Johannesburg. Wasswa is currently based in Kampala where he is the founder/ proprietor of Artpunch Studio.

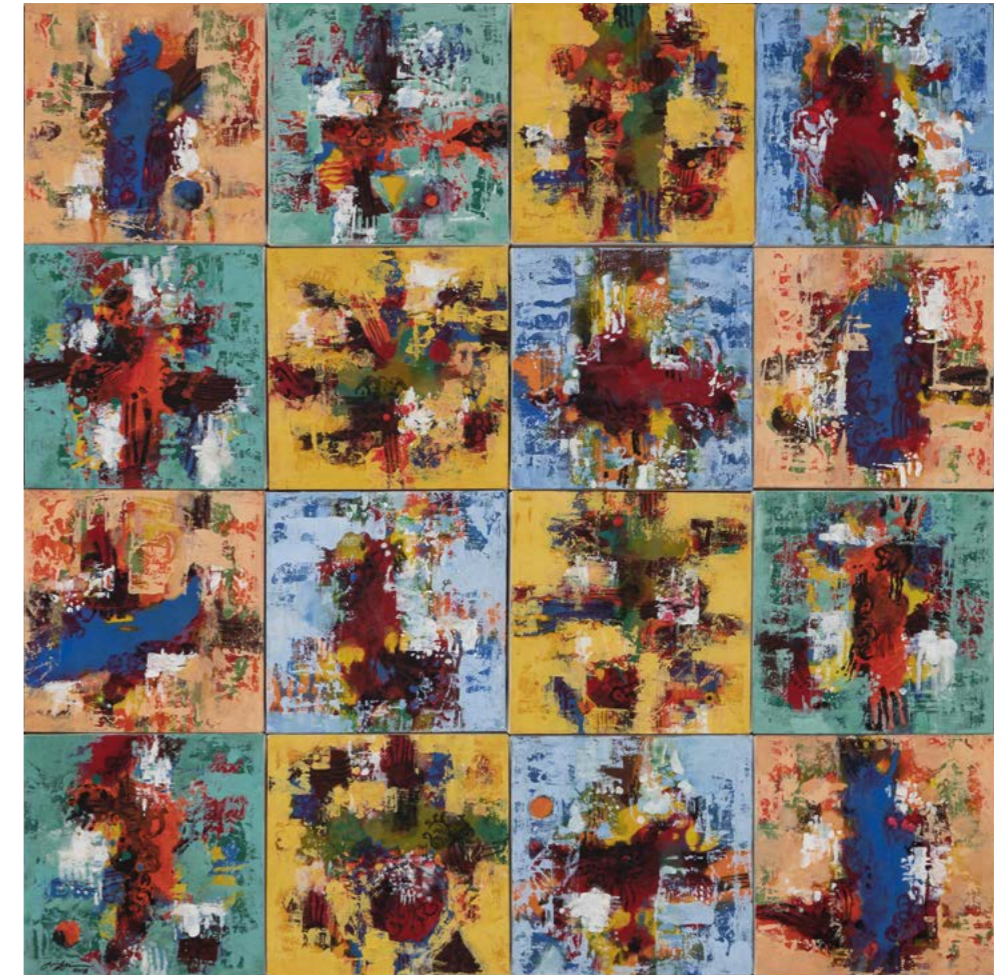


Lot 21
Dickens Otieno (Kenyan, born 1979)
 Doors, 2018
 Signed 'Dickens 2018' (lower right)
 Aluminium and wire
 180 x 120 cm
 Ksh 350,000–450,000
 (US\$ 3,200–4,100)
 Provenance: direct from the artist

Dickens Otieno's practice is driven by the search for meanings in objects and materials that are discarded and no longer useful. Aluminium cans gathered from local kiosks, bars, and marketplaces, are shredded and woven into tapestries, akin to natural materials such as papyrus, raffia, or palm that have long been used for weaving.

Doors, as with other recent compositions from Otieno, draws on the built environment – the urban landscape in which he lives – reducing and abstracting lines and forms visible in and around the city. The resulting works possess sculptural qualities, drawing the viewer's attention to colour, texture and volume.

Otieno has participated in group exhibitions locally and internationally. Recent exhibitions include: See Here, Old Neals Auction House, Nottingham, 2018; Africa/Africa, Total Arts Courtyard Gallery, Al Quoz, Dubai, 2018; Young Guns, Circle Art Gallery, Nairobi, 2017; The Third Dimension, Circle Art Gallery, 2016; UNI-FORM MULTI-FORM, Roots Contemporary, Nairobi, 2016; Paint and Metal, National Museum in Nairobi, 2016.



Lot 22
Yassir Ali (Sudanese, born 1969)
 Joy of Colours, 2018
 Signed 'signature 2018' (lower left on lower left panel)
 Acrylic on canvas
 30 x 30 cm each (16 panels)
 Ksh 300,000–450,000
 (US\$ 2,725–4,100)
 Provenance: direct from the artist

Yassir Ali, who grew up with a strong attachment to his Nubian identity, followed in the footsteps of several family members before him and entered the College of Fine and Applied Arts in Khartoum, graduating with a degree in Sculpture in 1997.

Although he trained as a sculptor, Ali's artistic practice focuses on painting. His connection to his Nubian heritage is carried over into his work, where Ali explores the trajectory of Nubian decorative symbols and motifs. The traditions of beautification and a perceived universality of the forms and symbols, carried across time and cultures is the mainstay of Ali's work. Symbols and bursts of colour emerge from layers of paint, reminiscent of the mud and pulverized limestone used in traditional Nubian houses.

Ali settled permanently in Nairobi in 2004, focusing exclusively on his art practice, and carving a name from himself in the artistic landscape of East Africa. He exhibits regularly locally, and has also shown his work internationally in France, Finland, South Korea, and his native Sudan.



Lot 23

Eunice Wadu (Kenyan, born 1965)

Shamba Thoughts, 1994 & Grandmother's Story, 1994

Signed 'Weunice' (lower left on both)

