



circle art auction

Modern and Contemporary  
East African Art Auction, Nairobi

Monday 3 November 2014





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# Modern and Contemporary East African Art Auction

Monday 3 November 2014 at 7.30pm  
Villa Rosa Kempinski Hotel, Chiromo Road, Nairobi

## Viewings at Villa Rosa Kempinski:

Saturday 1 November 2pm to 7pm

Sunday 2 November 10am to 2pm, 5pm to 7pm

Monday 3 November 10am to 2pm or by appointment

Private Viewings can be arranged by appointment before these dates at our offices,  
910 James Gichuru Road, Lavington, Nairobi.

## Bids and Enquiries

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## Conditions of Sale

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

For those leaving Absentee bids, please provide details of lots on which you wish to place bids at least 24 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 Sale will be conducted in Kenyan Shillings.

Dollar estimates listed are at a rate US\$ 1 = Ksh 88

### Illustrations

Front cover: Lot 29, Francis Nnaggenda, detail of *Mother and Child*

Back cover: Lot 54, Dennis Muraguri, *Matatu Country*

Inside front cover: Lot 20, Dawit Abebe, *Background 4*

Inside back cover: LH Lot 52, George Lilanga, *Untitled*, RH Lot 36, George Lilanga, *Untitled*



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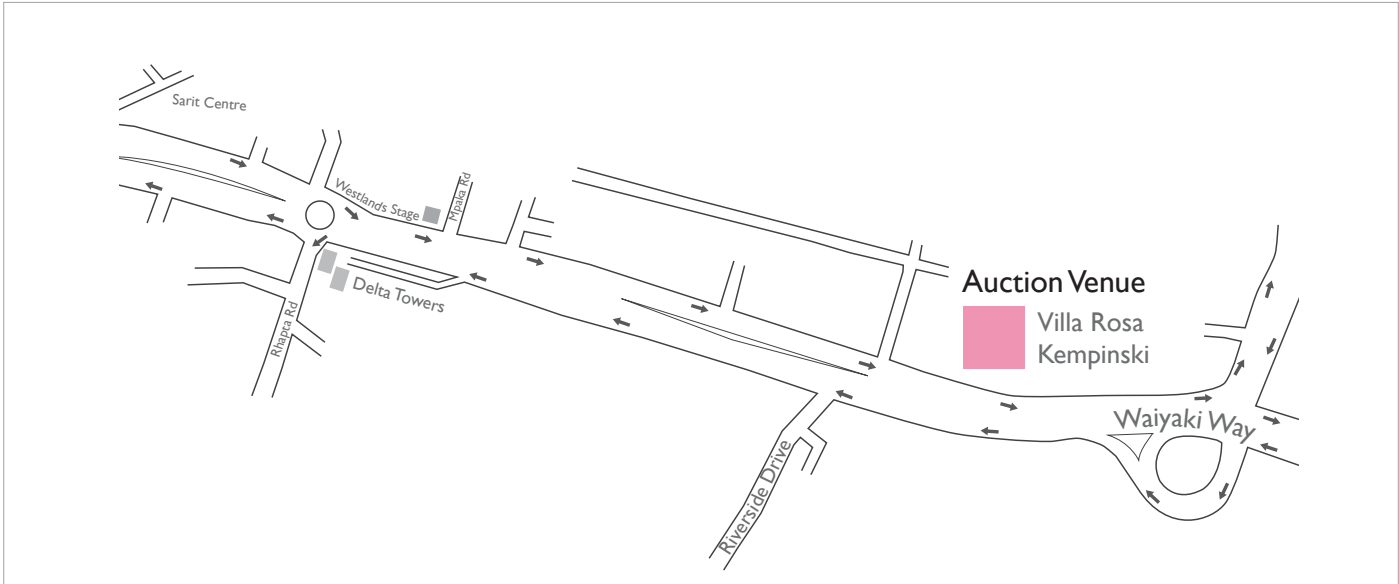
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**Circle Art Agency provides expert consultancy services to art collectors, art institutions and creative professionals on contemporary East African art.**

**We currently...**

- advise private clients who wish to make individual art purchases and ensure prices are at market value
- advise corporations on building an art collection for new or existing spaces, including the commissioning of site-specific work
- work with foundations, trusts and institutions wishing to engage with and negotiate the complexities of the regional art scene
- hold an annual Modern and Contemporary East African Art Auction in Nairobi
- present a series of exciting and unusual exhibitions in pop-up spaces around the city
- run a Collectors Club so that artists, curators and arts professionals can discuss their work and ideas with Kenyan collectors and enthusiasts



Lot 1

**Fitsum Behre Woldelibanos** (Ethiopian, born 1979)

Lost in Space, 2008

Signed 'Fitsum Berhe Woldelibanos' (below)

Acrylic on canvas

130 x 130cm

Ksh 300,000-400,000

US\$ 3,410-4,550

Provenance: Marc Van Rampelberg collection

Fitsum was born in Ethiopia and graduated from the Asmara School of Arts in 2000 after taking courses in painting, sculpture and print-making. He has lived in Kenya for the last 15 years. Frequently playing with stereotypes of the exoticised black male, his vibrant, gestural paintings have gathered an enthusiastic international following. His work has been exhibited extensively in Kenya, South Africa and Europe including Austria, Sweden and most recently France.

This painting is unusual for Woldelibanos in that it focuses on the background textures and atmosphere as opposed to the figure of the woman in the foreground.





Lot 2

**Sane Wadu** (Kenyan, born 1954)

Invisible Cat, Circa 87

Signed 'Sane Wadu' (lower right)

Mixed media on paper

57 x 47cm

Ksh 120,000-200,000

US\$ 1,365-2,300

Provenance: direct from the artist

One of Kenya's most renowned artists, Sane Wadu was ridiculed when he gave up teaching in the 80s and started using wall paint to produce artwork on plastic and cloth and canvas. As a reaction to the name-calling, he adopted the name 'Sane.'

Wadu was the co-founder of the Ngecha Artists Association and was one of Gallery Watatu's most successful artists. His paintings have been exhibited throughout the USA and Europe and are in many private and corporate collections of contemporary African art. Based now in Naivasha, Sane and his artist wife Eunice support many young aspiring artists through The Sane Wadu Trust.

Wadu is best known for his large oil on canvas scenes, making The Invisible Cat a rare work on paper from his early days as an artist.



Lot 3

**Edward Saidi Tingatinga** (Tanzanian, 1932-1972)

Untitled, undated

Signed 'E.S Tingatinga' (lower middle)

Enamel paint on board

57 x 57cm

Ksh 195,000-265,000

US\$ 2,200-3,000

Provenance: private collection

Tingatinga's art career lasted only four short years from 1968–72, but his impact on Tanzanian art has been profound and his legacy continues to build momentum.

The artist began practicing art out of necessity, finding that he could use enamel bicycle paint on ceiling board, cut into squares, and sell his work for profit. He began displaying these pieces in stores across the city of Dar es Salaam and many expatriates, who lived in the area, noticed his unique and unusual style of painting and began collecting. As his success grew, Tingatinga started to draw in close friends and family from the Makonde community to help him, firstly preparing boards and later guiding them to make their own paintings. His career was cut short when he was shot dead at the age of 40.

The Tingatinga style has now become a large industry in Tanzania, with co-operatives and small factories set up to meet the demand from local and international buyers but few original E.S. Tingatinga's come on the market.





Lot 4

**Fabian Mpagi** (Ugandan, 1953-2002)

The Cattle, 1978

Signed 'FABIAN MPAGI 1978' (lower right)

Oil on hardboard

69.5 x 85cm

Ksh 480,000-530,000

US\$ 5,500-6,000

Provenance: Klaus Betz collection

After graduating from Makerere University, Faculty of Fine Arts, Mpagi returned to Makerere in 1977 as a Masters student and teaching assistant. Due to difficulties associated with the political conditions of the time, Mpagi was unable to complete his studies. In 1982 he was forced into exile in Kenya and went on to have a successful career as a sculptor.

In 1989, Mpagi returned to Uganda and in the following year, he became the Director of Nommo Gallery. He resigned this post in 1998 to devote more time to his art. A fine draughtsman, Mpagi's paintings and sculptures combine a good knowledge of anatomy, which are simplified into delicately rendered abstract figures as seen in this painting of cattle.



Lot 5

**Jackson Wanjau** (Kenyan, born 1966)

Untitled, undated

Unsigned

Wood

70.5 x 38 x 33cm

Ksh 150,000-220,000

US\$ 1,700-2,500

Provenance: Desai collection

Son of revered Kenyan sculptor Samuel Wanjau and older brother to sculptor Anthony, Jackson initially rejected following his father's footsteps, and studied to be a primary school teacher. He continued to work alongside his father in his spare time and in 1994 decided to focus on his art practice. The influence of his father's work is evident in Wanjau's technique of skilfully allowing a figure, an animal or a story to emerge whether carving from stone or wood. His sculpture is distinguished by the angles and distortion in the form and by his careful finishing and detail.





Lot 6

**Samuel Wanjau** (Kenyan, 1938-2013)

Untitled, undated

Signed 'S.WANJAU'(underneath the base)

Wood

88 x 29 x 29cm

Ksh 330,000-400,000

US\$ 3,750-4,550

Provenance: private collection

Wanjau is undoubtedly one of Kenya's most revered and influential sculptors. Born in Nyeri on the family farm, he left school to join a carvers' cooperative in Mombasa and later in Nairobi. When independence came, he started producing curios for the tourist market. On meeting Elimo Njau of Paa Ya Paa (Arts Centre), he began to explore new styles and techniques away from the tourist market he had been catering for and developed a highly personal style that conveyed powerful emotion in the everyday figures and animals he carved. Wanjau exhibited widely in East Africa and internationally including in Sweden, Britain, Canada, the U.S. and Italy.

His influence on the second generation of sculptors, which includes both his sons, Jackson and Anthony, has been profound. His work and career is emblematic of a time when artists were breaking away from the mass production of co-operatives and finding their individual voices.



Lot 7

**Eltayeb Dawelbait** (Sudanese, born 1968)

The Spirit of Advertising, 2014

Signed 'Eltayeb (verso top)

Mixed media

179 x 72 x 20cm

Ksh 550,000-650,000

US\$ 6,250-7,385

Provenance: direct from 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.

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.

Here, Eltayeb has begun to explore the symbols and iconography that are used in product advertising. He says he has been, "catching on to this spirit of marketing and advertising and all the business transactions that go on every day." His latest work is inspired by roadside advertising in Kenya and the resourceful ways in which people network.





