

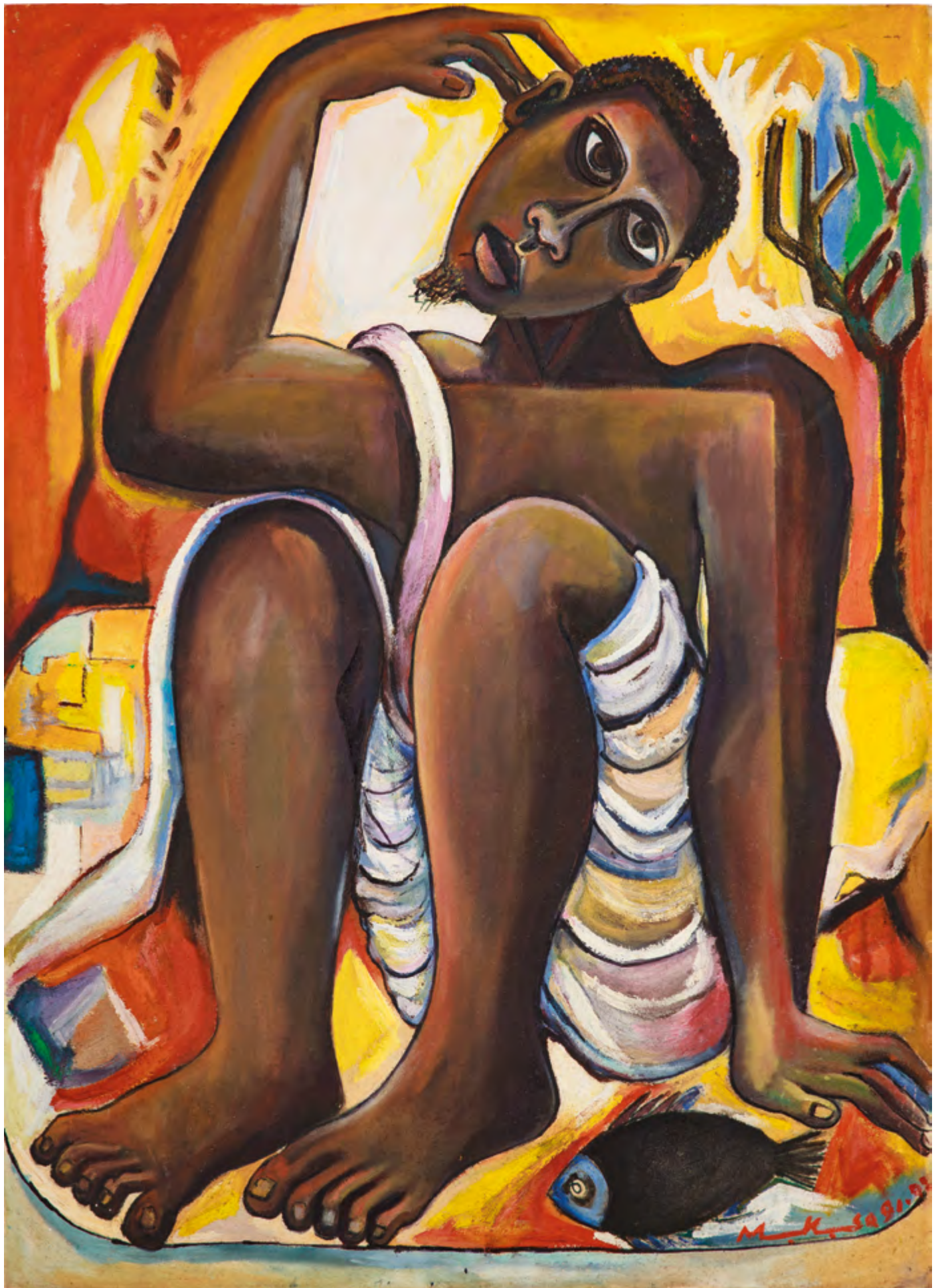


Theresa M. M. M. M.



art auction
EAST AFRICA

Nairobi
Tuesday 9th November 2021



Art Auction East Africa

Art Auction East Africa

Tuesday 9th November, 2021

Cocktail reception 5pm, Auction 6:00pm

Preview of the auction lots:

28 October – 5 November, 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.

For those leaving Absentee bids, please provide details of lots on which you wish to place bids at least 48 hours prior to the sale.

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 for these estimates is 103 Ksh – US\$ and 113 US\$ - Ksh. This rate is indicative only and the exchange rate will be subject to prevailing market rates at the time of sale.

Purchase of secondary market Kenyan art, marked ARR will be subject to payment of Artist Resale Royalty Right under the Kenyan Copyright (Amendment) Act 2019. The amount payable is calculated as five percent (5%) of the net hammer price. The Artist's Resale Right applies to lots sold for KES 20,000 and above and does not apply to lots sold for charitable purposes. Please contact us for more information.

Illustrations

Front cover: Lot 11, Theresa Musoke (Ugandan, born 1944), *Untitled, 1990s*

Image on this page: Lot 40, Geoffrey Mukasa (Ugandan, 1954 – 2009), *Untitled, 1991 – 1992*

Inside cover back page: Lot 54, Tibebe Terffa (Ethiopian, born 1978), *Untitled I, 2016*

Back cover: Lot 7, Sane Wadu (Kenyan, born 1954), *Light the Way, 2017*

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Lot 1

George Lilanga

(Tanzanian, 1934 – 2005)

Hiki Ndio Chakula cha Jumuia Lazima
Tule Pamoja (This is the food for the
community, we must eat together),
undated

Signed 'Lilanga' (lower right)

Enamel on board

60 x 60 cm

Ksh 250,000 – 395,000

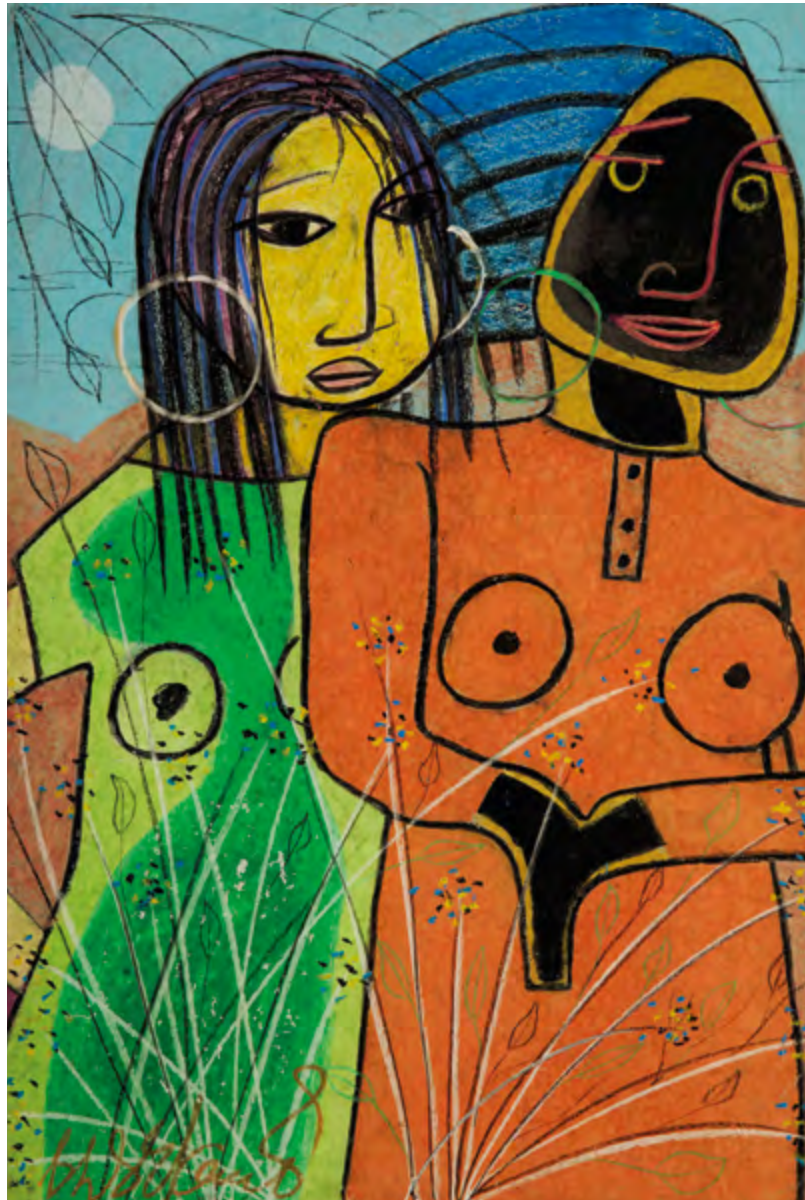
(US\$) 2,200 – 3,500

Provenance: private collection

George Lilanga is one of Tanzania's best-known artists internationally. He fused influences from traditional Makonde carving with surreal, modern observations to create his much celebrated, idiosyncratic sculptures and paintings.

Lilanga began training as a sculptor in 1961, making wood carvings in the traditional Makonde form. He moved to Dar es Salaam in 1970, where he encountered the Tingatinga School, which had a profound effect on his work. In 1979 he participated in a group exhibition of African artists in Washington DC, where the artist Keith Haring saw Lilanga's paintings and later acknowledged the significant impact this encounter had made on his own work.

Today Lilanga's work is widely collected, featuring in many important private and institutional collections of African art.



Lot 2

Charles Sekano

(South African, born 1943)

Untitled (Two Women Standing), undated

Signed 'signature' (lower left)

Mixed media on paper

76.2 x 51.1 cm

Ksh 450,000 – 680,000

(US\$) 4,000 – 6,000

Provenance: private collection

Born in Sophiatown, Johannesburg, Charles Sekano fled the Apartheid regime as a young man and emigrated to Nairobi, where he lived and worked as a visual artist and Jazz pianist for 30 years. During this time, Sekano became one of a select group of artists represented by Gallery Watatu. He developed a distinctive practice, merging memory, fantasy and reality into abundant scenes filled with desire, longing, freedom and loss. Whilst influences of Picasso's and Braque's Cubism, and Toulouse-Lautrec's and Rousseau's poster art are to be found, Sekano has always rooted his work in cosmopolitan urban Africa. The nightclubs and bars of Nairobi with their beautiful clientele from diverse cultures were his subject matter and remained his inspiration even after his return, in 1997, to the newly liberated South Africa.

Sekano's work is widely collected: he has exhibited in Kenya, the Netherlands, Germany, Japan, the UK and the USA. His works are in private collections across the world and in various museums including the Volkenkunde Museum, Frankfurt and the Peabody Essex Museum, Massachusetts, USA. They regularly appear at international art auctions.



Lot 3

Nadir Tharani (Tanzanian, born 1952)

For Othman and Saghir, 2014

Signed 'Tharani' (lower right)

Mixed media on paper

90 x 63.4 cm

Ksh 250,000 – 360,000

(US\$) 2,200 – 3,200

Provenance: direct from the artist

Born in Moshi, Tanzania, Nadir Tharani studied Architecture at UCL in London whilst exploring the visual arts - including graphics, print work, and illustration, at the same time. He was a founding member of the architectural magazine 9H in the

UK in the late 1970s. Tharani has held several solo exhibitions in Dar es Salaam and has also exhibited in the UK, Denmark, Iraq, Finland and Kenya. Selected group exhibitions include the touring exhibition Africa Now in 2008–2009 and East African Encounters and Paper II, both at Circle Art Gallery, Nairobi, in 2014 and 2016. His graphic and print work has been shown at various print biennales in London and Berlin, he has written and illustrated numerous children's books and he has designed site-specific architectural installations in the UK, India and Tanzania.

This painting by Tharani is a companion piece to For Ali and Aziz which was sold in the auction of 2015. For Othman and Saghir is also dedicated to those who attempted to make the world a better place but who came to a sudden and unhappy ending. On the other hand, Tharani notes, "a painting always carries the artist's shadow."



Lot 4

George Kyeyune (Ugandan, born 1962)

Untitled, 2001

Signed 'KYEYUNE G 2001' (lower left)

Oil on canvas

28.5 x 45 cm

Ksh 285,000 – 455,000

(US\$) 2,500 – 4,000

Provenance: private collection

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 Sayajirao 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 that survived colonialism he was encouraged to question his own cultural inheritance.

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

This painting, acquired from the seller directly from the artist, is an example of Kyeyune's formidable ability to capture unstable moments, saturated with feeling, where paint and colour become presence.

This artwork has been cleaned and restored and comes with a condition report.



Lot 5

Peterson Kamwathi (Kenyan, born 1980)

Untitled (Standing Form), 2016

Unsigned

Mild steel

44.3 x 11.5 x 2 cm (excluding base)

Base: 3.2 x 11.5 x 10 cm

Ksh 120,000 – 150,000 ARR

(US\$) 1,200 – 1,500

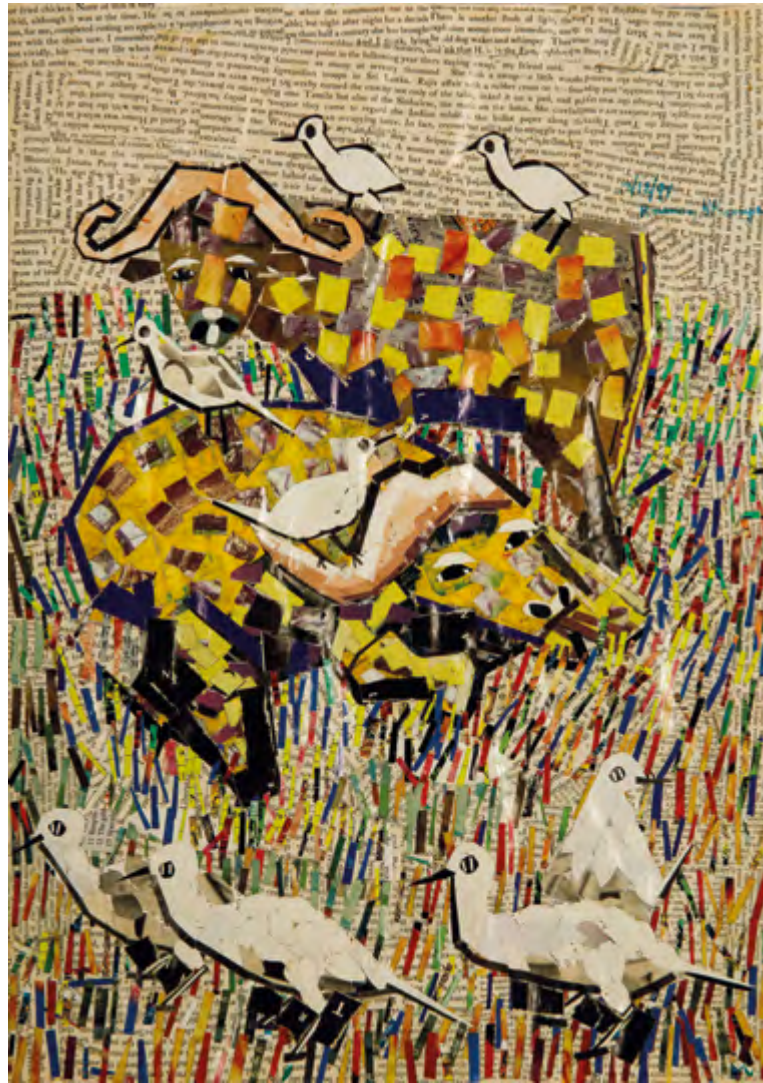
Provenance: private collection

Peterson Kamwathi is considered one of the region's most inventive artists, incisively responding to the political and social issues around him. Working predominantly in printmaking, drawing and sculpture, Kamwathi combines conceptual elements and rich content with technical mastery.

Drawn onto soft steel then cut out, this sculpture is a study of an individual figure - solitary, but who may ultimately be part of a group. It is an early piece from a multiple-series body of

work in which Kamwathi explored how structures of humans congregating can be viewed as metaphors for our collective interests and concerns.