Woodcut prints on paper, 2/5 Edition & 2/4 Edition

30.1 x 22.4 cm & 30.2 x 22.9 cm

Sold as a pair

Ksh 75,000–120,000

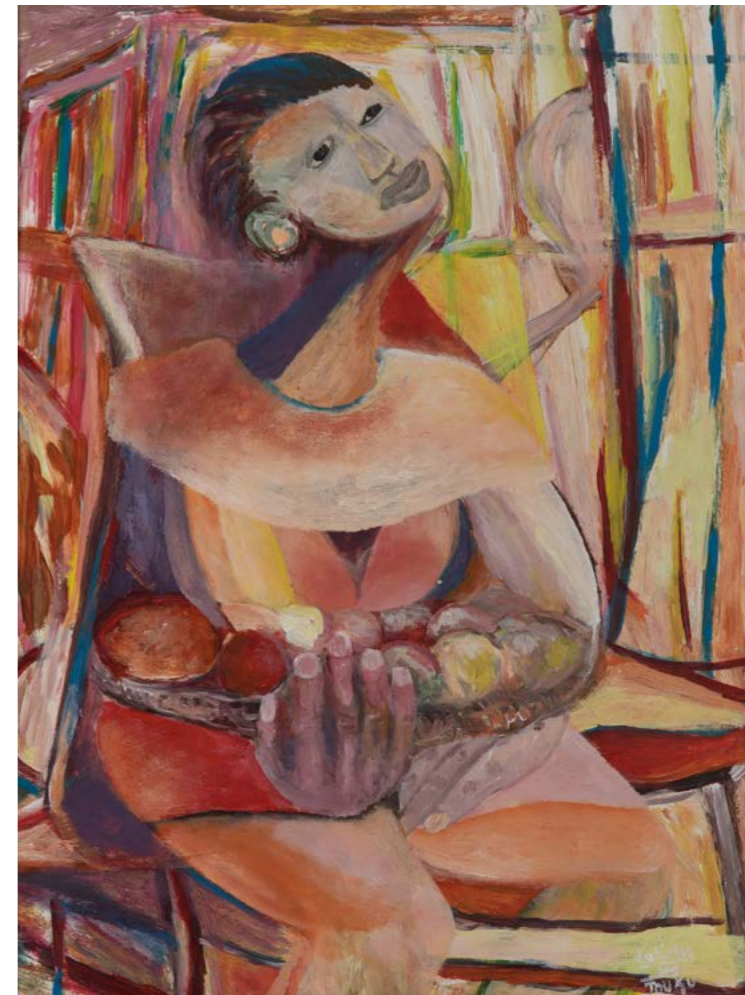
(US\$ 680–1,100)

Provenance: direct from the artist

One of the pioneering women artists in Kenya, Eunice Wadu began her career as a painter in the late 1980s. She was initially shy about sharing her work, keeping it hidden from even the eyes of her partner Sane Wadu, himself an artist. It was only after their marriage that Wadu shared her works, much to his delight and encouragement. A painter and printmaker, Wadu's eye-catching, layered abstractions, challenge viewers to discover

hidden forms and messages within the work, while her prints capture quotidian scenes and moments, as seen here in Shamba Thoughts and Grandmother's Story.

Wadu had her first solo exhibition, Heart Burden in 1993, at the Goethe Institut in Nairobi, and has gone on to participate in exhibitions locally and internationally. Her work was, notably, included in *Out of Bounds: Women Artists from Africa* at the University of New England Art Gallery in 2004, and *Not An Ocean Between Us: Voices of Women from Africa and the African Diaspora* at Diggs Gallery, Winston-Salem State University, 2006-2007. Wadu was also one of the artists featured in the 1995 Ngecha Artists' Association Inaugural Exhibition at Gallery Watatu. Alongside her practice, Wadu pursues social activism and community work, with special attention to issues faced by women. She and her husband have established an art therapy centre in Naivasha, and hold weekly art workshops for children.



Lot 24

Tabitha Wa Thuku (Kenyan, born 1963)

The Beautiful Host, 2006

Signed 'tabitha wa THUKU' (lower right)

Mixed media on paper

58 x 42.5 cm

Ksh 120,000–190,000

(US\$ 1,100–1,725)

Provenance: direct from the artist

Born in the year of independence, Tabitha Wa Thuku began her creative practice as a young self-taught artist and one of the only female artists of her generation. With a career approaching

three decades, Wa Thuku has made a name for herself as a painter unencumbered by convention, distinguished by a bold, varied palette and exuberant forms.

From 1996–99 she attended the Buru Buru Institute of Fine Arts and has undertaken various workshops to develop a wide range of techniques, demonstrated in her extensive body of work. Wa Thuku has exhibited regularly throughout her career in Kenya and abroad, including in The Netherlands, Italy, Hong Kong and Denmark, and her work is included in private and public collections in Kenya, including those of the National Museum of Kenya and in the Safaricom collection, PricewaterhouseCoopers and MMC Africa Law.



Lot 25

Robin Anderson (Kenyan, 1924–2012)
 Untitled (Women's Market), circa 1968–70
 Signed 'RobinA' (lower right)

Oil on canvas
 94.5 x 152 cm
 Ksh 600,000–900,000
 (US\$ 5,500–8,200)

Provenance: private collection of Helen and John Pavlidis

Robin Anderson became well-known in Kenya in the 1960s for her hand-printed, silk batiks – a technique that she developed herself. She was a forerunner of what became a burgeoning Batik industry in East Africa. What is much less known is her proficiency at large-scale oil painting and this work is an extremely rare and stunning example of this. Her subject matter, of elegant figures and wildlife scenes, is said to be influenced by travelling around Africa with her father as a child.

Anderson studied Art in London, at Heatherleys Art School, but soon returned to Kenya where she co-founded Gallery Watatu in 1968 with artists Yony Waite and David Hart. Her works were exhibited in London at the Commonwealth Institute and at the Sorsbie Gallery, New Stanley Gallery and Gallery Watatu in Nairobi.

This painting is a very special find and was acquired by the owners directly from the artist in the early 1960s. It is of a scale and painterly quality that is rarely found in Kenya, and is more reminiscent of modern artists from Nigeria or Ethiopia during this period. Known by the previous owners as Women's Market, it is a classic and timeless scene of woman at work and manages to express both energy, stillness and peaceful accord between the subjects.

There are some signs of wear at the edges of the canvas in the form of craquelure as this is an old oil painting, although this does not affect the beauty of the painting.



Lot 26

Stephen Kasumba (Ugandan, born 1960)
 Carrying Gifts, 2000
 Signed 'KASUMBA 2000' (lower right)

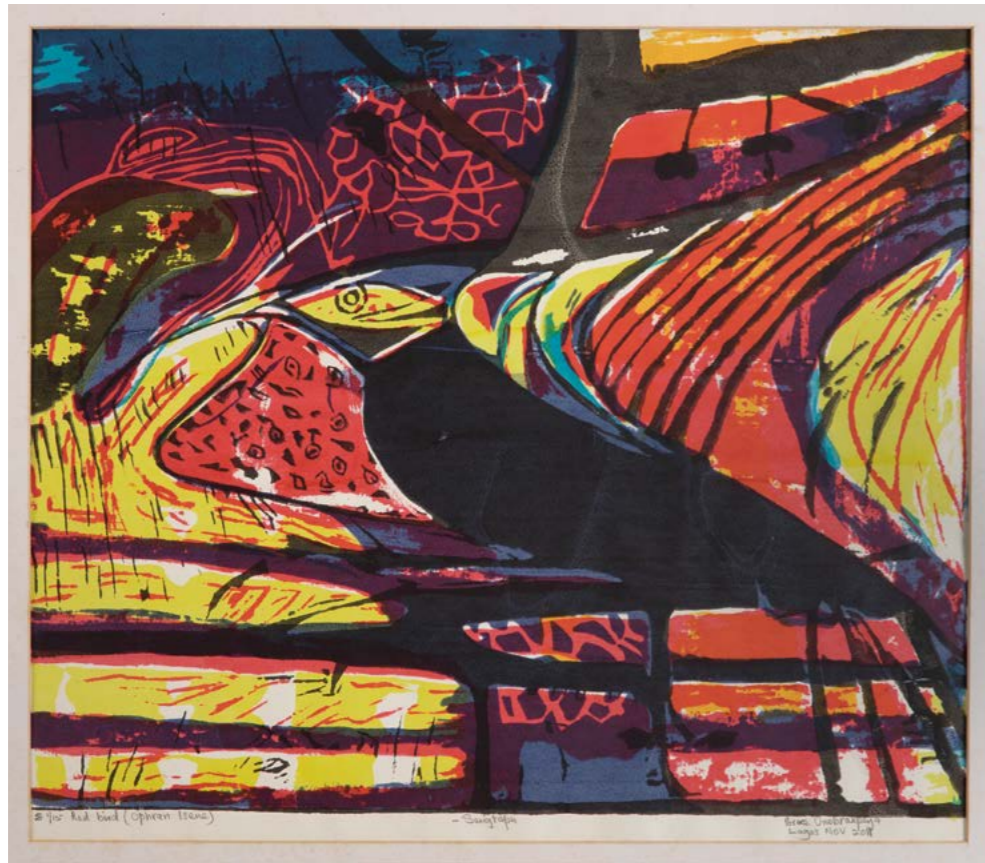
Oil on canvas
 132 x 100 cm
 Ksh 330,000–440,000
 (US\$ 3,000–4,000)

