



art auction
EAST AFRICA

Nairobi
Friday 6 March 2020

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Illustrations

Front cover: Lot 4, Robert Saidi (Congoese, born 1936), *Girl Musing*, 1995

Image on this page: Lot 47, George Kyeyune (Ugandan, born 1962), *Contemplation*, circa 1995

Inside cover back page: Lot 39, Eli Kyeyune (Ugandan, 1936 - 2000), *Untitled (Lady in Red)*, detail, 1977

Back cover: Lot 11, Rosemary Karuga (Kenyan, born 1928) *Untitled*, 2000

Art Auction East Africa

Friday 6 March 2020

Cocktail reception 5:30pm, Auction 7:00pm

Radisson Blu Hotel Nairobi, Upper Hill, Elgon Road

Preview of the auction lots:

26 February – 3 March 10am – 5pm weekdays and 12pm – 5pm Saturdays

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

Bids and enquiries

Danda Jaroljmek +254 722 672938

info@artauctioneastafrica.com

www.artauctioneastafrica.com

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 Ksh 110 to US\$ 1 as the catalogue went to print three months before the auction date. This rate is indicative only and the exchange rate will be subject to prevailing market rates at the time of sale.

Purchase of secondary market Kenyan 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 AAR if payable, will be payable by the seller. Circle Art Agency will retain this 5% to pay the artist or artist's estate and keep a record of payment. Please contact us for more information.

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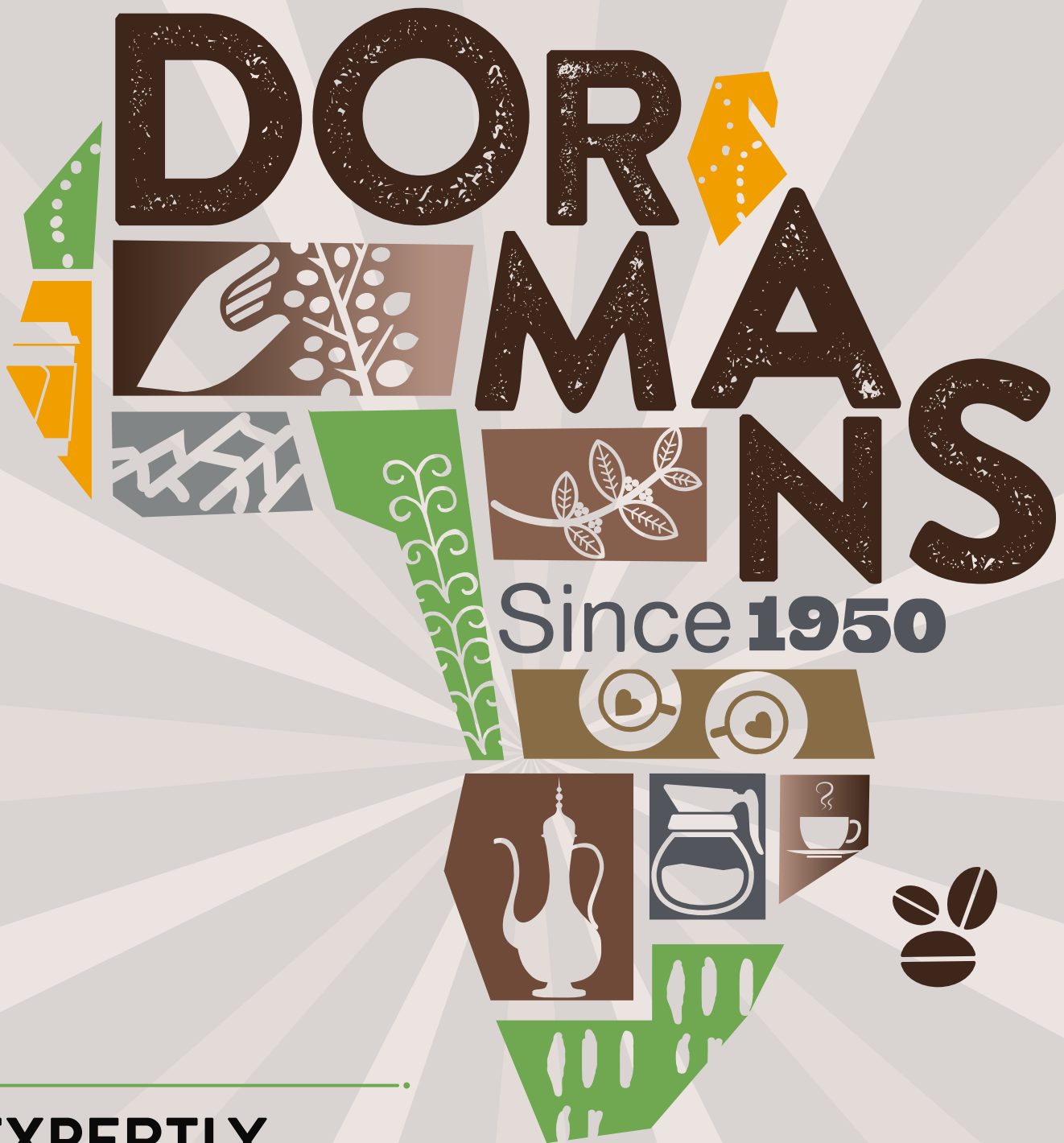


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Lot 1

Francis Nnaggenda (Ugandan, born 1936)

Untitled (Acrobat), 1999

Signed 'Nnaggenda 1999' (lower middle)

Oil on canvas

39.5 x 41.7 cm

Ksh 170,000 – 310,000

(US\$ 1,500 – 2,800)

Provenance: Private collection

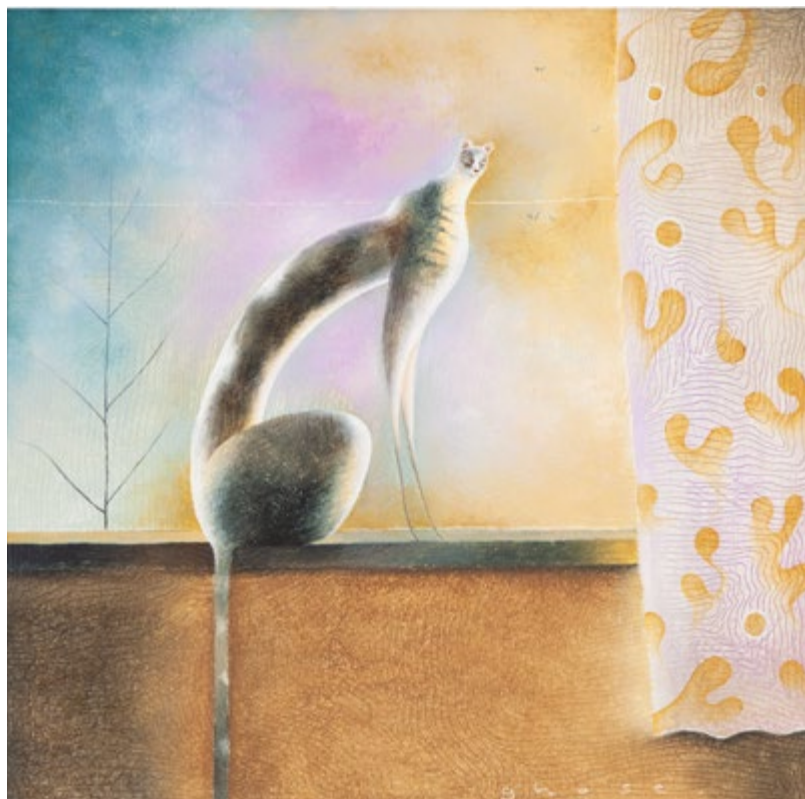
Professor Francis Nnaggenda's masterful paintings and sculptures constitute a significant contribution to East African modernism. Raised in Buganda, in central Uganda, Nnaggenda went into a long exile during the era of Idi Amin, spending a large part of his academic and professional life between Europe, the USA and Kenya. He studied Art at the Freiburg University in Switzerland and the Bayerische Akademie der Schönen Künste in Germany.

In 1968, he moved to Kenya where he taught at the University of Nairobi. During this time, he met Joseph Murumbi, Kenya's second Vice President, who was an admirer of his artwork and one of his first collectors. Nnaggenda's sculpture *Mother and Child* is a landmark outside Nairobi National Museum. By 1979,

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

Nnaggenda's works are in public collections including the Zurich Museum of Art, the Kenya National Archives, the Nairobi Gallery, National Museum of Kenya and the African Heritage House.

He was one of the selected artists of KLA Art 014, Kampala Contemporary Art Festival.



Lot 2

Peter Ngugi (Kenyan, born 1978)

Cat, undated

Signed 'ghose' (lower right)

Oil on paper

28 x 28.5 cm

Ksh 100,000 – 180,000 ARR

(US\$ 1,000 – 1,900)

Provenance: Private collection

Born and raised in Nairobi, Peter Ngugi is a self-taught artist whose work is often drawn from observations of nature and the environment around him. Working predominantly in painting and sculpture, Ngugi's work has evolved from realistic depictions of nature and people to dynamic compositions chronicling interpersonal relationships in the contemporary Kenyan society. The painting featured in this year's auction is from an early period where Ngugi combined the formal qualities of surrealism and imagery drawn from around Kenya to create stylized, elegant depictions of wildlife.

Ngugi's work has been collected privately, both locally and internationally, and features in the collections of NCBA Bank Kenya and Gertrude's Garden Children's Hospital. He lives and works in Thika, Kenya.



Lot 3

Geoffrey Mukasa (Ugandan, 1954 - 2009)

Untitled, 2001

Signed 'signature' (middle right)

Mixed media collage

63.8 x 48.4 cm

Ksh 550,000 – 710,000

(US\$ 5,000 – 6,500)

Provenance: Private collection

Geoffrey Mukasa is widely recognized as one of East Africa's most influential painters. Born in 1954 to a prominent Ugandan doctor, many people expected Mukasa to follow in his father's footsteps but the murder of his father during Idi Amin's coup brought drastic changes to Mukasa's life, including his leaving Uganda to study art.

Mukasa travelled to India to take a degree in Art at Lucknow University, graduating in 1984. During this time, he was greatly inspired by Indian and European aesthetic values. He threw himself into his work with vigour, focusing mainly on human

relationships with the environment and one another. In the early 1990s, on returning to Uganda, Mukasa became a key figure in the movement to revive cultural life in Kampala. This cultural movement was seen as a unifying force and an inspiration for the nation's recovery after years of military dictatorship.

Mukasa's oldest friends said that he began working in collage in his early years as an artist because of the difficulty in accessing classic art materials in Kampala at that time. It was only later, and to great success, that he began to paint on canvas. He continued, however, to use paper and found material to create collage works throughout his career.

The depth of influence of Indian aesthetics on Mukasa was reiterated by his inclusion in an exhibition of Indian Modern Art at Villa Vassiliev Gallery, Paris, 2017. In 2016, Mukasa's work was shown in a solo presentation at Art Dubai Modern. His work is held in collections in America, Europe and Africa, and although appearing at international auctions, including Sotheby's in 2017 and 2018, it is becoming ever harder to find.

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



Lot 4

Robert Saidi (Congolesse, born 1936)

Girl Musing, 1995

Signed 'R. Saidi 95' (lower middle)

Acrylic on plywood

40.8 x 34.2 cm

Ksh 330,000 – 440,000

(US\$ 3,000 – 4,000)

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 and 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.

This is a particularly fine painting by the artist. His works are increasing steadily in value, always very popular at auction and are becoming very hard to find.