Kamwathi has exhibited widely both locally and internationally. Recent highlights include his participation in *Borderlines – Thirty Contemporary Artists from the Indian Ocean*, Port Louis, Mauritius; the *Young Congo Biennial*, Kinshasa, DRC, both in 2019; and *Selections from the Private Collection of Ernst Hilger*, Museum Angerlehner, Austria, 2018. Other significant exhibitions include *When the Heavens Meet the Earth*, Heong Gallery, Cambridge, 2017; and *La Biennale di Venezia*, Venice, 2017 where he represented Kenya. He has participated in many international workshops and residencies including the *Fountainhead Residency* in Miami, 2016; the *Civitella Ranieri* fellowship, 2012; the *Art Omi* international artist residency, 2009 and a printmaking residency at the *London Print Studio*, 2006. In 2013 he exhibited in the joint exhibition *Six Degrees of Separate Nations*, Frost Art Museum, Miami. Kamwathi's work is collected widely both locally and internationally, including by the *British Museum*.



Lot 6

Rosemary Karuga (Kenyan, 1928 – 2021)

Untitled (Buffalo and Birds), 1997

Signed '13/12/97 Rosemary N Karuga' (lower right)

Paper collage

41.5 x 29.5 cm

Ksh 200,000 – 300,000 ARR

(US\$) 1,950 – 2,950

Provenance: private collection

Rosemary Karuga's lifetime of remarkable achievements has placed her as a major figure in Kenya's modern art history. In 1950 she became the first female student to attend the Margaret Trowell School of Fine and Applied Arts in Kampala, where she trained in clay work, wood carving and stone carving. Following her graduation, Karuga worked for many years as an

art teacher in rural Kenya and it was only on her retirement, at nearly 60 years old, that she pursued a professional art practice.

Using mostly paper packaging, 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 and the resulting exhibition took the artist and her collage works to Paris. As well as continuing to feature in international exhibitions, Karuga's recognition increased at home as one of Gallery Watatu's most highly esteemed artists, and in 2017 she was named Artist of the Month by the National Museums of Kenya. Karuga passed away this year in Ireland, where she had lived since 2006.



Lot 7

Sane Wadu (Kenyan, born 1954)

Light the Way, 2017

Signed 'Sane Wadu' (lower right)

Oil on canvas

70.4 x 58.2

Ksh 395,000 – 510,000

(US\$) 3,500 – 4,500

Provenance: direct from the artist

Having previously worked as a teacher, a court clerk, a writer, a playwright and a theatre actor, Sane Wadu began painting professionally in the 1980s and went on to become one of Gallery Watatu's most iconic artists. Over a long and distinguished career he has gained acclaim for his expressionistic, energetic paintings, which use thickly applied oil paint to create critically reflective narratives and scenes.

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

Wadu's work has been exhibited worldwide, including in the USA, Germany, South Africa, Japan and the UK, notably in the seminal exhibition, *Seven Stories about Modern Art in Africa*, Whitechapel Art Gallery, 1995 and its accompanying book. Other publications include *Angaza Africa* by the African curator at the British Museum, Chris Spring, 2008 and *Contemporary African Art* by Sidney Kasfir, 2000. In 2021 Wadu has exhibited in the travelling group show *Mwili Akili na Roho*, at The Royal Academy, London and Haus Der Kunst, Munich and will hold a solo retrospective at Nairobi Contemporary Art Institute.



Lot 8

Shine Tani (Kenyan, born 1967)

Transporting Love, 2013

Signed 'SHINE 13' (lower middle)

Oil on canvas

79.5 x 122.5 cm

Ksh 320,000 – 420,000

(US\$) 3,100 – 4,100

Provenance: direct from the artist

As both artist and gallerist, Shine Tani has had an enduring influence on Kenya's art scene over the last 30 years. Born in 1967 in Ngecha, Shine developed a lasting interest in art as a child, drawing at home with his older brothers. On leaving school, he sought his own ways of survival and for a period performed with an acrobatic group in the village. He explains

that, later, a vibrant painting by the Ugandan artist Katongole Wasswa inspired him to pursue art full-time, and by 1988 Shine had developed a career as an artist. He exhibited frequently with Gallery Watatu in the 1990s and has continued to show his work extensively in Kenya and internationally.

Shine was part of Paa Ya Paa and the Ngecha artist's group, before becoming a founding member of Banana Hill Art Studios and Gallery, which he has been director of since 1992. Beginning as a small artist collective, Banana Hill has become a hugely popular gallery and artistic centre, cultivating the careers and practices of many East African artists.

Transporting Love, 2013 encapsulates the dreamlike quality of Shine's paintings, where in its extraordinary arrangement of contorted zoomorphic bodies, a lasting influence of his time as an acrobat can be seen.



Lot 9

Michael Wafula (Kenyan, born 1972)

Untitled II, 2016

Signed 'Michael Wafula 16'" (lower left)

Mixed media on canvas

104.5 x 99 cm

Ksh 230,000 – 330,000

(US\$) 2,250 – 3,200

Provenance: direct from the artist

Michael Wafula uses the texture of painting to consider the textural fabric of society. Coloured layers are dented and cracked, revealing evidence of a harsh environment.

After receiving a diploma in Painting and Graphic Design from the Creative Art Centre Nairobi, in 1992, Wafula joined the Kuona Trust Museum Art Studios. Alongside his own practice, in 2007 Wafula founded the Kijiji Art Studio where he runs youth and community art training, and he has recently opened a new art centre in his rural home of Kakamega.

Wafula's sensual and critical abstract paintings have been exhibited in Kenya and abroad, including in Tanzania, Spain, Italy, China and the USA.



Lot 10

Tabitha wa Thuku (Kenyan, born 1963)

Wet Red Goose, 2007

Signed 'Tabitha wa Thuku 2007' (lower right)

Mixed media on canvas

107 x 107 cm

Ksh 250,000 – 350,000

(US\$) 2,400 – 3,400

Provenance: direct from the artist

Born in the year of Kenya's Independence, Tabitha wa Thuku began her creative practice as a young, self-taught artist, and one of the only female artists of her generation. Now, with a career of over three decades, Wa Thuku has made a name for herself as a painter unencumbered by convention. Her works, which shift between figuration and abstraction, are distinguished by their earthy, smouldering palettes and intense textural qualities, often creating a strong sense of presence and place.

Painted at her home in Westlands - a cool, bushy oasis surrounded by high-rise buildings - Wet Red Goose, 2007 appeals to the magic of the fabled golden goose to bring the blossoming of red flowers to the deep green undergrowth.

Tabitha wa Thuku has created and exhibited consistently since 1988. She originally studied textiles and clothing technology at Kenya Polytechnic, then from 1996 to 1999 she attended the Buruburu Institute of Fine Arts. Wa Thuku has undertaken various workshops and residencies to develop a wide range of techniques, demonstrated in her extensive body of work. She has also worked in various organizations as an art educator, teaching and mentoring children and young artists.

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, the Safaricom collection, PwC and MMC Africa Law.



Lot 11

Theresa Musoke

(Ugandan, born 1944)

Untitled, 1990s

Signed 'Theresa Musoke'

(lower right)

Mixed media on canvas

117 x 88.9 cm

Ksh 395,000 – 510,000

(US\$) 3,500 – 4,500

Provenance: direct from the artist

Best known for her expressive, semi-abstract portrayals of the region's abundant wildlife, Theresa Musoke is one of Uganda and East Africa's foremost artists. Her suggestive paintings merge the forms and movements of animals with their environments, developing from a process that involves dying canvas then responding with acrylic and oil paint to the forms suggested by the dye-stains until they resolve into a unified composition.

Musoke's work first began to receive attention while she was an undergraduate student at the Margaret Trowell School of Fine Arts in Kampala, where she won the Margaret Trowell Painting Prize in 1965 and had a solo show at the Uganda Museum. After receiving her BA, Musoke worked for some time as an art teacher before receiving a scholarship to study for a postgraduate diploma in printmaking at the Royal College of Art in London. Following this, she went on to complete an MFA at the University of Pennsylvania.

Musoke has been a highly influential figure in Kenyan and Ugandan art, not only for her celebrated visual practice, but also as a teacher. After completing her studies, Musoke returned to Kampala where she taught at Makerere University, before relocating to Nairobi in 1976. She lived in Kenya for over 20 years and taught at different institutions including the University of Nairobi, Kenyatta University, the International School of Kenya, and Kestrel Manor School. Throughout this time Musoke exhibited frequently in local galleries such as Paa Ya Paa, Gallery Watatu and the African Heritage House. She facilitated numerous informal artist workshops. Musoke currently lives in Kampala, where she continues to create art. This year her work was featured in the travelling group show *Mwili Akili na Roho*, at The Royal Academy, London and Haus Der Kunst, Munich.

This exquisite painting of long-necked antelopes was made while Musoke was in Germany, in the 1990s.



Lot 12

Yony Waite (Kenyan, born 1935)

Lamu Rooftops, 1990s

Signed 'YonyWaite' (lower right)

Ink on washi (Japanese handmade paper)

67.4 x 34.8 cm

Ksh 150,000 – 200,000

(US\$) 1,450 – 1,950

Provenance: direct from the artist

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

When Waite moved to Lamu, she found the combination of coconut trees, thatched roofs and shadowy narrow streets (plus the occasional cat) a perfect subject for brush and ink on rice paper. This piece was painted in Lamu about 25 years ago, soon after Waite's large solo exhibition in Matsumoto, Japan – the

mountain town where she had lived on a rice farm and painted under the mentorship of Sanshirō Ikeda.

Alongside her work as an artist, Waite has been instrumental in establishing various art institutions in Kenya, most notably as co-founder of Gallery Watatu in 1968 which was sold to Ruth Schaffner in 1984. She went on to establish Wildebeeste Workshops and the Mkonokono women's group in Lamu where she still lives.

Waite has a strong international following and has exhibited extensively in Japan, the USA and Kenya.



Lot 13

Ahmed Abushariaa (Sudanese, born 1966)

Untitled (Forest), undated

Signed 'Abushariaa' (lower right)

Ink and watercolour on paper

60 x 90.5 cm

Ksh 285,000 – 395,000

(US\$) 2,500 – 3,500

Provenance: direct from the artist

Ahmed Abushariaa's intricate works on paper intertwine elements of traditional and modern Nubian and Sudanese culture, Islamic faith and reflections of contemporary life. His practice is influenced by the Khartoum School - the modernist movement formed in Sudan in the 1960s which sought to develop a visual vocabulary reflecting the distinctive identity of the newly independent nation.

Abushariaa studied Fine and Applied Arts at the University of Khartoum but left Sudan in the mid-nineties and settled for some years in Nairobi. He now lives and works in Kampala, where his work has become deeply influential within the local art scene.

From a series of work from some years ago, this painting is an expression of the way the artist saw the nearby forest to his village, especially during the rainy season, in his early childhood.

Abushariaa has exhibited extensively in Uganda and Kenya and has had solo exhibitions in Norway, Germany and Sudan, and group exhibitions in Canada, Denmark, Monaco and the UK. His work is held in the art collections of The African Museum of Art in Seoul and the World Bank in Washington D.C. Recent exhibitions include ARCOLisboa, Johannesburg Biennale, Abu Dhabi Art Fair, all 2020, and Rendezvous, a group exhibition at Afriart Gallery, Kampala, 2021.



Lot 14

Eltayeb Dawelbait (Sudanese, born 1968)

Untitled I (Figure), 1998

Signed 'ELTAYIB 98' (lower right)

Untitled II (Nubian Gate), 1998

Signed 'ELTAYIB 98' (lower left)

Mixed media on canvas board

14.7 x 14.7 cm (both)

Ksh 150,000 – 250,000

(US\$) 1,450 – 2,450

Sold as a pair

Provenance: direct from the artist

For the past 25 years, Eltayeb Dawalbait has lived and worked as an artist in Nairobi, where his work has become known for its inventive and sensitive materiality, combining portraiture with found and worn objects. Influences of the environment and memories of childhood come together with remnants of Nairobi's material culture and its daily encounters, both physical and psychological.

Eltayeb grew up in Kosti on the White Nile in Sudan which he left to study at the College of Fine and Applied Arts at the University of Sudan. His studies were interrupted when he was dismissed for political activities and, leaving Sudan, Eltayeb became one of a generation of artists seeking creative freedom outside the regime of Omar al-Bashir.

These small, early works capture Eltayeb's ability to uncover and reimagine a sense of history, people and place. Through his manipulation of surface layers and colour, the artist recalls, and creates a connection with, the home he left behind.

Eltayeb's work has been exhibited widely, including solo exhibitions at GravitArt Gallery, New York, 2020; Nini Gallery, Capetown, 2015; TAD Gallery, Rome, 2003. Group exhibitions include at Afriart Gallery, Kampala, 2021; Gazambo Gallery, Madrid, 2013; Ensign Gallery, London, 2004. In 2015, his work sold at Bonhams' Africa Now auction and, in 2013, Eltayeb completed a large commission for PwC Towers in Nairobi. He has exhibited at numerous art fairs including the Toronto Art Fair, 2006 and Monaco Art Fair, 2010.



Lot 15

Wanyu Brush (Kenyan, born 1947)

City of Sodom and Gomorrah, undated

Signed 'W.BRUSH' (lower right); 'WBrush' (verso)

Gouache on paper

23.8 x 35 cm

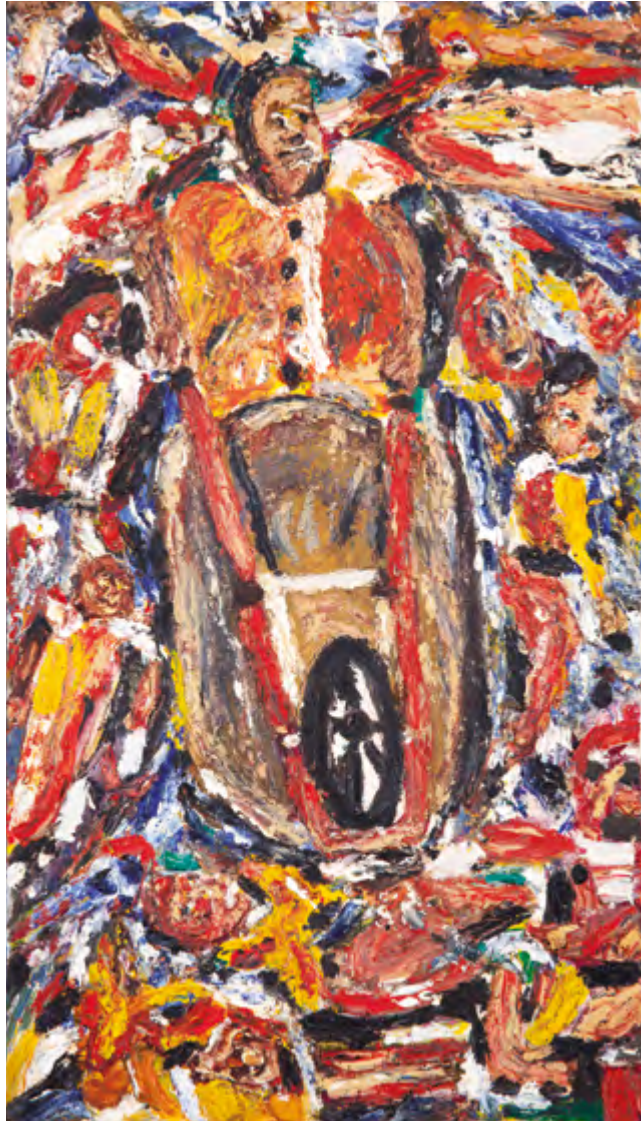
Ksh 79,000 – 101,000

(US\$) 700 – 900 ARR

Provenance: private collection

One of Kenya's most celebrated painters, Wanyu Brush became a widely exhibited and collected artist in the 1980s and 1990s, both locally and internationally. Brush co-founded the Ngecha Art Group with fellow artists including Sane Wadu and was part of Ruth Schaffner's stable of artists at Gallery Watatu.

In this fluid gouache work, forms seem to drift on the wind, oscillating between human and animal, liquid, line and air. Best known for his vibrant and chaotic configurations of human and animal forms, this ethereal painting, which was bought from Gallery Watatu around 30 years ago, is a special find.



