



circle art auction

Modern and Contemporary
East African Art Auction, Nairobi

Tuesday 3 November 2015



Photography has proved to be a vital medium for many contemporary African artists and is often quoted by collectors and institutions as producing the most exciting and innovative work from the continent. The work of Jacob Barua and Antony Kaminju is testament to this statement as they offer penetrating images of the seismic social and physical changes taking place around them

Fiona Fox



The Emerson Foundation Collection

This year, Circle will be featuring a selection of Tanzanian art from the 70s owned by the late art collector Emerson Skeens to raise funds for the Emerson Foundation to support Zanzibari projects for education and culture.

Illustrations

Front cover: Lot 22, Geoffrey Mukasa, *At Home (detail)*

Inside front cover double page: Lot 17, Jacob Barua, *Good Fences Make For Good Neighbours (detail)*

Image on this page: Lot 30, Edward Saidi Tingatinga, *Untitled (Elephant)*

Inside back cover: Lot 24, Justus Kyalo, *Lakeside Images II*

Back cover: Lot 27, George Lilanga, *Untitled (Man with Phone and Cigarette)*

Modern and Contemporary East African Art Auction

Tuesday 3 November 2015 at 7.30pm

Villa Rosa Kempinski Hotel, Chiromo Road, Nairobi

Viewing of the auction Lots will be:

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

14 - 28 October 2015 or before by appointment.

Villa Rosa Kempinski Hotel, Chiromo Road, Westlands, Nairobi

Saturday 31 October 2pm - 7pm

Sunday 1 November 11am - 7pm

Monday 2 November 11am - 7pm

Tuesday 3 November 11am - 2pm

Bids and Enquiries

Danda Jaroljmek: +254 (0)722 672 938

Arvind Vohora: +254 (0)722 603 324

info@circleartagency.com

www.circleartagency.com

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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.

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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

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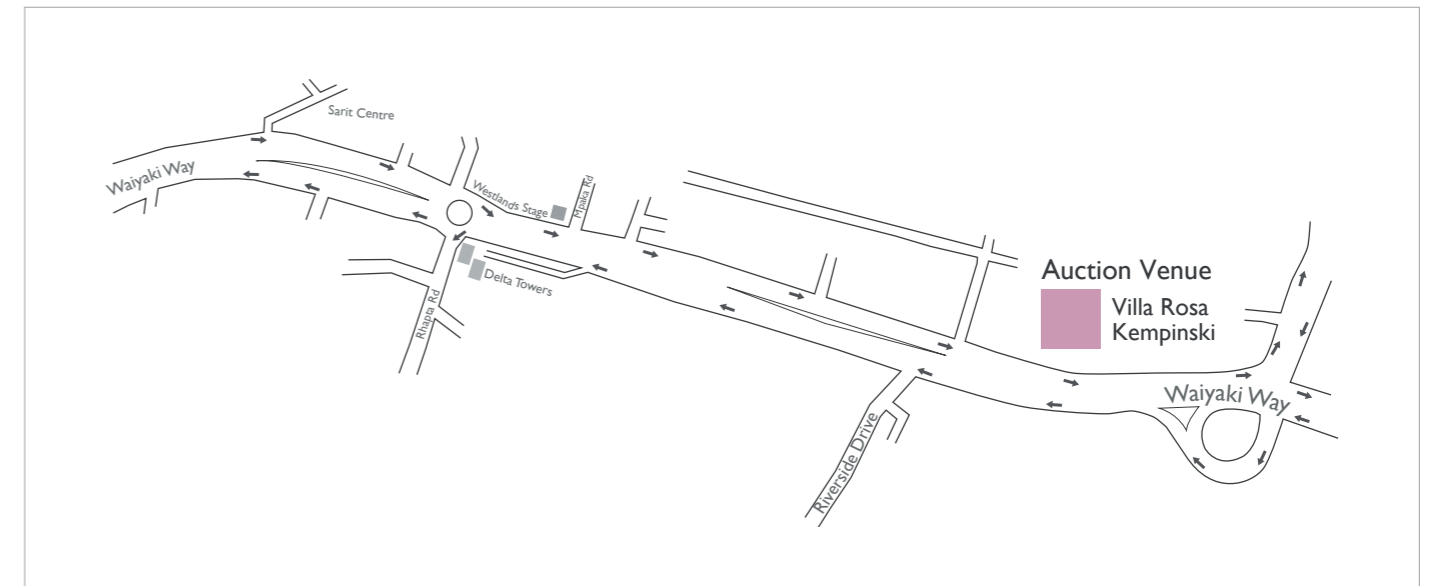
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Lot 1