Lot 5

Charles Sekano (South African, born 1943)

Sleeping Bathers in the River of the Past, 2008

Signed 'signature' (lower left)

Pastel on paper

51 x 83 cm

Ksh 410,000 – 520,000

(US\$ 3,750 – 4,750)

Provenance: Consigned by the artist to Ed Cross

Fine Art in 2009

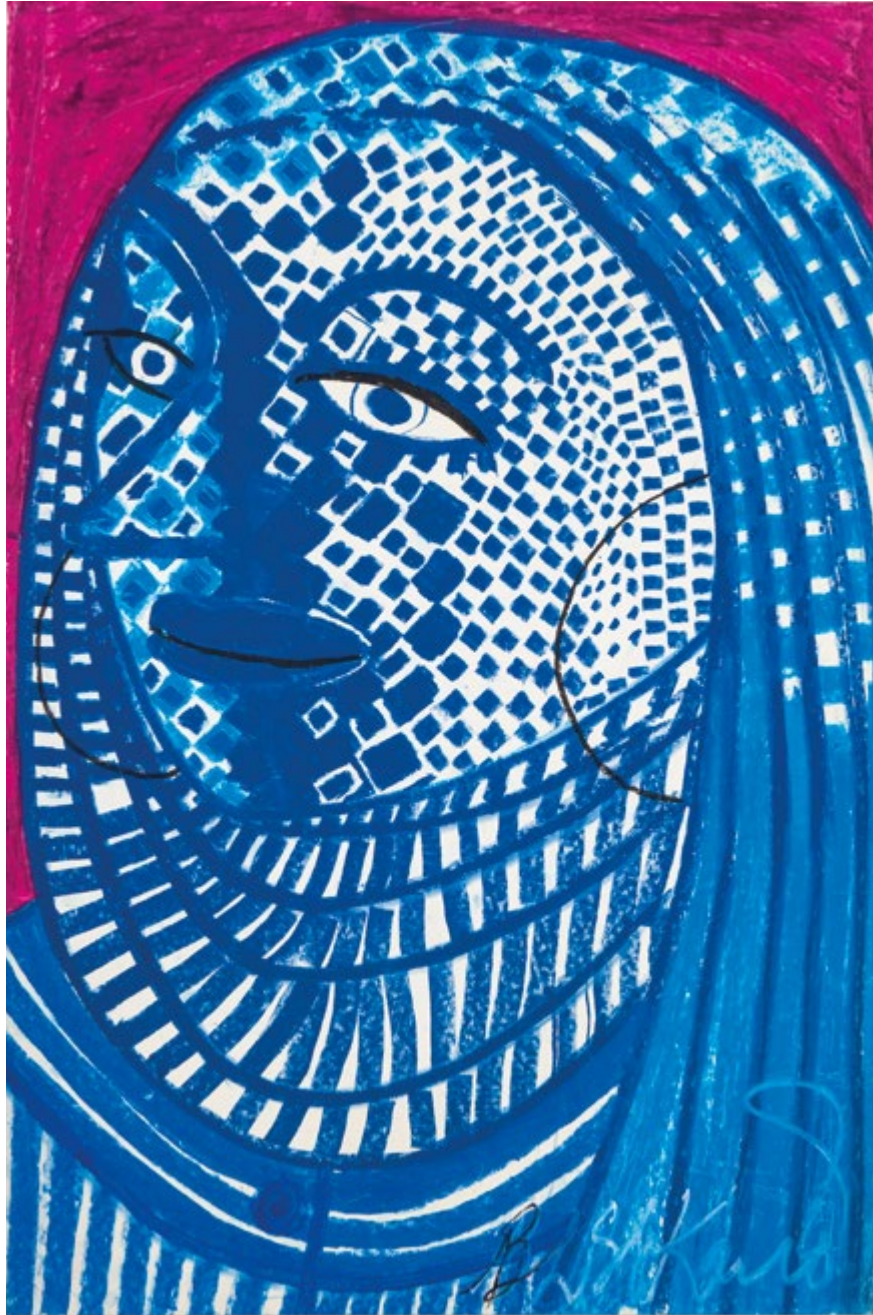
Charles Sekano lived in Kenya from 1967 to 1997 and now lives in Pretoria, South Africa.

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

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

The nightclubs and bars of Kenya, with their beautiful female clientele from diverse cultures across Africa, were his subject matter and remain his inspiration. Sekano is never moralistic, always humanistic – his works celebrate and preserve moments. In 1997, Sekano returned to a newly-liberated South Africa with mixed feelings, leaving behind a country he had grown to love, and re-entered a society that had largely forgotten him – the fate of many a returning exile.

Sekano has exhibited widely in Kenya, Holland, Germany, Japan and the USA. His works are in private collections across the world and in various museums including Volkekunde Museum, Frankfurt, and the Peabody Essex Museum, Massachusetts.



Lot 6

Charles Sekano (South African, born 1943)

Untitled, circa 1997

Signed 'signature' (lower right)

Mixed media on paper

76.2 x 51 cm

Ksh 350,000 – 450,000

(US\$ 3,600 – 4,750)

Provenance: Private collection



Lot 7

Peterson Kamwathi

(Kenyan, born 1980)

Untitled Study, 2013

Unsigned with certificate of authenticity

Charcoal and soft pastel on paper

180 x 112 cm

KSH 1,000,000 – 2,000,000 ARR

(US\$ 10,500 – 21,000)

Provenance: Collection of

Carol Lees and Dominic Martin

For the last few years, Peterson Kamwathi has been considered one of the region's most inventive artists, responding to the complex political and social issues around him. His work combines clear conceptual elements and rich content with technical mastery. *Untitled Study* (2019) is a meditation on political protest. The figure on the right demands to be seen and heard, gesturing confidently to their surroundings; by contrast, the figure on the left appears diffident and furtive, wrapped inside his hood and hiding behind his own placard as if begging not to be seen. One could read this image not as two figures in protest but as the conflicted state of mind of a single protester - driven by conscience and traumatized by its consequences.

Kamwathi has exhibited widely both locally and internationally. Recent highlights include his participation in *Borderlines - Thirty Contemporary Artists from the Indian Ocean* in Port Louis,

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



Lot 8

Salah Elmur (Sudanese born, 1966)

Haras Ros, 2019

Signed 'S.ELMUR.2019' (lower left)

Acrylic on canvas

49.2 x 49.7 cm

Ksh 380,000 – 550,000

(US\$ 3,500 – 5,000)

Provenance: Direct from the artist

Salah Elmur's work is composed of a fertile visual vocabulary that draws on his observations of life, returning to childhood and youth for the scenes, situations, and impressions that he depicts in his work. Heavy symbolism, a tendency towards vivid colour combinations, and distortion of natural figures and proportions are some of the markers of Elmur's painting.

Inspired by the many photographs he has collected from his family's photography studio, Elmur's paintings emulate formal portrait settings with additional elements that complement but also unsettle the mood in his paintings. Plants and animals share the frame with the human subjects, limbs are shortened and

proportions are distorted, altering the relationships between various objects and figures in the frame. All these elements are combined in a somewhat surrealistic swirl of memory, and the resulting paintings are tender, intimate vignettes of human relationships.

Salah Elmur originally 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 since 1985. Elmur has also published 12 children's books and is a successful filmmaker; directing six short documentaries and fantasy films, which have been shown at international film festivals. In February 2018, the Sharjah Art Museum in the UAE held *Fragrances of the Forest and Photos*, a retrospective of Elmur's work; followed by *Forests and Spirits*, an exhibition at the Saatchi Gallery in London alongside two luminaries of Sudanese modernism, Kamala Ishaq, and Ibrahim El Salahi. He participated in a group exhibition at the British National Museum and his work is collected widely and is included in the permanent collection of the Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech and the Sharjah Art Foundation (SAF).



Lot 9

Annabelle Wanjiku (Kenyan, born 1963)

Beautiful Africa Girl, 2001

Signed 'ANNABELLE 01' (lower right)

Woodcut print on paper (Edition 3/3)

47.2 x 31.9 cm

Ksh 60,000 – 100,000 ARR

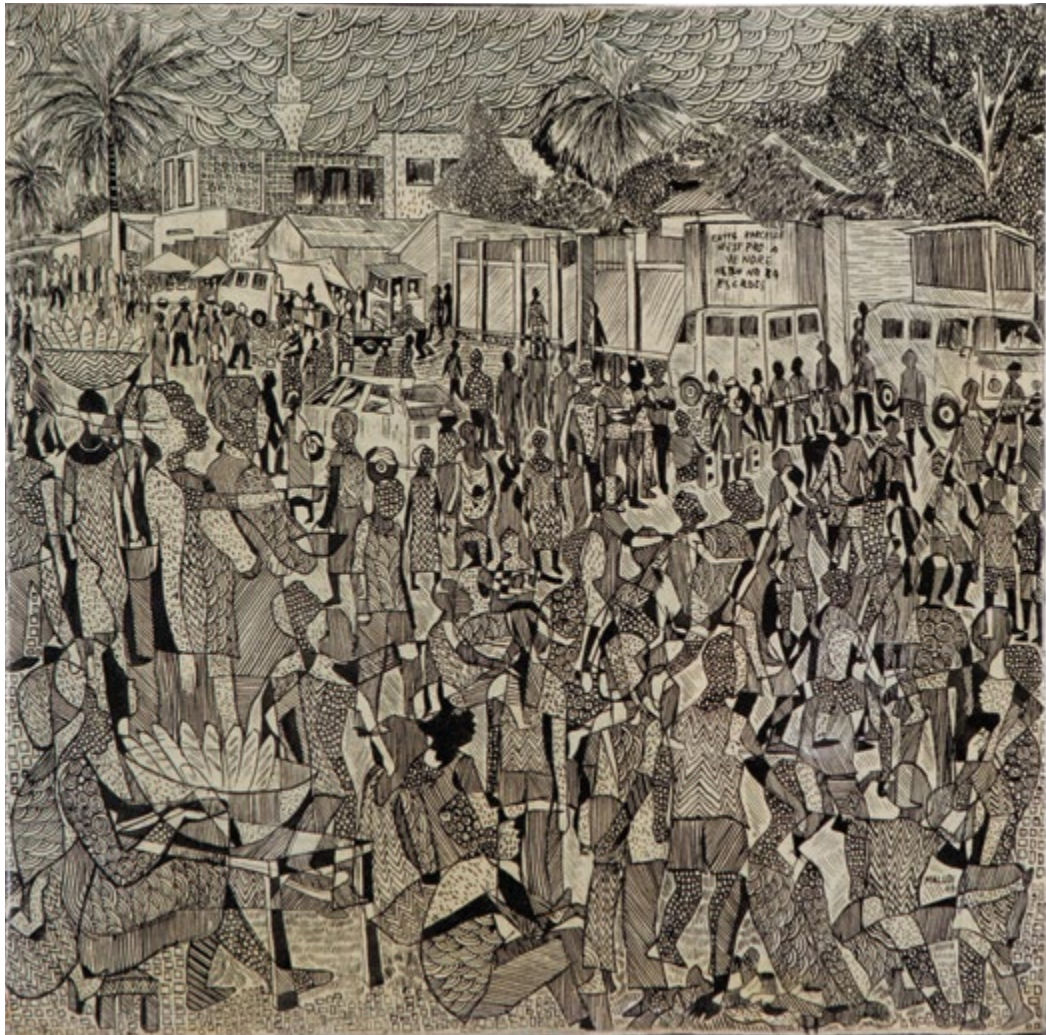
(US\$ 630 – 1,050)

Provenance: Private collection

considered her one of the most interesting female artists of her generation in Kenya. She moved to Uganda over a decade ago. Wanjiku became a single mother extremely young and says that this period of hardship and rejection taught her about love and has influenced the subject of all her paintings: the importance of family life, co-existence and bringing people together. Her love of humanity and nature can be seen in her joyful painting using an impasto technique of laying paint on canvas and creating her own paints using clay and natural pigments. This work is a rare woodcut print which was probably made during an artist workshop in Nairobi.

Annabelle Wanjiku was one of Ruth Schaffner's most celebrated Gallery Watatu artists. She used to travel from Diani, at the coast, to show her work to and be mentored by Schaffner, who

Her work has featured in group and solo exhibitions since the early 1980s in Kenya, Uganda, Germany, the USA and Japan. Wanjiku remains one of Nairobi's legends from the post-Independence era.