Lot 16

Wanyu Brush (Kenyan, born 1947)

She is Tired, before 2015

Signed (verso)

Oil on canvas

51.5 x 29.5 cm

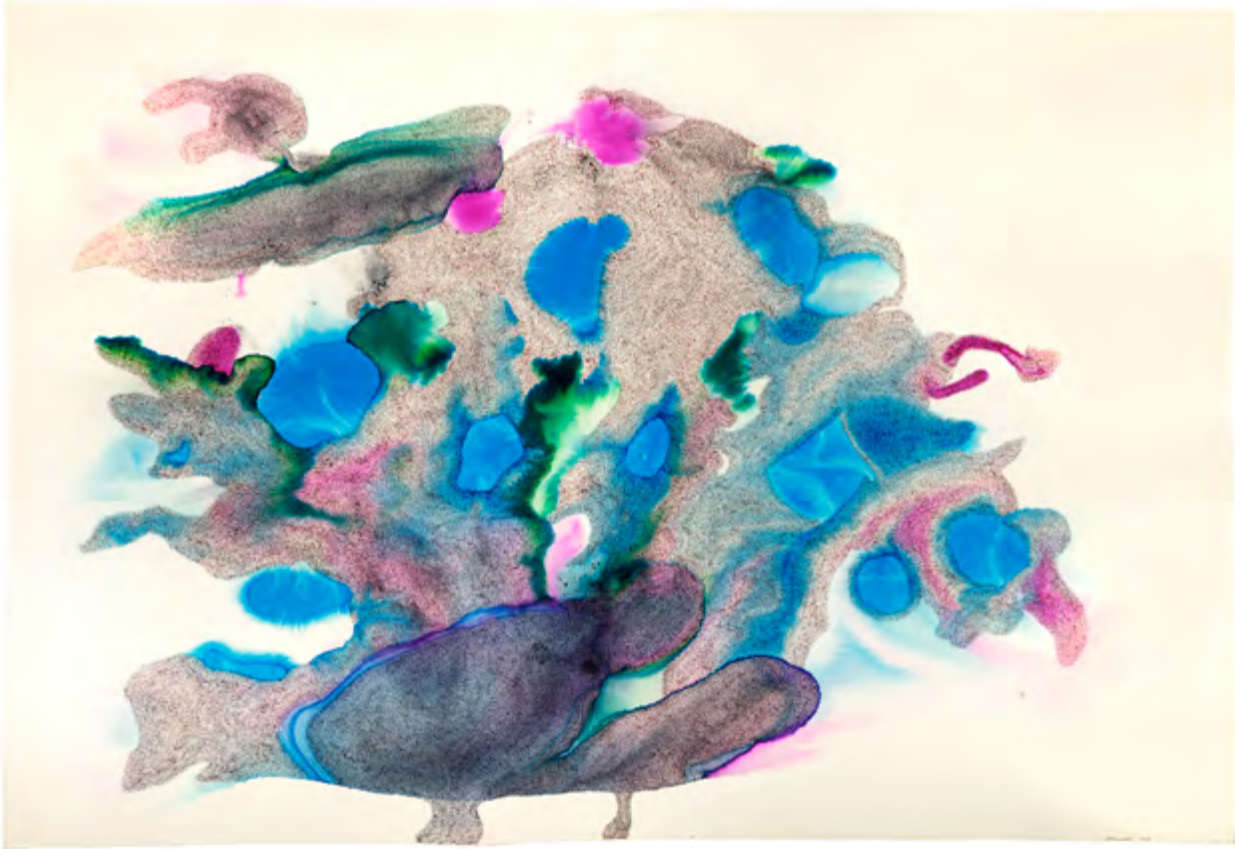
Ksh 100,000 – 180,000 ARR

(US\$) 970 – 1,750

Provenance: private collection

Acquired by the current owner directly from the artist, *She is Tired* is an allegorical painting about navigating life's hardships. If things become troublesome, the painting seems to say, just tip them down like you would with a wheelbarrow, freeing yourself from your burdens rather than carrying them with you.

This artwork has been cleaned and lightly touched up and comes with a condition report.



Lot 17

Gor Soudan (Kenyan, born 1983)

Untitled VI (from Join the Dots series),
2015

Signed 'GOR SOUDAN 2015' (lower
right)

Ink on watercolour paper

75 x 109 cm

Ksh 285,000 – 340,000

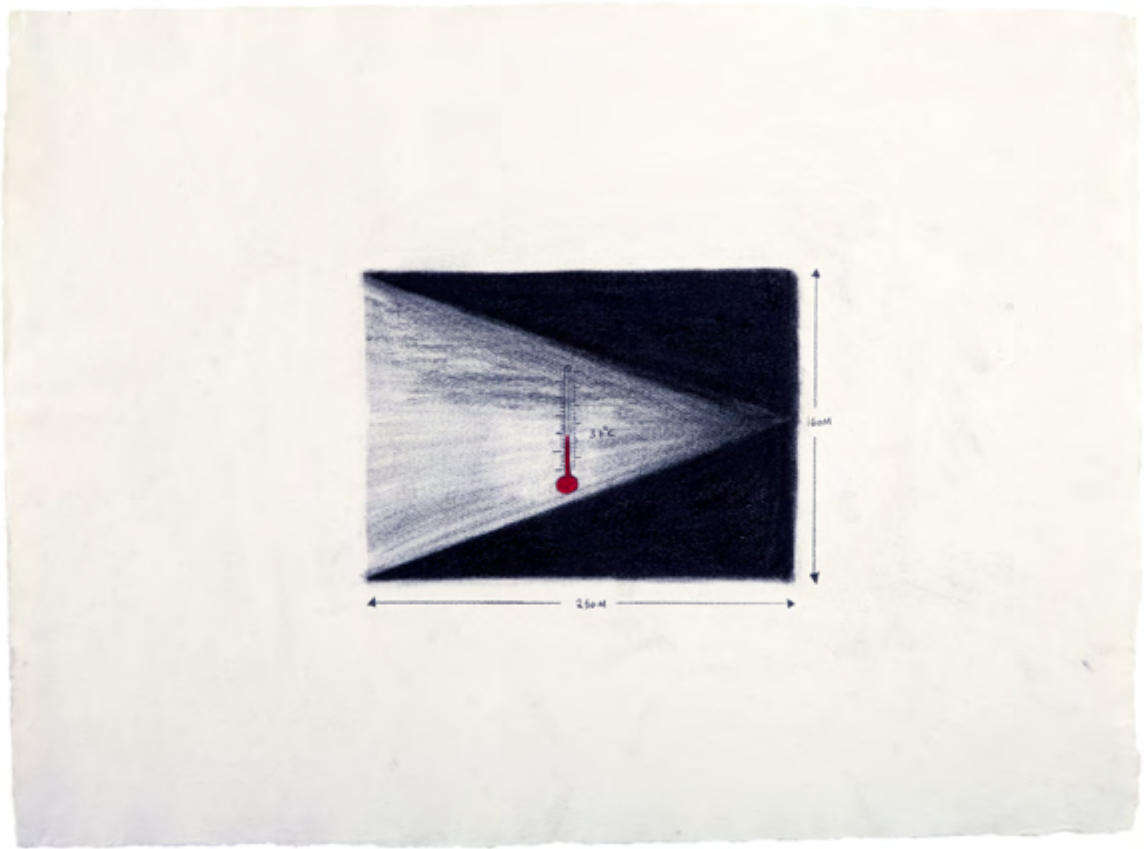
(US\$) 2,500 – 3,000

Provenance: direct from the artist

Gor Soudan's art practice shifts fluidly from the conceptual and philosophical to the physical and sensual. Mind and body are engaged in an exploration - through material labour - of the interactions observed by the artist in the surrounding environment. Simultaneously referencing both body and landscape, Soudan's work reflects on how histories of human agency are written on both.

This piece is from a series of works on paper from Soudan's 2015 solo exhibition *Join the Dots*, in which pattern recognition became part of a creative cycle of the growth, evolution and collapse of form across mediums. Here, intensive pen markings follow the maps of ink blots, creating illusions of fantastical forms, landscapes and processes.

Soudan has held numerous solo exhibitions in Kenya, including *Imprints*, Redhill Gallery, 2017 and *Join the Dots*, Circle Art Gallery, 2015. He is a Backers Fellow, after taking part in the Arts Initiative Tokyo residency in Japan in 2014. As well as Tokyo, Soudan has also exhibited in Freetown, London, Dubai and New York. His work is well collected, represented at Iwalewa-Haus, Bayreuth, as well as many private collections internationally.



Lot 18

Jackie Karuti (Kenyan, born 1987)

How Clouds Are Formed (Weather Instruments), 2019

Signed 'Karuti, 2019' (verso)

Graphite and coloured pencil on rag paper

57.5 x 77.5 cm

Ksh 270,000 – 395,000

(US\$) 2,400 – 3,500

Provenance: direct from the artist

Employing the process of drawing, video and performance to generate thought, Jackie Karuti's practice explores ideas around knowledge production and accessibility, as well as the depths of possibility enabled by radical imagination.

This drawing forms part of a greater body of work called How Clouds Are Formed – a developing project, assembled in multiple parts, about giving life and language to as many dimensions as possible in an increasingly turbulent world. In the drawing, unexpected relationships between modes of measuring open non-linear ways to move through conceptual territory: a set of dimensions mark an area occupied by the cast light of a projector and the plane upon which the image is fixed, whilst also addressing impossible measurements and site visits.

Karuti was the 2020 recipient of the Henrike Grohs Art Award, which will see a publication of her work released in late 2021. This will be a visual workbook presenting a method and moment of study while navigating various site visits that sends one out in the field to move, question and discover.

Karuti is an alumnus of Àsiko, a roaming Pan African art school established by the late Bisi Silva. She received the Follow Fluxus-After Fluxus grant in 2021 and will have a residency and solo exhibition later in the year at the Nassauischer Kunstverein, Wiesbaden. Karuti has participated in several international residencies including at WIELS Contemporary Art Center, Brussels, 2019; Gasworks, London, 2016; The Bag Factory, Johannesburg, 2014. Her work has been exhibited globally, including at The Lofoten International Art Festival, Norway, 2019 and Dak'Art Biennial, Senegal, 2018.



Lot 19

Kamal Shah (Kenyan, born 1953)

Young Couple, 1997

Signed '97 Kamal Shah' (upper right)

Acrylic on canvas

61 x 51 cm

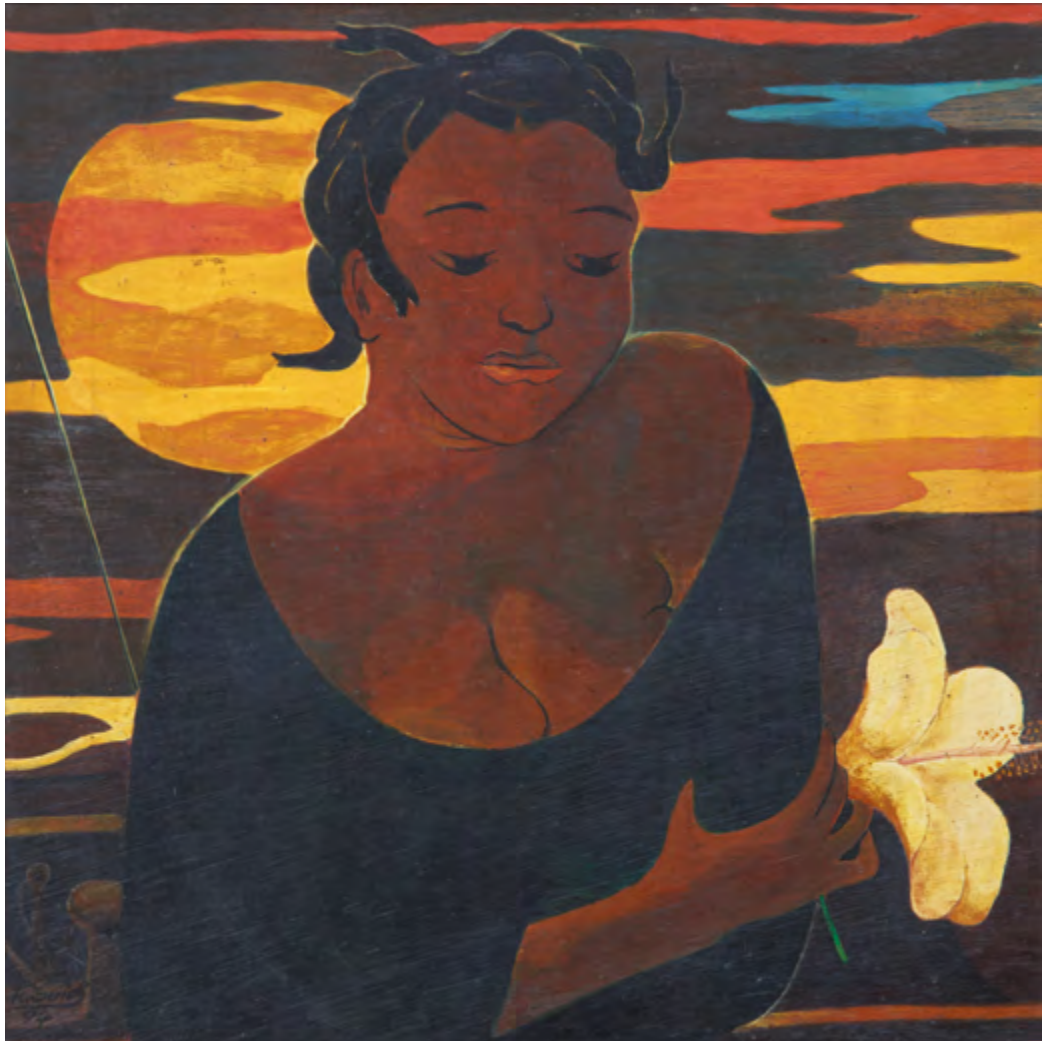
Ksh 250,000 – 300,000

(US\$) 2,450 – 2,900

Provenance: direct from the artist

Born in Kenya, Kamal Shah studied English Literature and Fine Art followed by a postgraduate diploma in Textile Design at Leeds University in the UK. In the early 1980s Shah was curator at the Rowland Ward Gallery in Nairobi, and a founding member and art-director of Kichaka, a multimedia workshop specialising in the printing of avant-garde African textiles. Since the mid-nineties, when Shah became a full-time artist, his paintings and mixed media works have drawn on his African, Asian and European upbringing, using motifs and references from across 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, in 2014. He undertakes many commissions in Kenya and his work can be found in a number of corporate collections, such as Commercial Bank of Africa and the Jomo Kenyatta International Airport.



Lot 20

Robert Saidi (Congoese, born 1936)

Untitled (Lady with Flower), 1994

Signed 'R.Saidi 94' (lower left)

Acrylic on plywood

29.2 x 29.2 cm

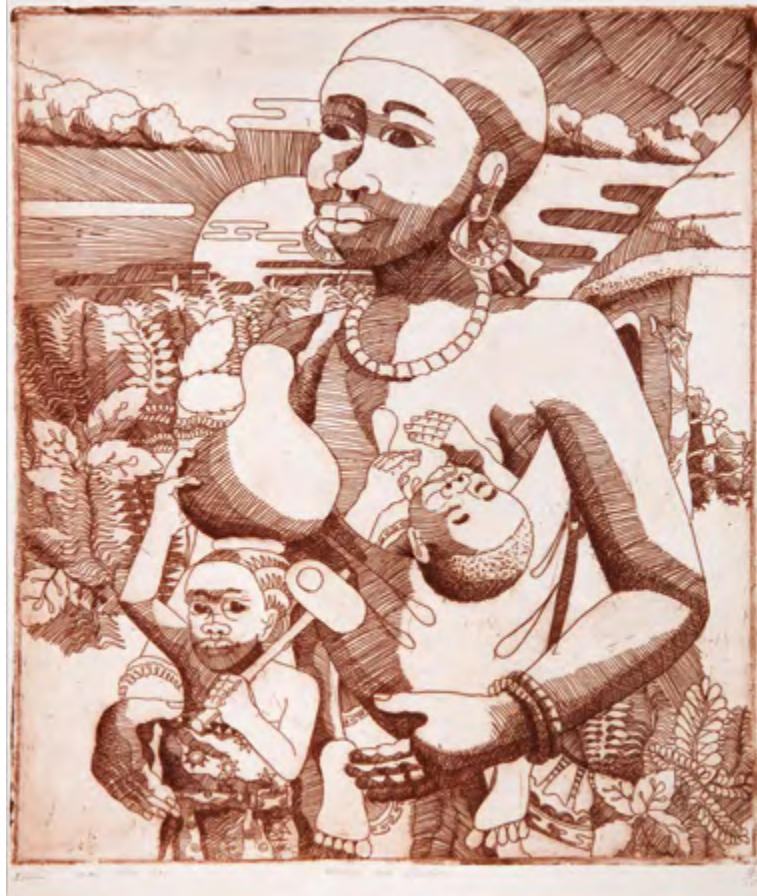
Ksh 340,000 – 565,000

(US\$) 3,000 – 5,000

Provenance: private collection

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

Saidi's works have continued to increase in value over the past four years; they are always popular at auction and are becoming ever harder to find.