Provenance: private collection

Stephen Kasumba studied at Kyambogo University, Kampala, and later at the Margaret Trowell School of Fine Arts, where he completed his postgraduate 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. Carrying Gifts shows Kasumba's directness of touch, allowing his brush marks to remain full and fresh.

Kasumba has exhibited locally and internationally. In the early-nineties he won an art prize that sent him to France, where he met the German artist Matthias Koerner with whom he held joint exhibitions 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.



Lot 27
Bruce Onobrakpeya
 (Nigerian, born 1932)
 Red Bird (Ophran Isene), 2011
 Signed 'Bruce Onobrakpeya Lagos NOV 2011' (lower right)
 Serigraph (screen print) on paper,
 1/15 Edition
 47.1 x 56.3 cm
 Ksh 190,000–275,000
 (US\$ 1,750–2,500)
 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.

Onobrakpeya has been included in an unmentionable number of major international exhibitions including Contemporary African Art, the Museum of African Art, Washington DC, 1974; Seven Stories About Modern Art in Africa, Whitechapel Art Gallery, London, 1995; 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 DC 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.

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



Lot 28
George Lilanga
 (Tanzanian, 1934–2005)
 Untitled (Drink and Dial), undated
 Signed 'Lilanga' (on top of base)
 Wood and enamel paint (repaired)
 64.3 x 21.8 x 22 cm
 Ksh 110,000–165,000
 (US\$ 1,000–1,500)
 Provenance: private collection

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 woodcarvings 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 he participated in a group exhibition of African artists in Washington DC, 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.

This sculpture was damaged during transit and has been repaired, the price reflects the fact that it has been restored and could be a good opportunity to acquire a work by Lilanga at an affordable price.



Lot 29

Fabian Mpagi (Ugandan, 1953–2002)

Untitled (The Piano Player), 1978

Signed 'Fabian Mpagi '78' (lower right)

Oil on hardboard

43 x 38 cm

Ksh 440,000–660,000

(US\$ 4,000–6,000)

Provenance: private collection of Klaus Betz

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".

His great ability to rouse atmosphere can be felt in this melancholic painting which allows the textural depths and

timbres of sound, place and emotion to infiltrate into the painted surface.

After graduating from the Margaret Trowell School of Fine and Applied Arts in Kampala in 1976, Mpagi returned to the university as a postgraduate 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 30

Kizito Maria Kasule (Ugandan, born 1973)

Sailing Boats, 1999

Signed 'Kizito.M.Kasule.Uganda 1999' (lower right)

Oil on canvas

68.7 x 67.2 cm

Ksh 220,000–330,000

(US\$ 2,000–3,000)

Provenance: private collection

When civil war broke out in northern Uganda in 1987, the young Kizito Maria Kasule fled the country, escaping narrowly with his life. Years later he returned to Kampala and attended the Margaret Trowell School of Industrial and Fine Art, graduating in

1992. In 2003, Kasule completed his PhD in Art History from Makerere University and was awarded a three-year scholarship to study at the Burren College of Art in Ireland.

Kasule's contribution to art education in Uganda has been enormous. As well as lecturing for years at MTSIFA (and where he is currently positioned as the Dean of Fine Arts), Kasule founded a school for higher arts education in 2006, called the Nagenda International Academy of Art and Design. In 2013 he completed an artist residency at the Slade School of Fine Art, London.

Kasule's paintings have been exhibited in the USA, Norway, Denmark, Ireland, Kenya, Namibia and Uganda.



Lot 31
Samwel Wanjau (Kenyan, 1938–2013)
 Woman Reading, undated (circa late 1970s to early 1980s)
 Signed 'SAMWEL WANJAU' (bottom of base)
 Wood
 64.5 x 30.5 x 29 cm
 Ksh 400,000–500,000
 (US\$ 3,650–4,550)
 Provenance: private collection

away from the tourist market he had been catering for and developed a highly personal style that conveyed powerful emotion in the everyday figures and animals he carved.

Wanjau exhibited widely in East Africa and internationally including in Sweden, the UK, Canada, the USA and Italy. His influence on the second generation of sculptors, which includes both of his sons - Jackson and Anthony - and his grandson, has been profound. His work, and career, is emblematic of a time when artists were breaking away from the mass production of co-operatives and finding their individual voices.

This work shows an earlier style and delicacy of touch, where the chisel marks are left to give texture and emphasis to the sculpture. The elegant disdain of the woman holding her book evokes a mystery; does she dislike what she is reading or is she conversing with someone and turning towards them?

Samuel Wanjau is undoubtedly one of Kenya's most revered and influential sculptors. Born in Nyeri on the family farm, he left school to join a carver's cooperative in Mombasa and later in Nairobi. When Independence came, he started producing curios for the tourist market. On meeting Elimo Njau, of Paa Ya Paa Arts Centre, he began to explore new styles and techniques



Lot 32
Samwel Wanjau (Kenyan, 1938–2013)
 Untitled (Lady Smoking), circa late 1990s
 Unsigned
 Wood
 22 x 61.5 x 25.8 cm
 Ksh 375,000–475,000
 (US\$ 3,450–4,350)
 Provenance: private collection

This work shows the humour and affection he had for his characters, the reclining woman enjoying her cigarette is typical of the work that he did in later years, of people going about their daily activities.