Lot 10

Houston Maludi (Congolese, born 1978)

Kinshasa Street Scene, 2009

Signed 'MALUDI 09' (lower right)

Indian ink on canvas

40.2 x 40.2 cm

Ksh 240,000 – 440,000

(US\$ 2,200 – 4,000)

Provenance: Private collection

Houston Maludi is a Kinshasa-based artist whose instantly recognizable aesthetic is a synthesis of the influences of cubism, and years of experimentation; the result is an approach that he refers to as monochromatic cubism, symbiotic quantum.

Maludi's works on paper and canvas are usually dichromatic, densely populated compositions that rely primarily on line and geometric shapes to build up cityscapes in which the artist depicts life in Kinshasa. The resulting paintings are small universes swelling with life, where all the available space on the canvas is filled with figures and activity, much like the bustle and vibrancy of life in Maludi's native Kinshasa.

Maludi began painting at a young age and went on to study at the Académie des Beaux-Arts de Kinshasa. He has exhibited his work in Kinshasa, as well as Paris and Belgium, along with participation in international art fairs in Paris, London, New York and Marrakech. His work regularly comes up at auction in Europe and we are pleased to offer this small canvas for the first time.



Lot 11

Rosemary Karuga (Kenyan, born 1928)

Untitled, 2000

Signed '2000 Rosemary N Karuga' (lower right)

Paper collage

41.2 x 29.5 cm

Ksh 200,000 – 300,000 ARR

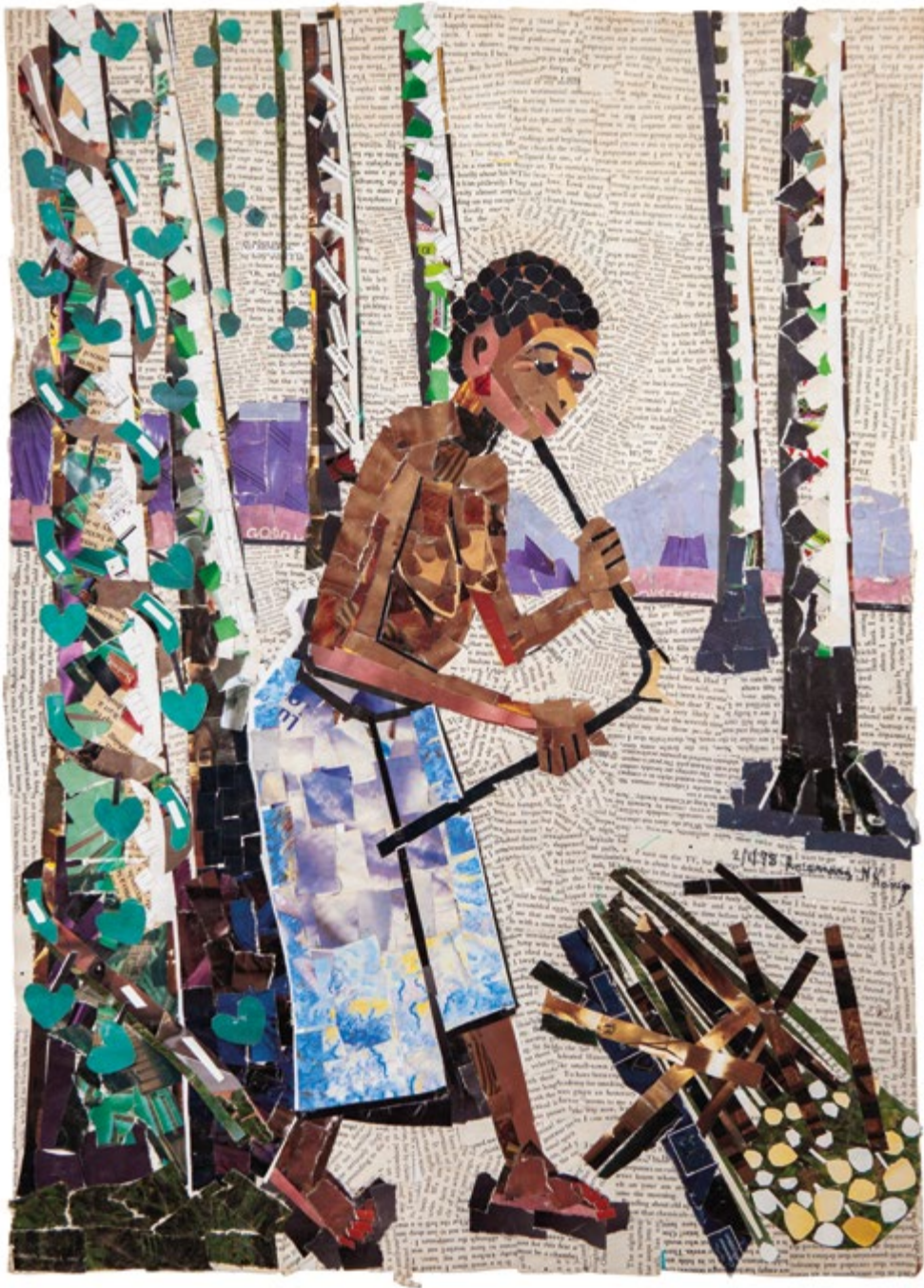
(US\$ 2,100 – 3,100)

Provenance: Private collection

Rosemary Karuga's lifetime of remarkable achievements place her as a major figure in Kenya's modern art history. In 1950 she became one of the first female students to attend the Margaret Trowell School of Fine and Applied Arts at Makerere University

in Kampala, where she trained in clay work, wood carving and stone carving. On her graduation and return to Kenya she worked for many years as a full-time teacher and it was only on her retirement, at nearly 60 years old, that she came back to her art practice.

Using easily accessible materials of newspapers and magazines, Karuga developed an approach to collage which was unique at the time in East Africa, creating images which harness both extraordinary detail and charming simplicity. Karuga's international reputation grew when she exhibited in a group show alongside El Anatsui and Ablade Glover at the Studio Museum in New York in 1990. She was asked to illustrate a book by the Yoruba writer Amos Tutuola; the resulting exhibition took the artist and her collage works to Paris. As well as continuing to feature in international exhibitions, Karuga's recognition grew at home as one of Gallery Watatu's highly esteemed artists.



Lot 12

Rosemary Karuga (Kenyan, born 1928)

Untitled (Collecting Firewood), 1998

Signed '2/1/98 Rosemary N Karuga' (lower right)

Paper collage

58.2 x 41.2 cm

Ksh 200,000 – 300,000 ARR

(US\$ 2,100 – 3,100)

Provenance: Private collection



Lot 13

Behailu Bezabih (Ethiopian, born 1960)

Untitled, circa 2002

Signed 'BEHAILU' (verso)

Acrylic on canvas

51.3 x 50.5 cm

Ksh 100,000 – 180,000

(US\$ 1,100 – 1,900)

Provenance: Private collection

Since graduating from Addis Ababa University's School of Fine Arts in 1980, Bezabih has worked as an art teacher and become an advocate and provocateur for pushing a more contemporary approach to art in the Ethiopian capital. His paintings reflect this drive for experimentation in their spontaneity and loose brushwork.

Bezabih has travelled widely, winning scholarships for artist residencies in the USA, France, Ireland, Germany, South Africa and he has exhibited at the International Contemporary Art Fair in Madrid and at the Ham Museum of Art in Florida as well as having solo shows in Ethiopia and Germany. He is currently lecturing on new media studies at the Addis Ababa School of Fine Art, Ethiopia.



Lot 14

Ahmed Abushariaa (Sudanese, born 1966)

Untitled, undated

Signed 'Abushariaa' (lower right)

Acrylic on canvas

70.5 x 70.5 cm

Ksh 220,000 – 330,000

(US\$ 2,300 – 3,500)

Provenance: Private collection

Ahmed Abushariaa's intricate paintings show a highly developed personal style, intertwining elements of traditional and modern Nubian and Sudanese culture, his Islamic faith and the fusion of contemporary life.

Abushariaa studied Fine and Applied Arts at the University of Khartoum but left Sudan in the mid-1990s and settled for some years in Nairobi before moving to Kampala. He worked closely with Maria Fischer, the owner of Tulifanye Gallery and his work became deeply influential within the local art scene.

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 private collections of The African Museum of Art, Seoul, South Korea and the art collection of the World Bank in Washington.



Lot 15

Joel Oswaggo (Kenyan, born 1944)

Harvesting at New Homestead, 1998

A Grain Farmer with His Wives, 1998

Signed 'J. Oswaggo' (lower right on both)

Mixed media on paper

28 x 36 cm (each)

Ksh 180,000 – 280,000 (sold as a pair)

(US\$ 1,900 – 2,900)

Provenance: Direct from the artist

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.

Oswaggo worked for a period as a sign-writer in Uganda where he developed his skills under the tutelage of Italian colleagues before returning home. He struggled to make a living until he was supported and promoted by Gallery Watatu owner, Ruth Schaffner who recognized the skill of his illustrations and the importance of his work as a commentary on local traditions, particularly those of his ethnic group.

These small paintings document scenes of village life in the past and are a record of a vanishing way of life.



Lot 16

Kota Otieno (Kenyan, born 1980)

Untitled, undated

Signed 'OTIENO KOTA' (lower right)

Mixed media on canvas

64.7 x 55.6 cm

Ksh 100,000 – 200,000 ARR

(US\$ 1,000 – 2,100)

Provenance: Private collection

Otieno is a Nairobi based conceptual artist whose work includes mixed-media paintings, sculptures and installations. 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 meeting artist Otieno Gomba they co-founded Maasai Mbili Art Studio, an artistic collective and community arts group in Kibera in 2001 that is still going strong.

In 2006, he won second prize at the Goethe Institut/Alliance Française art Competition and in 2007 he joined Kuona Trust Centre for Visual Arts to develop his practice further. Otieno 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. He has participated in many exhibitions in Kenya.



Lot 17
George Lilanga
(Tanzanian, 1934 - 2005)
Untitled (Jembe), undated
Signed 'Lilanga' on top of base
Wood and enamel paint
65 x 18 x 25 cm
Ksh 220,000 - 385,000
(US\$ 2,000 - 3,500)
Provenance: the Daraja Collection



Lot 18
George Lilanga (Tanzanian, 1934 - 2005)
 Untitled, undated
 Signed 'lilanga' (lower right)
 Signed 'lilanga' (lower middle)
 Mixed media on goatskin
 23 x 23 cm (each)
 Ksh 90,000 – 165,000 (sold as a pair)
 (US\$ 800 – 1,500)
 Provenance: the Daraja Collection
 This pair of small paintings on goatskin are quite rare.

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 woodcarvings in the traditional Makonde form. He moved to Dar es Salaam in 1970, where he encountered the Tingatinga School which had a profound effect on his work. In 1979 he participated in a group exhibition of African artists in Washington DC, where infamous graffiti artist Keith Haring saw his paintings and later acknowledged the significant impact this encounter had made on his work.

Today Lilanga's work features in many important, private and institutional collections of African art.



Lot 19

Evarist Chikawe (Tanzanian, born 1974)

Guitarist Lady, 2017

Signed 'E. Chikawe' (lower right)

Oil pastels on canvas

92 x 72 cm

Ksh 165,000 – 275,000

(US\$ 1,500 – 2,500)

Provenance: Private collection

Chikawe is an established artist based in Dar es Salaam and an active member of the arts community. He is passionate about his cultural background and his work frequently depicts cyclical activities such as harvest times and stories of village life as related by the elders, and cultural activities such as depicted by this musician. Chikawe believes "art is an effective medium to teach peace, preserve culture, educate people and express feelings". His work has been exhibited as part of the Africa Now exhibition in 2008 organised by Thorup Art, in Finland, Norway and Denmark, as well as frequently in Nairobi and his home country Tanzania.



Lot 20
Boniface Maina
(Kenyan, born 1987)
Please Understand Me, 2016
Signed 'Maina_b 2016' (lower left)
Acrylic on canvas
115 x 84.2 cm
Ksh 140,000 – 230,000 ARR
(US\$ 1,475 – 2,400)
Provenance: Private collection

Born in 1987 in Nanyuki town, Boniface Maina lives and works in Nairobi where he earned a diploma in Art and Design from YMCA National Training Institute in 2008.