Lot 21

Robino Ntila (Tanzanian, 1953 – 2020)

Mother and Children, 1980

Signed 'Rntila may 1980 Dar' (lower left)

Etching on paper, ed 7/100

35 x 30.2 cm (print dimensions)

Ksh 79,000 – 90,000

(US\$) 700 – 800

Provenance: private collection

A master printmaker, curator and critic, Robino Ntila was one of East Africa's most influential pioneer artists. Best known for his etched monochrome prints depicting everyday traditional life, Ntila, who passed away in 2020, is also remembered as a generous teacher and promoter of Tanzanian artists.

In 1975 Ntila joined Nyumba ya Sanaa in Dar es Salaam, eventually becoming the main coordinator there for over 30 years. Since 1992, Ntila has worked as a professional artist and has conducted art workshops across Africa, along with curating local and international exhibitions of Tanzanian art.

Ntila has taught and inspired numerous young artists, especially those interested in printmaking techniques. Specializing in etching, Ntila taught several workshops including one in 2002 at the then Kuona Trust Museum Art Studios in Nairobi working with artists such as Peterson Kamwathi and Simon Muriithi. Ntila travelled regularly to Austria to study printmaking, accompanied by fellow Tanzanian artists Francis Imanjama, George Lilanga and his nephew, Hendrick Lilanga. Ntila has exhibited his work in Tanzania, Uganda, Kenya, Zimbabwe, 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. A selection of his work was displayed at the Nairobi Gallery as part of the Tanzania Pioneer Artists exhibition in 2019, which he co-curated with Alan Donovan.



Lot 22

Augustino Malaba

(Tanzanian, 1949 – 2021)

Untitled (Jando), 1998 & Untitled

(Musician), 2001

Both signed 'Malaba' (lower left)

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

31.5 x 34.5 cm & 25.4 x 19.2 cm (print

dimensions)

Ksh 90,000 – 115,000

(US\$) 800 – 1,000

Sold as a pair

Provenance: direct from the artist

In 1972, Augustino Malaba moved from the Mtwara region of southern Tanzania to Dar es Salaam where he became instrumental in the establishment of the collective artist studios and cultural centre, Nyumba ya Sanaa, which was founded by Maryknoll Sister Jean Pruitt. One of the first artists to work at the studios,

Malaba invited many others to join, including Robino Ntila and his nephew, George Lilanga. For many years Malaba and Lilanga worked closely alongside one another, training together in Makonde-style carving. Despite not reaching the levels of international exposure that Lilanga enjoyed, Malaba, who passed away early this year, is one of Tanzania's most beloved Makonde sculptors and master printmakers.

Malaba holds the prestigious Zeze Award, annually given by Mfuko wa Utamaduni, and has featured in publications such as the Smithsonian Libraries African Art Index Project titled Agostino Malaba, Kefa M. Otiso's Culture and Customs of Tanzania and Tanzania Art Movements authored by George Lilanga, Robino Ntila and Augustino Malaba.

Untitled (Jando), 1998 was acquired by the current owner directly from the artist in 2004. It depicts young men or boys cooking in a secluded, males-only camp known as 'jando', where they are trained and later initiated into manhood in Makonde culture. Traditionally, every male child would go through this stage before becoming a warrior and marrying.

Untitled (Musician), 2001 was acquired from the artist in 2006 and shows a woman playing a traditional stringed instrument (possibly the Zeze) with a young gazelle on her head, later to be eaten as 'kitoweo' (translating as a side dish).



Lot 23

Augustino Malaba (Tanzanian, 1949 – 2021)

Big Ears, Big Mouth, 2015

Signed 'MALABA' (lower back)

Wood sculpture with enamel

33.9 x 28 x 35.9 cm

Ksh 205,000 – 315,000

(US\$) 1,800 – 2,800

Provenance: private collection

Biography on the previous page.

A comical exaggeration of a nosy and talkative personality, the sculpture Big Ears, Big Mouth, 2015 was acquired directly from the artist by the current owner in 2015.



Lot 24

Joseph Bertiers (Kenyan, born 1963)

The Careful Joker, 2015

Unsigned

Metal sculpture

54.5 x 80 x 33 (approx.)

Ksh 270,000 – 390,000

(US\$) 2,650 – 3,800

Provenance: direct from the artist

Based on a memory from Joseph Bertier's childhood, this metal sculpture depicts the collective jokes and joy surrounding a 1964 Bedford truck:

"On seeing it dumped outside its owner's place, people laughed in disbelief that the old truck could run. School children were taken to it so they could see the first lorries, like their grandparents would have driven. It was there like a museum.

People would visit as a backdrop for their weddings and picnics. Jovial people would hang around it. The people who are seated in the back are not going anywhere, they are just posing for photographs. It was iconic and it made people happy."

Bertiers made The Careful Joker, 2015 with a desire to resuscitate this dead story, and to bring the feelings of admiration and enjoyment people had for the original truck back to life, embodied in the sculpture.

Beginning his career as a sign writer, Bertier's celebrated satirical paintings and found-metal sculptures often focus on socio-political paradoxes that exist in Kenyan society. Bertiers' has exhibited throughout Europe and the USA. In 2011 he had a solo exhibition at Fred's Gallery in London, who he also exhibited with at Basel Art Fair and the Johannesburg Art Fair in 2012. His paintings feature regularly at the annual Africa Now auction at Bonhams, London and he is represented in many important local and international private and corporate collections including the Jean Pigozzi collection of African art.



Lot 25

E. S. Tingatinga (Tanzanian, 1932 – 1972)

Untitled (Kifaru/Rhino), between 1970 – 1972

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

Enamel on board

63.5 x 60 cm

Ksh 900,000 – 2,050,000

(US\$) 8,000 – 18,000

Provenance: private collection

This piece was bought by the current owner from the previous collector, who acquired the work whilst working in Dar es Salaam in the 1970s/80s directly from the Tingatinga family.

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 forty. His impact on Tanzanian art however has been profound and his legacy has continued to gain momentum.

The artist initially developed his distinctive approach to creating paintings 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 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. Value continues to increase as original works become more and more rare.



Lot 26

E. S. Tingatinga (Tanzanian, 1932 – 1972)

A Kiss, between 1968 – 1972

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

Enamel on board

61 x 61 cm

Ksh 800,000 – 1,400,000

(US\$) 7,000 – 12,000

Provenance: private collection

This piece was acquired by the current owner from Gallery Watatu in the 1980s.

Biography on the previous page



Lot 27

Simon Mpata (Tanzanian, 1940 – 1982)

Untitled, undated

Signed 'S.G.MPATA' (lower left)

Enamel on board

60.6 x 60.9 cm

Ksh 285,000 – 395,000

(US\$) 2,500 – 3,500

Provenance: private collection

Simon Mpata is the youngest half-brother of E. S. Tingatinga. Mpata learnt to paint from his brother and is generally viewed as the artist who kept his style the closest to Tingatinga's. After Tingatinga's death, Mpata left Tanzania to open a studio in Nairobi where he lived and worked until his death in 1982.

Mpata's work has been extensively collected and shown in numerous exhibitions worldwide and is considered second in value and technique only to his celebrated mentor and brother.

This painting was purchased by the current owner in 2000 from the previous owner, who had bought the piece directly from the artist.



Lot 28

David Mzuguno (Tanzanian, 1951 – 2010)

Untitled (A Hare in the Bush), undated

Signed 'By Dvd Mzuguno' (lower middle)

Acrylic on canvas

59.2 x 49 cm

Ksh 230,000 – 340,000

(US\$) 2,000 – 3,000

Provenance: private collection

During his lifetime, David Mzuguno was widely regarded as one of the leading Tingatinga painters of the time. He began his career in the arts with the Tingatinga Arts Cooperative Society, where he started to develop an approach quite different from the other painters. In 1989 he left to pursue his own technique, taking the collective style in a new direction.

The opulent depictions of the natural world in Mzuguno's paintings are inspired by his roots in the Kilimanjaro region where he was born. In 2009, he participated in a residency programme in China at the Shenzhen Fine Art Institute. He died in 2010, shortly after a very successful exhibition in Kampala. In 2013 Mzuguno's work was shown in a solo exhibition at the Alliance Française in Dar es Salaam.

This painting was bought by the current owner directly from the artist.



Lot 29

Salah Elmur (Sudanese, born 1966)

Iris Flower, 2020

Signed 'S.ELMUR 2020' (lower left)

Acrylic on canvas

60 x 89.6 cm

Ksh 570,000 – 900,000

(US\$) 5,000 – 8,000

Provenance: private collection

Salah Elmur's work is composed of a fertile visual vocabulary that draws on scenes, situations and impressions recalled from his life, reaching back to childhood. Inspired by the many photographs he collected from his family's photography studio, Elmur's compositions emulate formal portraits, with additional elements that complement but also unsettle the mood of his paintings. Plants and animals share the frame with human subjects, limbs are shortened and proportions are distorted, altering the relationships between various objects and figures.

These elements are combined in a somewhat surrealistic swirl of memory, and the resulting paintings are tender, intimate vignettes.

Elmur studied Graphic Design at the College of Fine and Applied Art, Sudan University, Khartoum. With a career spanning three decades, he has participated in group and solo exhibitions in East Africa, the Middle East, Europe, and America. Elmur is also an acclaimed illustrator and filmmaker, having composed and illustrated numerous children's books, and directed six short documentaries and fantasy films which have been shown at international film festivals. In 2018, Elmur was the subject of a major retrospective at the Sharjah Art Museum in the UAE, called *Fragrances of the Forest and Photos*. This was followed the same year by *Forests and Spirits* at the Saatchi Gallery, London, showing alongside two luminaries of Sudanese modernism, Kamala Ishaq, and Ibrahim El Salahi. His work is collected widely and is included in the permanent collection of the Museum of African Contemporary Art Al Maaden in Marrakech, The Sharjah Art Museum and the Sharjah Art Foundation.



Lot 30

Mohamed Abdella Otaybi (Sudanese, born 1948)

Three Figures, 2019

Signed '019 signature' (lower right)

Acrylic on canvas

99.5 x 99.5 cm

Ksh 340,000 – 570,000

(US\$) 3,000 – 5,000

Provenance: direct from the artist

Mohamed Abdella Otaybi graduated from the Khartoum College of Fine and Applied Arts and began working as an artist during the dynamic period of the 1970s, where he was immersed in the debates about cultural heritage and Sudanese visual identity of the Khartoum School at the time.

Long recognised as an influential figure in Sudanese art, Otaybi's painterly language has evolved throughout his career, consolidating his reputation as a colourist. In *Three Figures*, 2019,

layered hues, fragmentary shapes, and quilts of colour create simultaneous depth and flatness. The sense of spatial vibration adds to the mirage-like quality of his composition, in which three figures, standing in dialogue, wait for their lovers in the boat beyond.

Otaybi is also a celebrated cartoonist and illustrator, and elements of his graphic and satirical approach often translate into his paintings.

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 2018, Otaybi was the focus of the article 'Masters We Need to Master', *Collector Magazine*, *Art Africa*.



Lot 31

Hassan Fadul (Sudanese, born 1966)

Inside The Ocean, 2006

Signed 'Hassan Fadul 2006' (lower right)

Mixed media

140 x 140 cm

Ksh 500,000 – 650,000

US\$ 4,850 – 6,350

Provenance: direct from the artist

Born in 1966 in Central Sudan, Hassan Fadul studied Graphic Design at the College of Fine and Applied Arts in Khartoum. Shortly after his graduation in 1995, Fadul left Sudan, along with

many other Sudanese artists at the time, and moved to Nairobi where he has lived and worked since.

This evocative painting tells of the ancient, underwater cities that, along with their treasures and stories, have been submerged beneath the waves.

Fadul's paintings were exhibited early on at Paa Ya Paa Art Centre and the Nairobi National Museum and have continued to be shown regularly with galleries including Ramoma and One Off in Nairobi and Tulifanya Gallery in Kampala. Fadul has also exhibited in Spain, the UK, Sudan and Germany.

His works are part of private collections in France, the USA, Spain, Tanzania, Kenya, the Netherlands, Sweden and Canada.



Lot 32

El Sadig Agena (Sudanese, born 1963)

Migration to Another Place, 2020

Signed '2020 'signature'' (lower right)

Acrylic on canvas

119 x 139.2 cm

Ksh 375,000 – 450,000

(US\$) 3,300 – 4,000

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, UAE and Sudan, including a solo exhibition in 2016 at the Dama Art Gallery, Jeddah, and has work in numerous international private collections.

In this haunting painting, titled Migration to Another Place, figures emerge precariously from the surface, from the paint, the dust or fog, and the crowd. Conjured with delicacy and care is a group, possibly a family, who appear to be moving in the opposite direction to the stream of people walking past them into the distance.



Lot 33

Mazola wa Mwashighadi (Kenyan, born 1964)

Enthronement of the Matriarch, 2010

Signed 'Mazola 10' (lower right)

Oil on canvas

90.5 x 71 cm

Ksh 360,000 – 500,000

US\$ 3,500 – 4,850

Provenance: direct from the artist via Banana Hill Art Gallery

Mazola wa Mwashighadi is a multi-disciplinary artist working with sculpture, discarded objects, installation, performance and painting. Concerned with storytelling and salvage as forms of healing and creation, Mwashighadi's paintings have a deep tactile

and emotional sensitivity. In this piece, material and image seem to exist together in a state of continuous becoming, of fusion and mutual transformation.

Born in Taita-Taveta District in Kenya, Mwashighadi trained as a teacher at Asumbi Teachers' Training College and taught from 1987 to 1990. Mazola then attended the Creative Art Centre in Nairobi, attaining a Diploma in Fine Art in 1994. After being awarded the Commonwealth Art and Craft Fellowship Award 1996/97 for the Africa region by the Commonwealth Foundation, Mwashighadi attended the Edna Manley College of the Visual and Performing Arts in Kingston, Jamaica – majoring in free-form sculpture during his fellowship period.

Mazola now lives and works in Kingston, Jamaica where he frequently exhibits, as well holding exhibitions in Italy, Kenya, Barbados, the UK, the USA, Bangladesh, Antigua and Trinidad and Tobago.



Lot 34

Annabelle Wanjiku (Kenyan, 1963 – 2020)

Untitled (Birds), undated

Signed 'ANABELLE' (lower left)

Mixed media on canvas

66.2 x 47.4 cm

Ksh 200,000 – 250,000 ARR

(US\$) 1,950 – 2,450

Provenance: private collection

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 and be mentored by Schaffner who considered her one of the most interesting female artists of her generation in Kenya.

Wanjiku became a single mother at a young age and has explained 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. The depth of her feeling for humanity and nature can be seen in the joyful merging of plants, people, birds and animals.

Wanjiku's impasto technique involved 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 passed away last year in Uganda, where she had lived for the last 12 years, yet she remains one of Nairobi's legends from the post-Independence era.



Lot 35

Raza Mohammed (Tanzanian, born 1946)

African Motif, 2001

Signed 'RAZA 27.2.2001' (lower right)

Mixed media on paper

64.5 x 100 cm

Ksh 225,000 – 315,000

(US\$) 2,000 – 2,800

Provenance: direct from the artist

Raza Mohammed was born in Tanzania but moved to Mombasa, Kenya as a child, where the art lessons he took at secondary school made a lasting impression on him. On his return to Tanzania, Mohammed 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, Mohammed has developed a sophisticated form of fragmentary abstraction, his paintings exuding both an intense sculptural power and a transient flow of light and motion.