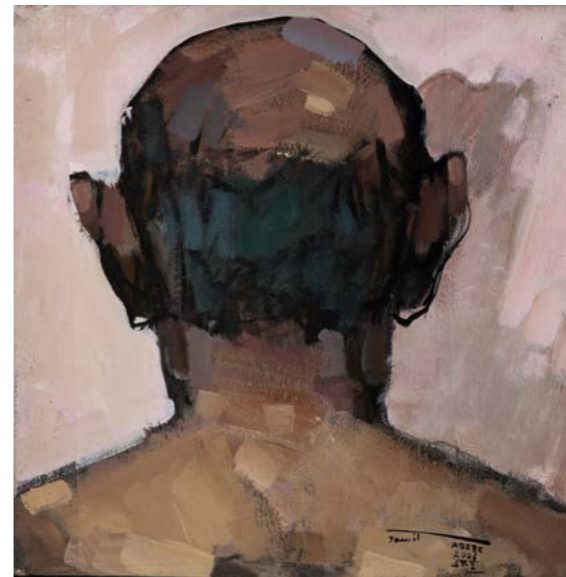
Lot 33
Collin Sekajugo (Ugandan/Rwandan, born 1980)
 Lost Card, 2018
 Signed 'signature' (lower middle)
 Mixed media on canvas
 119 x 117 cm
 Ksh 220,000–330,000
 (US\$ 2,000–3,000)
 Provenance: direct from the artist

Collin Sekajugo's *Lost Card* continues an ongoing exploration of personal identity in the artist's oeuvre. Born in Rwanda, and having led an itinerant lifestyle – living at different times in Uganda, Rwanda, Kenya and the USA, and travelling often for his practice – the question of personal identity and how it shifts and evolves relative to the individual's surroundings is one to which he has returned often. In *Lost Card*, the faceless figure drapes a shawl protectively over his own body while multiple

silhouettes hover around him, coming in and out of view. Here the artist considers individual encounters with new cultures and the adaptation that such encounters make necessary. Contextually, the lost card is "what we always leave behind in our quest for new lifestyles and new adventures."

Currently based in Kampala, Sekajugo works predominantly in painting, sculpture and installation. Adopting the language of consumerism, often incorporating everyday objects into his work, Sekajugo comments on the place of material objects and our interaction with our shifting environments in the formation of identities.

He has exhibited and participated in numerous residencies in Africa, Europe, Asia, and North America. His work is included in the permanent collection of the Smithsonian National Museum of African Art in Washington DC. He is the founder of the Ivuka Arts in Kigali, Rwanda and the Weaverbird Art Centre in Masaka, Uganda.



Lot 34
Dawit Abebe (Ethiopian, born 1978)
 Background Series (54, 39, 46), 2013
 Signed:
 54: 'Dawit ABEBE 2006 'signature'' (lower right)
 39: 'Dawit ABEBE 2006 'signature'' (upper left)
 46: 'Dawit ABEBE 2006 'signature'' (lower right)
 Mixed media on canvas
 33.5 x 33.5 cm each
 Sold together
 Ksh 490,000–720,000
 (US\$ 4,500–6,500)
 Provenance: private collection

These three paintings are rare, small works from Dawit Abebe's hugely successful first *Background* series, a body of mostly large-scale paintings reflecting on individual and societal relationships with the past. Figures, thickly built up in layers, turn away from both the viewer and the present, looking instead to their histories.

Abebe graduated from the Addis Ababa University School of Fine Art and Design with a Diploma specializing in painting, sculpture, graphics, photography and industrial design. Since 2001, he has been a member of the Habesha Art Studio in Addis Ababa.

Abebe's international exposure and success has continued to grow, with solo presentations including: *Mutual Identity*, Addis Fine Art, Addis Ababa, 2018; *Liminal in the Age of Mobile-ty*, 68 Projects, Berlin, 2018; "Quo Vadis?", Kristin Hjellegjerde Gallery, London, 2017; *Background 2*, Kristin Hjellegjerde Gallery, London, 2015 and *Background 1*, Lela Gallery, Addis Ababa, 2014. Group shows include: *What About Africa?*, Witteveen Visual Art Centre, Amsterdam, 2016; *Pangaea: New Art from Africa and Latin America*, Saatchi Gallery, London, 2015; the touring exhibition *Silver Sea Cross-Ship*, 2013-2014, as well as the display of the Habesha Art Collection at the National Museum in Addis Ababa, 2014, along with exhibitions in France, the UAE and the USA.

His work is held in international private and public collections including the Barjel Art Foundation, the Rema Hort Mann Foundation and the Saatchi Gallery Collection.



Lot 35
Sane Wadu (Kenyan, born 1954)
 Tasting Red Wine, 2018
 Signed 'Sane Wadu 18' (lower right)
 Oil on canvas
 51 x 61.4 cm
 Ksh 250,000–350,000
 (US\$ 2,275–3,200)
 Provenance: direct from the artist

Sane Wadu began painting professionally in the 1980s, having given up his career as a teacher, and became one of Gallery Watatu's most successful and iconic artists. Over a long and distinguished career, his distinctive, crowded and energetic paintings have been exhibited worldwide, including the USA, Germany, South Africa, Japan and the UK including in the seminal exhibition at the Whitechapel Art Gallery, Seven Stories about Modern Art in Africa in 1995.

Wadu co-founded the Ngecha Artists' Association in the 1990s with fellow artists Eunice Wadu, Wanyu Brush and Chain Muhandi, and alongside his artist-wife Eunice continues to support young artists through The Sane Wadu Trust where they teach workshops every weekend from their studio in Naivasha.

Best known for his thickly applied oils on canvas, Wadu is a consummate storyteller. His work depicts current political and social situations, often crowded scenes of people with his trademark birds and animals half-hidden in the narratives. Wadu is one of the few artists of his generation who is still actively making work and engaging in the Kenyan art scene and this is a very new painting showing more defined borders and restrained brushwork.



Lot 36
Kamau 'Cartoon' Joseph
 (Kenyan, born 1973)
 Untitled, circa 2009
 Signed 'CARTOON' (lower left)
 Oil on canvas
 185.7 x 140.4 cm
 Ksh 300,000–400,000
 (US\$ 2,750–3,650)
 Provenance: private collection

Kamau 'Cartoon' Joseph's paintings function as puzzles with semi-abstract figures swirling and tumbling across

brightly coloured and densely patterned picture planes. Central in his narrative compositions are women, usually playing traditionally female roles in the family and society.

In 1994 Cartoon joined the Banana Hill Art Group, an offshoot of the Ngecha Artists Association, where he was mentored by Shine Tani, who himself went on to become a renowned artist in Kenya. Cartoon's style has remained consistent through the years, marked by what art historian Sidney Littlefield Kasfir, writing about the Ngecha and Banana

artists, described as "an exuberance, which is extremely difficult for formally trained artists to achieve".

Cartoon has participated in numerous solo and group exhibitions in East Africa, Europe and South Korea. In 2002, he participated in the Scholars Exhibition of the Royal Overseas League in London and was awarded a one-year Artist-in-Residency in the UK. He returned to Kenya in 2003 and has since then been living as a freelance artist in Banana Hill, Nairobi.