Lot 8

**Charles Sekano** (South African, born 1943)

Untitled, between 1980-1990

Signed 'CH Sekano' (lower left)

Oil pastel on paper

75 x 50cm

Ksh 280,000-350,000

US\$ 3,180-3,980

Provenance: private collection

Charles Sekano fled the apartheid regime in South Africa, emigrating to Paris and then to Nairobi where he worked as both a visual artist and musician during the 1980s.

He was part of a select group of Gallery Watatu artists under the guidance of Ruth Schaffner. His drawings and paintings celebrated the bohemian and multi-racial world of the Nairobi nightclubs that offered an escape from the oppression of the political regime of the time. Charles Sekano is widely collected; he has exhibited in Kenya, Holland, Germany, Japan and the U.S. His works are in private collections across the world and in various museums including Volkekunde Museum, Frankfurt, and the Peabody Essex Museum, Massachusetts.



Lot 9

**Geoffrey Mukasa** (Ugandan, 1954-2009)

Still Life, 2000

Signed 'Mukasa 2000' (lower right)

Collage, paint and gold leaf on paper

30 x 25cm

Ksh 310,000-360,000

US\$ 3,500-4,000

Provenance: Klaus Betz collection

Geoffrey Mukasa was born in 1954 to one of Uganda's most prominent doctors. Many people expected Mukasa to follow his father's footsteps but the murder of his father during Idi Amin's coup brought drastic changes to his life; he left Uganda and began studying art.

Mukasa travelled to India to study at Lucknow University, graduating in 1984. India greatly inspired Mukasa, exposing him to European and Indian aesthetic values. He threw himself into his work with vigour, focusing mainly on human relationships with the environment, interactions between humans and every day living. In the early 1990s, upon returning to Uganda, Mukasa became a key figure in the movement to revive cultural life in Uganda. This cultural movement was seen as a unifying force and an inspiration for the nation's recovery from years of military dictatorship.

Mukasa's oldest friends said that he began making collages in his early years as an artist because there were no classic art materials to be purchased in Kampala. He wanted to create works of art, so he initially used magazines to create collages and only later when materials were available, did he begin to painting large canvases.



Lot 10

**Geoffrey Mukasa** (Ugandan, 1954-2009)

Nudes, 2006/2007

Signed 'signature' (lower left)

Oil on canvas and barkcloth

120 x 150cm

Ksh 1,000,000-1,400,000

US\$ 11,360-15,910

Provenance: acquired direct from the the artist's estate by AKA Gallery





Lot 11

**Zachariah Mbutha** (Kenyan, born 1948)

The Chase, 2013

Signed 'Z.Mbutha' (lower right)

Mixed media on canvas

73 x 110cm

Ksh 90,000-120,000

US\$ 1,020-1,365

Provenance: direct from artist

Mbutha studied at a teacher training college and worked as a teacher for many years before becoming headmaster of a primary school in Nakuru. In 1979, he resigned to become a full time artist. Without formal education in the arts, his paintings were experimental, inspired by books he found on modern art. In the 1980s he was introduced to Gallery Watatu and became one of the gallery's most popular artists. Unlike many of his fellow artists from that period, Mbutha is still actively painting and exhibiting. Mbutha's paintings are social commentaries on everyday Kenyan life and the relationships between humans and humans and animals.

'The Chase' is a new experiment for Mbutha. By deconstructing two older oil paintings, he has removed each individual animal from the older works and attached them to a new canvas, creating a new and unusual composition.



Lot 12

**Otiby** (Sudanese, born 1948)

Ombararo, 2013

Signed 'signature' (lower left)

Acrylic on canvas

90 x 120cm

Ksh 325,000-370,000

US\$ 3,700-4,200

Provenance: direct from the artist

Highly respected by the artistic community in Sudan, Otiby graduated from the College of Fine and Applied Arts in Khartoum. During his long career in the arts, he has worked as freelance artist, cartoonist, and as a lecturer at the College of Music & Drama at Sudan University of Science & Technology. In 1992, he was the consultant for the National Culture and Arts Corporation in Omdurman, Sudan.

Otiby has exhibited widely over the last 40 years in Sudan, UK, Germany, Saudi Arabia, Cairo and Kenya though his work has not been seen in Kenya for many years.





Lot 13

**Paul Onditi** (Kenyan, born 1980)

Helter Skelter, 2014

Signed 'wudG 014' (lower right)

Mixed media on synthetic polyester plate

153 x 129cm

Ksh 300,000-400,000

US\$ 3,410-4,545

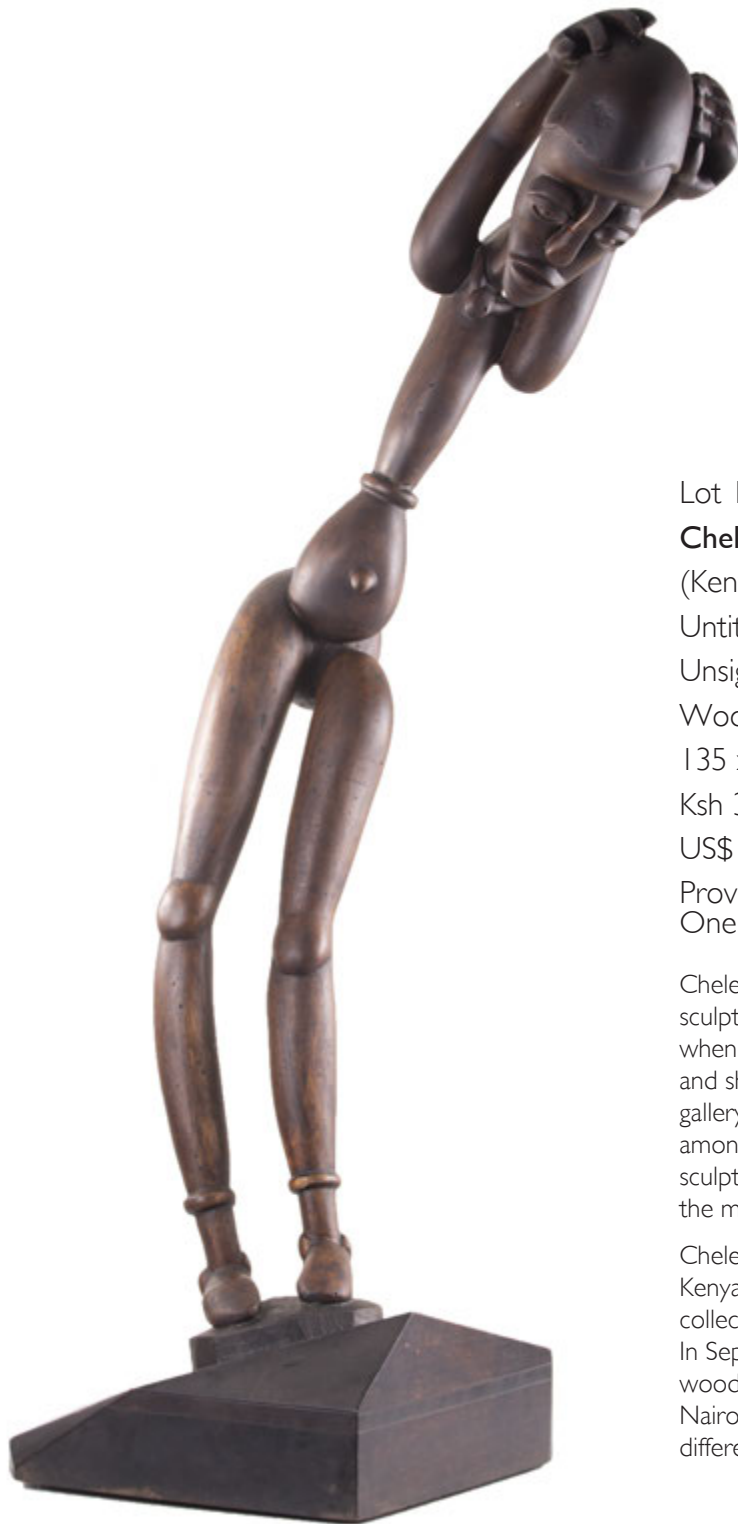
Provenance: direct from the artist

Onditi's work examines the cyclical nature of human experience and behaviour, encapsulated in the often used expression 'what goes around, comes around'.

His work often depicts a lonely character named 'Smokey' who represents a blank state of mind. The artist works in muted hues using a reductive technique to navigate what he refers to as the dilemma of the human condition.

Onditi has exhibited both in Kenya and internationally including at the exhibition 'Ernst and Young Action' at the Museum für Angewandte Kunst Frankfurt in 2010. He recently held a solo show at the Goethe Institut in Nairobi.





Lot 14

**Chelenge Van Rampelberg**

(Kenyan, born 1960)

Untitled, undated

Unsigned

Wood

135 x 48 x 56cm

Ksh 360,000-420,000

US\$ 4,090-4,775

Provenance: direct from the artist through  
One Off Contemporary Art Gallery

Chelenge Rampelberg is Kenya's first professional female sculptor. She turned to the arts at the age of twenty five when her husband discovered her paintings under the bed and showed them to Ruth Schaffner of Nairobi's premier gallery at the time, Gallery Watatu. Today, Chelenge is amongst the most respected artists in Kenya. Her wooden sculpture and woodcut plates explore African culture and the minutiae of human relationships.

Chelenge has held a number of solo exhibitions in Kenya and Japan. Her works can be found in numerous collections in Kenya including the Sankara Hotel, Nairobi. In September 2013, Chelenge exhibited a series of painted woodcut plates at One Off Contemporary Art Gallery, Nairobi, primarily depicting gorillas that portrayed the different facets of human nature and emotion.



Lot 15

**Richard Onyango** (Kenyan, born 1960)

Kangalika in 1968, dated 08, repainted 2014

Signed 'Richard' (lower right)

Acrylic on canvas with oil varnish finish

80 x 100cm

Ksh 330,000-430,000

US\$ 3,750-4,885

Provenance: direct from the artist

Living and working in Malindi, Richard Onyango is one of Kenya's most prominent artists with a remarkable international following. He has had many careers including working as a carpenter, fashion designer, woodcarver, sign painter, farmer and animal trainer. His life changed at the age of twenty when he first met his European lover Drosie and began his life as an artist, painting his muse.