Mohammed 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 36

Elias Jengo (Tanzanian, born 1936)

African Bride, 2018

Signed 'EJ '18' (lower left)

Acrylic on canvas

91.6 x 118.1 cm

Ksh 285,000 – 375,000

(US\$) 2,500 – 3,300

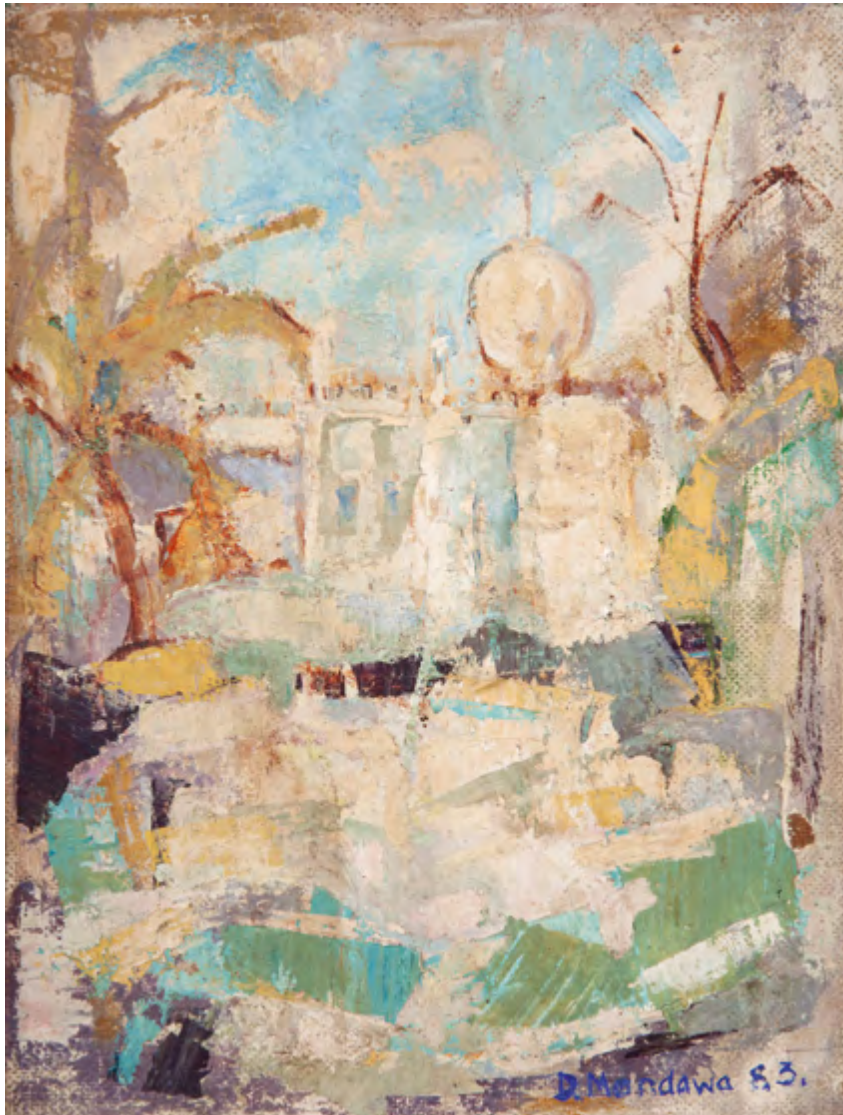
Provenance: on loan from the artist to Alan Donovan
(founder of African Heritage)

Painter and scholar Professor Elias Jengo is one of Tanzania's most influential artists from the post-Independence era. He trained as an art educator at Makerere University in 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 has shaped a generation of young artists.

The painting, African Bride, 2018, offers a symbolic reflection on traditional wedding practices in which the bride's father would be expected to unveil his daughter as a sign of acceptance of the marriage.

Since the 1960s, when he exhibited in Munich in 1968 and New York in 1969, Jengo's paintings have regularly featured in exhibitions internationally. His works and commissions can be seen in public institutions and spaces across Tanzania. From 2004 – 2005 Jengo was a Fulbright scholar-in-residence at Kent State University at Stark, Ohio.



Lot 37

Doreen Mandawa

(Tanzanian, 1929 – 2021)

The Mosque Temeke (III), 1983

Signed 'D.Mandawa 83.'

(lower right)

Oil on board-

mounted canvas

37.5 x 28 cm

Ksh 170,000 – 340,000

(US\$) 1,500 – 3,000

Provenance: private collection

Born in Scotland in 1929, Doreen Mandawa studied art at the Sunderland College of Art from 1959. She spent a number of years active in anti-apartheid campaigns and the human rights struggle in England before moving to Tanzania with her family in 1964, where Mandawa lived and worked as a prolific painter and educator until her death in 2021.

Mandawa has become well regarded for her impressionistic paintings; she has exhibited frequently in Dar es Salaam, as well as in Kenya, Canada and the UK. In 2019 a retrospective of her work was held at the National Museum of Tanzania, to mark both her and the museum's 90th year.



Lot 38

John Baptist da Silva (Tanzanian, 1937 – 2013)

Stone Town III, 2007

Signature 'J.B. DA SILVA 07' (middle lower)

Oil on canvas

25.5 x 20.5 cm

Ksh 80,000 – 120,000

(US\$) 780 – 1,170

Provenance: private collection

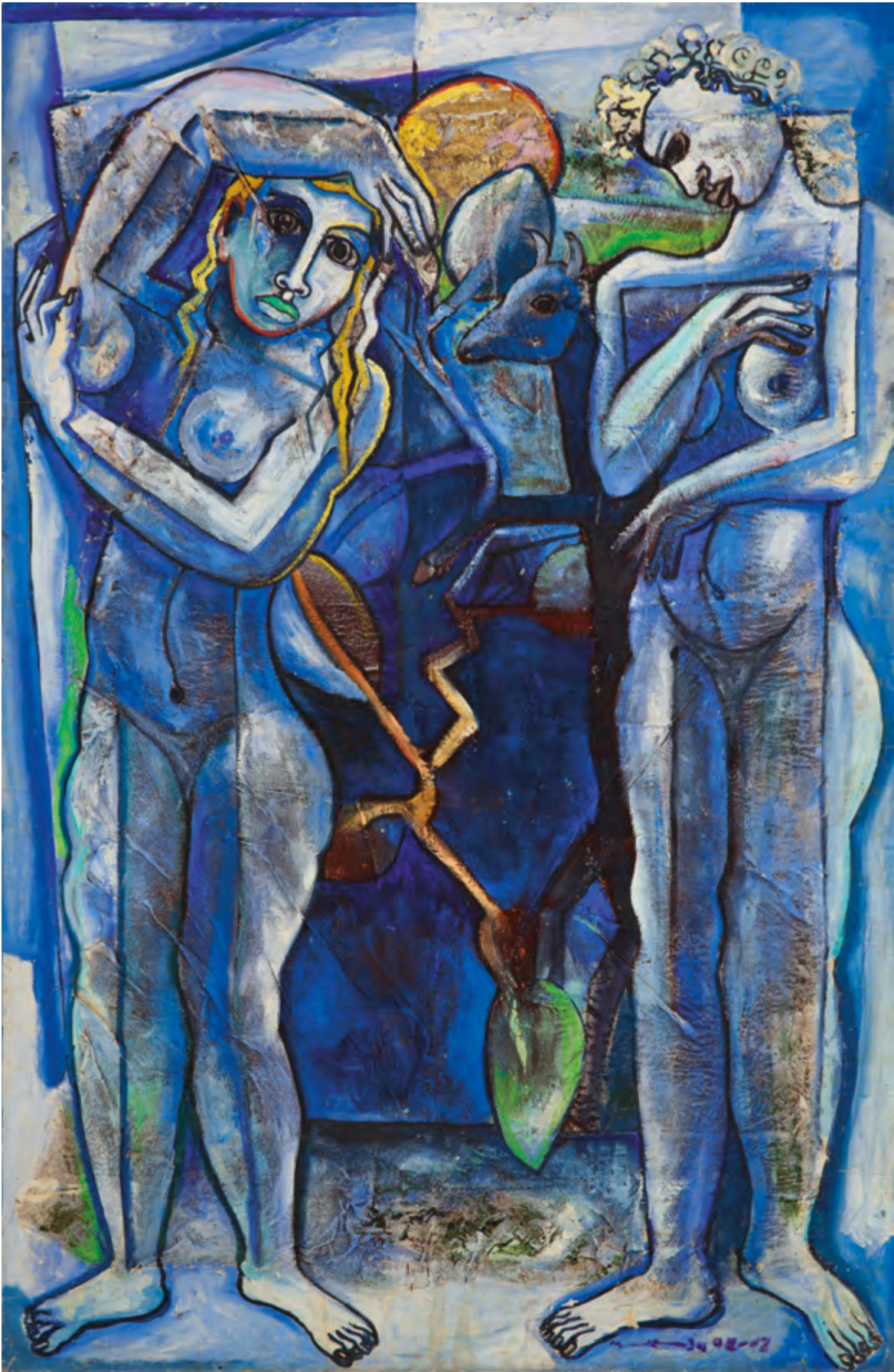
John Baptist da Silva is renowned for his paintings and drawings that document the people, architecture and culture of Zanzibar.

Born in Portuguese Goa, Da Silva moved to Zanzibar as a child with his parents in 1947. As a young man, he worked as a clerk for the local registrar and took on his first major artistic project

restoring the paintings and murals of the Catholic Cathedral of St Joseph, built by the French in 1898. Da Silva's early paintings had been portraits of the people of Zanzibar, but this project turned his attention to the architecture of Stone Town. In his drawings, paintings and photographs, Da Silva recorded the built environment and studied the various influences on the architecture.

Through his artwork and research, Da Silva gained prominence as an artist and historian of Zanzibar, sharing his vast knowledge through walking tours of the Stone Town. His paintings and drawings are a valuable record of the fast-vanishing vernacular architecture.

Da Silva had several exhibitions in Nairobi and Dar es Salaam. For his artistic and conservation work he received many accolades, including the 2008 Lifetime Achievement Award at the Zanzibar International Film Festival.



Facing page

Lot 39

Geoffrey Mukasa

(Ugandan, 1954 – 2009)

Untitled, 2002 – 2003

Signed 'signature 02 – 03' (lower right)

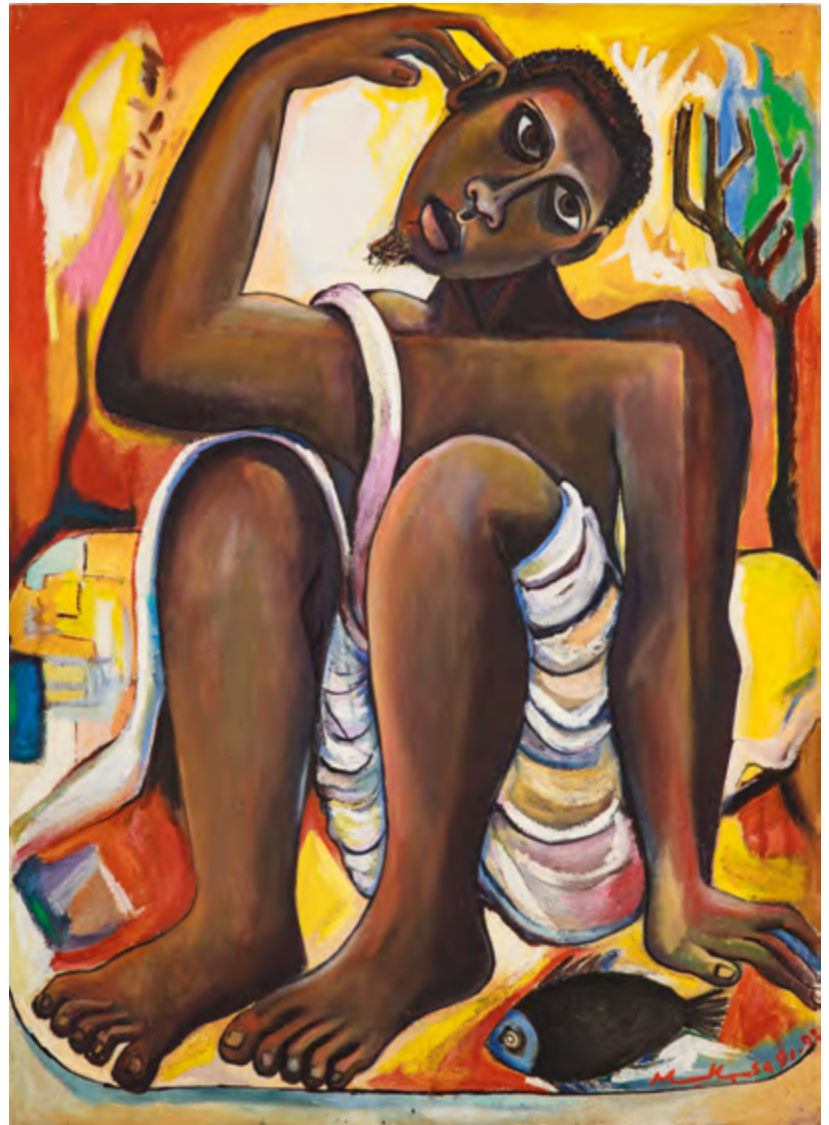
Oil and bark cloth on canvas

174 × 113.2 cm

Ksh 1,700,000 – 2,260,000

(US\$) 15,000 – 20,000

Provenance: acquired from the artist's estate via AKA Gallery



This page

Lot 40

Geoffrey Mukasa

(Ugandan, 1954 – 2009)

Untitled, 1991 – 1992

Signed 'signature 91 – 92' (lower right)

Oil on canvas

121.7 × 90.7 cm

Ksh 1,360,000 – 2,050,000

US\$ 12,000 – 18,000

Provenance: private collection

Geoffrey Mukasa is widely recognized as one of East Africa's most influential painters. Born in 1954 to a medical doctor and the daughter of a Chief, Mukasa spent part of his childhood in the King's palace in Buganda. Following the coup of Idi Amin, Mukasa left Uganda to study fine art at the Lucknow College of Art and Crafts in India. This period for Mukasa was one of much formal experimentation shaped by his research into both Indian and European art movements. When Mukasa returned to Uganda he had developed a distinctive style of painting, frequently focusing on relationships and interactions between humans and with their environment.

During the early 1990s Mukasa became a key figure in the movement to revive cultural life in Kampala. This movement was seen as a unifying force and an inspiration for the nation's recovery after years of military dictatorship.

In his early years as an artist, Mukasa had largely worked in collage because of the difficulty in accessing classic art materials in Kampala at the time. It was only later, and to great success, that he began to paint on canvas.

The depth of influence of Indian art on Mukasa was reiterated by his inclusion in an exhibition of Indian Modern Art at Villa Vassilieff 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 appears frequently at international auctions, including Sotheby's and Bonhams.

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.

This early painting by Geoffrey Mukasa was acquired by the current owner directly from the artist. It is a compelling and unusual composition, palette and painterly touch for Mukasa: with a single male figure rendered in soft, blended brushstrokes, with far less fracturing of the image and viewpoint than many of his works.



Lot 41

Livingstone G. K. Nkata (Ugandan, born 1939)

Untitled (Still Life), 1971

Signed 'L. Nkata '71' (lower right)

Oil on board

79 x 61.6 cm

Ksh 510,000 – 735,000

(US\$) 4,500 – 6,500

Provenance: private collection

A painter, sculptor, printmaker and curator, Livingstone Nkata was born in Mukono, Uganda in 1939. He first studied at the University of Nairobi before attending Margaret Trowell School of Fine Arts in Kampala where he was influenced by the modernist era of Cecil Todd. Nkata went on to study again

at the Pratt Institute of Art and Design in New York, where he wrote a thesis on the place of visual arts in education in Uganda. On his return to Kampala, Nkata worked as an education officer and curator at the Uganda Museum for a number of years, from 1969.

Despite records of Nkata's career being hard to find, his artwork is known to have been exhibited at Nommo Gallery in Kampala and the Uganda Museum. It is believed that the period under Idi Amin brought Nkata's work into relative obscurity. This rare still life painting has been in the current owner's family for many years and is being brought to auction with a desire to return visibility to this great Ugandan artist.