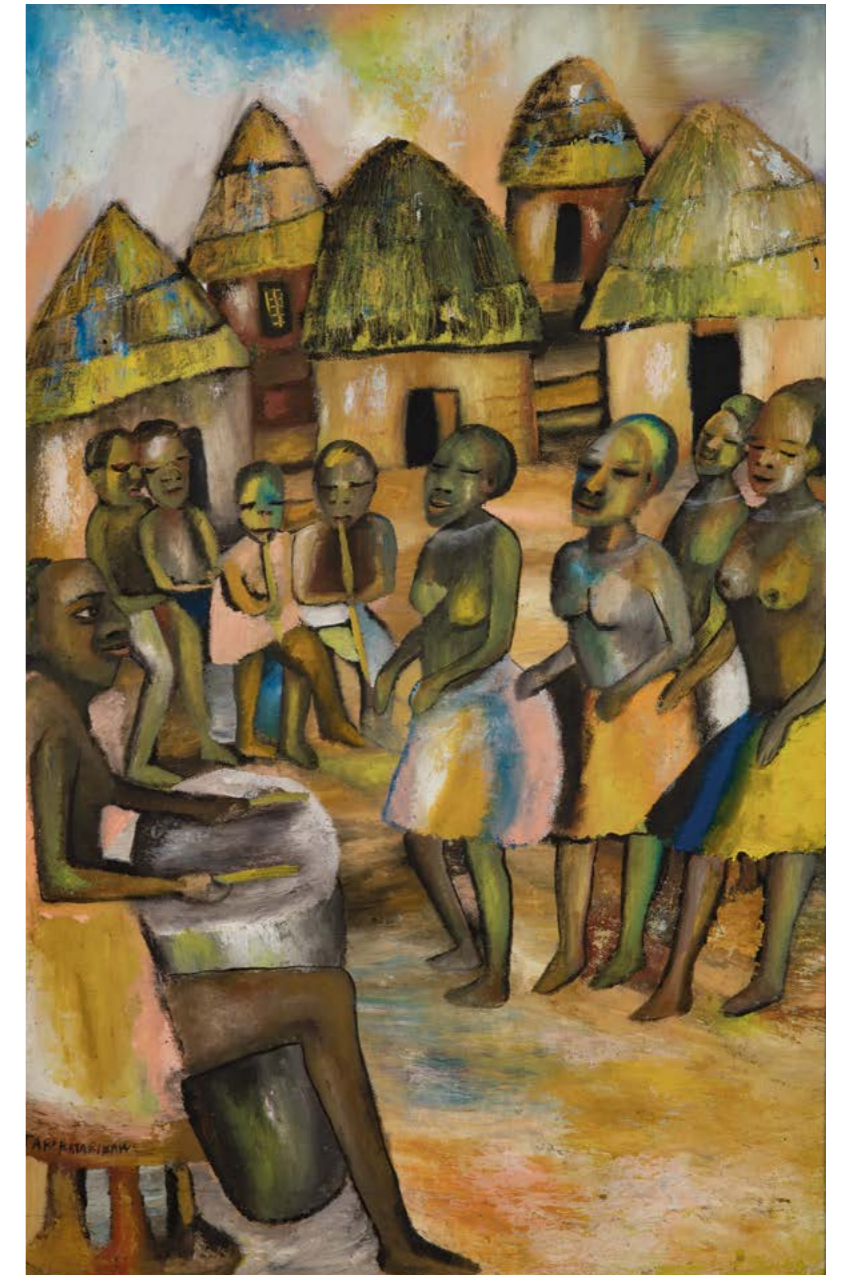
Lot 37
Annabelle Wanjiku
 (Kenyan, born 1963)
 Co-existing, 2000
 Signed 'ANNABELLE 2000'
 (lower left)
 Acrylic and charcoal on canvas
 104.5 x 71 cm
 Ksh 220,000–350,000
 (US\$ 2,000–3,200)
 Provenance: direct from the artist

Annabelle Wanjiku was one of Ruth Schaffner's most celebrated Gallery Watatu artists. She used to travel from Diani, at the coast, to show her work to and be mentored by Schaffner, who considered her one of the most interesting female artists of her generation in Kenya. She has lived in Uganda for the last 11 years.

Wanjiku became a single mother extremely young and says that this period of hardship and rejection taught her about love and has influenced the subject of all her paintings: the importance of family life, co-existence and bringing people together. Her love of humanity and nature can be seen in the joyful merging of people, birds, dogs and other animals.

Her homegrown, impasto technique of laying paint on canvas, involves mixing and creating her own paints using clay and natural pigments alongside traditional artist paint. Her work has featured in group and solo exhibitions since the early 1980s in Kenya, Uganda, Germany, the USA and Japan. Wanjiku remains one of Nairobi's legends from the post-Independence era.

Lot 38
Jak Katarikawe
 (Ugandan, 1938–2018)
 Untitled, undated
 Signed 'JAK.KATARIKAWE'
 (lower left)
 Oil on board
 88 x 55.9 cm
 Ksh 450,000–550,000
 (US\$ 4,100–5,000)
 Provenance: private collection



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 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.



Lot 39
Hussein Halfawi (Sudanese, born 1969)
 Untitled, 2018
 Signed 'H.HALFAWI.018.10' (lower right)
 Acrylic on canvas
 118 x 118 cm
 Ksh 375,000–450,000
 (US\$ 3,400–4,100)
 Provenance: direct from the artist

Hussein Halfawi is one among a group of Sudanese artists who immigrated to Nairobi from Khartoum in the mid- to late-nineties. Living and working in Nairobi since then, Halfawi can be considered as much a Kenyan as a Sudanese contemporary artist.

Halfawi creates delicately layered paintings with vivid, dramatic colour combinations which incorporate iconography from northern Sudan and Islamic decorative and calligraphic traditions. This still life represents a departure from the imagery more typical of Halfawi's work, which often includes references to rustic village life in the Nile valley.

While he was deprived of the opportunity to complete his formal training at the College of Fine and Applied Arts in Khartoum, Halfawi's practice has seen him drawing on his rich Sudanese heritage and taking advantage of the relative freedom of expression he found in Kenya. He has exhibited on a regular basis in Kenya and across East Africa, as well as in Germany, France, Austria and Canada.



Lot 40
Issam Hafiez (Sudanese, born 1959)
 Absence, 2018
 Signed 'ISSAM 018' (middle right)
 Acrylic on canvas
 99 x 99.4 cm
 Ksh 300,000–400,000
 (US\$ 2,750–3,750)
 Provenance: direct from the artist

Once a mural artist, now a notable painter and photographer, Issam Hafiez graduated from the College of Fine and Applied Arts, Khartoum in 1982. Over the years, Hafiez's approach

has taken a very individual detour from the technique-based training of the Khartoum College. Pushing the material and aesthetic qualities of paint and mark-making to extremes, Hafiez invests his works with a powerful urgency. Here he visualizes an emotional landscape, infused with both the pain of conflict and a depth of love, care and longing.

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 41
Peter Elungat (Kenyan, born 1978)
Kneeling Woman, circa 2000
Signed 'P, S, Elungat' (lower right)
Oil on board
25.8 x 20.1 cm
Ksh 100,000–180,000
(US\$ 950–1,650)
Provenance: private collection

Growing up in Western Kenya, Peter Elungat was just a child when he began drawing. In 1997 he joined Kuona Trust Museum Art Studio, Nairobi and attended numerous workshops where he developed his painting.

Elungat's paintings of his single female figure Angelina, created in the style of the major Renaissance painters, continue to captivate an audience of both local and international collectors.

Elungat tends to work on large-scale canvases, making this rare, stylised oil on board in muted tones a very unusual work. Elungat has exhibited in Canada, Singapore and the UK and his work is in many corporate collections in Kenya.