Maina experiments with different mediums and materials. He is always exploring new ideas and techniques and his work is constantly evolving. He is inspired by human reactions during his daily encounters as well as larger issues of war, poverty and who holds the power in society.

In recent years, Maina's work has featured in magazines, art books and news articles locally and internationally. He is a founding partner of Brush Tu Art Studio and has exhibited locally as well as internationally with his work included in private and public collections within and outside Kenya.

Lot 21

Dr Lilian Nabulime (Ugandan, born 1963)

Agnes, 2019

Signed 'Nabulime LN 2019' (lower back)

Wood

61.2 x 16 x 17.1 cm (including base)

Ksh 195,000 – 270,000

(US\$ 1,800 – 2,500)

Provenance: Direct from the artist



Lilian Mary Nabulime is a prominent Ugandan sculptor, and senior lecturer of Sculpture at the Margaret Trowell School of Fine Arts, Kampala. She uses a range of materials including clay, stone and wood to create expressive works that embody social and feminist agendas and attempt to promote discussion as well as pushing the meaning of art beyond the visual.

This sculpture is from a recent series of portraits of women, named after the artist's sister and portrays a powerful yet gentle woman. Covering her head, blue symbolises calm and the red lips symbolise beauty. Nabulime says "The sculpture therefore represents a calm woman who is strong and will not accept intimidation, faces challenges and succeeds in life in a gentle way". Nabulime holds a PhD in Fine Art from Newcastle University, UK. She has exhibited her work worldwide with multiple solo and group exhibitions in the USA, UK, Norway and Sweden. She has also been the recipient of many awards and fellowships, including the Commonwealth Fellowship Award, UK in 1997 and 2012. She recently participated in a residency at the Bezalel Art Academy and the School of Fine Art in Israel.



Lot 22

Souad Abdelrassoul

(Egyptian, born 1974)

I am not Alone, 2019

Signed 'signature', 2019'

Acrylic on canvas

69 x 49 cm

Ksh 275,000 – 440,000

(US\$ 2,500 – 4,000)

Provenance: Direct from the artist

Souad Abdelrassoul is a storyteller; her paintings use a surrealist visual language to reflect imaginatively on relationships and gender identity. Best known for her paintings and drawings of women, in which she says she tries: "to visualise not so much their physical beauty, but more their secrets, hidden, their special ingredients and silent desires".

This is an unusual little painting of an androgynous figure, perhaps seeking comfort from their pet cat and a pretty flower. It demonstrates the narrative ability of her work and allows us to use our imagination.

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

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



Lot 23

Mohammed Abdella Otaybi (Sudanese, born 1948)

Two Against One, 2019

Signed '019 signature' (lower right)

Acrylic on canvas

59.6 x 59.8 cm

Ksh 300,000 – 400,000

(US\$ 2,700 – 3,700)

Provenance: Direct from the artist

Mohamed Abdella Otaybi graduated from the Khartoum College of Fine and Applied Arts and began his career in the 1970s, a dynamic period during which his work was immersed in the debates at the Khartoum school about the cultural heritage of Sudan and Sudanese visual identity. His painterly language has developed over the years but architectural and decorative motifs and calligraphic forms continue to populate his recent paintings.

Otaybi's strength is as a colourist, with layered hues creating depth and vibration and adding to the mythological, dreamlike quality of his paintings. As well as a painter, Otaybi is also a celebrated cartoonist and illustrator; elements of his graphic and satirical approach often translate into his paintings.

Otaybi has long been recognised as an influential figure in Sudanese art: as well as holding regular solo exhibitions in Khartoum from 1970 to the present, he has shown in international group exhibitions including the Sharjah Biennial, UAE, 1993; Modernism in Sudanese Art, British Museum, London, 2004; Sudan: Emergence of Singularities, P21 Gallery, London, 2017 and Khartoum Contemporary, Circle Art Gallery, Nairobi, 2017. His work features in private and public collections including the National Museum in Sharjah, UAE. In December 2018 Otaybi was the focus of the article 'Masters we Need to Master' in Collector Magazine published by Art Africa.



Lot 24

Mohammed Otaybi (Sudanese, born 1948)

Angry Bull, 2018

Signed '018, 'signature', (lower right)

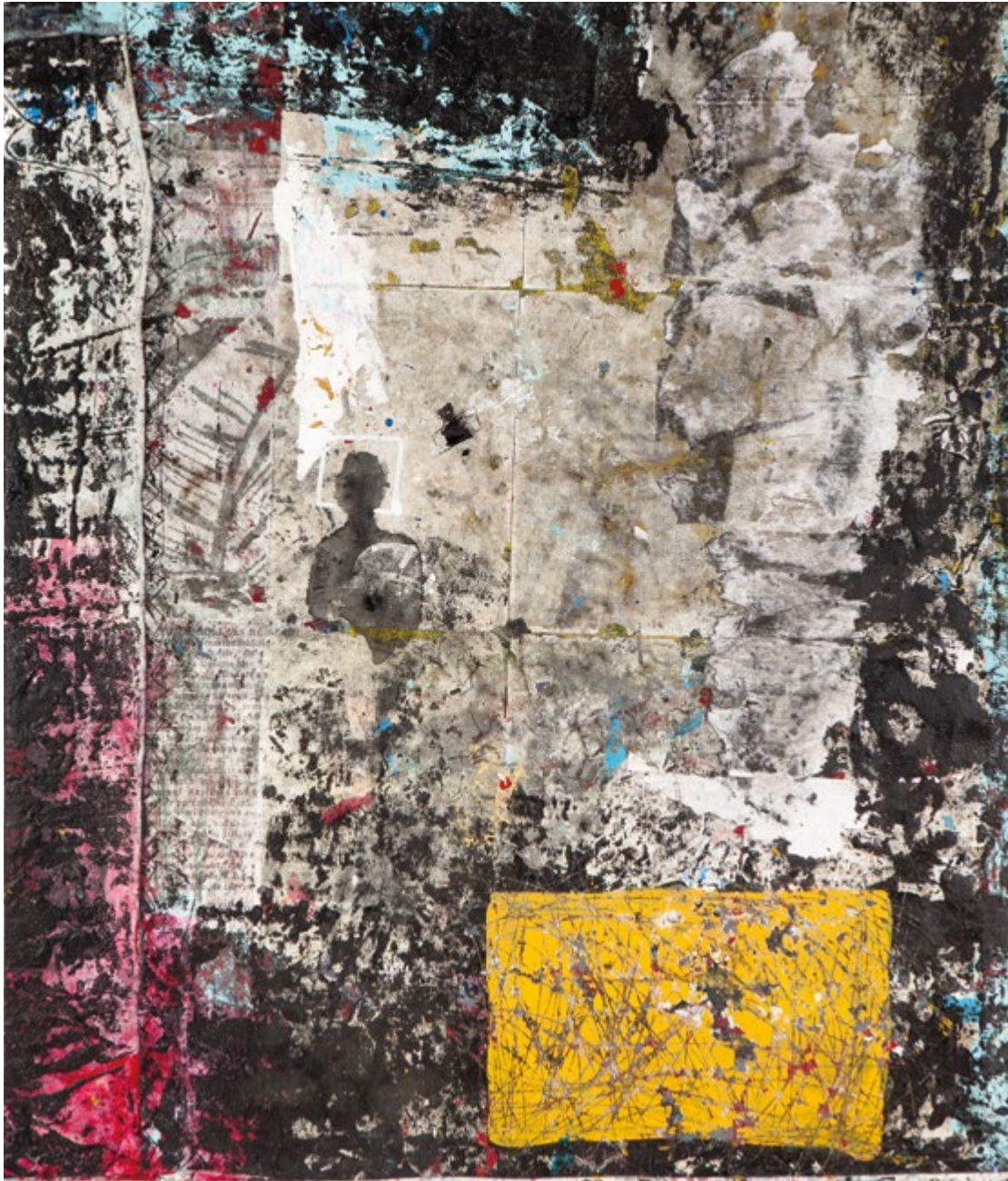
Acrylic on canvas

90.1 x 59.9 cm

Ksh 300,000 – 400,000

(US\$ 2,700 – 3,700)

Provenance: Direct from the artist



Lot 25

Kaloki Nyamai

(Kenyan, born 1985)

Kana Ka Musyemi, 2019

Signed 'signature'

Kaloki Nyamai, 19

Mixed media on canvas

102 x 86.7 cm

Ksh 360,000 – 500,000

(US\$ 3,300 – 4,500)

Provenance:

Direct from the artist

Kaloki Nyamai multidisciplinary practice incorporates painting, performance and video, drawing heavily on the stories and oral history of his Kamba community. Originally trained in interior design and film, Kaloki launched his artistic career creating figurative works that engaged with the realities of the informal settlement of his childhood. He has since evolved his practice into an investigation of personal identity and its connection to a wider collective history – this is evident in an on-going preoccupation with the hidden unrecorded narratives of his community and fragmented memory.

Nyamai's work currently straddles the divide between the figurative and the abstract. His is a lengthy process that

involves, to varying degrees, a laborious layering of paint on canvasses that, themselves, have been cut and stitched together; sometimes charred, and which are further worked over with charcoal and sometimes spray paints. By adopting these modes of mark making he somehow mimics the complex interactions and social processes in which he is interested.

Nyamai has had solo and group exhibitions locally and internationally, including Nairobi, Cape Town, London, Dubai, and Hamburg. His work has been featured in the Kampala Biennale, 2018, and he is included in the forthcoming Dakar Biennale, Stellenbosch Triennial and Ostrale Biennale, all in 2020. His work is included in private collections across the globe.



Lot 26

Richard Kimathi (Kenyan, born 1971)

The Lover, 2008

Signed '08 Richard Kimathi' (lower left)

Oil on canvas

108.2 x 80.9 cm

Ksh 360,000 – 600,000 ARR

(US\$ 3,300 – 5,500)

Provenance: Private collection

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

Kimathi has exhibited widely, with solo exhibitions in Kenya, the USA and Spain. In 2014, he showed in London at GAFRA, Cork Street. He was selected to represent Kenya in the Dak'Art Biennale in 2006, has attended residencies in the USA and Pakistan and is in some major art collections locally and internationally.

Lot 27

Edward Njenga (Kenyan, born 1922)

Street Maize Roaster, 1975

Signed 'ESN '75' (base of maize seller piece)

Terracotta

55 x 65 x 43 cm (entire group)

Ksh 600,000 – 900,000

(US\$ 6,300 – 9,500)

Provenance: Direct from the artist



Lot 28

Edward Njenga (Kenyan, born 1922)

Walking Hardware, 1990

Signed 'ESN 90' (on top of base)

Terracotta

42.2 x 15.7 x 16.5 cm

Ksh 400,000 – 550,000

(US\$ 4,200 – 5,800)

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 committed to capturing in clay, scenes from everyday life in Kenya. Njenga's art is especially notable for his documentation of the social circumstances of Kenyans living in their capital city, Nairobi in the post-independence period. The fourth of seven children, Njenga was the only one to assist his mother who was a potter, as was his grandmother, and whilst he didn't become a potter, the techniques he 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. Encouraged by an acquaintance who worked as a draughtsman at the University of Nairobi and noticed his technical skill, Njenga continued to make work and had his first exhibition of nine pieces in 1970 at the New Stanley Gallery. He had further successful exhibitions; at Paa Ya Paa Gallery in 1968, at the invitation of fellow artist Elimo Njau and at Gallery Africa in 1970 which was opened by Attorney General Charles Njonjo, and which was a great success, earning him a scholarship to study in Germany at Hanover University

from 1971-1973. Exhibitions in the U.S.A followed in the 70s in Washington and New York. Throughout his time in Germany and upon his return to Kenya, Njenga has received extensive coverage in the press in print and on TV.