Bibliography: Art in East Africa, Judith von D. Miller: Frederick Muller Ltd, London, 1975.

This artwork has been cleaned and restored and comes with a condition report.



Lot 42

Romano Lutwama (Ugandan, 1952 – 2004)

Untitled, undated

Signed 'R.N. LUTWAMA' (lower right)

Acrylic on hardboard

58 x 38.5 cm

Ksh 395,000 – 510,000

(US\$) 3,500 – 4,500

Provenance: private collection of AKA Gallery

Romano Lutwama's formally experimental paintings and sculptures are an important part of Ugandan avant-garde art. Lutwama painted closely alongside his renowned contemporaries - Geoffrey Mukasa, Fabian Mpagi and Eli Kyeyune. Known as the 'Three Musketeers', Lutwama, Kyeyune and Mpagi's shared attitudes to painting were opposed by the fine arts academia of

the time, however the group have now come to be recognised as some of Uganda's master painters.

Known for his exploration of colour relationships, cubist deconstruction and tonal dynamics, Lutwama's work has been exhibited throughout East Africa, and in France, Germany, Switzerland and Belgium.

As well as a painter, Lutwama was also a celebrated and innovative wood carver, creating forms between sculpture and furniture which have had a great influence on many artists after him.

Paintings by Lutwama have become increasingly popular and have done very well at auction over the last few years. This artwork has been cleaned and restored and comes with a condition report.



Lot 43
Kefa Frederick Sempangi (Ugandan, born 1939)
Prayers, 1969
Signed 'Cepha Ssmepange ca 1969' (verso)
Oil on board
63.5 x 40 cm
Ksh 285,000 – 510,000
(US\$) 2,500 – 4,500
Provenance: private collection

Throughout the 1960s and 1970s Ugandan artist Kefa Sempangi's practice spanned surrealist portraiture, abstract painting, found object assemblages and cast bronze. His paintings often navigated themes of religion and morality, exploring internal conflicts with an intense concentration of feeling. He explained, 'it is these hidden forces behind the natural, behind the superficial, behind the seen, that I dedicate myself to capture and portray.'

Sempangi studied fine art at the Margaret Trowell School of Fine Arts in Kampala and at the Royal College of Art in London, where he graduated in 1970. He went on to complete a PhD in Art History at the Vrije University of Amsterdam. On his return to Kampala, Sempangi was appointed art history lecturer at Makerere University. During this time, his work was exhibited in Uganda and the UK, including at the African Art Centre and the Camden Art Centre in London in 1968 and 1969.

In 1974, Sempangi and his family went into exile in the Netherlands and the USA for six years, where he mobilized funding for Ugandan refugees escaping Idi Amin's regime and studied Divinity in Philadelphia. On his return to Kampala, Sempangi founded the Presbyterian Church of Uganda and worked as a Reverend and in public office until his retirement – continuing a personal art practice alongside.

His artwork is represented in private and institutional collections in the UK and Uganda, but pieces are rare and hard to find. This painting, completed during Sempangi's time at the Royal College of Art, was acquired by the current owner directly from the Margaret Trowell School of Fine Art at Makerere University. Bibliography: *Seven Stories About Modern Art in Africa*. London: Whitechapel Gallery. Art in East Africa, Judith von D. Miller. Frederick Muller Ltd, London, 1975.

This artwork has been cleaned and restored and comes with a condition report.



Lot 44

Fabian Mpagi (Ugandan, 1953 – 2002)

Untitled (The Embrace), undated

Signed 'FABIAN MPAGI' (lower right)

Oil on canvas

134.5 x 107 cm

Ksh 340,000 – 450,000

(US\$) 3,000 – 4,000

Provenance: private collection

An astute draughtsman with a delicate touch, Fabian Mpagi is recognised as one of Uganda's most refined painters. Using rhythmic chromatic difference, Mpagi's paintings create a sense of both shattered light and imaginative space - he was influenced by traditional Buganda fables, particularly the legendary creation myth of Kintu and Nnambi, and strove with his use of colour to

evoke their mystery. In an interview in 1994, Mpagi explains, "my interest was in the universal concerns of man – both pleasure and pain – so I studied the hidden values of spiritual abstraction".

After graduating from the Margaret Trowell School of Fine and Applied Arts in Kampala in 1976, Mpagi returned to the university as a 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, from 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 45

Banadda Godfrey (Ugandan, born 1958)

Musisi (The Fly Whisk), 1995

Signed 'GBannada 95' (lower right)

Oil on canvas

109 x 109.3 cm

Ksh 500,000 – 840,000

(US\$) 4,400 – 7,400

Provenance: direct from the artist

Banadda Godfrey is a celebrated Ugandan painter and an influential educator. He studied at the Margaret Trowell School of Fine Arts under the guidance of tutors including Francis Nnagenda and Fabian Mpagi. Following his graduation, Godfrey returned to the university as a lecturer, where he taught for over twenty years.

This painting is from a series of work created by the artist as part of his postgraduate research project, investigating deities

of Baganda and Basoga mythology. The title, Musisi, is the Luganda name given to one of the deities and is also a name for earthquakes: a child born in the occurrence of an earthquake may be named Musisi, if male, or Namusisi, if female. The medium who becomes possessed of Musisi carries a fly whisk as an insignia to indicate the powers embodied in him. When rhythmically swung in different directions as the medium walks at night, the fly whisk is believed to ward off enemies and harm. The painting is a visualisation of the invisible swings of the whisk through transparent space.

Godfrey's paintings have been exhibited internationally, including in the exhibition *Seven Stories About Modern Art in Africa*, Whitechapel Gallery, London, 1995, as well as in Scotland, Denmark, and regularly in Uganda. In 1987, he won the Uganda Cuban Friendship Society Prize with his painting *Struggle for Freedom Against Racism in South Africa* – the original painting is now in Cuba whilst the second edition was given as a state gift to Nelson Mandela on his visit to Uganda in 1997.



Lot 46

Muwonge Kyazze Matthias (Ugandan, born 1961)

Gender, 1998

Signed 'MUWONGE 98' (lower right)

Oil on canvas

105 x 77 cm

Ksh 250,000 – 375,000

(US\$) 2,200 – 3,300

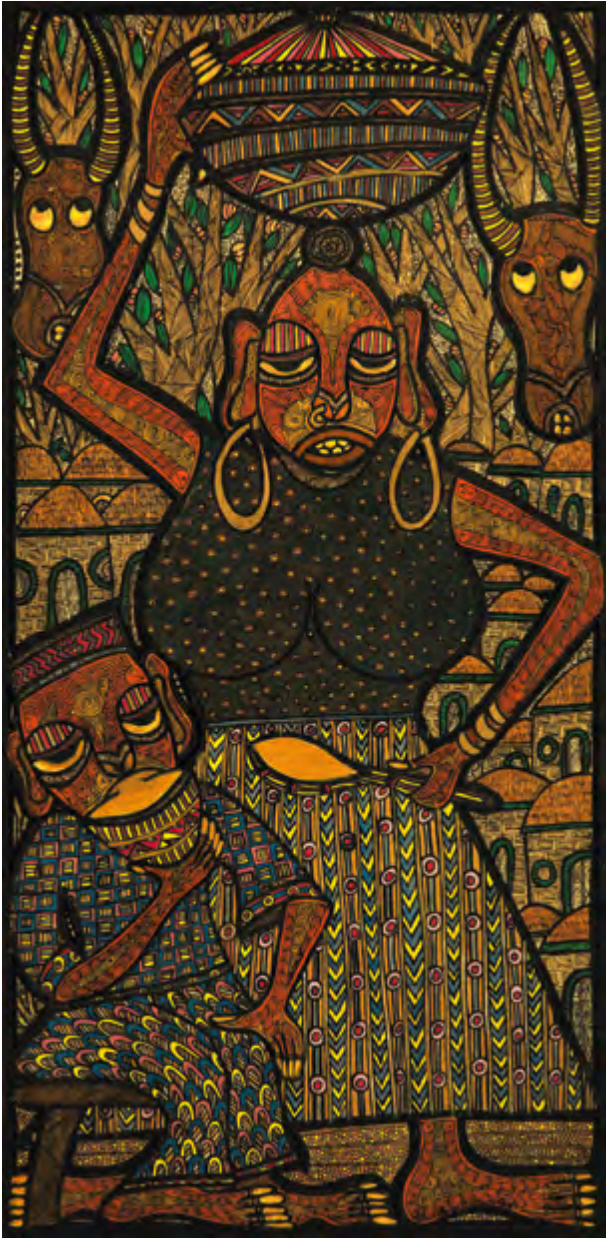
Provenance: direct from the artist

Ugandan painter and glass artist, Muwonge Kyazze Matthias became well known during the mid-eighties for his socially and politically engaged paintings, particularly his work, *Misfortune*, 1985 - a surrealist and apocalyptic cry against the brutal regime of Milton Obote and the civil war that took place in Uganda

from 1981 to 1985. Now working predominantly in stained glass, Kyazze is based at the Nsambya Glass workshop. Kyazze studied painting at the Margaret Trowell School of Fine Art in Kampala, graduating in 1985, and has taught at both Makerere and Kyambogo universities.

This painting was created at a time when the role of women and questions of gender equity were at the forefront of public conversations in Uganda. Visually, *Gender*, 1998 has stylistic similarities to Kyazze's glass works, its glowing light quality and formal construction showing the exchange between mediums.

Kyazze's paintings have been exhibited locally and internationally, including in the seminal exhibition, *Seven Stories about Modern Art in Africa*, Whitechapel Art Gallery, London, 1995 and recently in an exhibition titled *Feedback: Art, Africa, and the Eighties*, Iwalewa-Haus, University of Bayreuth, Germany, 2018.



Lot 47

Twins Seven Seven (Nigerian, born 1944 – 2011)

Fura Seller, 1980s

Unsigned

Mixed media on wood panel

121.7 x 60.6 cm

Ksh 565,000 – 680,000

(US\$) 5,000 – 6,000

Provenance: private collection of Alan Donovan

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 using inks on paper - from the 1970s he began to paint using oils on plywood, with raised low-relief elements as seen in *Fura Seller*. *Fura* is a Fulani delicacy of spice-infused millet dough balls, often sold as a street food, and served as a beverage.

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 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 by the president of Nigeria as one of UNESCO’s Artists for Peace.

Bibliography: Glassie, H. *Prince Twins Seven-Seven: His Art, His Life in Nigeria, His Exile in America*. Indiana: Indiana University Press, 2010. Lampert C, Havell J (eds). *Seven Stories About Modern Art in Africa*. London: Whitechapel Gallery, 1995. Njami, S. *Africa Remix: Contemporary Art of a Continent*. Berlin: Hatje Cantz, 2005.



Lot 48

Kota Otieno (Kenyan, born 1980)

Untitled, undated

Unsigned

Mixed media

90.8 x 90.7 x 7.2 cm

Ksh 120,000 – 200,000 ARR

(US\$) 1,170 – 1,950

Provenance: private collection

Kota Otieno is a conceptual artist, living and working in Nairobi, whose practice includes mixed-media painting, sculpture, fashion and installation. Kota studied art and design at school in Homa Bay until it was removed from the curriculum. After school he moved to Nairobi to pursue his passion for art and, together

with the artist Otieno Gomba, in 2001 he co-founded Maasai Mbili Art Studio, an artistic collective and community arts group in Kibera that is still going strong.

Kota explores the potential of discarded materials that, when woven, stitched, hammered, painted - or otherwise deconstructed and re-worked - create synthesized narratives. In his work, beauty and poetry emerge from unexpected places, where the multitudes of lived moments have accumulated.

In 2007 Kota joined the Kuona Trust Centre for Visual Arts to develop his practice further. Kota has held several solo and selected exhibitions in Nairobi, including at the Goethe Institut, Ramoma, Kuona Trust and Circle Art Gallery, and in 2006 won the second prize at the Goethe Institut/Alliance Française Art Competition.



Lot 49

Peterson Kamwathi (Kenyan, born 1980)

Monument II, circa 2012

Signed 'signature' (lower right)

Graphite and charcoal on paper

111.5 x 109.5 cm

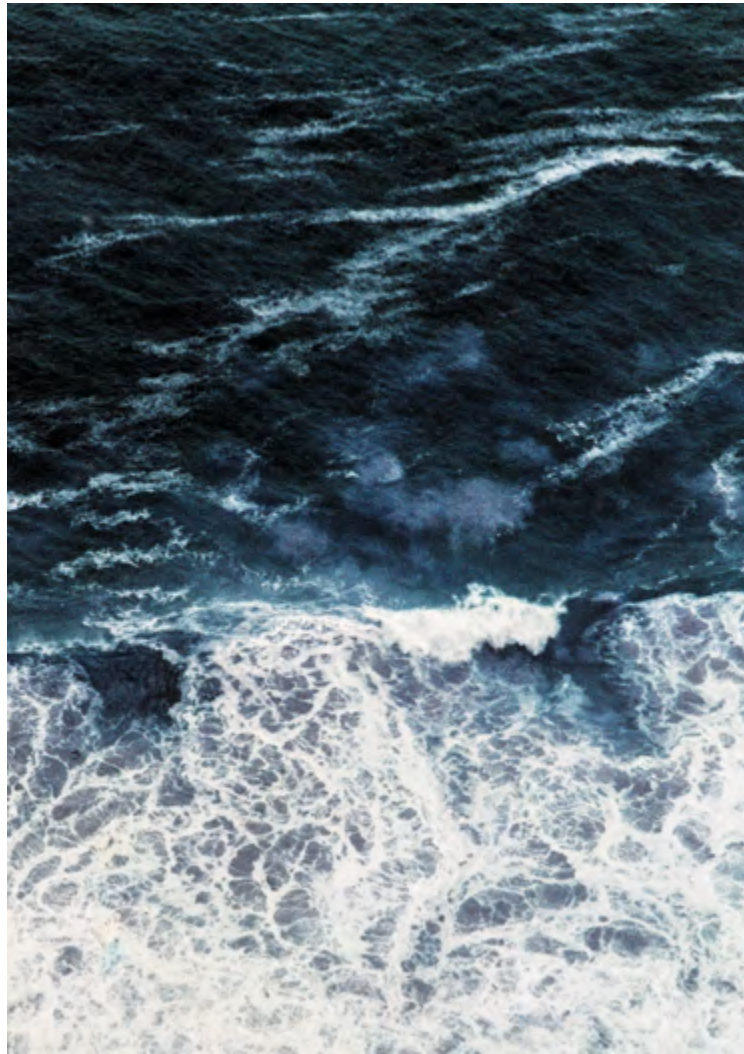
Ksh 680,000 – 1,000,000 ARR

(US\$) 6,000 – 9,000

Provenance: private collection

Monument II is one of a body of four drawings by Peterson Kamwathi that explore the way that certain buildings, which can be singular and highly visible images but remain also objects, can be turned into symbols and monuments. The drawings were made around 2012, when the proceedings of the International Criminal Court investigation into responsibility for the 2007–2008 post-election violence in Kenya was very prominent in the news cycle. Introducing most televised reports was the image of

the then ICC building in the Hague. Kamwathi reflected on how, through repeated exposure, this building took on another form, how it became a powerful image impacting people's existences and realities, and also became a trigger for memories of the crisis. The drawings are of four buildings and have a chronology. The first depicts the KICC building in Nairobi, used as the national tallying centre for counting the votes for the 2007 election. The second, this piece, is a rendering of State House, where the incumbent president would reside, patched together from images in the media and the artist's own imagination as, for security, images of the entirety of the building are not accessible. The third drawing is of tents, the temporary structures provided to shelter the numerous displaced people, and finally, in the fourth drawing, is the then ICC building in Holland. Rendered in dense charcoal, there is an extreme heaviness to the drawings – each has an optic of separation, but they are not singular or sovereign. These four buildings, at once so interconnected yet so far removed from each other, together form a part of Kenyan history.