Lot 42
John Kamicha (Kenyan, born 1976)
Untitled, undated
Signed 'JKAMICHA' (lower right)
Mixed media on canvas
131.5 x 31.4 cm
Ksh 150,000–200,000
(US\$ 1,350–1,800)
Provenance: private collection

John Kamicha has had a life-long engagement with art as the son of pioneering Kenyan Artist, Zachariah Mbutia. Growing up in the dynamic metropolis of Nairobi, Kamicha developed into an artist who has turned away from traditional motifs and imagery, opting instead to experiment with materials and form, with a practice that spans painting, collage and video. Of note is the notoriety Kamicha gained for works that challenged social mores and religious conventions, preferring to dwell on taboo subjects.

Kamicha's work has been featured in exhibitions locally and internationally, notably the FAVT: Future Africa Visions in Time, a project of the Bayreuth Academy of Advanced African Studies, in 2016; Urban Africans, Dutch Embassy, Dakar, 2016; and POP-UP Africa, and the Gallery of African Art, London 2014.



Lot 43
Edward Njenga (Kenyan, born 1922)
Asian Stone Mason, undated
Signed 'E. S. NJENGA' (plaque on base)
Terracotta
25 x 23.1 x 13 cm
Ksh 380,000–480,000
(US\$ 3,450–4,400)
Provenance: direct from the artist

One of Kenya's most revered sculptors, and at the age of ninety-six, Edward Njenga's collection of sculptures dating back to the 1960s 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 Asian Stone Mason serve as visual memoirs of everyday life in Nairobi.

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. His work is in many important art collections.



Lot 44

El Sadig Agena (Sudanese, born 1963)

Untitled, 2016

Signed '2016, signature' (lower left)

Acrylic on canvas

57.4 x 204.5 cm

Ksh 360,000–470,000

(US\$ 3,300–4,300)

Provenance: direct from the artist

After obtaining his BA in Textile Design and Printing at the Sudan University of Science and Technology in 1991, and a Diploma in Printmaking in Egypt, El Sadig Agena moved to Saudi Arabia in 1997, where his studio in Riyadh became the nucleus for the community of Sudanese artists working there. During this time, he completed numerous commissions and corporate murals, and now has works in various institutional collections in Saudi Arabia.

In 2003, Agena returned to Sudan where he now works as a full-time artist from his private studio in Khartoum.

He has exhibited extensively in Saudi Arabia and Sudan, including a solo exhibition in 2016 at the Dama Art Gallery, Jeddah, and has work in numerous international private collections.



Lot 45
Richard Kimathi
 (Kenyan, born 1971)
 Untitled, circa 1999
 Signed 'R.KIMATHI' (lower right)
 Oil on hessian cloth
 178.5 x 126 cm
 Ksh 400,000–600,000
 (US\$ 3,650–4,450)
 Provenance: private collection

Richard Kimathi's inventive and thought-provoking practice has established him as one of the region's most respected contemporary painters. He is at the forefront of Kenya's second generation of post-Independence artists, many of whom emerged from Kuona Trust Centre for Visual Arts in the mid-nineties.

This is an early work done during his time at the Kuona Museum Art Studios. In it can already be seen the painterly language that Kimathi has developed throughout his career – the use of symbolism, the considered, idiosyncratic, compositional placement and the sensitive quality of paint.

Kimathi has exhibited widely, with solo exhibitions in Kenya, the USA and Spain. He was selected to represent Kenya in the Dak'Art Biennale in 2006, has attended residencies in the USA and Pakistan and is in some major art collections.



Lot 46
Ash Uman (Ugandan, born 1965)
 Untitled, undated
 Signed 'Ash' (middle left)
 Acrylic on canvas
 88.9 x 115.8 cm
 Ksh 120,000–200,000
 (US\$ 1,100–1,800)
 Provenance: private collection

Born in Kampala, Ash Uman moved at a young age to Nairobi where he attended secondary school and undertook numerous jobs including working as a cartographer and research assistant, alongside which he began painting. His first solo exhibition was in 1989 in Nairobi, and shortly afterwards he became a full-time painter.

From early on, Uman's paintings played with narrative, reference and stylistic dialogue, conveying a subtle, surrealist criticality of notions of African aesthetics. As his work progressed, he continued to be engaged with art historical notions such as the masquerade as well as being driven by a sensitivity to touch and light.

From the 1990s, Uman's works have been exhibited frequently across East Africa; in Kenya, Uganda and Tanzania, as well as in Italy and The Netherlands.



Lot 47

Raza Mohammed (Tanzanian, born 1946)

Mother and Child, 2018

Signed 'RAZA 2018' (lower right)

Oil on canvas

73 x 101.5 cm

Ksh 240,000–330,000

(US\$ 2,200– 3,000)

Provenance: direct from the artist

Raza Mohamed was born in Tanzania but moved to Mombasa, Kenya as a child, where the art lessons he took at secondary school made a lasting imprint on him. On his return to Tanzania, he began working as a painter, graphic designer, book illustrator and stamp designer, and by the 1980s had emerged as one of a new generation of revered Tanzanian artists.

Through a practice of painterly experimentation and technical refinement, Mohamed has developed a sophisticated form of fragmentary abstraction, embodied in *Mother and Child*, where the representation of the mother exudes both a sculptural power and a transient flow of light and motion.

He was selected to go to the USA with the Crossroad Africa Operation, an event showcasing the work of several African artists. He has been commissioned to paint portraits of four Tanzanian Presidents and was also invited to Moscow to produce medals for high-ranking army officers who had served in the resisting Ugandan Army during Idi Amin's regime.



Lot 48

Elias Jengo (Tanzanian, born 1936)

Ngoma (Drummer), 2006

Signed 'Ejengo '06' (lower left)

Oil on canvas

51 x 38 cm

Ksh 90,000–135,000

(US\$ 820–1,200)

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 arts educator at Makerere University, Kampala and Kent State University in Ohio before completing his postgraduate 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 2004–05 Jengo was a Fulbright scholar-in-residence at Kent State University at Stark, Ohio.



Lot 49
Tahir Carl Karmali
 (Kenyan, born 1987)
 Paper-WORK, 2018
 Signed, 'Signature, 2018' (verso)
 Handmade paper from
 photocopies of identity documents
 57.5 x 34.5 cm each (approx.)
 Ksh 150,000–220,000
 (US\$ 1,360–2,000)
 Provenance: direct from the artist

Tahir Karmali makes work that foregrounds materials and processes as a means of commenting on geopolitics and global economic flows. The movement of people and resources across international borders and the implications for human life are an object of sustained investigation in his work.

PAPER:work is an ongoing body of work in which the process of paper-making is adopted as a metaphor for the means of

controlling the movement of people internationally. Copies of travel and identification documents – passport pages, immigration applications etc. – are pulped and remade through a process of filtration and accretion into new sheets of paper; abstract compositions that draw on the history of migration and the lives shaped by it.