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

Onyango is fascinated with machines, especially vehicles of all kinds. This painting is from a series of paintings he made in 1969 of the buses, lorries and heavy machinery he has studied throughout his life and whose details are vividly retained in his memory. Kangalika is closest to his heart, being the bus that he took every week to his primary boarding school.



Lot 16

**John Njenga** (Kenyan, 1966-1997)

Untitled 1, undated

Signed 'signature' (lower right)

Oil on canvas

42 x 32cm

Untitled 2, undated

Signed 'signature' (lower right)

Oil on canvas

38 x 28cm

Sold as a pair Ksh 90,000-150,000

US\$1,020-1,705

Provenance: private collection



Njenga began painting in 1991, inspired by the artistic atmosphere and success of the artists working in Ngecha Artists' Village. Like many of the "Ngecha artists", he took his work to Gallery Watatu where his potential was recognised. He regularly exhibited there until his untimely death in 1997.

From 1993, after a group exhibition of contemporary African art in Japan, Njenga's work seemed to mature significantly, moving away from naïve realism to surrealism and finally abstraction. Njenga took his own life in 1997.





Lot 17

**Simon Mpata** (Tanzanian, 1942-1984)

Untitled, undated

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

Enamel paint on board

57 x 57cm

Ksh 130,000-190,000

US\$1,500-2,200

Provenance: private collection

Mpata is the youngest half-brother of Edward Saidi Tingatinga, founder of the Tingatinga art movement in Tanzania. Mpata learnt to paint from his brother and is generally viewed as the artist who kept his style the closest to Tingatinga's. After the master's death, Mpata refused to participate in training more painters and left Tanzania to open a studio in Nairobi where he lived and worked until his death in 1982. His work has been extensively collected and shown in numerous exhibitions worldwide.



Lot 18

**Rashid Diab**

(Sudanese, born 1957)

Women, 2013

Signed 'his signature in Arabic, 2013' (lower right)

Acrylic on canvas

119 x 99cm

Ksh 670,000-760,000

US\$ 7,600-8,600

Provenance: direct from the artist

Rashid Diab studied at the College of Fine and Applied Arts in Khartoum and in 1979, won a scholarship to attend the Complutense University of Madrid where he received another degree in Painting and Etching. He went on to complete his PhD in 1991 on the 'Philosophy of Sudanese art' and then spent the next nine years teaching at the same university in Spain.

One of the most famous Sudanese artists of his generation, Diab's paintings, etchings, and mono-prints have been exhibited across Europe, North America and the Middle East and can be found in a number of private and public collections including the Museum of Fine Art in Cairo, the National Library of Madrid and the Royal Museum of Fine Art in Amman.

Diab established the Dara Art Gallery in his house in Khartoum and in 2003 he set up the Rashid Diab Arts Centre, to promote visual arts and cultural awareness in Sudan.



Lot 19

**Thom Ogonga** (Kenyan, born 1975)

Brothers Karamazov

Signed 'OGONGA THOM '14' (lower left)

Charcoal and soft pastel on canvas

109 x 84cm

Ksh 110,000-160,000

US\$ 1,250-1,820

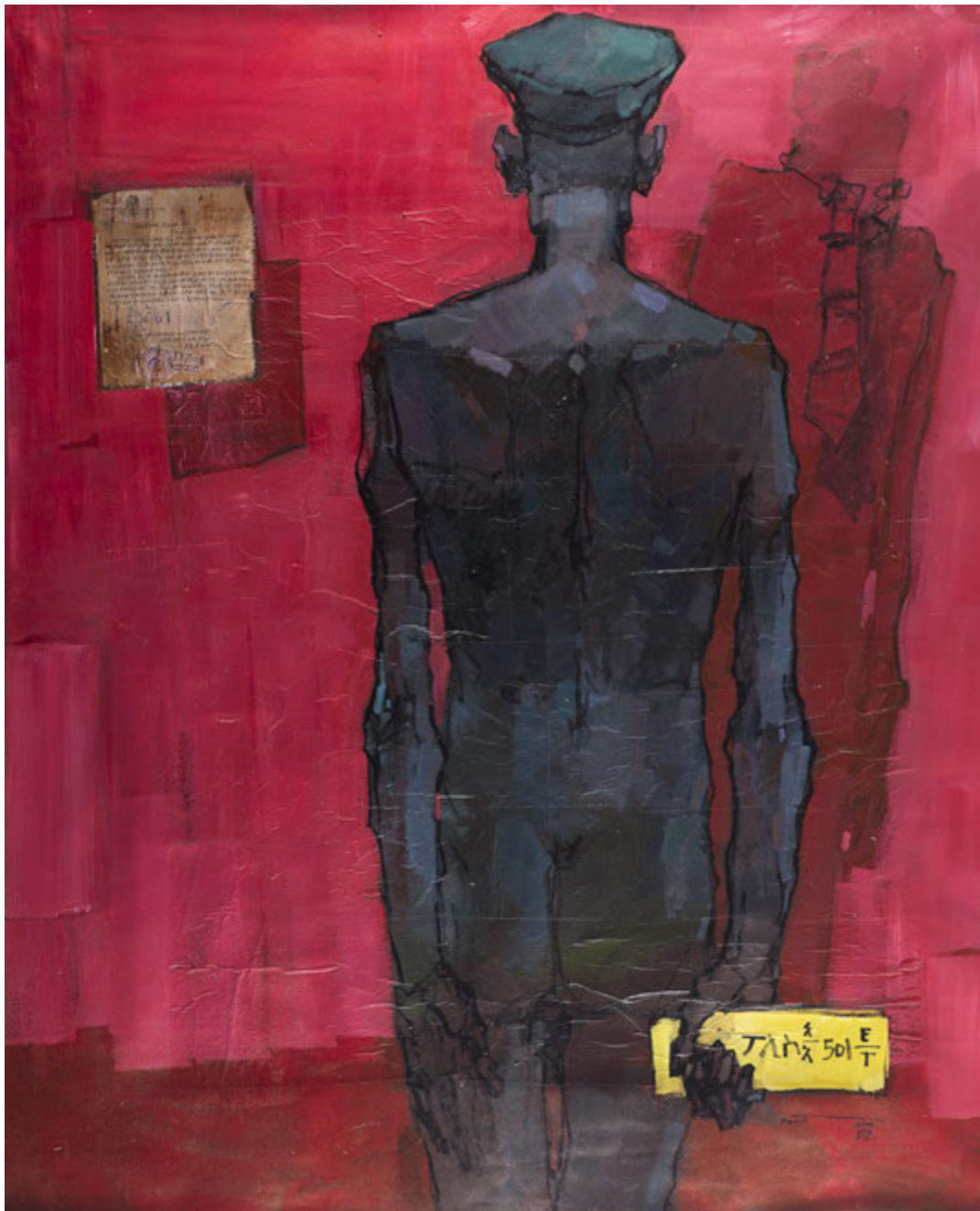
Provenance: direct from the artist

Thom Ogonga exhibits regularly in Nairobi. Born and raised in the city, his figurative drawings, paintings and masterful prints depict his fascination with Nairobi nightlife.

Ogonga has worked from studios at Kuona Trust, the GoDown Art Centre and has recently moved to a private studio in Loresho. He writes a popular and widely read blog on the Kenyan contemporary art scene.

'Brothers Karamazov' is from Ogonga's latest series 'Playfully Serious', which is an interpretation of Dostoyevsky's philosophical novel that interrogates free will. Combining fiction with fact, it also explores the alcohol abuse in his neighbourhood.





Lot 20

**Dawit Abebe** (Ethiopian, born 1978)

Background 4, 2014

Signed (lower right)

Acrylic on canvas

159 x 130cm

Ksh 280,000-325,000

US\$ 3,200-3,700

Provenance: direct from the artist

Dawit Abebe graduated from the Addis Ababa University School of Fine Art and Design with a Diploma in painting, sculpture, graphics, photography and industrial design. Since 2001, he has been a member of the Habesha Art Studio in Addis Ababa. Abebe's solo exhibitions include 'X Privacy' at the Alliance Ethio-Francaise, Addis Ababa in 2012. Group shows include the touring exhibition 'Silver Sea Cross-Ship' in 2013-2014 as well as the display of the Habesha Art Collection at the National Museum in Addis Ababa in 2014, along with exhibitions in France, the UAE, and the USA. He has recently been bought for the Saatchi collection in London.



Lot 21

**Francis Nnaggenda** (Ugandan, born 1936)

Return or no Return, 2013

Signed 'Nnaggenda 2013' (lower right)

Oil on canvas

118 x 63.5cm

Ksh 217,000-250,000

US\$ 2,465-2,840

Provenance: direct from the artist through Nairobi Gallery

Francis Nnaggenda was raised in Buganda, central Uganda. During the era of Idi Amin, he went into exile and studied art in Germany and France. He is a former head of the Department of Sculpture at Makerere University and attended Freiburg University in Switzerland and Bayerische Akademie der Schönen Künste in Germany. In 1968, he moved to Kenya where he taught art 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 sculpture 'Mother and Child' is a landmark outside the Nairobi National Museum.

Nnaggenda is recognised as one of the most important artists of his generation in East Africa, his expressionistic work, especially sculptures, have drawn considerable acclaim. He is still practicing at 74 and is one of the selected artists of KLA ART 014, Kampala Contemporary Art Festival 2014.



Lot 22

**Raza Mohammed** (Tanzanian, born 1946)

African Matisse Mask, 2001

Signed 'RAZA 29.5.2001' (lower right)

Acrylic on canvas

96 x 79cm

Ksh 130,000-175,000

US\$ 1,500-2,000

Provenance: direct from the artist

Raza Mohammed, was born in Tabora, Tanzania but moved to Mombasa, Kenya when he was very young. Later, he returned to Arusha, Tanzania where he began work as a graphic artist, book illustrator and stamp designer. Mohammed visited the USA through the Crossroad Africa Operation. He was also invited to Moscow to produce medals for high ranking army officers involved in the Ugandan army during Idi Amin's regime. In 1964, Raza Mohammed retired and moved to Mwenge, near Dar es Salaam, where he still lives and makes art.