Lot 50

Asteria Malinzi (Tanzanian, born 1991)

AM – Departure II, 2015

Unsigned with certificate of authenticity

35 mm film on watercolour paper

118.4 x 84 cm

Ksh 170,000 – 225,000

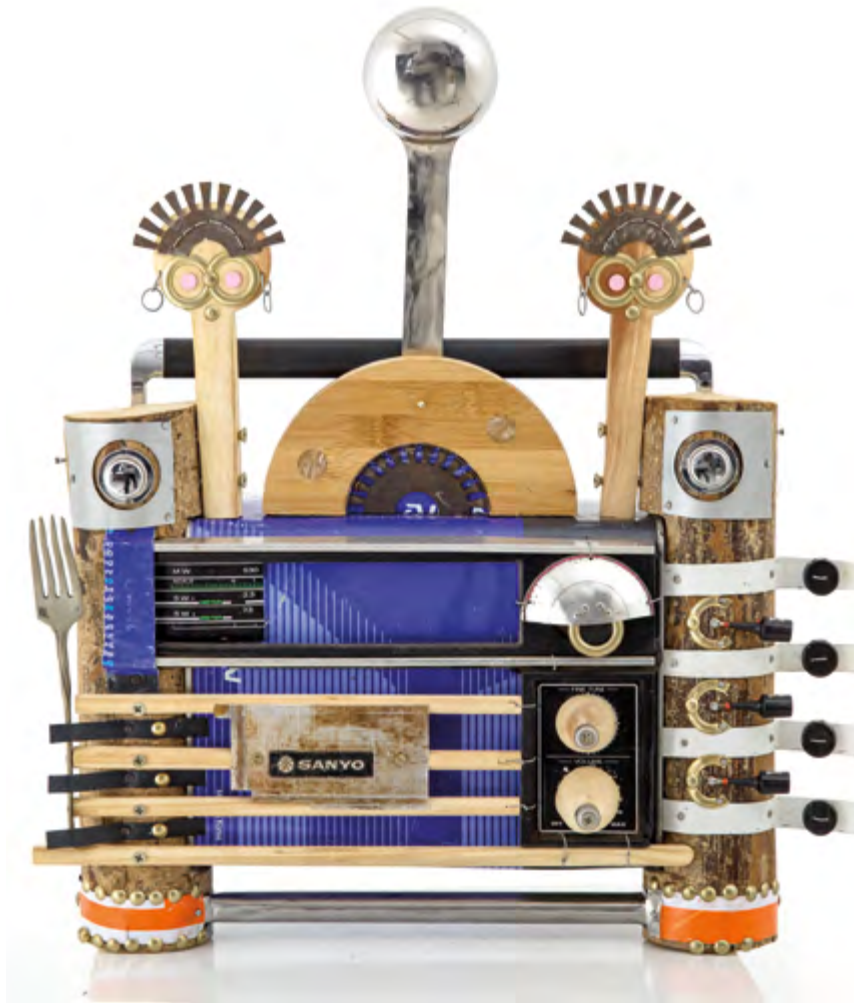
(US\$) 1,500 - 2,000

Provenance: direct from the artist

Asteria Malinzi is a fine art and documentary photographer living and working in Dar es Salaam. The foundation of much of Malinzi's work is based upon stories and structures of the

ocean. Reflecting on histories brought and taken by the ocean, as well as her own personal experiences, photography becomes a medium to reinterpret these happenings. Malinzi also uses herself as a point of reference and as subject matter: often her seascapes and self-portraits seem to slip back and forth, becoming one another.

Malinzi studied at the Cape Town School of Photography where she completed her bodies of work *The Middle Passage*, 2015; *Foreign*, 2015; and *Perseverance*, 2014. Since graduating in 2015 she has participated in several group exhibitions in South Africa, Tanzania, Kenya and Egypt and was selected for an artist residency at the Yoruba Institute of Arts and Culture in Belo Horizonte, Brazil in 2017. Malinzi is co-founder and co-curator of APRIL, a platform for female artists and curators in Tanzania and East Africa.



Lot 51

Cyrus Kabiru (Kenyan, born 1984)

Mapacha (African Twins), 2020

Signed 'Ckabiru' (left blue panel)

Mixed media sculpture

47 x 48 x 12.5 cm

Ksh 350,000 – 500,000

(US\$) 3,400 – 4,850

Provenance: direct from the artist

Spanning intricate sculptural works, photography, installation and film, Cyrus Kabiru's practice reutilizes industrial detritus and reimagines discarded technologies. In his latest body of work, Kabiru reconstructs bicycles and analogue radios, exploring the impact and content of these culturally ubiquitous objects, which also played an important role in his own youth and creative development. Constructed entirely from found, discarded material from around the world, Kabiru's composite

radios contemplate post-industrial modernization through an aesthetics of refuse and reinvention.

Kabiru has exhibited extensively, with recent notable group exhibitions including: Material Insanity, MACAAL, Marrakech, and KUBATANA, Vestfossen Kunstlaboratorium, Norway, both 2019; Kochi-Muziris Biennale, India, 2018; All Things Being Equal, Zeitz MOCAA, Cape Town, 2017; and Making Africa – A Continent of Contemporary Design, a travelling exhibition curated by Amelie Klein with Okwui Enwezor, at the Vitra Design Museum, Weil am Rhein, Germany, 2015, the Guggenheim Museum, Bilbao, Spain and selected museums in the USA. He has held numerous solo exhibitions with SMAC Gallery in South Africa, and had solo presentations at art fairs in Nigeria, New York, South Africa and Spain. Artist residencies include: Africa First Residency in collaboration with START incubator project, Israel, 2019; Zeitz MOCAA Artist in Residency programme, Segera Retreat, Laikipia, Kenya, 2018; Fundació Han Nefkens residency in Barcelona, Spain, 2016. In 2016 Kabiru received a Quartz Africa Innovators award.



Lot 52

Eria Sane Nsubuga (Ugandan, born 1979)

Vitruvian Androgyny (Metamorphosis of Adam & (St) Eve), undated

Unsigned

Mixed media on canvas

115.2 x 105.2 cm

Ksh 315,000 – 395,000

(US\$) 2,800 – 3,500

Provenance: direct from the artist via Afriart Gallery

Eria Nsubuga Sane's paintings and mixed media works take a satirical approach to intertwined themes of neo-colonialism, immigration and consumerism. Sane uses vivid colours, strong brushwork and playful metaphors to address politics of black aesthetics, the effect of globalism on notions of beauty in the

African context, and the visibility and invisibility of African people and their art and culture on the international stage.

Sane graduated in 2008 with an MA in Sculpture from the Margaret Trowell School of Fine Arts, Kampala and holds a practice-based PhD from the Winchester School of Art, Southampton, UK. He has participated in numerous auctions, fairs, workshops and exhibitions, including I-54 Contemporary African Art Fair, London, 2020; Itinerant Objects, Tate Exchange with Winchester School of Art, Tate Modern, London, 2019; Icons and Avatars, David Krut Projects, New York, 2017; Johannesburg Workshop for Theory and Criticism, University of Witwatersrand; Cape Town Art Fair, 2018; Kampala Contemporary Art Biennale, 2014; Kampala Contemporary Art Festival KLA ART 012; Florence Biennale, 2011; Fabrica: Les Yeux Ouverts, Centre Pompidou, Milan Triennale, and Tajan, France, 2007. Alongside his studio practice Sane has nurtured the development of many Ugandan art students as a university lecturer.



Lot 53

Edward Njenga (Kenyan, born 1922) *City Askari*, 1970
Signed 'ESN070' (lower back of askari figure)

Stoneware

33.2 x 20.6 x 13.2 cm (excluding base)

Ksh 330,000 – 400,000

(US\$) 3,200 – 3,800

Provenance: direct from the artist

Edward Njenga is one of Kenya's most revered sculptors with a career spanning almost six decades. Since 1962, Njenga has captured in clay scenes from everyday life in Kenya, as well as stories witnessed in his work as a social worker. His sculptures, which have documented the social circumstances of Nairobi's inhabitants throughout the post-independence period, are a prized component of Kenyan cultural heritage.

The fourth of seven children, Njenga was the only one to assist his mother who was a potter (like her mother before). Whilst

he didn't pursue a career in pottery, the techniques the young Njenga learned from her formed the foundation for his future as a sculptor.

Njenga began his sculpting career in 1962, whilst working as a social worker in Nairobi. He had his first exhibition of nine pieces at the New Stanley Hotel gallery, followed by a show at Paa Ya Paa Gallery in 1968 at the invitation of fellow artist, Elimo Njau. In 1970, Njenga held an exhibition at Gallery Africa which was opened by Attorney General Charles Njonjo and was a great success, earning him a scholarship to study in Germany at Hanover University from 1971 – 73. On his return to Nairobi, his exhibition at the National Museums of Kenya was aired on German television. Exhibitions in the USA followed in the 1970s, in Washington and New York.

A major retrospective of Njenga's sculptures, featuring over 200 pieces, was held at the National Museum in Nairobi in 2014, and *Telling It in Clay*, a biography by Lynnette Kariuki, was published in 2015. Njenga's works feature in many important private and public collections worldwide.



Lot 54

Tibebe Terffa (Ethiopian, born 1978)

Untitled I, 2016

Signed 'signature_ 2016' (lower right)

Acrylic on canvas

90 x 74 cm

Ksh 395,000 – 510,000

(US\$) 3,500 – 4,500

Provenance: direct from the artist

Tibebe Terffa is one of Ethiopia's most prominent living artists. His philosophical approach to painting combines expressions of

his everyday environment with traditional and contemporary cultural references to create open symbolic works.

As can be seen in Untitled, 2016, Tibebe often uses an interplay between foreground and background, both as a means to sensitise the viewer to the existence of another plane, and as a way to emotionally and spiritually journey there.

Terffa studied Painting at the Addis Ababa School of Fine Art, graduating in 1973. For some years Terffa worked as an arts educator, then an illustrator for a publishing house. He has been a full-time studio artist working from his home in Addis Ababa since 1984. Terffa has had numerous solo and selected group exhibitions in Ethiopia, as well as in the USA, Spain, Germany and Canada, where he has also taken three artist residencies.



Lot 55

Joel Oswaggo (Kenyan, born 1944)
 Beer Drinking Ceremony (Luo Culture), 1998

Signed 'J.Oswaggo' (lower right)

Mixed media on paper

33 x 40.3 cm

Ksh 90,000 – 140,000

(US\$) 870 – 1,360

Provenance: direct from the artist

Born in 1944 in South Nyanza, Joel Oswaggo began drawing as a boy, intrigued by the illustrations he saw in schoolbooks and replicating them on the walls of his home. He grew up in a time of significant transition for the Luo people, with Western culture gaining increasing influence. As a young man, Oswaggo

worked for a period as a sign board painter in Uganda, before returning home during the regime of Idi Amin in the 1970s. He became part of the group of artists supported and promoted by Gallery Watatu owner, Ruth Schaffner, who recognized the skill and importance of his work, recording and narrating many of the disappearing legends and cultural traditions of his Luo community.

Of the scene in this piece, Oswaggo writes: 'Two or three months after harvesting, a special ceremony must be performed to celebrate the good and successful work that has brought plenty of grain home. An old man is the first to taste the sweetness of the beer and to open the ceremony, before many villagers join.'

Oswaggo was featured in the seminal exhibition, *Seven Stories about Modern Art in Africa*, at the Whitechapel Art Gallery in 1995 and its accompanying book.



Lot 56

Kaafiri Kariuki (Kenyan, born 1973)

Orchestra II, 2021

Signed 'K.KARIUKI 19' (lower right)

Pen on paper

39 x 56.5 cm

Ksh 225,000 – 340,000

(US\$) 2,000 – 3,000

Provenance: direct from the artist

Born in Nyahururu in the Rift Valley, Kaafiri Kariuki has been drawing and painting since childhood, with the support and encouragement of his mother and schoolteachers. Following a tumultuous period working as a musician in Dandora, Kariuki returned to Nyahururu where his friendship with a university librarian brought him back to art. As well as giving Kariuki books such as Malcolm X, Medgar Evers, Marcus Garvey and Jomo Kenyatta, Kariuki's mentor, who was also a portrait artist, encouraged him to paint. Kariuki began by making wildlife paintings for tourists at Thomson's Falls and Maralal - after some years of developing his skills this way, and acquiring knowledge from tourists who were also artists, he joined the Banana Hill

Artist's Group in Nairobi. There, using only a ball pen and a sketchbook, Kariuki developed the technique for which he has become so well known – his 'dancing pen'. With extraordinary draughtsmanship and compositional experimentation, Kariuki's drawing-paintings merge observation and symbolic storytelling with influences from his research into religion, history, art history and biographies.

This work is from the Bird King series in which Kariuki fuses political undertones with the personification of birds. In *Orchestra II, 2021* the cock guides the goose and vulture as they play for the guests, while the owl is the master of the orchestra. The positions of the birds in the ensemble and the divisions of their roles and responsibilities denote class positionality, political leadership and electoral relationships. Flowing strokes exemplify the splendour of the peacock, who towers above the other birds, indicating the varying political might and opinions among the gathering. Together the band and audience shelter below a tree representing common beliefs, ideologies and histories.

In 2003 Kariuki initiated the Mukuru Arts and Craft project and from this emerged the Wajukuu Arts Project. Since the 1990s Kariuki has exhibited frequently in Nairobi, as well as in France, Ireland and Zanzibar.



Lot 57

Ehoodi Kichapi (Kenyan, born 1982)

Man Against City, 2008

Signed 'jes'seng'ang'a 08' (verso)

Oil on canvas

122 x 122 cm

Ksh 200,000 – 280,000 ARR

(US\$) 1,950 – 2,700

Provenance: private collection

Ehoodi Kichapi is a contemporary artist based in Nairobi who works across painting and sculpture. His artistic career started in 2002, as a cartoonist and instructor of caricature drawing for the Kuruka Maisha art group. From this he developed a self-taught painting practice and in 2007 had his first solo show at the Alliance Française in Nairobi.

Kichapi's paintings mix influences from Neo-expressionism - of intense subjectivity and rough physical handling - with influences from West African music, his own culture and his socially conscious responses to the injustices of Nairobi life.

Kichapi's work has been exhibited regularly in Nairobi as well as abroad, including a solo exhibition in Brussels in 2013. He was one of seven African artists who featured in an exhibition titled Power and Rights, Contemporary Art from East and West Africa, that toured Denmark in 2011-12. In 2006 Kichapi was awarded the University of Kentucky's Artist in Residence Program, a four-month Ruth Hunt Wood Fellowship.

This painting was bought by the current owner from a solo exhibition of Kichapi's work at Ramoma Gallery, Nairobi, in 2008.



Lot 58

Fitsum Berhe Woldelibanos (Eritrean, born 1979)

Untitled (Blue Boy), circa 2005

Signed 'Fitsum Berhe Woldelibanos, "date"' (bottom)

Acrylic on canvas

120 x 120 cm

Ksh 480,000 – 580,000

(US\$) 4,650 – 5,650

Provenance: private collection

With a sensitive and powerful use of colour, light and shadow, Fitsum Woldelibanos captures an intensity of his subjects whilst

seeking to trouble the constructive nature of identity. This piece, from quite early in his career, articulates Woldelibanos' ongoing exploration of the relationship between figure and ground, and is exemplary of the fervent and expressive portraits for which he has become so well known. It was acquired by the current owner directly from the artist.

Born and raised in Ethiopia, Woldelibanos graduated from the Asmara School of Arts in Eritrea in 2000, and since then has been living and working in Nairobi, Kenya. His work has gathered an enthusiastic following and has been exhibited extensively in Kenya and internationally, including a solo exhibition in Toronto, Canada in 2015, and in Belgium in 2016.



Lot 59

Tamrat Gezahegne (Ethiopian, born 1977)

Adorned Body, 2015

Signed 'tamrat/G 2007, 2015' (verso)

Acrylic on canvas

120 x 130 cm

Ksh 340,000 – 450,000

(US\$) 3,000 – 4,000

Provenance: private collection of The African Arts Trust

Born in Addis Ababa in 1977, Gezahegne graduated from the Alle School of Fine Arts and Design with a diploma in Painting. He is a founding member of NAS Studio and Netsa Art Village in Addis Ababa. In addition to numerous group and solo exhibitions in Ethiopia, Gezahegne has exhibited in the Netherlands, Norway, Pakistan, the USA and Kenya, most recently in the group exhibition Addis Contemporary II, Circle Art Gallery, Nairobi, 2021. In 2016 Gezahegne was artist-in-residence at JIWAR, Barcelona, and in 2012 at the Luxor International Studio in Egypt. In 2014 his work was featured in the Africa Now auction at Bonhams Auction House in London.