Based in Brooklyn, New York, Karmali received an MA in Digital Photography from the School of Visual Arts in New York, and has gone on to take up various residencies and participate in numerous exhibitions in Kenya and internationally. Recent exhibitions include: Tracing Obsolescence, Apexart, New York, 2018; Immigrant Artists and the American West, Tacoma Art Museum, Washington, 2018; New Threads, Circle Art Gallery, Nairobi, 2018; Biennial Forografica Bogota, 2017, Bogota, Columbia and PAPER:work, PioneerWorks, New York, 2017. Karmali's work has featured in the Addis Foto Fest, Lagos Photo Festival and in 2015, he was the recipient of the International Contemporary African Photography Award, POPCAP' 2015, for his Jua Kali series.



Lot 50
Wole Lagunju (Nigerian, born 1966)
 Frieda, 2018
 Signed and dated by the artist (lower left)
 Inks on paper
 30.5 x 22.9 cm
 Ksh 55,000–82,500
 (US\$ 500–750)
 Provenance: private collection of Ed Cross Fine Art

Wole Lagunju is a contemporary artist trained in Graphic Design at the University of Ife, now Obafemi Awolowo University, Nigeria. Wole graduated with a Bachelor's Degree in Fine Arts in 1986, and has gone on to develop a career as an accomplished illustrator, graphic designer, installation artist and painter.

Drawing adeptly upon his childhood experiences in Oshogbo and professional life in urban Lagos, Lagunju's work is also associated with Onaism, a contemporary art movement of the Ife Art School dedicated to reimagining

the forms and philosophies of traditional Yoruba art and design. His paintings and installations interrogate and explore themes including changing nature of the traditional African market, spurred on by contemporary globalization.

Recent series draw upon images of Gelede masks and the Victorian era, offering a critique of the racial and social hierarchies of the 19th century. Wole was awarded a Phillip Ravenhill Fellowship by the UCLA in 2006 and a Pollock Krasner award in 2009. He lives in the USA.



Lot 51
Robino Ntila
 (Tanzanian, born 1953)
 Looking at the Horizon, 2018 & Horizon, 2018 Signed 'R.Ntila'
 (lower left on both)
 Aquatint etchings on paper, 2/50 Edition & 2/50 Edition
 40 x 25 cm & 25 x 40 cm
 Sold as a pair
 Ksh 50,000–70,000
 (US\$ 450–650)
 Provenance: direct from artist

Robino Ntila is a visual artist, curator and critic from Ndanda in Tanzania. In 1975, he joined Nyumba ya Sanaa in Dar es Salaam, an artist's association founded in Tanzania by Sister Jean Pruitt from the USA. Ntila went on to act as chief coordinator with Nyumba Ya Sanaa for 30 years. During his time there, Ntila learned a range of techniques, which he has explored further his career.

Ntila's prints, which range from the realistic to the abstract, often depict traditional life in East Africa. Since 1992, Ntila has worked as a professional artist and has conducted artistic workshops in Africa, along with curating local and international exhibitions of Tanzanian art. He has travelled widely for exhibitions, workshops and residencies.

Specializing in etching, Ntila taught several workshops including a 2002 etching workshop at the then Kuona Trust's Museum Art Studios in Nairobi working with artists such as Peterson Kamwathi and Simon Muriithi. He travelled regularly to Austria to study printmaking accompanied by fellow Tanzanian artists Francis Imanjama, George Lilanga and his nephew, Hendrick Lilanga. He has exhibited his work in Tanzania, Uganda, Kenya, Zimbabwe and Botswana, the USA, Austria, India, Germany, France, Finland, Russia and Switzerland. In 2014, Ntila was chosen to represent Tanzania at the Kauru African Contemporary Art Project in South Africa.



Lot 52
Muraina Oyelami
 (Nigerian, born 1940)
 Three Dreadlocks, 2005
 Signed 'MURAINA OYELAMI 2005'
 (lower right)
 Oil on paper
 55.5 x 44.1 cm
 Ksh 110,000–165,000
 (US\$ 1,000–1,500)
 Provenance: on loan from the
 artist to Alan Donovan (founder of
 African Heritage)

Muraina Oyelami, originally a theatre actor and musician, was one of the original attendees of the famous Oshogbo Art School. At the 1964 workshop conducted by Georgina Beier his work was recognised as quite distinctive in its rendering of undefined figures. 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 but are still characterized by their compositional balance and bold, sculptural forms.

Oyelami's work has been displayed in exhibitions throughout the world including: Bolaji and Oyelami, Tafeta Gallery, London, 2017; Contemporary African from the Collection of William Jones, Aljira, A Center for Contemporary Art, New Jersey, 2007; A Concrete Vision: Oshogbo Art in the 1960s, National Museum of African Art, Smithsonian Institute, Washington DC, 2000; Contemporary Nigerian Artists: Ten Artists of the Oshogbo Workshop, New World Center Campus Art Gallery, Miami, 1980; Contemporary Art from Africa, Institute of Contemporary Art, London, 1967. His works feature in collections including the Studio Museum Harlem and the IWALEWA-Haus in Germany.

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



Lot 53
Rashid Diab
 (Sudanese, born 1957)
 Untitled, 1996
 Signed 'signature '96' (lower right and again lower left on the side)
 Acrylic on board
 100 x 100 cm
 Ksh 770,000–880,000
 (US\$ 7,000–8,000)
 Provenance: from the artist's collection

One of the most influential artists of his generation in Sudan, Rashid 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 BA 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, North Africa 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.

There are some scratches and chips on this painting as it is on board and is also quite old. In our opinion it does not affect the beauty and value of the work.



Lot 54
Michael Musyoka
 (Kenyan, born 1986)
 Offerings of the Same Things IV, 2018
 Signed 'MikeMusyokA.' '18' (lower middle)
 Acrylic on canvas
 110 x 110 cm
 Ksh 180,000–280,000
 (US\$ 1,650–2,550)
 Provenance: direct from the artist

Michael Musyoka's compositional style borrows from street art and matatu graffiti in Nairobi, local signwriting styles and graphic novels. The urban landscape of Nairobi, particularly public spaces, and interactions between people within these spaces are the focus in Musyoka's work. Legal, religious and moral constraints to individual agency are of particular interest, as is the relationship between public officials and members of the public. Depicting exchanges, transactions and everyday compromises made as a means to survive as we move through the world, Musyoka offers an apt, if suspicious, look at the construction of society in present day Nairobi.

Musyoka, a graduate of the Buruburu Institute of Fine Art in Nairobi, began his artistic career as a sign writer and mural and backdrop painter for school productions in Kenya's national music and drama festivals. His work has developed through experimentation with various techniques and stylistic approaches, including painting, collage and illustration. He has participated in several group exhibitions in Nairobi, as well as shows in internationally. Musyoka is a founding member of the Nairobi-based Brush Tu Artist Collective based in Buruburu, Nairobi.

This painting can be hung in any orientation.



Lot 55
Charles Sekano
 (South African, born 1943)
 Untitled, undated
 Signed 'signature' (lower right)
 Oil pastel on paper
 75.8 x 50.9 cm
 Ksh 300,000–400,000
 (US\$ 2,750–3,650)
 Provenance: private collection

Charles Sekano lived in Kenya from 1967 to 1997 and now lives in Pretoria, South Africa.