Throughout his career, Njenga's sculptures have documented experiences drawn from his personal life, as well as stories witnessed in his work as a social worker; a notable example of this is Mau Mau Detention Camp (1970), a tableau featuring multiple characters drawn from his time spent as a detainee during the state of emergency. Street Maize Roaster (1975), for example features a group of people in conversation, gathered around a roadside maize seller; perhaps on their way home from work, catching up on the day's events. Such are the narratives that have enlivened Njenga's work through the years. A major retrospective of his work, 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 29

Ancent Soi (Kenyan, born 1937)

Blue Beasts, 2003

Signed 'Soi-2003' (lower left)

Oil on canvas

46 x 73.5 cm

Ksh 350,000 – 450,000 ARR

(US\$ 3,700 – 4,750)

Provenance: Private collection

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

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

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

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



Lot 30

Theresa Musoke (Ugandan, born 1944)

Guinea Fowls, circa 1998 - 99

Signed 'Theresa Musoke' (lower right)

Mixed media on canvas

81 x 80.5 cm

Ksh 240,000 – 330,000

(US\$ 2,200 – 3,000)

Provenance: Direct from the artist

Theresa Musoke is best known for her expressive portrayals of African wildlife, using a range of mediums to develop imagery. In this painting, Musoke's sensitivity to the nature of her subject is captured perfectly in this large flock of guinea fowl on the savannah.

Her work first began to receive attention while she was an undergraduate student at the Margaret Trowell School of Fine Arts in Kampala, at a time when very few women were studying in higher education. Musoke then received a scholarship to complete a Masters in Printmaking at the Royal College of Art in London. On receiving her postgraduate diploma, Musoke returned to live in East Africa, where she was based in Nairobi for many years. In 1965 she became the first female artist to have a solo exhibition in post-Independence Kenya. She continued to exhibit frequently in local galleries such as Paa ya Paa, Gallery Watatu and African Heritage.

Musoke has been a highly influential figure in Kenyan and Ugandan art, not only for her celebrated visual practice, but also as a teacher. She has taught Art at Margaret Trowell School of Fine Arts, Kenyatta University and the International School of Kenya as well as many informal workshops that helped young artists to develop new technical skills.



Lot 31

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

Untitled (Women Washing Clothes by the Lake), 1968 - 72

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

Enamel on board

60.3 x 59.7 cm

Ksh 770,000 – 1,320,000

(US\$ 7,000 - 12,000)

Provenance: Private collection



Lot 32

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

Untitled (Beautiful Bird in Tree) 1971

Signed '30-1-72 E.S. TINGATINGA' (lower left)

Enamel on board

60 x 60 cm

Ksh 770,000 – 1,320,000

(US\$ 7,000 - 12,000)

Provenance: Private collection

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

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

The Tingatinga style has now become a large industry in Tanzania, with high demand from local and international buyers, but few E.S. Tingatinga originals come on the market. Values are increasing as original works become more and more rare.



Lot 33

Meek Gichugu (Kenyan, birth date unknown)

Untitled (Brother wise hooking wisdom & freedom),
circa 1992

Signed 'Meek gichugu' (lower right)

Oil on canvas

120 x 128.8 cm

Ksh 400,000 - 450,000

(US\$ 4,200 – 4,750)

Provenance: Direct from the artist via Banana Hill Gallery

Born in Ngecha on the outskirts of Nairobi, the village of artists, John Mburu Njenga 'Meek' Gichugu's adopted name, 'Meek', belies the strangeness and phantasmagoric quality that so distinguishes his work from that of his contemporaries. While he did not receive any formal training in art, Gichugu developed his interest from a young age, and faithfully cultivated his skills, painting throughout his childhood, spurred on by the example of other artists from Ngecha. Committed to being a professional artist, at just 22 years old in 1991, Gichugu was the subject of

a highly successful solo exhibition at Gallery Watatu, then the foremost gallery in Nairobi.

Working primarily in oil on canvas, with a palette largely comprising restrained earth tones shot through with bold reds and occasional blues, Gichugu's paintings are fantastic worlds in which peculiar hybrid assemblages masquerading as beasts traipse through desolate landscapes, often carrying with them or entangled in familiar objects. Gichugu brings together the real and the extraordinary in combinations that are heavy with both pointed and subtle symbolism and allegory.

Following the great sensation that met his work so early in his career and the success that came in the decade that followed, Gichugu has maintained his distinct style. In 1999 he relocated to France and his output diminished significantly. However, almost three decades since his roaring debut, Gichugu's work continues to have an otherworldly pull not matched by many of his contemporaries. This painting is an example of some of his strongest work; it has been cleaned and comes with a condition report.



Lot 34

Tabitha Wa Thuku (Kenyan, born 1963)

Blooming, 2015

Signed 'Tabitha Wa Thuku' (lower right)

Oil on canvas

142.2 x 142.2 cm

Ksh 350,000 – 550,000

(US\$ 3,700 – 5,700)

Provenance: Direct from the artist

Born in the year of Independence, Tabitha Wa Thuku began her creative practice as a young, self-taught artist and one of the only female artists of her generation. With a career approaching three decades, Wa Thuku has made a name for herself as a painter unencumbered by convention, distinguished by a bold, varied palette and exuberant forms, as demonstrated in this painting.

From 1996–99 she attended the Buru Buru Institute of Fine Arts and has undertaken various workshops to develop a wide range of techniques, demonstrated in her extensive body of work.

Wa Thuku has exhibited regularly throughout her career in Kenya and abroad, including in The Netherlands, Italy, Hong Kong and Denmark, and her work is included in private and public collections in Kenya, including those of the National Museum of Kenya, the Safaricom collection, PwC and MMC Africa Law.



Lot 35

Sarah Waiswa (Ugandan, born 1980)
Assigned Social Responsibilities, 2015
Signed 'Sarah Waiswa' 2017 (lower right)
Archival inkjet print | Edition 3/5
70 x 50 cm
Ksh 175,000 – 200,000
(US\$ 1,850 – 2,100)
Provenance: Direct from the artist

Sarah Waiswa is a Uganda-born documentary and portrait photographer based in Nairobi. Originally trained in sociology and psychology, Waiswa pursues what she refers to as visual poetry, engaging with the richness of Africa; its people, culture, myths and practices. She seeks to use images to tell more nuanced

stories of contemporary African identity, looking specifically at how identity is expressed amongst the younger generation of Africans, in manners different from their predecessors and less restrained by tradition.

Waiswa's work has been included in a number of print publications on and off the continent, and her work has been included in several exhibitions of contemporary photography from Africa. She has participated in the Addis Foto Fest in Ethiopia, the Jo'burg Art Fair in South Africa, and the 2016 Recontres d'Arles in France. In 2014 she received four awards in the Uganda Press Awards and in 2016 she won the Recontres D'Arles Discovery Award.

This image intends to show how young women still feel pressure to conform to family and wider society. Previous editions are in important private collections.



Lot 36

Stacey Gillian Abe (Ugandan, born 1990)

Indigogo #5, 2018

Unsigned with certificate of authenticity

UV Digital print on Art Board | Edition 1/5

40 x 60 cm

Ksh 195,000 – 275,000

(US\$ 1,750 – 2,500)

Provenance: Direct from the artist via Afriart Gallery

Born in 1990, Stacey Gillian Abe graduated with a BA (Hons) in Art and Industrial Design from Kyambogo University in 2014. Her work mirrors her memories as a young African woman and the continuous personal experiences within the community she lives in. This autobiographical series highlights complex situations such as stereotypical depictions of her as a black woman and

draws on the strength and fragility of the female mind. Her art probes unsettling narratives of identity, gender, spirituality and cultural mysticism, both past and present.

The Indigogo series references indigo dye, a tangible substance with a long history. The dye is used to transform the body, defying conventional notions of femininity and identity. This transformation of the body depicts the transition from physical form to a spiritual realm. Abe is interested in the mutability of the body, how it takes on and consequently loses identity.

Gillian has participated in La Puente - Seat of Honor, LKB Gallery, Hamburg, Germany 2019; Johannesburg Art Fair FNB (2017, 2018), South Africa; Cape Town Art fair (solo presentation 2018); 4th Silk Road Festival (2017); 13th Dakar Biennale 'off' (2018); Addis Foto Fest 2018, Ethiopia; and 1:54 Contemporary Art Fair, New York 'Pioneer works' (2018).



Lot 37

Fathi Afifi (Egyptian, born 1950)

Title unknown at time of print, 2018

Signed '2018 F.AFIFI 'signature''

(lower right)

Oil on canvas

139.5 x 98 cm

Ksh 440,000 – 660,000

(US\$ 4,000 – 6,000)

Provenance: Direct from the artist

Cairo's crowded streets and neighbourhoods are brilliantly portrayed in the large-scale paintings of distinguished Egyptian artist Fathi Afifi, who strives to expose the pulse of everyday Cairene life.

Afifi's paintings capture the movement of the masses of people, or shaab, who travel through Cairo's congested streets, sidewalks, train stations, factories and coffee shops. Afifi is himself a product of the culture that he illustrates in his work; he was born in 1950 in the Sayeda Zeinab quarter of Cairo. He is informed by this immensely crowded low-to-mid income district, home to a mosque dedicated and named after the granddaughter of the Prophet Muhammed (PBUH).

Afifi seeks to reflect reality rather than romanticise Cairo, which is home to more than 17 million people, most of whom are struggling financially. His paintings reflect how Egyptians' daily routines have become mechanical and impersonal. Bold brush strokes, textured canvas and sketch-like technique convey the grittiness of streets and the transience of the perpetual movement of people and machines. Monotonous blank faces show how masses can share little connection to their routine and those around them.

A member of a number of local art associations, Afifi has held exhibitions in Cairo, Austria, Cuba and Mexico. His work has come up at recent African Contemporary Art auctions such as Sotheby's.



Lot 38
Nazir Tanbouli
(Egyptian, born 1971)
Visitation, 2019
Signed 'signature' 19
(lower middle)
Acrylic on canvas
119,5 x 100 cm
Ksh 410,000 – 550,000
(US\$ \$3,750 - 5,000)
Provenance:
Direct from the artist

Tanbouli is an Egyptian contemporary artist working in paint, drawing, illustration, murals and performance. His work is often light-hearted, inspired by his interactions with the people around him and his travels around the world. Combining historical influences from Egyptian and North African artistic traditions with imagery of contemporary life and references to street art, Tanbouli's work is narrative, biographical, communicative and often humorous. Both the characters and places in his art are dream-like renderings of people he's known and the many places he has travelled to. His works often contain global themes and symbols that make them both non-culturally specific and widely appealing.

Tanbouli studied art and design at Alexandria University between 1989 and 1994, and worked as a painter, muralist, illustrator and graphic designer before moving to the UK in 2002 where he still lives. In 2010 he was awarded an MFA from Camberwell College of Arts, the University of the Arts London, where he studied book art and printmaking. He was awarded, from the same university, the Creative Enterprise Award in 2012 for founding and running an artist run space STUDO75-LONDON. Since 2015 he has worked frequently in Alexandria.



Lot 39

Eli Kyeyune (Ugandan, 1936 - 2000)

Untitled (Lady in Red), 1977

Signed 'Eli Kyeyune 77' (lower right)

Oil on board

76.1 x 50.6 cm

Ksh 550,000 – 880,000

(US\$ 5,000 – 8,000)

Provenance: Private collection

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

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

Specializing in portraiture, Kyeyune's oil paintings have been shown at exhibitions as far back as the Uganda Museum in 1964

and the New Stanley Gallery in Nairobi that closed in 1970. He is in many private and museum collections including the late Joseph Murumbi's (Kenya's first Vice-President) collection at the Kenya National Archives.

Kyeyune's works have increased in collectability in the past years; they are always some of the auction's oldest paintings, dating from the 70s and are consistently some of the most successful lots, becoming ever harder to find.

This painting has been cleaned and comes with a condition report.



Lot 40

Romano Lutwama

(Ugandan, birth date unknown - 2004)

Untitled, (The Kiss), undated

Signed 'R.LUTWAMA' (lower left)

Oil on canvas

147.6 x 147.6 cm

Ksh 420,000 – 550,000

(US\$ 3,800 – 5,000)

Provenance: Private collection

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

Lutwama's paintings, known for their exploration of colour relationships, cubist construction and tonal dynamics, have been exhibited throughout East Africa, and in France, Germany, Switzerland and Belgium.