Tamrat Gezahegne's relentlessly experimental studio practice moves between painting, installation and performance. His work often attends to indigenous knowledge forms and the cultural practices of ancient societies of Africa, in particular the people of the Omo Valley in Ethiopia.

All proceeds of this sale (inclusive of auction commission) will go to The African Arts Trust to provide grants to East African artists and organisations



Lot 60

Cyrus Kabiru (Kenyan, born 1980)

Blue Mamba, 2020

Signed 'Ckabiru' (lower right, on mudguard)

Mixed media sculpture

160 x 165 x 25 cm

Ksh 800,000 – 1,300,000

(US\$) 7,750 – 12,650

Provenance: direct from the artist

Assembled from parts of old bicycles and junk material, Cyrus Kabiru's new series of composite, fantastical sculptures pay homage to the Black Mamba bicycle. Kabiru explains that these bicycles used to be ubiquitous objects, found in nearly every Kenyan household, but are now disappearing - increasingly

replaced by motorbikes. In his reimagined Black Mambas, and in a documentary made by Kabiru, "The End of Black Mamba", a story is constructed that ties together a consideration of bodies and work, memory and futurity.

Kabiru is a founder of Art Orodha Kenya, a contemporary visual art centre located in Thika that provides support to emerging artists and which opened in 2020. By providing studio spaces to rent, classes and exhibitions, the centre seeks to create a conducive art practice environment and a platform to nurture young artists, as well as aiming to develop local audiences through a programme of public art education initiatives.

All of the proceeds of this sale (inclusive of auction commission) will go to the Art Orodha Centre set up by Cyrus Kabiru to support emerging artists

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2. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry. This can be done by, for example, a personal inspection and examination of the artwork in which they are interested, a consultation with the artist or any other authority on the subject (if known to the buyer) and/or a review of past-sales amounts for similar items, where available. To facilitate in this process, Circle Art Agency Ltd provides free viewings of the consigned lots prior to the auction and condition reports of individual works on request.
3. Neither Circle Art Agency Ltd nor the seller provides any guarantee in relation to the property, which is sold in "as is" condition to the buyer. This pertains to, but is not limited to, the condition of the work, the authorship and authenticity of the work and any descriptive or historical detail about the work that is disclosed verbally or printed in the catalogue or elsewhere. In good faith to the buyer, signed declarations by the seller warrant the following: (a) the seller is the owner of the item, or is properly authorized by the owner to sell the item. (b) The seller can and shall, in accordance with the conditions set upon him by Circle Art Agency Ltd, transfer possession to the buyer with good and marketable title to the item, free from any third party rights, claims or potential claims (including without limitation, by governments or governmental agencies). (c) The seller has provided Circle Art Agency Ltd in writing with all information concerning the item's provenance and has noticed Circle Art Agency Ltd in writing of any concerns expressed by third parties concerning its ownership, condition, authenticity, attribution and export or import history. (d) The seller has paid or will pay all taxes and duties potentially due to her on the sale proceeds of the item.
4. All statements by Circle Art Agency Ltd made orally or printed in the catalogue entries, the condition reports or elsewhere are statements of opinion and not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. (b) References to damage and restoration are for guidance only and absence to such references does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others
5. The Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any description of the Lot or any Estimate in relation to it,

nor of the accuracy or completeness of any Description of Estimate which may have been made by or on behalf of the Seller including by Circle Art Agency Ltd. No such Description or Estimate is incorporated into this Contract for Sale.

Before the Sale

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

At the Sale

7. When making a Bid, a Bidder is accepting personal liability to pay the Purchase Price, including the Buyer's Premium and all applicable taxes. The Buyers' Premium, (common practice in all international auction houses), is in this case 15% of the hammer price + VAT on this 15%. This equals 17.4% of the hammer price. This does not apply if the Bidder is acting as agent on behalf of an identified third party acceptable to Circle Art Agency Ltd and this has been explicitly agreed in writing or by email to Circle Art Agency Ltd before the commencement of the sale. In respect of this situation Circle Art Agency Ltd will only consider the principal liable for payment. Conditions in paragraph 4 apply to both the agent bidder and the principal for the Bid to be valid.
8. Absentee Bids are welcome and Circle Art Agency Ltd will carry out written Bids for the convenience of clients who are not present at the auction in person, through the Auctioneer or by way of representation through an agent. We reserve the right to not accept an absentee bid if it does not comply with any of the following conditions: (a) the Bidder is registered or submits the bid with a completed Bidder registration form; (b) the bid is made in the currency of the country where the auction is held and (c) the bid is received a minimum of 48 hours prior to the auction. Please refer to the Registration and Bidding form on our website for clarifications. Bidders will receive a receipt of acknowledgement from Circle Art Agency Ltd, within 2 days after it is submitted and will further receive a confirmation that the bid is accepted by email, the purpose of which is to fairly execute the following circumstance: If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first.

9. Reserve sale prices, indicated by the owner, are included for all lots. The Reserve is the confidential minimum price for the lot. If bidding for a particular lot ends below the reserve, the lot will not be sold. The Reserve will not exceed the low estimate printed in the catalogue. The auctioneer may open the bidding on any lot below the reserve and may continue to bid on behalf of the seller up to, and strictly limited to, the amount of the reserve, either by placing consecutive bids or by placing bids in response to other Bidders.
10. The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder; to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.
11. Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the Buyer. The auctioneer will indicate that the highest bid has been accepted with a strike of his hammer (hereafter referred to as the 'hammer price'). This same strike of the hammer symbolically and legally establishes the contract for sale between the seller and buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the Buyer if earlier.

After the Sale

12. In addition to the hammer price, the Buyer agrees to pay Circle Art Agency Ltd the Buyer's premium (this becomes the 'purchase price'), together with any applicable value added tax (VAT). The buyer's premium is 15% of the hammer price. The VAT, subject to Kenyan law is 16% of the buyer's premium. The total the bidder pays on hammer price is thus 17.4%.
13. Immediately following the sale, the Buyer must confirm his or her name and permanent address and, if applicable, the details of the bank from which payment will be made. The Buyer must pay the full amount due (comprising the hammer price, buyer's premium and VAT) immediately after the sale. The Buyer will not acquire title to the lot until all amounts due to Circle Art Agency Ltd from the Buyer have been received in good cleared funds even in circumstances where the lot has been released to the buyer.
14. Payment must be made to Circle Art Agency Ltd. within a period of seven (7) days after the sale. This includes the time required to process cheques or to receive wire transfers. Failure to meet this schedule may incur the buyer additional charges or actions, made at the discretion of Circle Art Agency Ltd. Possible charges or actions against late-or non-payment are elaborated upon in paragraph 16 below.
15. Circle Art Agency Ltd shall be entitled to retain items sold until all amounts due have been received in full in good

cleared funds or until the buyer has satisfied such other terms as we, in our sole discretion, shall require. Subject to this, the buyer shall have paid for and collected purchased lots within seven (7) calendar days from the date of sale, unless otherwise agreed upon.

16. Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Circle Art Agency Ltd. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title. Title to the lot remains and is retained by the seller until the Purchase price and all the sums payable (such as but not limited to handling, packaging, shipping and delivery of the lot) by you to Circle Art Agency Ltd in relation to the lot have been paid in full to, and received in cleared funds by Circle Art Agency.
17. Although Circle Art Agency Ltd shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.
18. Unless otherwise agreed by Circle Art Agency Ltd in writing, the fact the buyer wishes to apply for an export license does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. Circle Art Agency Ltd is unable to undertake the procedure on behalf of the buyer but can refer them to a suitable agent.
19. If the buyer fails to make payment in full in good cleared funds within the time required by paragraph (12) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law): (a) to charge interest at such rate we shall reasonably decide; (b) to hold the defaulting buyer liable for the total amount due and to commence legal proceeding for its recovery together with interest, legal fees and cost to the fullest extent permitted under applicable law; (c) to cancel the sale; (d) to resell the property publicly or privately on such terms as we shall think fit; (e) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer; (f) to set off against any amounts which we may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer; (g) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids; (h) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer; whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The Buyer will be deemed to

have granted such security to us and we may retain such property as collateral security for such Buyer's obligations to us; (i) to take such other action as we deem necessary or appropriate.

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

Limited Warranty

21. Circle Art Agency Ltd agrees to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 20 below. Apart from any of those circumstances, neither the seller nor Circle Art Agency Ltd including any of its officers, employees or agents, are responsible for the correctness of any statement of any kind concerning any lot, whether written or oral. This includes any errors or omissions in description or for any faults or defects in any lot.
22. Subject to the terms and conditions of this paragraph Circle Art Agency Ltd warrants for a period of two years from the date of the sale that any property described in headings as Direct from Artist, in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named artist, is authentic and not a forgery. Circle Art Agency Ltd is neither responsible for omission or errors of such information below the heading. The warranty is subject to the following: (a) It does not apply where the catalogue description or saleroom notice corresponded to the generally accepted

opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions. (b) The benefits of the warranty are not assignable and shall apply only to the original Buyer of the lot as shown on the invoice originally issued by Circle Art Agency Ltd. (c) The Buyer's sole and exclusive remedy against Circle Art Agency Ltd and the seller is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Circle Art Agency Ltd nor the seller will be liable for any special, incidental or consequential damages, including, without limitation, loss of profits nor of interest. (d) The Buyer must give written notice of claim to us within two years from the date of the auction. The Buyer is required to obtain the written opinions of two recognized experts in the field, mutually acceptable to Circle Art Agency Ltd and the Buyer, before Circle Art Agency Ltd decides whether or not to cancel the sale under the warranty. (e) The buyer must return the lot to Circle Art Agency Ltd in the same condition as at the time of the sale.

Other Conditions

- 23 (a) The copyright in all images, illustrations and written material produced by or for Circle Art Agency Ltd relating to a lot is and shall remain at all times the property of Circle Art Agency Ltd and shall not be used by anyone without our prior written consent. (b) Circle Art Agency Ltd and the Seller make no representation or warranty that the Buyer of a property will acquire any copyright or other reproduction rights in it.
24. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.
25. Purchase of secondary market art, marked ARR (Artist Resale Royalty) will be subject to payment of an Artist Resale Royalty as required by the Kenyan Copyright (Amendment) Act 2019. The amount payable will be calculated at a rate of five percent (5%) on the net hammer price. The net Hammer price would be the hammer price minus agency commission. The Artist's Resale Royalty applies to lots sold for KES 20,000 and above and does not apply to lots sold for charitable purposes. The ARR if payable, will be payable by the seller.

Governing Law

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

APPENDIX

Definitions and Glossary

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

List of Definitions

“ARR” artist resale royalties (see conditions of sale on page 3).

“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 Contract for Sale and the Buyer's 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)

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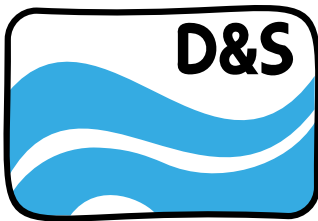
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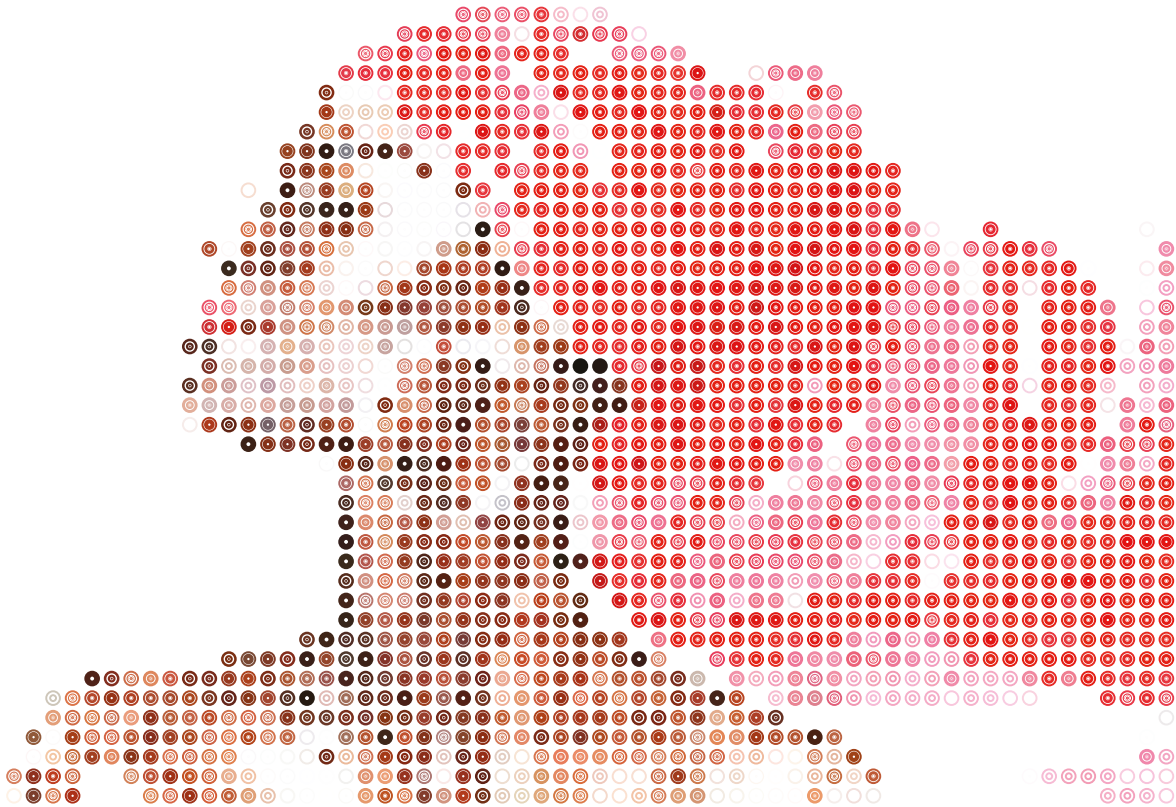
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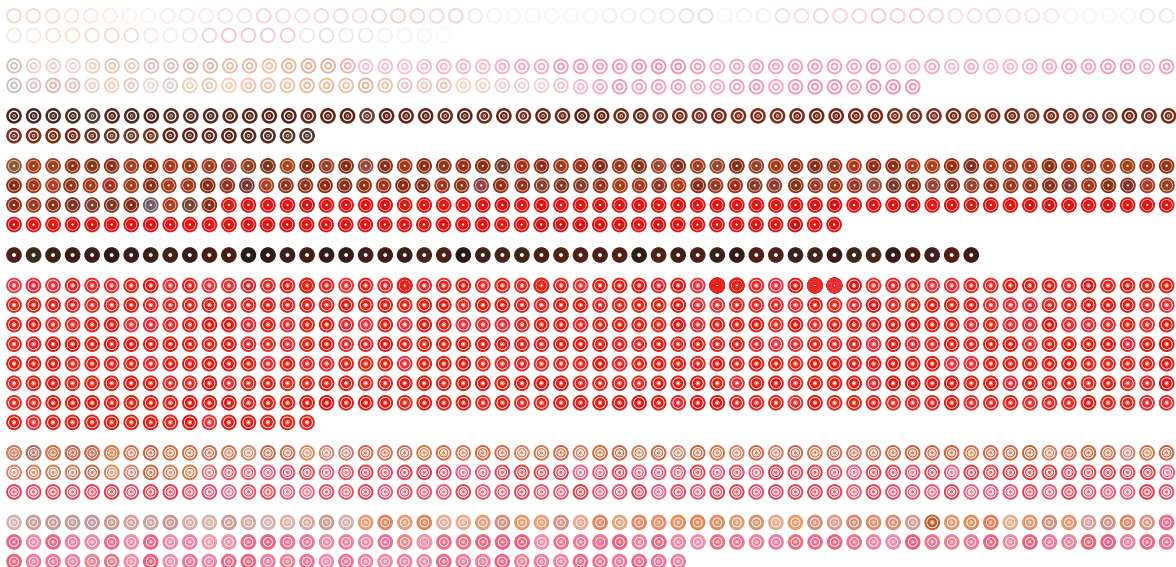
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