Lot 23

**Gakunju Kaigwa** (Kenyan, born 1958)

Seduction, 1998

Signed 'Gkaigwa.' 1998 (underneath the base)

Vermont marble

140 x 30 x 17cm

Ksh 950,000-1,500,000

US\$ 10,800-17,000

Provenance: direct from the artist

Gakunju Kaigwa is an established Kenyan sculptor who graduated from Kenyatta University, Nairobi in 1980 with a B Ed in Fine Art. In 1993 he received his MA in Public Art at the University of Dundee in Scotland. He was accepted by the Apprenticeship Programme at the Johnson Atelier Technical Institute of Sculpture in New Jersey, where he worked in the foundry and mastered the art of metal sculpture and casting in bronze, aluminium, silver and iron.

Working in the USA for several years, and attending numerous international workshops, Kaigwa returned to Kenya in 2003 and took a studio at Kuona Trust, Centre for Visual Arts from where he works on public and private commissions. He has been teaching fine art at the International School of Kenya for the last two years.

The stone for 'Seduction' was sourced from an old quarry in Rutland, Vermont in 1997 whilst on a residency. Kaigwa says he wanted to capture the enigma and power of a young woman.



Lot 24

**Ephrem Solomon** (Ethiopian, born 1983)

It should not matter what colour you are or where you are from 2 and 3, sold as a diptych, 2014

Signed verso

Mixed media

52 x 52cm each

Ksh 290,000-330,000

US\$ 3,300-3,750

Provenance: direct from the artist

Ephrem Solomon was born in Addis Ababa and graduated from the Entoto Art School in 2009. He observes and presents socio-political works using woodcut and mixed media. Views of the city and the people that inhabit the spaces around him inform his work, as does a fictional world that exists beyond the present. Using black and white to symbolize this juncture in reality, he produces bold figures and portraits that capture both personal and public power relations in society.

Ephrem has exhibited internationally including in Ethiopia, Kenya, Dubai and Croatia. In 2014 he had his first solo exhibition in the UK at Tiwani Contemporary, London. His work is in private collections in Dubai, Kenya, South Africa and the UK, including the Saatchi Collection.



Lot 25

**Naomi Wanjiku Gakunga**

(Kenyan, born 1960)

Kiambiriria-Genesis, 2009

Signed on washer on  
bottom of work

Stainless steel wire and washers

204 x 102cm

Ksh 1,030,000-1,470,000

US\$ 11,700-16,700

Provenance: direct from the artist

Naomi Wanjiku Gakunga studied art at the University of Nairobi and continued her studies at the University of California Los Angeles. She spent her early childhood in Kenya but now lives and works in San Antonio, Texas.

Gakunga is known for her contemporary wall-hanging sculptures made of steel wire, tin cans and oxidised sheet metal. She oxidises her materials by saturating rolls of sheet metal in water, sometimes adding dye for colour. Fibre, string, ribbons and fine grade metal are the primary materials in her work. She has exhibited in the USA, UK, France, Brazil and Poland. Her UK debut solo exhibition 'Ituŋka – Transformation' was presented at October Gallery, London in 2013 and she will be showing at the 1:54 Contemporary African Art Fair in London, October 2014.

Here, Gakunga explores the aesthetic dimension of strings from a traditional African context. Genesis-Kiambiriria explores the connection between past and present, between tradition and modernity, and between older generations and the contemporary.





Lot 26

**Gor Soudan,**

(Kenyan, born 1983)

Stirring Attractions, 2014

'GOR SOUDAN 2014'

(lower right)

Ink, water colour on paper

108.5 x 76.5cm

Ksh 100,000-150,000

US\$1,140-1,700

Provenance: direct from  
the artist



Lot 27

**Gor Soudan,** (Kenyan, born 1983)

Bubbles & Shells 3, 2014

Unsigned – certificate of authenticity

Protest wire

50 x 50 x 45 cm

Ksh 150,000-260,000

US\$ 1,700-2,950

Provenance: direct from the artist

Gor Soudan is a conceptual artist living and working in Kisumu and Nairobi. Often subtly engaged with contemporary political and social issues and embedded in urban culture, Soudan's artistic practice is an organic process through which everyday material is transformed into powerful work. He has worked with pages of the Kenyan constitution, cartons, plastic, shopping bags and 'protest wire' – a tangled black mass of wire he salvaged from car tyres burnt during civil unrest in Nairobi brought about by political tension. His practice and the works he produces provide acute, often satirical observations and commentary on the rapid socio-political transformation in Africa is undergoing.

His latest project, Bubbles & Shells, applies linear installation using protest wire, natural materials and drawings to explore the ontological history of enclosed spaces, utopian and practical pods and domes, real and fantastical atmospheres or ecosystems observed during his travels to Freetown and Tokyo this year.

'Bubbles & Shells 3' is the third of six sculptures. The first two are in the Backers Foundation Collection at Hara Museum, Tokyo, Japan. The work on paper is the third in a series of four, the first was acquired by the Yuan Museum in Tokyo and the second is also in the Backers Foundation Collection.



Lot 28

**Michael Soi** (Kenyan, born 1972)

Monday morning, 2014

Signed 'SOI W. MICHAEL JULY 2014' (middle right)

Mixed media on canvas

100 x 300cm

Ksh 175,000-260,000

US\$ 2,000-3,000

Provenance: direct from the artist





Michael Soi studied fine art at the Creative Arts Centre Nairobi. He joined Kuona Trust Centre for Visual Art at the Nairobi National Museum in 1996 and is currently a resident artist at the GoDown Arts Centre in Nairobi. He has exhibited in the US, UK, Netherlands, Germany, and in South Africa at the Johannesburg Art Fair in 2010. In June this year, he exhibited works from his China Loves Africa series in South Korea at the Dongdaemun Design Plaza and at Artion Art space in Seoul.

Soi's paintings offer satirical social commentary on the issues that impact the average Kenyan. From Kenyan politics to commercial sex work, he explores the controversial issues the people prefer to ignore.

Produced specifically for the auction, 'Monday Morning' features a cross-section of the Nairobi demographic including a businessman, a sex trade worker, a drunk and curious school boys. Soi says it is "a reminder of Nairobi middle class growing up in Eastlands where everyone met in the bus stop in the morning. This particular piece is a depiction of what we see, hear and witness almost every day in the circus we call Nairobi."





Lot 29

**Francis Nnaggenda** (Ugandan, 1936)

Mother and Child, 2002

Unsigned

Wood

79 x 35 x 50cm (including base)

Ksh 710,000-800,000

US\$ 8,000-9,000

Provenance: Max Rohrer Collection

Francis Nnaggenda was raised in Buganda, central Uganda. During the era of Idi Amin, he went into exile and studied art in Germany and France. He is a former head of the Department of Sculpture at Makerere University and attended Freiburg University in Switzerland and Bayerische Akademie der Schönen Künste in Germany.

In 1968, he moved to Kenya where he taught art 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 the Nairobi National Museum.

Nnaggenda is recognised as one of the most important artists of his generation in East Africa. His expressionistic work, especially sculptures, have drawn considerable acclaim. He is still practicing at 74 and is one of the selected artists of KLA ART 014, Kampala Contemporary Art Festival 2014.



Lot 30

**Rose Kirumira** (Ugandan, born 1962)

Broken Gourd, 2013

Unsigned

Wood and copper

110 x 27 x 25cm

Ksh 130,000-160,000

US\$ 1,500-1,800

Provenance: direct from the artist

After completing her undergraduate and graduate training at Makerere University, Kirumira received a PhD on "The formation of contemporary visual artists in Africa: Revisiting residency programmes". She became a senior lecturer at the School of Industrial and Fine Arts at Makerere University.

Specializing in the human form, sculpted in wood, clay and concrete, she is one of a small group of widely recognized female sculptors in Uganda. She worked under the renowned sculptor Francis Nnaggenda to make the statue of "King Ronald Mutebi" at the Buganda Parliament and "Family" at Mulago Hospital, Kampala. Her work is in private collections in Canada, Denmark and China.

Kirumira has worked with some of the best artists in Africa, gaining experience about contemporary visual arts through art residencies and workshops in Uganda, South Africa, Zambia, Tanzania, Kenya and Botswana.



Lot 31

**Jak Katarikawe** (Ugandan, 1938)

Untitled, between 1999-2001

Signed 'JAK KATARIKAWA' (lower left)

60 x 86.5cm

Oil on paper

Ksh 400,000-600,000

US\$ 4,500-6,800

Provenance: private collection

One of East Africa's pioneer artists, Katarikawe's was born in Uganda but has lived in Kenya for many years. Combining painting and storytelling, he paints his dreams where man and creature co-exist; where animals take on human traits and appearance.

Katarikawe gained exposure through Ruth Schaffner of Gallery Watatu. Today he is one of East Africa's best-known artists. Extensively collected and internationally acclaimed, Katarikawe's visions of village life have been exhibited in Africa, Europe and the USA. Katarikawe has received widespread international attention that was heightened further on publication of a catalogue by Joanna Agthe and Elsbeth Court that accompanied a retrospective touring exhibition in Germany.

His work has been exhibited in Uganda, Denmark, Belgium, Kenya, Nigeria, Norway, Sweden, Switzerland, Tanzania, UK, USA and USSR and comes up at auction occasionally. Retrospectives of his work have been held at the Nairobi Gallery, National Museums of Kenya, Gallery Watatu in 2005, 2011 and 2014.





Lot 32

**Kivuthi Mbuno** (Kenyan, born 1947)

Untitled, between 1980-1990

Signed 'Kivuthi mbuno' (lower middle)

Wax crayon on paper

46 x 71 cm

Ksh 120,000-180,000

US\$ 1,360-2,050

Provenance: private collection

Prior to becoming an artist, Mbuno worked as a cook in the safari industry in Kenya, which led him to travel into the interior of both Kenya and Tanzania exposing him to nature and the wildlife living there. These long treks, and his memories of the traditional life of his Wakamba ethnic group, are the inspiration for his paintings. His distinctive style uses ink, colour pencils, pastels, and more recently acrylic; it leads the viewer into a fantastical natural world, sometimes hostile, sometimes harmonious.

Mbuno has exhibited widely in museums and private galleries across Europe, including the Saatchi Collection in London and the Center for African Art in New York.

This is an early work in oil pastel on paper and unusual in its muted colour palette.



Lot 33

**Peter Elungat** (Kenyan, born 1978)

Untitled, 2001

Unsigned

Oil on canvas

125 x 155cm

Ksh 650,000-800,000

US\$ 7,385-9,100

Provenance: private collection

Born in Teso District in the Western Province of Kenya, Peter Elungat joined Kuona Trust's Museum art studios in 1997.