This style of painting, dating from the 80s and 90s has become increasingly popular and collectable in recent years.



Lot 41

Geoffrey Mukasa (Ugandan, 1954 - 2009)

Just the Two of Us, undated

Unsigned with certificate of authenticity

Oil on canvas

122 x 91 cm

Ksh 950,000 – 1,100,000

(US\$ 8,500 – 10,000)

Provenance: Acquired from the artist's estate via AKA gallery



Lot 42

Geoffrey Mukasa (Ugandan, 1954 - 2009)

Portrait of a Blonde Girl, 2001

Signed 'signature' (lower right)

Oil on canvas

60 x 60.8 cm

Ksh 440,000 – 660,000

(US\$ 4,000 – 6,000)

Provenance: Acquired from the artist's estate
via AKA gallery

Geoffrey Mukasa is widely recognized as one of East Africa's most influential painters. Born in 1954 to a prominent Ugandan doctor, many people expected Mukasa to follow in his father's footsteps but the murder of his father during Idi Amin's coup brought drastic changes to Mukasa's life, including his leaving Uganda to study art.

Mukasa travelled to India to take a degree in Art at Lucknow University, graduating in 1984. During this time, he was greatly inspired by Indian and European aesthetic values. He threw

himself into his work with vigour, focusing mainly on human relationships with the environment and one another. In the early 1990s, on returning to Uganda, Mukasa became a key figure in the movement to revive cultural life in Kampala. This cultural movement was seen as a unifying force and an inspiration for the nation's recovery after years of military dictatorship.

Mukasa's oldest friends said that he began working in collage in his early years as an artist because of the difficulty in accessing classic art materials in Kampala at that time. It was only later, and to great success, that he began to paint on canvas.

The depth of influence of Indian aesthetics on Mukasa was reiterated by his inclusion in an exhibition of Indian Modern Art at Villa Vassiliev Gallery, Paris, 2017. In 2016, Mukasa's work was shown in a solo presentation at Art Dubai Modern. His work is held in collections in America, Europe and Africa, and although appears at international auctions, including Sotheby's 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.



Lot 43

Ahmed Abushariaa (Sudanese, born 1966)

Untitled, 1994

Signed 'ABUSHARIAA 94', middle right

Inks on paper

32 x 24.2 cm

Ksh 70,000 – 90,000

(US\$ 730 – 950)

Provenance: Private collection

Ahmed Abushariaa's intricate works on paper show a highly developed personal style, intertwining elements of traditional and modern Nubian and Sudanese culture, his Islamic faith and the fusion of contemporary life.

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, Uganda where his work has become deeply influential within the local art scene.

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 private collections of The African Museum of Art, Seoul, South Korea and the art collection of the World Bank in Washington.

This is an unusual early work on paper in sepia ink.

Lot 44

Salah Elmur (Sudanese, born 1966)
Untitled, 1999 (both)
Signed 'S.ALMUR.99', '99.S.ALMUR'
(lower left on both)
Inks on paper
23.8 x 25.8 cm
Ksh 70,000 – 120,000 (sold as a pair)
(US\$ 735 - 1,260)
Provenance: Private collection



Salah Elmur's work is composed of a fertile visual vocabulary that draws on his observations of life, returning to childhood and youth for the scenes, situations, and impressions that he depicts in his work. Heavy symbolism, a tendency towards vivid colour combinations, and distortion of natural figures and proportions are some of the markers of Elmur's painting.

Inspired by the many photographs he has collected from his family's photography studio, Elmur's paintings emulate formal portrait settings with additional elements that complement but also unsettle the mood in his paintings. Plants and animals share the frame with the human subjects, limbs are shortened and proportions are distorted, altering the relationships between various objects and figures in the frame. All these elements are combined in a somewhat surrealistic swirl of memory, and the resulting paintings are tender, intimate vignettes of human relationships.

Salah Elmur originally 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 since 1985. Elmur has also published 12 children's books and is a successful filmmaker; directing six short documentaries and fantasy films, which have been shown at international film festivals. In February 2018, the Sharjah Art Museum in the UAE held *Fragrances of the Forest and Photos*, a retrospective of Elmur's work.

Followed by *Forests and Spirits*, an exhibition at the Saatchi Gallery in London alongside two luminaries of Sudanese modernism, Kamala Ishaq, and Ibrahim El Salahi. He participated in a group exhibition at the British National Museum and his work is collected widely and is included in the permanent collection of the Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech and the Sharjah Art Foundation (SAF).

These are very early drawings in delicate pen and ink using typical Nubian symbols that show Elmur's traditional art training at the College of Fine and Applied Arts, University of Khartoum.



Lot 45

Paul Onditi

(Kenyan, born 1980)

Red Light II, 2019

Signed 'Wudg 19' (lower right)

Mixed media on digital
polyester inkjet plate

139.5 x 106.5 cm

Ksh 770,000 – 1,320,000

(US\$ 7,000 – 12,000)

Provenance: Direct from the artist

Paul Onditi moved to Germany in 2000, where he studied art at the Hochschule für Gestaltung in Offenbach am Main. In 2010 he returned to Nairobi, where he is currently living and practicing. Part of a generation of young African artists working on the continent whose engagement with contemporary practice is rapidly gaining international attention, Onditi's paintings explore richly layered images and contemporary global issues through the use of highly experimental, labour intensive techniques. Filmstrips, prints, transferred images, pared down layers of pigment, caustic acid and thin layers of oil paint are patched together in meticulous ways to visualise an imaginative world that carefully unpicks at current divisions and tensions based on the same ideological, political and religious differences that have plagued our collective existence since time immemorial.

Onditi's works, mainly executed on digital polyester inkjet plate, blur an ever-present isolated and enigmatic figure into disparate, exploratory backgrounds that blend graphic, abstract elements with imagery drawn from nature. Constantly evolving in his practice, the backgrounds have abandoned the intricate,

brightly coloured mapping of a rapidly urbanising city, with its lookalike contemporary buildings, loss of green space and increasingly polluted air that characterized previous work. Finely etched, seemingly chaotic patches of colour are meticulously constructed and counterpointed with darker areas, signifying the fragmentation, noise and confusion of contemporary life. The isolated, anonymous figure that anchors the compositions floats in these works over abstract backgrounds that include patches of fierce hues – orange, cobalt, viridian among them, highlighting global issues connecting us all: pollution, climate change, natural unrest and loss of resources.

Onditi has participated in many group shows in Kenya and Europe and has had several solo shows in Kenya and Germany. His work has been included in Bonham's Africa Now auction in London in 2013 and 2014, as well as featuring in the first auction devoted to Contemporary East African art that took place in Nairobi in November 2013. He has also taken part in Ernst and Young Action in the Museum für Angewandte Kunst in Frankfurt, Germany. He took part in the Dakar Biennale in 2018.



Lot 46

Peter Kenyanya (Kenyan, born 1977)

Armoured Warrior, 2018

Signed 'PK0018' (lower back)

Red granite

39.2 x 22.5 x 18.5 cm

Ksh 140,000 – 240,000

(US\$ 1,500 – 2,500)

Provenance: Direct from the artist

Peter Kenyanya Oendo is one of the most accomplished Kenyan stone sculptors of his generation. He first encountered stone carving watching his grandfather working and his famous uncle, the sculptor Elkana Ongesa inspired him to become an artist. Working with a variety of rock types native to Kenya, Kenyanya's pieces move between figuration and abstraction, with Armoured Warrior being a prime example of the latter. Clean lines and a pared down form highlight the stunning colour of the red jasper and the striation of blue race agate within it.

While Kenyanya received no formal training in art, he has, through years of experimentation as well as participation in various local and international workshops, honed his skills as a sculptor and developed the scale and scope of his work. Kenyanya has exhibited his work in Kenya and internationally in Tanzania, South Africa, China and the UK.



Lot 47

George Kyeyune (Ugandan, born 1962)

Contemplation, circa 1995

Unsigned

Wood

66.5 x 55 x 43 cm

Ksh 600,000 – 710,000

(US\$ 5,500 – 6,500)

Provenance: Private collection of Klaus Betz

Maharaja Sayajiraho University of Baroda. The three years that he spent in Gujarat were transformative to Kyeyune's artistic practice; through looking at the Indian religions and art forms which survived colonialism he was encouraged to question his own cultural inheritance.

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

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

The owner of this sculpture was one of the first to begin collecting Kyeyune's work from the time he graduated from Makerere in 1985. This is a very important early sculpture by the artist.



Lot 48

Lucki Mutebi (Kenyan, born 1971)

Study of Father and Child II, 2005

Signed 'L M 005' (lower right)

Acrylic on canvas

91.7 x 91.3 cm

Ksh 220,000 – 300,000

(US\$ 2,300 – 3,200)

Provenance: Direct from the artist
through Banana Hill Art Gallery

Lucki Mutebi was born in Riruta in Nairobi. Discovering his interest in art at a young age Mutebi began painting to give form to feelings that moved him, and later on, zeroing in on social and political disorders and themes of everyday life. A chance meeting with fellow artist, Shine Tani, led to the two spending time together, with Mutebi learning from Tani, himself a self-taught painter. This collaboration would eventually lead to the two being the founding members of Banana Hill Art Studio. Mutebi currently lives and works in Kampala, Uganda.



Lot 49

Elias Jengo (Tanzanian, born 1936)
Wajasiriamali (Entrepreneurs), 2009
Signed 'Ejengo 09' (lower left)
Mixed media on canvas
90 x 122.5 cm
Ksh 88,000 – 200,000
(US\$ 800 – 1,800)
Provenance: Secondary market

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

Since the 1960s Jengo's paintings have regularly featured in exhibitions internationally. His works and commissions can be seen in public institutions and spaces across Tanzania. From 2004–05 Jengo was a Fulbright Scholar-in-Residence at Kent State University at Stark, Ohio. He continues to support young Tanzanian artists as a Trustee of the Nafasi Art Space in Dar es Salaam which provides studios and training for visual artists.



Lot 50

Max Kamundi (Tanzanian, born 1971)

Untitled, circa 1995

Signed 'Max' (lower right)

Oil on canvas

165 x 119.7 cm

Ksh 400,000 – 600,000

(US\$ 4,200 – 6,300)

Provenance: Private collection

Born in 1971 in Ndanda, southern Tanzania, Kamundi grew up in a community where art flourished, among fellow artists such as Sayuki Matindikio, Robino Ntila, and Damian Msagula. Many artists received support from a nearby Abbey of Benedictine missionaries. At the age of 18, Kamundi moved to Dar es Salaam and later to Nairobi where he painted for four years. Kamundi's style went beyond what was typical of the region of his origin, developing unique compositions where groups of people, animals and objects jostled across large canvases. Max Kamundi currently lives in Dar es Salaam, Tanzania.



Lot 51

Sane Wadu (Kenyan, born 1954)

When God Met Man, 1989

Signed 'Sane Wadu 89' (lower right)

Mixed media on canvas

91.2 x 132 cm

Ksh 500,000 – 800,000

(US\$ 5,250 – 8,450)

Provenance: Direct from the artist

Sane Wadu began painting professionally in the 1980s, having given up his career as a teacher, and became one of Gallery Watatu's most successful and iconic artists. Over a long and distinguished career, his distinctive, energetic and often humorous

paintings have been exhibited worldwide, including in the USA, Germany, South Africa, Japan and the UK, most notably in the seminal exhibition at the Whitechapel Art Gallery, *Seven Stories about Modern Art in Africa* in 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 Sydney Kasfir, 2000.

Wadu co-founded the Ngecha Artists' Association in the 1990s with fellow artists Eunice Wadu, Wanyu Brush and Chain Muhandi, and alongside his artist-wife Eunice continues to support young artists through The Sane Wadu Trust where they teach workshops every weekend from their studio in Naivasha. Best known for his thickly applied impasto oils on canvas, this is an exceptional work from the 80s.