Born in Sophiatown, Johannesburg, Sekano's youth was overshadowed by the consequences of Apartheid. Sophiatown was destroyed by the authorities and his family were forced into tribally segregated districts within Soweto. This process of dislocation led to the early death of his father and to his decision to flee South Africa and exile himself in Kenya. In Nairobi in the 1960s, he worked as a Jazz pianist in the multiracial bars and nightclubs. Whilst influences of Picasso and Braque's Cubism, and Toulouse-Lautrec's and Henri Rousseau's poster art are clear in his work, Sekano has always rooted himself in the realities of cosmopolitan urban Africa.

The nightclubs and bars of Kenya, with their beautiful female clientele from diverse cultures across Africa, were his subject matter and remain his inspiration. Sekano is never moralistic, always humanistic – his works celebrate and preserve moments. In 1997, Sekano returned to a newly-liberated South Africa with mixed feelings, leaving behind a country he had grown to love, and re-entering a society that had largely forgotten him – the fate of many a returning exile. Sekano has exhibited widely in Kenya, Holland, Germany, Japan and the USA. His works are in private collections across the world and in various museums including Volkekunde Museum, Frankfurt, and the Peabody Essex Museum, Massachusetts.



Lot 56
Romano Lutwama
 (Ugandan, birth date unknown, died 2004)
 Untitled, undated (circa 1999)
 Signed 'R.N.LUT.' (lower left)
 Oil on canvas
 75 x 64.9 cm
 Ksh 220,000–270,000
 (US\$ 2,000–2,500)
 Provenance: private collection

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 group's shared attitudes to painting were opposed by the fine arts academia of the time, however 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.

This is an exciting smaller-scale painting that has been in the owner's private collection since the painting was made.



Lot 57
Wilson Mwangi (Kenyan, born 1976)
 One by One, 2019
 Signed 'W. MWANGI 2019' (lower right)
 Acrylic on canvas
 80 x 98 cm
 Ksh 120,000–220,000
 (US\$ 1,100–2,000)
 Provenance: direct from the artist

A jeweller and designer as well as a painter, Wilson Mwangi's paintings speak of an astute craftsmanship and compositional dexterity. The playful, whimsical character of Mwangi's colours, animals and symbols creates a lightness which belies the incredible sophistication of his clean, curved lines, colour relationships and structural coherence.

As a young artist, Mwangi was tutored by Patrick Mukabi. His works are now well loved in Kenya and abroad – he became a regular and favourite exhibitor at Tulifanya Gallery, Kampala (now AKA Gallery, where he continues to exhibit). Other exhibitions have included the National Museum, Nairobi and Pratima's Art Gallery, Bengaluru, India.



Lot 58
Sane Wadu (Kenyan, born 1954)
 The Angel, circa 1990
 Signed 'SANE WADU A/P' (lower right)
 and WILDEBEESTELAMU (lower left)
 Copper etching on Reeves archival paper
 27 x 29 cm
 Ksh 90,000–180,000
 (US\$ 820 –1,640)
 Provenance: Private collection

Sane Wadu began painting professionally in the 1980s, having given up his career as a teacher, and became one of Gallery Watatu's most successful and iconic artists. Over a long and distinguished career, his distinctive, crowded and energetic paintings have been exhibited worldwide, including the USA, Germany, South Africa, Japan and the UK including in the seminal exhibition at the Whitechapel Art Gallery, Seven Stories about Modern Art in Africa in 1995.

Wadu co-founded the Ngecha Artists' Association in the 1990s with fellow artists Eunice Wadu, Wanyu Brush and Chain Muhandi, and alongside his artist-wife Eunice continues to support young artists through The Sane Wadu Trust where they teach workshops every weekend from their studio in Naivasha.

Best known for his thickly applied oils on canvas, Wadu also experimented with printmaking. This work was made during a workshop led by artist Yony Waite at the Wildebeeste Workshop in Lamu around thirty years ago. He learnt copper plate etching from Waite and this was the first artist proof, it is believed there was an edition of 10 prints made. The artist said the image was 'the angel of inspiration', this is a rare print that was thought to be lost.



Lot 58

Charity Lot

Jak Katarikawe (Ugandan, 1938–2018)

Msichana, undated (circa 1985)

Signed 'JAK.KATARIKARWE' (lower left)

Oil on board

64 x 51 cm

Ksh 170,000–380,000

(US\$ 1,500–3,500)

Provenance: private collection

Most of the proceeds of this sale
(inclusive of Circle's commission) will go
to the late artist's family.

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 been an inspiration to generations of young artists.

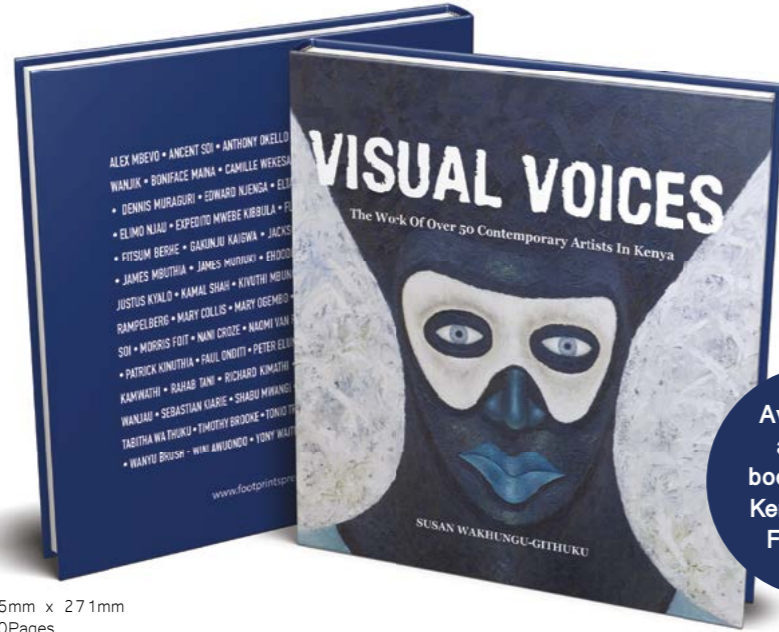
Extensively collected, Katarikawe's paintings have been exhibited in Africa, Europe and the USA. Recently, they have been featured at the annual Bonhams, Africa Now auction in London.

This painting, of a jealous girl spying on her friend's passionate tryst, has been authenticated by the artist.

The painting has been restored and varnished.

Katarikawe died this year and most of the proceeds of the sale of this painting will go to his family with no commission taken from the auction organisers.

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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 and 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, authorizing a 3rd party bidder
- Absentee, requesting Circle provide a bidder
- Telephone Bidding

PADDLE NO (official 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).

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 48 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
- 500,000-1million Ksh.....by 50,000
- 1million-2million Ksh.....by 100,000
- 2million-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 (A)
Pref. no, if telephone bidding incl. country code	
Email address	

DETAILS OF NOMINATED (3rd) PARTY BIDDER (if any)	
Last Name	First Name
Telephone and 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)

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM

Your Signature: _____

Date: _____

Please email or hand in the complete Auction Registration form and requested information to:

Circle Art Agency, 910 James Gichuru Road, Nairobi, Kenya

Tel: +255 (0) 722 672 938 - Danda

+255 (0) 790 289 991 - Office

Email: info@circleartagency.com