A very popular painter in Kenya, Elungat is renowned for his large canvases, muted earth coloured palette and his imaginary muse, Angelina, an elongated spiritual female form painted in a style reminiscent of the European renaissance period. He has exhibited in Nigeria, Canada, Singapore and the UK. This particular work is rare, one of only two paintings where Elungat experimented with a different technique, and is a portrait of his wife.



Lot 34

**Rosemary N Karuga** (Kenyan, born 1928)

Untitled, 1990

Signed '4/2/98 Rosemary N Karuga' (lower right)

Paper collage

58 x 42cm

Ksh 120,000-180,000

US\$ 1,365-2,045

Provenance: private collection

Karuga was the first Kenyan woman to attend Makerere University in Uganda where she studied from 1950–52. On graduating she struggled to make a living as an artist and her principal profession was teaching. On retirement, she began creating collages that so impressed those who saw them that she gained a profile illustrating books and then exhibiting, particularly in France. Her international reputation grew when she was part of a group show alongside El Anatsui and Ablade Glover at the Studio Museum in New York in 1990. She has since featured in many international exhibitions.

Karuga's technique remains consistent – using coloured paper, scissors and glue to create ingenious, characterful portraits of Kenyan daily life and fables.





Lot 35

**Paul Ndema** (Ugandan, born 1979)

Jane the Baptist, 2014

Signed 'NDEMA 2014' lower right

Oil on canvas

100 x 100cm

Ksh 90,000-115,000

US\$ 1,000-1,300

Provenance: direct from the artist

Ndema studied at the Margaret Trowell School of Industrial and Fine Arts, Makerere University from 1999-2002 where he obtained his Bachelors in Fine Arts. He has exhibited widely in Uganda mainly at Afriart Gallery in Kampala.

Ndema's depictions of multifarious people, ornamental objects and expressive animals are at once comforting and ominous. He is influenced by a diverse heritage of art history from Gustav Klimt to contemporary East African artists; his works on paper, paintings and assemblages are infused with potent symbolism and a sense of mystery and magic.

This painting is from the series "Sex, Drugs and Christianity". It is a depiction of the weaknesses of some members of the clergy, to the vices of alcohol and sex; the indulgence in these pleasures often leading to hypocrisy and deception.



Lot 36

**George Lilanga** (Tanzanian, 1934-2005)

Untitled (the businessman), undated

Signed signature (on the base)

Painted wooden sculpture

67 x 25 x 20cm

Ksh 110,000-175,000

US\$ 1,200-2,000

Provenance: private collection

Lilanga's works were inspired by the spirit world of the Makonde tribe in southern Tanzania. He began training as a sculptor in 1961, making wood carvings in the traditional Makonde style. In 1970 he moved to Dar es Salaam where he encountered the Tinga Tinga School which had a profound effect on his work. In 1978 he made his first trip to New York and the following year participated in a group exhibition of African artists in Washington.

Infamous graffiti artist Keith Haring saw his paintings there and later acknowledged that this encounter had had a significant influence on his own work. Today Lilanga is one of the region's most celebrated artists and features in many important private and institutional collections of African art.





Lot 37

**Kizito Maria Kasule** (Ugandan, 1973)

The Legacy of Democracy, 2013

Signed 'KIZITO.m.Kasule' (lower middle)

Acrylic on canvas

143 x 175.5cm

Ksh 320,000-370,000

US\$ 3,600-4,200

Provenance: direct from the artist

When civil war broke out in North Uganda, Kizito only narrowly escaped. Many years later, he returned and attended Makerere University in Kampala and graduated with a Bachelor's of Arts in Art History. Kizito won a scholarship to Burren College of Art in Ireland and in 2006 opened a school for higher education in the Art called the Naganda International Academy of Art and Design (NIAAD). NIAAD set up a project called Muse Uganda that educates disadvantaged youth in Uganda. He is also the Chair of the Department of Fine Art at Makerere University.

'The Legacy of Democracy' explores the notion of democracy in East Africa. Kizito believes that, "democracy is a right which is divine and which every person is supposed to enjoy without fear. Leaders have no power to deny or restrict any point of democracy." He looks at leaders in East Africa who have denied citizens a genuine democratic status and thus failed to respect their rights. The dictators in the painting are represented by birds and the people demanding democracy are represented by the human figures.





Lot 38

**Bakri Bilal** (Sudanese, born 1943)

Nilotic Dreams 2, 2008

Signed 'BAKRI BILAL' (lower left)

Mixed media on canvas

65 x 90 cm

Ksh 325,000-370,000

US\$ 3,700-4,200

Provenance: direct from the artist

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

Bilal has exhibited his work extensively in Sudan, UK, the USA, Saudi Arabia and in Switzerland at the United Nations Palace in 1978. his articles on the development of folk art in Sudan have been featured in a number of international publications.



Lot 39

**Edward Njenga** (Kenyan, born 1922)

Naftali, 1970

Signed 'ESN 70' (to back)

Stoneware

38 x 8 x 20cm

Ksh 450,000-500,000

US\$ 5,110-5,680

Provenance: direct from the artist

Born more than 90 years ago, much of Njenga's work dates from the pioneering decades following independence; his sculptures, executed mostly in clay, display an instinctive social realism. His practice is grounded locally in his use of clay and popular subject matter. Many of Njenga's works honour his mother who earned a living by selling her pottery that paid his school fees. Each of Njenga's sculptures are unique and serve as a visual memoir of everyday living in Nairobi and Eastleigh, where he worked as a social worker for many years.

His intimate sculptures of local characters come alive as he describes their stories; these two sculptures depict instantly recognizable characters who have worked daily on Kenya's streets; the cobbler patiently mending shoes and Naftali, the portrait of a man that Njenga knew and whose hard work and spirit he admired greatly as a young man.

Works from Njenga rarely come on the market.



Lot 40

**Edward Njenga** (Kenyan, born 1922)

Jua Kali Shoe Repair, 1988

Signed 'ESN 88' (to side)

Stoneware

15 x 12.5 x 23cm

Ksh 320,000-400,000

US\$ 3,635-4,545

Provenance: direct from the artist







Lot 41

**Anthony Okello**

(Kenyan, born 1976)

Bird Watchers at Maragwa, 2004

Signed 'Okello.04' (lower middle)

Oil on canvas

122 x 91.5cm

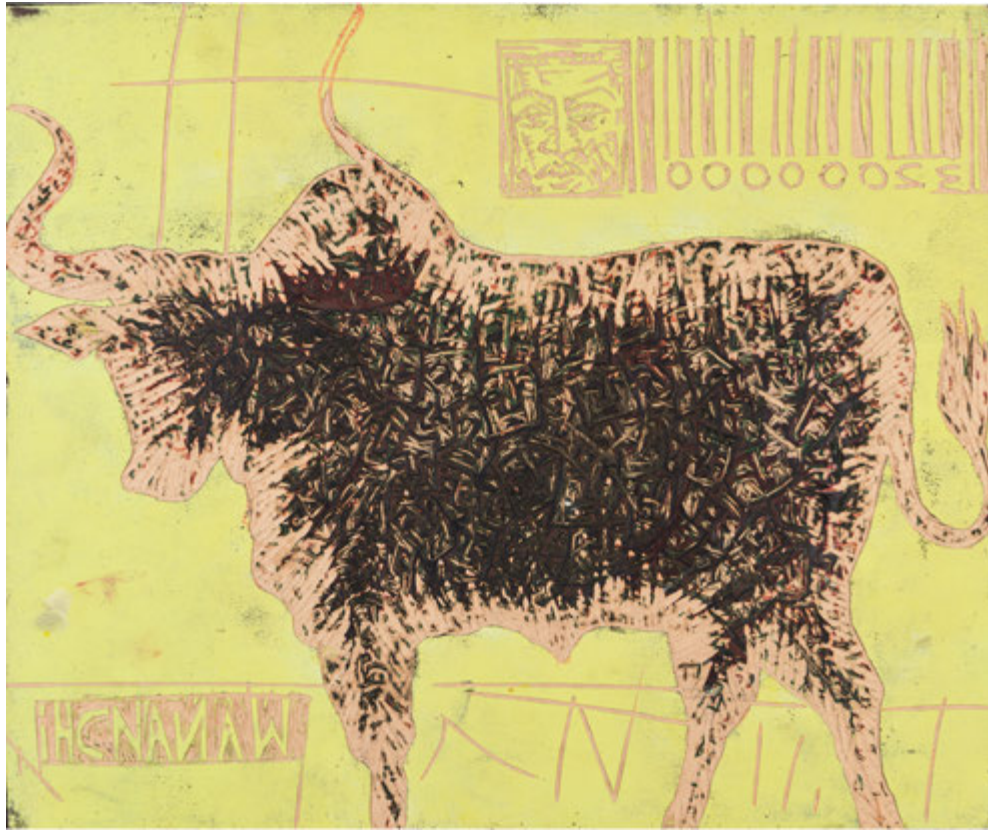
Ksh 120,000-170,000

US\$ 1,350-1,950

Provenance: private collection

Anthony Okello's works over the last 5 years have characteristically been allegorical compositions with a cast of animal and human forms playing out mythologies collected from local communities. In his recent series of work there is a move towards a more personal mythology. Okello was born in Kenya and studied art at the Buru Buru Institute of Fine Art before moving to Kuona Trust in 2004. 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' and he has exhibited in Kenya, India and France.

This painting is an early work inspired by the artist's stay in the forests of Mount Kenya and the birdlife he saw there in 2004.



Lot 42

**Peterson Kamwathi** (Kenyan, born 1980)

Nchi 3 Wananchi from Nchi Yetu Series, 2004-5

Unsigned

Woodcut plate

40 x 46cm

Ksh 150,000-250,000

US\$ 1,700-2,850

Provenance: private collection

For the last few years, 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 particularly of the woodcut process. Kamwathi has had several solo exhibitions, most recently at the Frost Museum, Miami in 2013 and his work is in many international collections. He has participated in numerous international workshops and residencies including printmaking at the London Print Studio in 2006, Art Omi International artist residency, New York in 2009 and as a Civitella Ranieri fellow in 2012.

'Nchi Yetu' is a series of six limited edition woodcuts created between 2004-5 looking at what the artist considered then to be the constituent components of a nation: the people, the flag, the currency; the political party is represented by hand sign icons, commerce is represented by barcode icons and death is represented by coffin icons. These symbolic icons are presented around the body of a cow or bull.