Dawit Abebe (Ethiopian, born 1978)

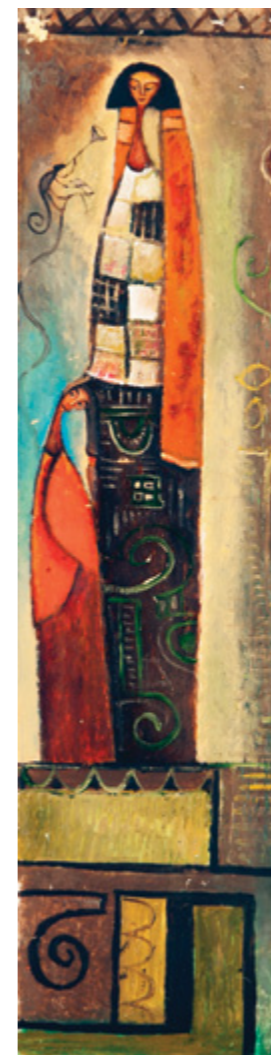
Background, 2015
Signed 'signature' (lower left)
Mixed media on canvas
200 x 140 cm
Ksh 495,000-660,000
(US\$ 4,500-6,000)

Provenance: direct from the artist

Dawit Abebe's allegorical paintings from his *Background* series show figures turned away from the world. History, in the form of pages from text books and documents, is layered onto the canvas over which the figures are painted, the paint creating a skin over this history. Abebe uses the back in this way to reflect on people and society's relationship with their past.

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 *Background 2*, Kristin Hjellegjerde, London, 2015 and *X Privacy*, Alliance Ethio-Francaise, Addis Ababa, 2012. Group shows include *Pangaea: New Art from Africa and Latin America*, Saatchi Gallery, London, 2015; the touring exhibition *Silver Sea Cross-Ship*, 2013-2014, as well as the display of the Habesha Art Collection at the National Museum in Addis Ababa, 2014, along with exhibitions in France, the UAE and the USA.



Lot 2

Peter Elungat (Kenyan, born 1978)

Great Times of Angelina, 2000
Unsigned
Oil pastel on paper
30 x 8 cm
Ksh 50,000-80,000
(US\$ 460-730)

Provenance: private collection

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

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

Angelina is Elungat's invented muse whom the artist uses to visualize the spiritual realm. Elungat tends to work on large-scale canvases, making this rare and intricate pastel drawing a very unusual work.

The popular Angelina has been exhibited in Nigeria, Canada, Singapore and the UK.



Lot 3

Michael Wafula (Kenyan, born 1972)

Political Affiliation, 2015

Signed 'Michael Wafula 15' (lower left)

Mixed media on canvas

84 x 64 cm

Ksh 110,000-150,000

(US\$ 1,000-1,365)

Provenance: direct from the artist

Michael Wafula uses the texture of painting to look at the textural fabric of society. Coloured layers are dented and cracked, revealing evidence of a harsh environment. The composition of this piece symbolizes the heavy burden that society carries for investing their hopes and dreams in leaders who become predators on their own people.

After receiving a diploma in Painting and Graphic Design from the Creative Art Centre Nairobi, in 1992, Wafula joined the Kuona Trust Museum Art Studio. Alongside his own practice, in 2007 Wafula founded the Kijiji Art Studio where he runs youth and community art training.

Wafula's considered and critical paintings have been exhibited locally and abroad in Kenya, Tanzania, Spain, Italy and China and most recently in a travelling exhibition in San Francisco, USA.



Lot 4

Geoffrey Mukasa

(Ugandan, 1954-2009)

The Three of Us, undated

Unsigned

Collage and oil on paper

64 x 49 cm

Ksh 385,000-495,000

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

Provenance: private collection of Klaus Betz

Geoffrey Mukasa was born in 1954 to one of Uganda's most prominent doctors. 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 his life, including his leaving Uganda to study art.

He travelled to India to take an art degree 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 everyday living. 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 from years of military dictatorship.

Mukasa's oldest friends said that he started to do collages in his early years as an artist because there were no classic art materials to be purchased in Kampala. He used paper from magazines and other found material to make collages. Later, when art materials were available, he enjoyed painting huge canvases and achieved great success.

His work is widely collected and exhibited, and appears regularly at international auctions. Publications include the recent *'Mukasa Geoffrey – the artist's life in Uganda'*, AKA Gallery Kampala published by Maria Fischer, Rose Kirumira, Paul Lubowa and Josephine Mukasa, 2011.