Lot 52

Richard Onyango (Kenyan, born 1960)

Pool Leaning Serial IV © of D&M – Vol II, 2003

Signed 'Richard Malindi Kenya 2003' (lower right)

80 x 99.5 cm

Ksh 490,000 – 600,000 ARR

(US\$ 4,500 – US\$5,500)

Provenance: The Daraja Collection

Living and working in Malindi, Richard Onyango is one of Kenya's most well-known artists with an extensive international following. He began his career by supporting himself through a number of occupations including carpenter, fashion designer, woodcarver, sign painter, farmer and musician. His life changed

at the age of 20 when he was working as a drummer in a band and first met his British lover Drosie, who took him under her wing. He began his art career painting pictures of his memories of her and their relationship.

This painting is from the Drosie series in which Onyango is teaching her to play pool.

Onyango was included in the Africa Remix exhibition at the Hayward Gallery, London; the Museum of Fine Art in Houston, USA in 2005; and at the Venice Biennale in 2003. He is represented in the Contemporary African Art Collection (CAAC), Geneva, Switzerland, which was founded by Jean Pigozzi. It is the largest private collection of its kind and includes several of his major works.



Lot 53

Kamal Shah (Kenyan, born 1953)

Caress, circa 1998

Unsigned

Mixed media on canvas

61.6 x 61.3 cm

Ksh 220,000 – 300,000

(US\$ 2,300 – 3,200)

Provenance: Direct from the artist

Kamal Shah was born and lives in Kenya, and is of Indian origin. He studied English Literature and Fine Art followed by a

postgraduate diploma in Textile Design at Leeds University, UK. His paintings and mixed media work draw on his African, Asian and European upbringing, using motifs and references from all these cultures, often creating work that is spiritual in content or quality.

Shah is a renowned and popular artist in Nairobi. He has exhibited regularly in Nairobi, Copenhagen, Mumbai, Goa and London, including a group show entitled Sanctuary, Home Away, The Common Ground at the Brunei Gallery, SOAS University, London, 2014. He undertakes many commissions in Kenya and his work can be found in many corporate collections, such as Commercial Bank of Africa and the Jomo Kenyatta International Airport.



Lot 54

Emily Odongo (Kenyan, born 1973)

Ascension, 2019

Signed 'EMILY A. ODONGO' (lower right)

Acrylic on canvas

150.5 x 150.5 cm

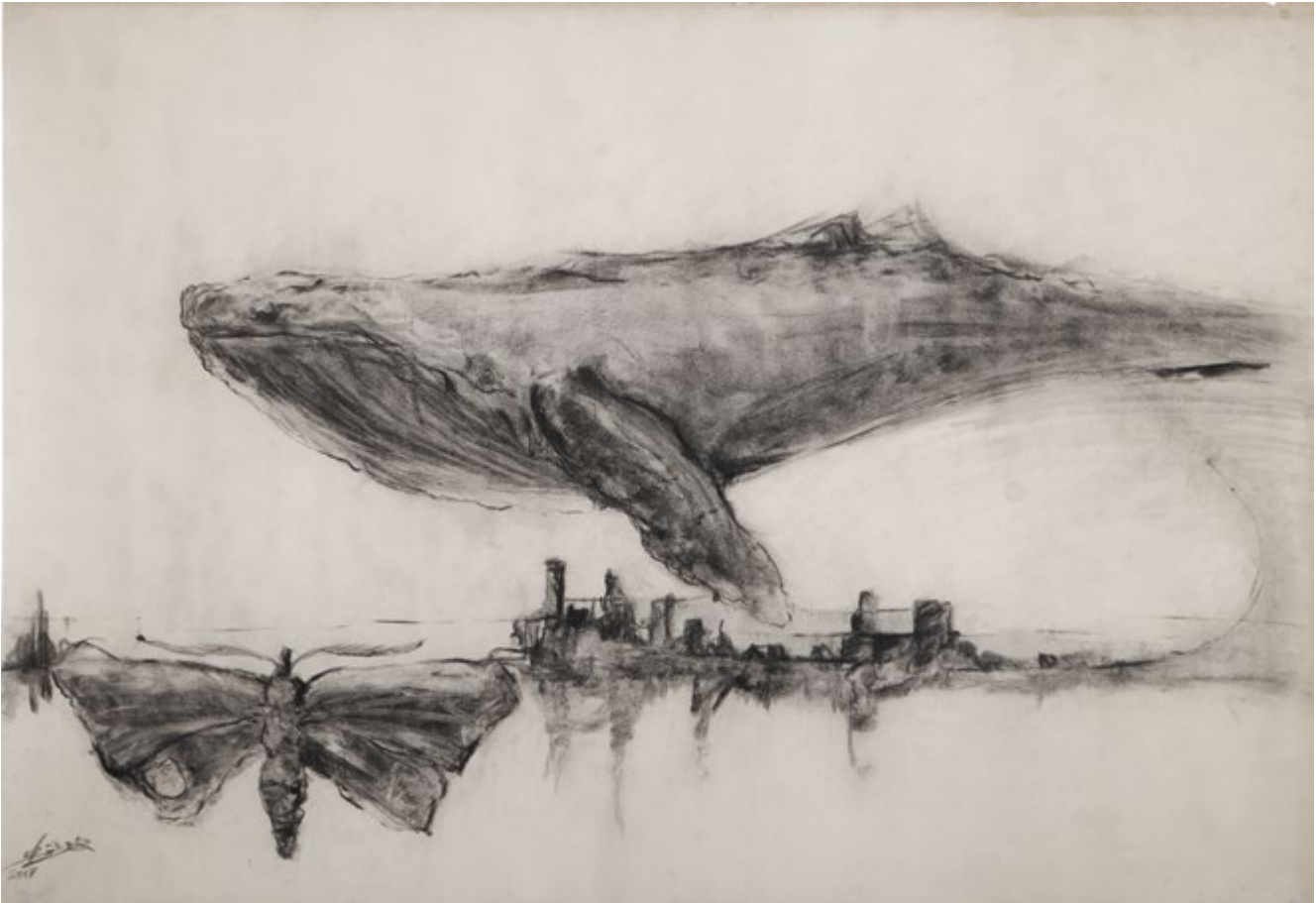
Ksh 250,000 – 350,000

(US\$ 2,600 – 3,700)

Provenance: Direct from the artist

Emily Odongo is unique among her generation of Kenyan artists for being one of only a handful who have chosen abstraction as their main mode of expression. Odongo approaches her painting as an expression of her inner life, using colour to probe the tensions between stillness and movement, solidity and transience. Working mostly in acrylics on canvas, often on a large scale, her paintings are responses to emotional experiences, at once visceral yet refined. Ascension (2019) marks a shift in Odongo's painting, adopting a palette of soft pastels and fresh whites to connote freshness and a re-imagined purity, in contrast with the vibrant, pulsating colours for which she is known.

Odongo is a widely collected artist, with works included in numerous private collections and corporate collections including those of NCBA, Kenya Airways, the Aga Khan Foundation and the African Wildlife Foundation.



Lot 55

Ahmed Keshta (Egyptian, born 1978)

Memories of 30 Years, 2017

Signed 'signature 2017', (lower left)

Charcoal on paper

Dimension: 70 x 100 cm

Ksh 240,000 - 330,000

(US\$ 2,200 – 3,000)

Provenance: Private collection

Born in Giza, Egypt, to a family of painters and sculptors, Keshta is a multimedia artist working predominantly in painting and sculpture. He joined Helwan University in 1996 to study in the Department of Interior Design. After his first year of college, Keshta decided to change fields, eventually joining the sculpture department, and finally graduated in 2002 with a distinction. Keshta's work is mostly autobiographical, filled with a symbolism fuelled by the abundance and variety of his personal experiences. Keshta currently lives and works in Spain.



Lot 56

Yony Waite (Kenyan, born 1935)
Behind Lukenya Mountains, 2017
Signed 'yony waite' (lower right)

Acrylic on canvas

214 x 171.5 cm

Ksh 800,000 – 1,000,000

(US\$ 8,400 – 10,500)

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 mentor Richard Diebenkorn instilled in her a keen appreciation of the essential value of light. Waite then went to Japan to study the art of sumi-e brush painting where she developed a great love of ink as a medium. Waite has kept her gaze of the Kenyan wilderness at the heart of her practice. This painting is one of the views of a well-known landmark, the Lukenya mountain range, from her home and studio near Athi River outside Nairobi.

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

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



Lot 57

Onyis Martin (Kenyan, born 1987)

Recollections, 2017

Unsigned

Mixed media on canvas

180.7 × 150.2 cm

Ksh 300,000 – 500,000

(US\$ 3,200 – 5,200)

Provenance: Direct from the artist

Onyis Martin is Nairobi-based artist working in painting, sculpture, installation and, more recently, video. Martin's work focuses on contemporary urban environments and the way these spaces are shaped by the politics of ownership and access, movement and displacement, and how they contain some form of collective memory.

Recollections (2017) came out of Martin's ongoing interest in the surface of urban walls. This work is an unusual and distinctive painting and was originally included in Kikulacho, an exhibition at the British Institute in East Africa. It explores our relationship with food; using stenciled patterns as a shorthand for upmarket cafes and restaurants which are increasingly becoming a feature of Nairobi's urban landscape.

Martin has exhibited in Kenya and Ethiopia as well as the Absa Gallery, South Africa in 2018 and the Kerry Parker Civic Gallery, Adelaide, Australia in 2018. He has participated in residencies at the Bag Factory, Johannesburg in 2017, Asiko Art School in 2016, The Factory in Lamu in 2016, Ostrale in Germany in 2015 and he won first merit in the 2017 ABSA L'Atelier Award. He had his first institutional exhibition in 2019, taking part in Still Here Tomorrow to High Five You Yesterday, a group exhibition at Zeitz MoCAA in Cape Town, South Africa.



Lot 58

Eltayeb Dawelbait (Sudanese, born 1968)

Transition, 2019

Unsigned

Mixed media

101.8 x 61.7 cm

Ksh 450,000 – 600,000

(US\$ 4,750 – 6,300)

Provenance: Direct from the artist

Eltayeb studied 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 he spent the following years living a nomadic existence in exile, struggling to make a living and continue his artistic practice. For the last 15 years Eltayeb has been living in Nairobi and is renowned for his inventive use of materials, in particular old wooden panels, boxes and furniture which he breaks down to make surfaces to etch and paint on.

Eltayeb has exhibited widely including a solo show at TAD Gallery in Rome in 2003 and a group show at Ensign Gallery in London in 2004. He exhibited at the Toronto Art Fair in 2006 and Monaco Art Fair in 2010. In 2013, he completed a large commission for PwC Towers in Nairobi and was part of a group exhibition in Madrid at the Gazzambo Gallery. He is a very popular and widely collected artist in the region.



Lot 59

El Sadig Agena (Sudanese, born 1963)

Landscape, 2019

Signed '2019 'signature" (lower left)

Acrylic on canvas

140 x 140 cm

Ksh 380,000 – 600,000

(US\$ 3,500 – 5,500)

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. His stunning semi-abstract paintings have become increasingly popular and valuable in the region.

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.



Lot 60

Francis Musango (Ugandan, born 1931 - 2005)

Untitled, 1996

Signed '96MUSANGO' (lower right)

Oil on canvas

68 x 55 cm

Ksh 240,000 – 350,000

(US\$ 2,200 – 3,200)

Provenance: Private collection

Francis Musango played a significant role in shaping what art education in Uganda is today. Originally trained as a cleric (priest), Musango joined the Margaret Trowell School of Industrial and Fine Arts in 1954 to study for a diploma in Fine Art. At a time when there was a move towards local interpretations of the

Bible, his early religious paintings were set in Ugandan everyday life and in his final year, Musango was awarded the prestigious Margaret Trowell Prize. After this diploma, he gained another in Art Education at the same institution. In 1962, he took up a post at St Henry's College in Kitovu, where he introduced art into the curriculum. In 1970, he was appointed National Inspector of Schools for Arts and Crafts, where he developed a structured academic syllabus. He would later go on to complete a MA in Art Education at Makerere in 1977, help assemble and supervise the first MFA programme in 1978, followed by the first PhD in Art History there in the 1990s.