Lot 43

**Phillip (Nelly) Ndunguru** (Tanzanian, 1962–1986)

Fortune Teller, 1983

Signed 'PHILLIP NELLY 1983' (lower right)

Gouache on paper

51 x 61.5cm

Ksh 48,500-61,500

US\$ 550-700

Provenance: from the artist's brother

In 1978, Phillip Ndunguru began his career as a painter and later became the most respected comic artist in Tanzania. He worked as chief cartoonist on Sani Magazine, a popular Tanzanian comic book creating the original Tanzanian comic characters still depicted today including, Dr Love Pimbi, a smooth talking womanizer. In the 80s he worked in Nairobi for the Kenya Times, producing a comic strip called Kazibure.

In his short life, Ndunguru made a significant impact on the art scene in Tanzania. He was an inspiration to other cartoonists, including the Nation's Tanzanian cartoonist Gado.

Ndunguru exhibited his work at the Goethe-Institut and Forodhani Hotel in Dar es Salaam, Tanzania where the exhibition sold out, and in Zimbabwe, Sweden and Kenya.

This painting depicts how traditional people worship, dance to the spirits and pray to God or the ancestors. The elders have placed small pots of different items, water and grain down for Anteatser, who is looking inside the pots, the one he chooses will predict, rain or a good harvest.





Lot 44

**Sebastian Kiarie** (Kenyan, born 1971)

Serenity, 1996

Signed 'signature 96' (lower middle)

Oil on paper

75 x 90cm

Ksh 280,000-350,000

US\$ 3,200-4,000

Provenance: Desai collection

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 - one of a pair depicting characters in a bar and is typical of Kiarie's narrative style, allowing the viewer their own interpretation of the subject's story.



Lot 45

**Eli Kyeyune** (Ugandan, born 1936)

Portrait, 1975

Signed 'Eli Kyeyune' (middle right)

Oil on hardboard

36 x 28 cm

Ksh 295,000-350,000

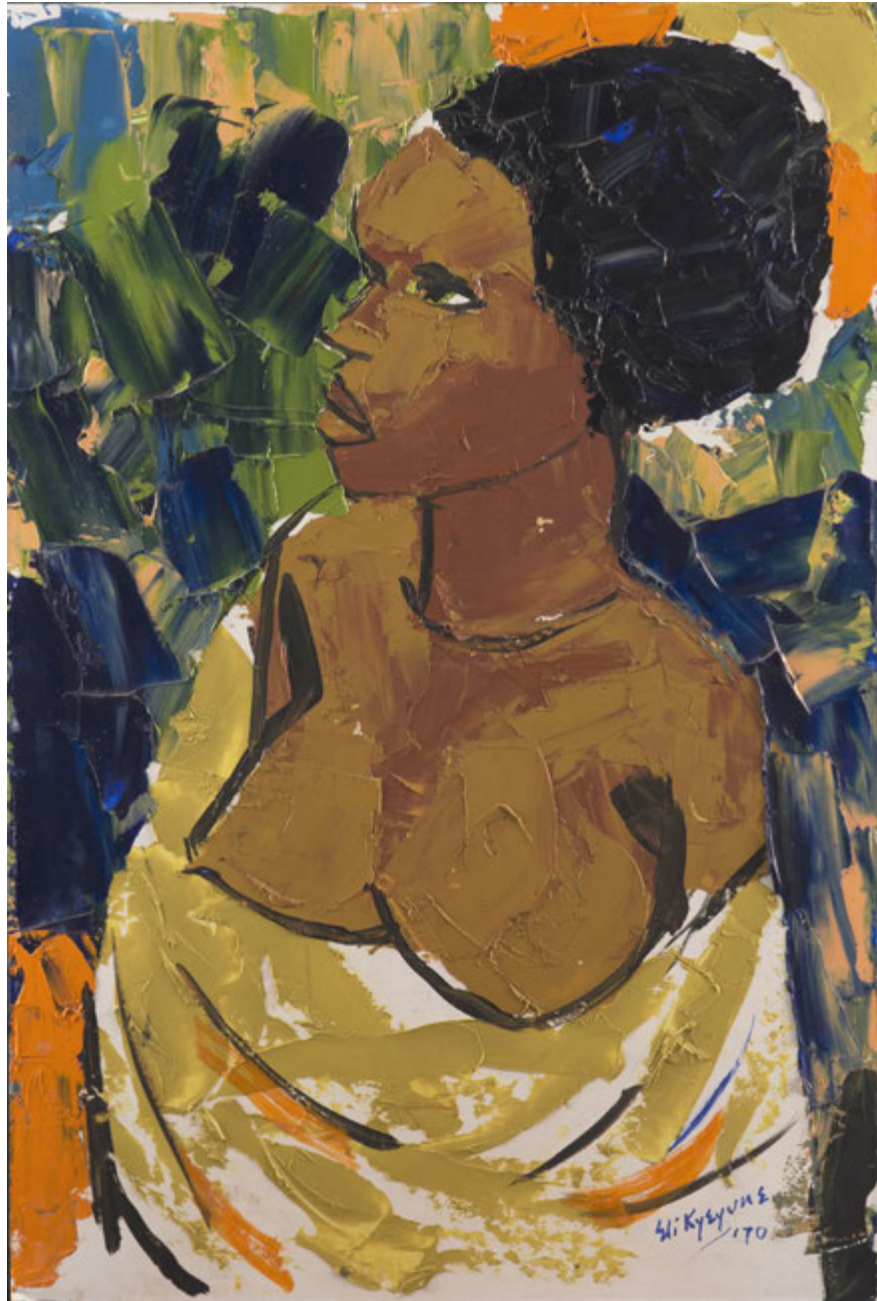
US\$ 3,300-4,000

Provenance: Klaus Betz collection

Kyeyune attended the Makerere School of Fine Arts in Kampala from 1959 to 1962. In 1965, he joined Elimo Njau at the Chemi Chemi Cultural Centre in Nairobi where he successfully began selling his paintings. He has been recorded as the Treasurer at the first meeting of Community of East African Artists in 1964.

Kyeyune conducted ethnographic research with the Department of History at Makerere. From 1995 to 1998, he lectured in painting and sculpture at the Design Centre, Institute of teachers Education Kyambogo.

Specializing in portraiture, Kyeyune 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.



Lot 46

**Eli Kyeyune** (Ugandan, born 1936)

Girl, 1970

Signed 'EliKyeyune '70' (lower right)

Acrylic on mounting board

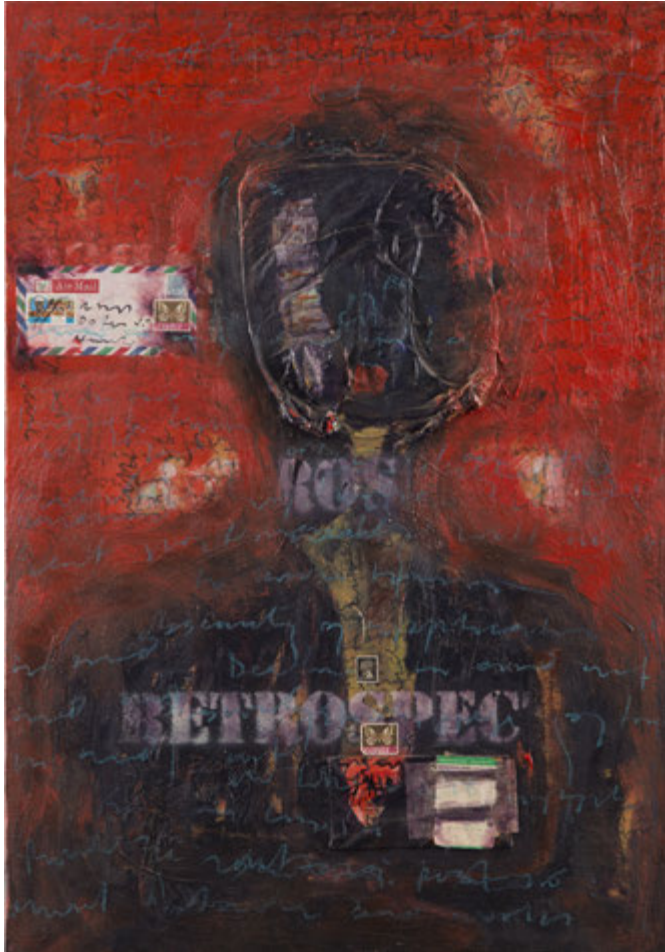
60 x 40cm

Ksh 250,000-300,000

US\$ 2,850-3,400

Provenance: private collection, Gallery Watatu label verso





Lot 47

**Beatrice Wanjiku** (Kenyan, born 1978)

Retrospect, 2009

Signed 'Beatrice Wanjiku' (lower middle)

Mixed medium on canvas

87.5 x 61 cm

Ksh 270,000-310,000

US\$ 3,070-3,525

Provenance: Desai collection

Beatrice Wanjiku lives and works in Nairobi. In 2000, she received a diploma from the Buru Buru Institute of Fine Arts in Nairobi and has quickly become a successful artist on the Kenyan contemporary art scene. Her artwork has been exhibited in the UK and in the USA; she has attended art residencies in Vermont and San Francisco, Jordan and Zambia.

Wanjiku won an award through the Goethe Institut's Moving Africa Fund to visit the 2012 Dak'Art Biennale. In May 2013. Her work sold at the Bonham's, Africa Now, charity auction event in London; her work is in many local and international collections.

Wanjiku explores themes of existentialism, the human capacity for consciousness, questions of mortality and immortality and the facades or defence mechanisms we use to protect ourselves. She employs many different materials including x-ray sheets, letters and travel documents.



Lot 48

**Salah Elmur** (Sudanese, born 1966)

The Family, 2014

Signed 'S.ELMUR.2014' (lower left)

Acrylic on canvas

134 x 135cm

Ksh 440,000-530,000

US\$ 5,000-6,000

Provenance: direct from the artist

Elmur graduated in Graphic Design from the College of Fine and Applied Art, Sudan University, Khartoum. Renowned as a painter of narratives, he has participated in group and solo exhibitions all over East Africa, the Middle East and Europe since 1985. He has published 12 children's books which have been translated into many languages and is a successful film maker, directing six short documentaries and fantasy films which have been shown at international film festivals



Lot 49

**Robino Ntila** (Tanzanian, born 1953)

Mother and Children, Tanzania, 1980

Signed 'signature 1980' (lower left)

Edition 5/50

Intaglio print on handmade paper

30.5 × 26cm

Ksh 29,000-35,000

US\$ 330-400

Provenance: direct from the artist

At the age of 23, Robino became an artist with the Nyumba ya Sanaa in Dar es Salaam, an artist's association founded in Tanzania by Sister Jean Pruitt from the US. Later on, he acted as chief coordinator with them for 30 years.

Specializing in etching, Robino taught several workshops including a 2002 etching workshop at Kuona Trust's Museum art studios in Nairobi influencing artists such as Peterson Kamwathi and Simon Muriithi. He travelled regularly to Austria to study printmaking accompanied by fellow Tanzanian artists Francis Imanjama, George Lilanga and his nephew, Hendrick Lilanga.

Ntila prints often depict traditional life in East Africa; he has exhibited in Kenya, Zimbabwe and Switzerland. Ntila was chosen to represent Tanzania at the !Kauru African Contemporary Art project in South Africa in 2014.

The plate for this print was destroyed during the closure of Nyumbaa ya Sanaa so this is the only remaining print.





Lot 50

**Issam Hafiez** (Sudanese, born 1958)

Untitled, 2005

Signed 'Issam' 2005 (lower middle)

Ink and mixed media on paper

38 x 56.5cm

Ksh 48,000-62,000

US \$ 500-700

Provenance: private collection

Once a mural artist, now an established painter and photographer, Hafiez began his career as a student at the University of Khartoum - Faculty of Art. Since 1979, he has exhibited in various countries across East Africa and the Middle East including Egypt and Syria. His photographs portraying the people of Darfur can be found in the book 'Darfur and the Crisis of Governance in Sudan: A Critical Reader', which was published by Africa World in 2008.

Depicting two bulls, this painting is a contemporary take of the traditional Sudanese technique of calligraphy and pen and ink on paper.



Lot 51

**George Lilanga** (Tanzanian, 1934-2005)

Untitled diptych, before 1999

Signed 'Lilanga' (lower middle), (lower right)

enamel on board

48 x 60cm, 48 x 62cm

Ksh 150,000-250,000

US\$ 1,700-2,850

Provenance: private collection acquired directly from the artist

Lilanga's works were inspired by the spirit world of the Makonde tribe in southern Tanzania. He began training as a sculptor in 1961, making wood carvings in the traditional Makonde style. In 1970 he moved to Dar es Salaam where he encountered the Tinga Tinga School which had a profound effect on his work. In 1978 he made his first trip to New York and the following year participated in a group exhibition of African artists in Washington.

Infamous graffiti artist Keith Haring saw his paintings there and later acknowledged that this encounter had had a significant influence on his own work. Today Lilanga is one of the region's most celebrated artists and features in many important private and institutional collections of African art.



Lot 52

**George Lilanga** (Tanzanian, 1934-2005)

Untitled (the villager), undated

Signed 'Lilanga' (on the base)

Painted wooden sculpture

64 x 22.5 x 15cm

Ksh 110,000-175,000

US\$ 1,200 - 2,000

Provenance: private collection





Lot 53

**Eria (Sane) Nsubuga** (Ugandan, born 1979)

Joy Ride to the City (Zechariah 2:8), 2014

Signed 'SANE '14' (lower right)

Mixed media on canvas

122 x 123cm

Ksh 195,000-300,000

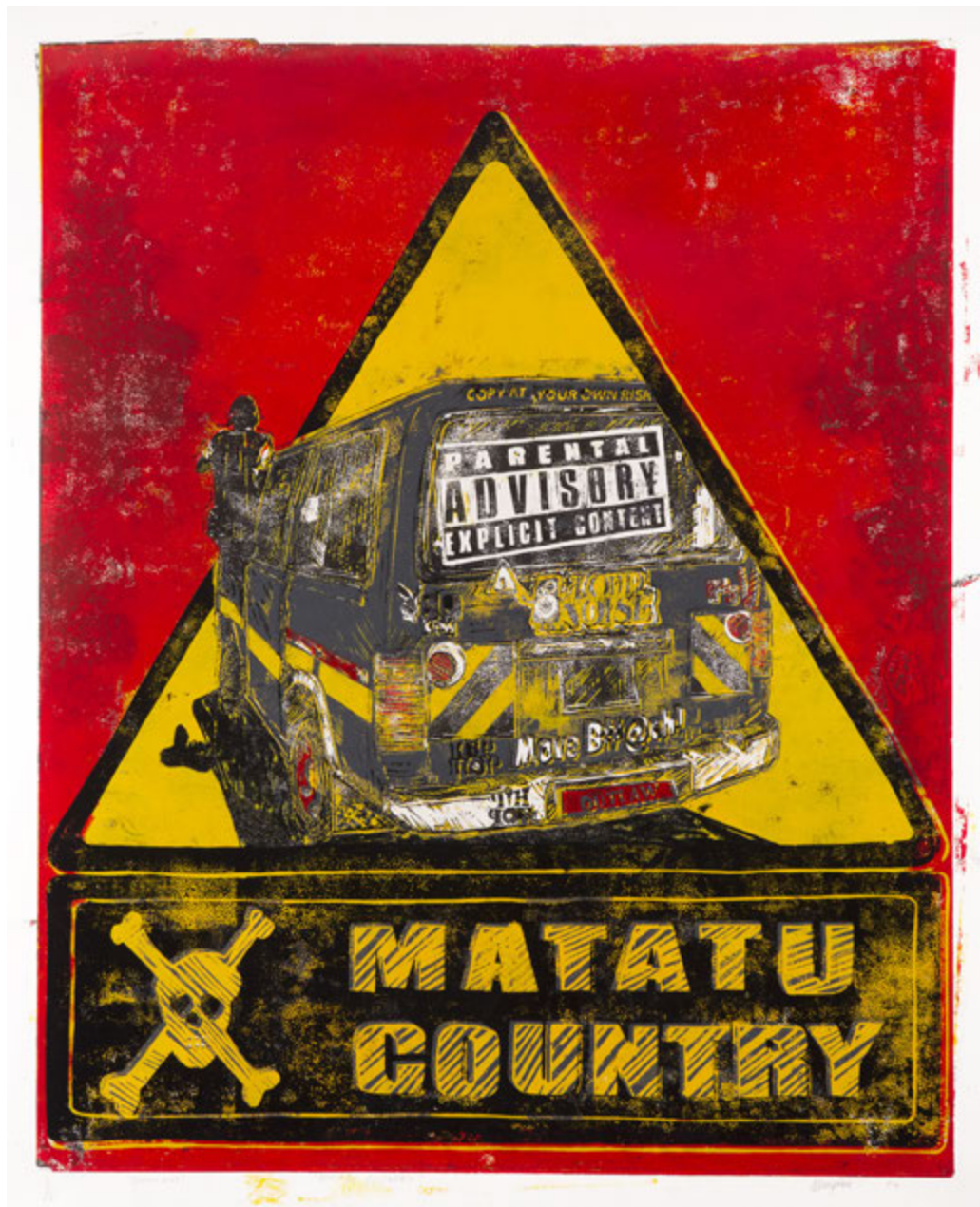
US\$ 2,200-3,500

Provenance: direct from artist

Sane graduated from Makerere University in 2008 with a MA in sculpture from the Margaret Trowell School of Industrial and Fine Arts. He currently lectures at the Department of Art and Design at the Ugandan Christian University in Mukono and practices painting, illustration and sculpture. Sane's first solo exhibition took place at AKA Gallery in 2002. Since then he has had a succession of solo exhibitions in Kampala and exhibited at the KLA ART 012 (Kampala Contemporary Art Festival) in 2012, Milan Triennale in 2007 and the Florence Biennale in 2011. He has participated in group exhibitions at the Rahuset Exhibition Hall in Copenhagen, the Art Museum in Shanghai and the Centre Pompidou in Paris.

This painting 'Joyride to the city' is about the transport sector, which is very much in need of an overhaul in Kampala. 'The potholed roads and the way people and animals are transported are shocking to outsiders but very normal to Ugandans. We seem to have become used to having everything broken.' The superscripted text on the painting is from Zechariah 2: 8 in Dutch and English.





Lot 54

**Dennis Muraguri** (Kenyan, born 1980)

Matatu Country, 2014

Signed signature 014 (lower right)

Edition 1/2

Woodcut print on paper

150 x 180cm

Ksh 195,000-295,000

US\$ 2,215-3,350

(excluding Ksh 54,000 for frame)

Provenance: direct from the artist

With a diploma in Painting and Art History, Muraguri graduated top of his class from the Buru Institute of Fine Arts (BIFA). A popular painter and sculptor, he has held a studio at Kuona Trust in Nairobi since 2005. He recently completed a 3 metre long world map for the foyer of the PwC building in Nairobi made entirely from found objects.

Muraguri is a painter, sculptor and printmaker: this giant woodcut print is the first in an edition of two and the final in his popular 'Matatu' series, where Muraguri explores the culture of public transport in Nairobi.



Lot 55

**David Mzunguno** (Tanzanian, 1951–2010)

Untitled, undated

Signed 'Dvd Mzunguno' (lower middle)

Enamel paint on board

58 x 58 cm

Ksh 30,000-32,000

US\$ 330-360

Provenance: private collection

Mzunguno began his career in the arts with the Tinga Tinga Arts Cooperative Society. He was selling more than the other painters and in 1989, he left to pursue his own technique, taking the Tinga Tinga style in a new direction. He spent the next few years painting for a Japanese collector, a guest at the University of Dar es Salaam from his home in Mlandizi, Tanzania.

The richness of nature in Mzunguno's paintings is inspired by his roots in the Kilimanjaro region where he was born. In 2013, he held a solo exhibition at the Alliance Française in Dar es Salaam. In 2009, he participated in a residency programme in China at the Shenzhen Fine Art Institute. He passed away in 2010, shortly after a very successful exhibition in Kampala.