In addition to his work in Uganda, Musango was also involved in arts movements in the region – he was active in the Chemichemi Cultural Centre at Paa Ya Paa Gallery in Kenya, and in 1969 he was Secretary of the Society of East African Artists.



Lot 61

Chain Muhandi (Kenyan, born 1957)

The Refugees of Africa, undated

Signed 'Muhandi Chain' (lower right)

Oil on canvas

91.5 x 123.1 cm

Ksh 150,000 – 250,000

(US\$ 1,600 – 2,600)

Provenance: Direct from the artist via

Tabitha Wa Thuku

Born Charles Ng'ang'a Kuria, Chain Muhandi is one of the founders of the Ngecha artists' village, in the outskirts of Nairobi that has produced many of the artists who have defined a period of Kenya's art history. Muhandi started his career making batiks to sell at the City Market in Nairobi as well as other tourist places at the coast. A painting workshop in 1988, sponsored by the Goethe Insitut in Nairobi inspired him to become a painter.

Muhandi's paintings are political and social commentaries drawn from real life events where he tries to communicate directly and immediately with his audience. Along with his subject matter, Muhandi also chooses colours that are true to life, working with a combination of gouache, acrylics, and natural pigments mixed and developed in his studio. He believes strongly in the power of art to educate and uplift society and with his narrative style of painting, he portrays the ills and injustices of society – an impulse that shines through in this work, The Refugees of Africa.



Lot 62

Sebastian Kiarie (Kenyan, born 1971)

Street Boys, 1993

Signed 'Kiarie '93' (lower middle)

Oil on canvas

98 x 77.3 cm

Ksh 180,000 – 250,000

(US\$ 1,900 – 2,600)

Provenance: Direct from the artist via
Banana Hill Art Gallery

Sebastian Kiarie's career began in the early 1990s as part of the Ngecha village art community. He says, "as opposed to painting objects accurately and informatively, I paint with an intent to capture the essence and feeling of a given moment. I have an interest in personal mythologies, and symbolism is evident in my work, both in stylized figures and using colours subjectively".

Kiarie has exhibited in Germany, the US, UK, Japan, Zambia, South Africa, South Korea and U.A.E.

This painting is an early work – showing a group of street children getting into trouble and is typical of Kiarie's narrative style, allowing the viewer their own interpretation of the subject.



Lot 63

Donald Wasswa (Ugandan, born 1984)

Agaba, (The Giver) 2019

Unsigned with certificate of authenticity

Albizia, ebony and copper eyelets

51 x 21 x 21 cm

Ksh 380,000 – 490,000

(US\$ 3,500 – 4,500)

Provenance: Direct from the artist

Agaba is a delightful new addition to Donald Wasswa's pantheon of strange, animalistic creatures. This continues a series of sculptural experiments by Wasswa, which grow from a preoccupation with evolution, and the effects of scientific and technological advancement on the make-up of human beings and their surroundings. Working primarily with indigenous Ugandan hardwoods, in this case ebony and mugavu (albizia),

the impeccable, labour intensive finish gives his sculptures an intensely tactile quality.

Wasswa's sculptures are speculations on the habitation of human and non-human animals in undesirable environments, transformation being the only constant in their evolution.

A multidisciplinary artist, Wasswa studied Sculpture at Kyambogo University. His practice has evolved to encompass sculpture, painting and performance. He was the 2016 recipient of the Merit Award in the Absa L'Atelier competition. He has participated in solo and group exhibitions in Uganda and abroad, including: Zikunta, Kampala, 2016; To Live is to Become, Afriart Gallery, Kampala, 2017; Degenerative Evolution of the Living, Absa Art Gallery, Johannesburg in 2018. In 2019, Wasswa was one of the selected artists for Ouagadougou Sculpture Biennial. He is currently based in Kampala where he is the founder/ proprietor of Artpunch Studio.



Lot 64

Samson 'Xenson' Ssenkaaba

(Ugandan, born 1978)

Two of Us, 2013

Signed 'Xenson 2013' (lower left)

Enamel paint on aluminium cans

80.4 x 52.6 cm

Ksh 430,000 – 660,000

(US\$ 3,900 – 6,000)

Provenance: Direct from the artist

Fluent in many forms – painting, sculpture, installation, and performance – Samson Ssenkaaba, popularly known as 'Xenson', makes use of everyday materials such as aluminium cans and oil drums to engage with the complexities and contradictions of contemporary culture in his native Uganda. This work is part of a series of portraits painted over flattened, bright coloured Ugandan canned drinks.

Xenson graduated with first class honours in Painting and Graphic Design from the Margaret Trowell School of Industrial and Fine Arts at Makerere University in 1999. His practice since

then has spanned the mediums of music, poetry, fashion and visual art, taking part in exhibitions and residencies worldwide including: Gunflowermask, Afriart Gallery, Kampala, 2017; Art Transposition, LKB/G Gallery, Hamburg, 2017; Kabbo Ka Muwala (The Girl's Basket), Makerere Gallery, Kampala, 2016; Kampala Contemporary, Circle Art Gallery, Nairobi, 2015; KLA Art 014, Kampala, 2014; The Lubare and the Boat, Deveron Arts, Scotland, 2014; and Africa Now: Fashioning Personhood, Minneapolis Institute of Art, USA, 2014. Xenson's work has been in various auctions, including Piasa, Paris, 2018.



Lot 65

Simon Mpata (Tanzanian, 1940 - 1982)

Untitled (3 Birds), undated

Signed 'By S.G.MPATA' (lower right)

Enamel on board

61 x 59 cm

Ksh 270,000 – 330,000

(US\$ 2,500 – 3,000)

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.



Lot 66

Wanyu Brush (Kenyan, born 1947)

Come to Me, 1999

Signed 'W.Brush. 99' (lower right)

Oil on canvas

92.2 x 86.1 cm

Ksh 300,000 – 380,000

(US\$ 3,100 – 4,000)

Provenance: Direct from the artist via
Banana Hill Art Gallery

Wanyu 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. He became a widely exhibited and collected artist in the 1980s and 1990s, both locally and internationally.

Best known for his vibrant and chaotic configurations of human and animal forms, this painting is a rare find, still populated by multiple figures, the paint is less heavily applied and he has used a more subtle palette than is usual.

Lot 67

Kioko Mwitiki (Kenyan, born 1963)

The Racehorse, 1998

Unsigned

Mild Steel

224 x 265 x 71 cm

Ksh 550,000 – 800,000 ARR

(US\$ 5,800 – 8,400)

Provenance: Private collection



Kioko Mwitiki is undoubtedly one of Kenya's pre-eminent sculptors, renowned both locally and internationally for his life-sized metal works mostly depicting various forms of Kenyan wildlife. Mwitiki studied fine art at Kenyatta University. While on a period of suspension from university following involvement in some student protests in the 1980s, Mwitiki found himself working as an apprentice welder at a welding factory in Nakuru. Mwitiki would later return to university to complete his degree and after a stint as an art teacher whilst also experimenting with painting, he quit his job to set up a studio in Kawangware to focus on his metalworking.

Mwitiki's large sculptures draw on his exposure to wildlife during his childhood in Kajiado. His sculptures are expressive

and imposing. Mwitiki experiments with materials and textures, thinking as much about the forms themselves as about their lives as objects made to live outdoors – akin to the wildlife that inspires them.

In addition to existing in numerous private collections both locally and internationally, Mwitiki has also created several public works including sculptures of wildebeest at the Jomo Kenyatta International Airport, and State House in Nairobi. In 2018, he opened up the Kioko Mwitiki gallery, a space to offer support and mentorship to the upcoming generation of young Kenyan artists.

This is an early work that was originally commissioned for the Nairobi Racecourse.

The African Arts Trust

www.theafricanartstrust.org

The charity section of this year's auction features works by three highly respected and widely collected Kenyan artists, being auctioned to raise funds for the African Arts Trust (TAAT)

The African Arts Trust is a registered charity founded in 2010 to provide support for visual artists and grassroots arts initiatives/organisations across Eastern and Southern Africa. The Trust offers funding for studios, workshops, residencies, exhibitions and travel grants.

The three paintings being auctioned are from the private collection of philanthropist and collector Robert Devereux, the founder of TAAT.

No buyer's premium or commission will be taken from the sale of these 3 lots, all proceeds from the hammer price will be used by the Trust for future grants.

Lot 68

Francis Kahuri

(Kenyan, born 1946)

Paty Preparation, undated

Signed 'F.Kahuri' (lower right)

Oil on canvas

59.5 x 80 cm

Ksh 240,000 – 330,000

(US\$ 2,200 – 3,000)

Provenance: Private collection



Like other artists of his generation, Francis Kahuri's work draws largely on the traditions of his community, his paintings depict the cultural practices and oral history of the Agikuyu. Initially working as an insurance salesman, Kahuri's first foray into art making came through an encounter with batik making through a neighbour. Kahuri took up the craft, finding a market for his creations and eventually quitting his job to take it up full time. A meeting with veteran artist Elimo Njau led to Kahuri's introduction to a wider artistic world where he felt encouraged to expand his skills further.

Kahuri eventually learned how to work with oils on canvas, but the expense of the materials discouraged him so he continued to make batiks predominantly, and with relative

commercial success. In 1984, Ruth Schaffner of Gallery Watatu brought Kahuri into the Gallery Watatu stable, and encouraged him to focus on his oil painting. So began the second phase of his career; where he created much of the work for which he is now known. Scenes of domestic life and the mutual support provided by community; the idyll of simple traditional culture described in flattened, somewhat distorted forms against textured backgrounds became the defining quality of Kahuri's oeuvre.

Alongside exhibitions in Nairobi, Kahuri's work has travelled to exhibitions in Tanzania, Zimbabwe, the USA and Japan. For his subjects as well as his distinct style, Kahuri remains one of the artists whose work forms the bedrock of Kenyan modern art.



Lot 69

Anthony Okello (Kenyan, born 1976)

Plot 10, 2008

Signed 'okello' (lower right)

Mixed media on canvas

135.4 x 138 cm

Ksh 440,000 – 550,000

(US\$ 4,000 – 5,000)

Provenance: Private collection
of Robert Devereux

Born in Nairobi, Anthony Okello obtained a Diploma in Art And Design at the Buruburu Institute of Fine Art, after which he moved to the Kuona Trust Artists' Studios in 2004 where he worked alongside fellow artists, Richard Kimathi, Michael Soi and Peterson Kamwathi. Focusing on painting, some of Okello's most important works in the last 20 years have been a series of allegorical compositions with a cast of animal and human forms playing out mythologies collected from local communities, including this one, Plot 10.

His work is included in various private and corporate collections such as PwC and Afren PLC. His work has been published in 'World Art Collection – 1001 reasons to love the art'. He has exhibited in Kenya, India and Europe including the exhibition When the Heavens Meet the Earth, Cambridge, UK in 2017.



Lot 70

Peter Elungat (Kenyan, born 1978)

Wordless, 2005

Signed 'Elungat 05' (lower right)

Oil on canvas

101.7 x 80.1 cm

Ksh 240,000 – 440,000

(US\$ 2,200 – 4,000)

Provenance: Private collection
of Robert Devereux

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

Elungat's paintings of his single female figure Angelina, such as this one, created in the style of the major Renaissance painters and painted in muted earth tones, continue to captivate an audience of both local and international collectors.

Elungat has exhibited in Canada, Singapore and Europe and his work is in many corporate collections in Kenya.

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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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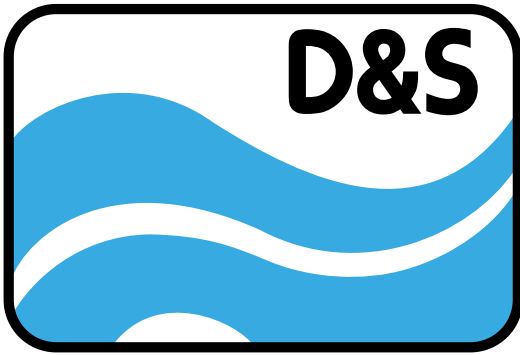


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