Lot 56

**Joseph Bertiers** (Kenyan, born 1963)

International Leaders Dialogue, 2014

Signed 'Bertiers' (lower left)

Oil on canvas

138 x 87cm

Ksh 500,000-650,000

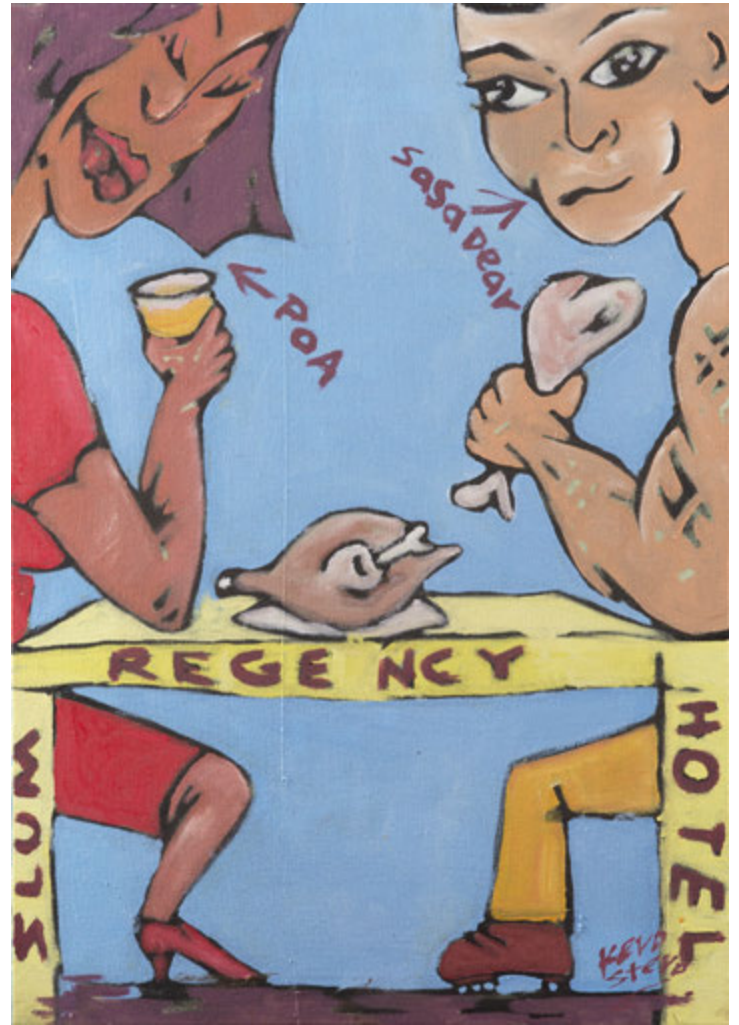
US\$ 5,700-7,400

Provenance: direct from the artist

Bertiers began his career as a sign writer. He is very concerned with social, political and economic issues in Kenya and abroad. His detailed paintings and life-size sculptures of celebrities, national and global events are characterised by a sharp wit and humour. His interest in news, both local and international are a source of inspiration in his work, both serious and absurd.

In 2006, Bertiers was selected to participate in Dak'Art, solo exhibitions include Fred's Gallery, London 2011, and group exhibitions include, 'ARS, Africa in Kuovola', Kuovola Museum, Finland, 2012, Tampere Art Museum, Finland, 2008, Kunstarev Gallery, Norway, 2008 and 'Africa Now' organised by Thorup Art, Denmark, 2008-9. He is in many important local and international private and corporate collections including the Jean Pigozzi collection of African art.

In 'International Leaders Dialogue' Bertiers tell us that he "depicts global leaders and influential personalities who chose to meet in Kenya because it is the hub of Africa. They are all in negotiation with each other, trying to change the world."



Lot 57

**Maasai Mbili (Gomba Otieno, Ashif Malamba, Kevo Stero and Wycliffe Opondo)**

Untitled, 2014

Signed 'GOMBA' (lower right); 'Kevo Stero' (lower right); 'Ashif' (lower right); 'WIKI' (lower right)

Mixed media on canvas

70 x 50cm each

Ksh 120,000-200,000

US\$ 1,360-2,270

(for all 4 paintings)

Provenance: direct from the artists

50% of the sale of this lot, including all Circle's commission will be donated to Maasai Mbili Art Centre, Kibera.





For over ten years, Maasai Mbili has been producing artwork inspired by life in Kibera slum, Nairobi. It was founded by Otieno Gomba and Otieno Kota, two sign-writers who raised enough money to take over a bar along Kibera Drive, which they converted into a studio.

The artists moved from producing functional advertisements for the slum to creating works on wood and canvas. Now a registered cultural centre, Maasai Mbili is better known as M2. A large portion of their artwork is political, critiquing local government through humour and satire. M2 have exhibited extensively in Kenya, Germany, Sweden, Austria, Denmark and the USA.

Members include; Otieno Gomba (Gomba), Otieno Kennedy Rabala (Rabala), Kevin Irundu (Kevo Stero), George Malamba (Ashif), Charles Francis Ogolla (Chakara), and Wycliffe Opondo (Wiki) who now works from Kuona Trust. All members share the vision to interact with community and develop Kibera slum, creating awareness about issues such as HIV and crime, inspiring and influencing disadvantaged young people in their area.

M2 need to renovate and expand the centre since they now have 14 members and space and facilities are limited. The paintings in this auction are done by some of the first members of the group. They will all be donating 50% of the proceeds of the sale towards improving and expanding their space. Circle will waive its commission, so we encourage all our bidders to be generous and support their cause.



## NOTICE TO BIDDERS

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

### Preconditions

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

### Before the Sale

4. (a) 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

5. 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.
6. 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.
7. 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.
8. 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.
9. 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

10. 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%.
11. 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.

12. 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.
13. 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.
14. 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 other sums payable 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 Ltd.
15. 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.
16. 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.
17. 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. 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.

18. 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

19. 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.
20. 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

21. (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.
22. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law

#### Governing Law

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

## APPENDIX

### Definitions and Glossary

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

#### List of Definitions

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

**“Bidder”** a person who has completed bidding form

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

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

**“Business”** includes any trade, Business and Profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**“Website”** Circle’s website at [circleartagency.com](http://circleartagency.com)

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

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



# Registration and Bidding Form



Please check the appropriate box

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

PADDLE NO (official use only) .....

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

### Payments

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

### Notice to Bidders

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

If you are not attending the auction in person, please provide details for the Lots on which you wish to bid at least 48 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidder in the catalogue for further information relating to Circle Art Agency executing telephone or absentee bids on your behalf. Circle Art Agency will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

### General Bid Increment:

- 10,000-200,000 Ksh.....by 10,000
- 200,000-500,000 Ksh.....by 20/50/80,000s
- 500,000-1 million Ksh.....by 50,000
- 1 million-2million Ksh.....by 100,000
- 2 million-5million Ksh.....by 200/500/800,000s
- 5million-10million Ksh.....by 500,000s

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

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

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

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

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

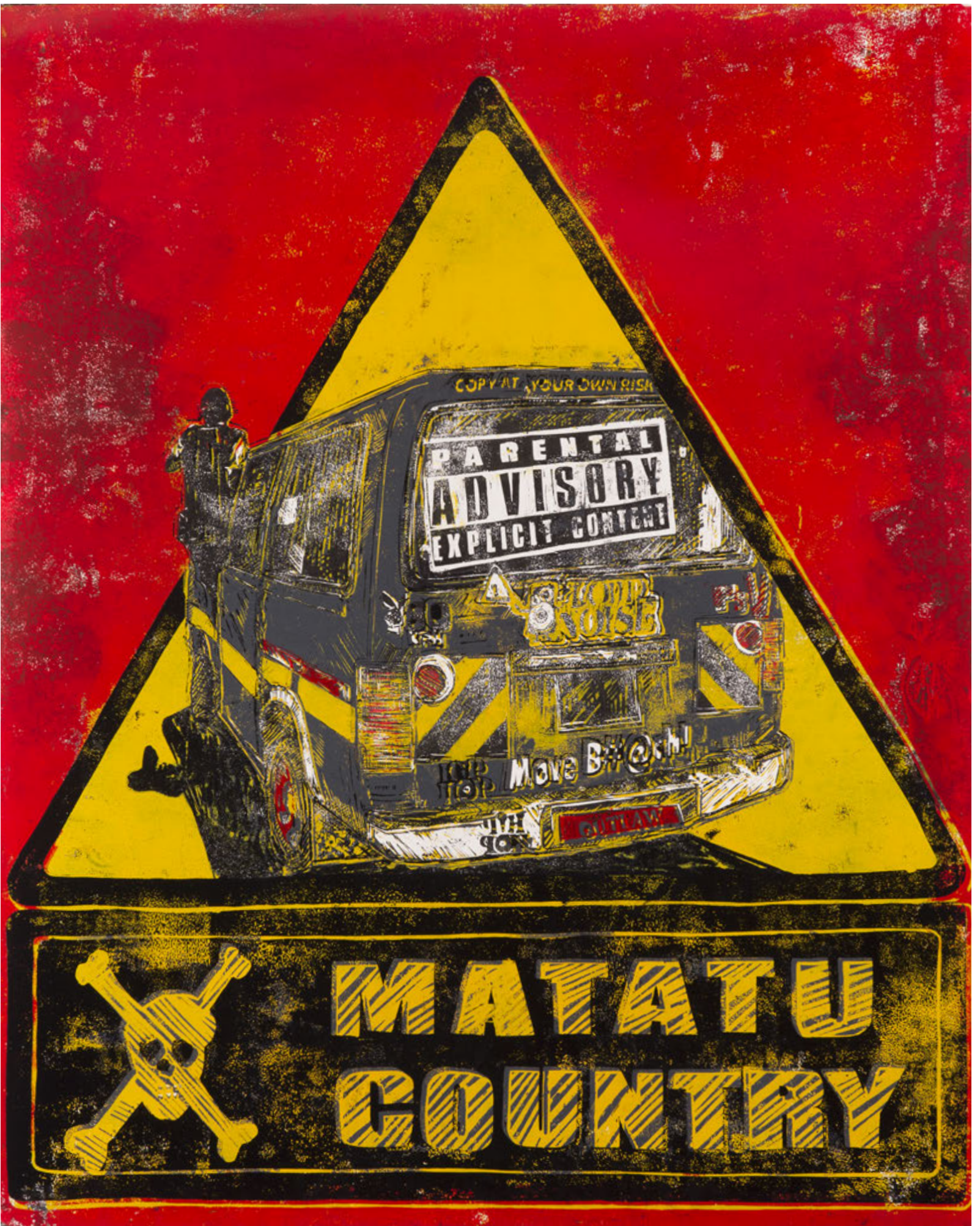
Please email or hand in the complete Auction Registration form and requested information to:  
 Circle Art Agency, 910 James Gichuru Road, Nairobi, Kenya  
 Tel: 0722 672932/0722 603324 Email: info@circleartagency.com





[www.circleartagency.com](http://www.circleartagency.com)





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