Lot 5
Joseph Bertiers (Kenyan, born 1963)
The Doctor's Strike, 2015
 Signed 'Bertiers' (lower right)
 Oil on canvas
 90 x 175 cm
 Ksh 450,000-600,000
 (US\$ 4,090-5,455)
 Provenance: direct from the artist

Joseph 'Bertiers' Mbatia began his career as a sign writer in the slums of Nairobi but his inventive spirit and sharp intellect compelled him to begin producing amusing paintings full of social commentary on issues relating to the chaos and corruption in Kenya.

Bertiers' artwork now focuses on the socio-political paradoxes that exist in Kenya and globally. Infused with humour and parody, *The Doctor's Strike* is a portrayal of the chaotic scene when news of ebola outbreaks occurred during a doctor's strike in early 2015 and panicked people who flocked to under-staffed wards for screening.

Bertiers' paintings and junk-metal sculptures have been exhibited throughout Europe and the USA. In 2011, he had a solo show at Fred's Gallery in London which also showed his work at Basel Art Fair and the Johannesburg Art Fair in 2012. His paintings feature regularly at the annual *Africa Now* auction at Bonhams, London.



Lot 6
Joseph Bertiers (Kenyan, born 1963)
The Hawkers, 2015
 Unsigned
 Scrap metal sculpture
 96 x 60 x 40 cm
 Ksh 200,000-250,000
 (US\$ 1,820-2,275)
 Provenance: direct from the artist

Bertiers explains that the debauched scene of *The Hawkers* shows a police truck rounding up street-sellers who aren't allowed to work after 10.30 pm. They are outlawed to help police control illicit trade such as prostitution and the production of *chang'aa*.



Lot 7
Peterson Kamwathi (Kenyan, born 1980)
 Peri Urban Encounters II, circa 2012/13
 Signed 'signature' lower right
 Charcoal on paper
 151 x 183 cm
 Ksh 550,000-600,000
 (US\$ 5,000–5,455)
 Provenance: private collection

For the last few years, Peterson Kamwathi has been considered one of the region's most inventive artists, responding to the complex political and social issues around him. His work combines clear conceptual elements and rich content with technical mastery. He tends to work in series; using depictions of the human figure to explore and symbolize social, political, personal and institutional structures.

Kamwathi's work has been exhibited worldwide, including Kenya, the UK, the USA, the Netherlands, Austria, El Salvador and Finland. In 2013 he exhibited in the joint exhibition *Six Degrees of Separate Nations*, Frost Art Museum, Miami. He has participated in many international workshops and residencies including printmaking at the London Print Studio in 2006, Art Omi International artist residency in New York in 2009 and as a Civitella Ranieri fellow in 2012. He recently completed a residency at the Zeitz Mocaa (Museum of Contemporary African Art), at Segera, Kenya in 2015. He completed a permanent sculptural installation commissioned by Garden City Mall in Nairobi 2015.



Lot 8
Peter Walala (Kenyan, born 1978)
 Clear Instructions, 2015
 Signed 'WALALA 015' lower right
 Recycled clothing labels
 132 x 160 cm
 Ksh 270,000-400,000
 (US\$ 2,455-3,640)
 Provenance: direct from the artist

In Peter Walala's sculptural practice he experiments with qualities and properties of different materials such as plastic, stone, ice and wood, developing innovative processes to manipulate and transform them. His most recent works have grown from his interest in clothing labels, observing the intricacy of their sharp text, images and curious messages. Over time he has shaped a meticulous and affectionate process of sourcing, selecting, treating and piecing the labels together into large tapestries, this is the third of only three so far.

Walala studied electronic engineering at the Nairobi Technical Institute before deciding to become a full time artist. He joined Kuona Trust in 1998 and since then has participated in various collective exhibitions, as well as community projects, both locally and abroad. He has also completed artist residencies in the USA, Finland, Italy and Canada. In 2015 he won the Visual Art Award in the Manjano competition in Nairobi.



Lot 9
Jak Katarikawe (Ugandan, born c.1940)
 In Bishop's Blessing, before 1987
 Signed 'Jak Katarikawe' (lower left)
 Oil on board
 90 x 100 cm
 Ksh 600,000-800,000
 (US\$ 5,455-7,275)

Provenance: private collection.

This painting was bought by the seller in 1987 from Gallery Watatu, and is said by Schaffner to have shown a change in direction for Katarikawe, being the first time he had explored birds as a subject and used distance and perspective in such a way.

No. 1412	gallery watatu
11/7/87	Standard Street, P.O. Box 41855, Nairobi, Kenya, Telephone 25737
Received from _____	
Address P.O. box 46486 NCA	
The sum of Shillings Eighteen thousand Shillings	
Being payment for 2 paintings	
Reference No. 20630/K Artist Jak Katarikawe / c. Katarikawe	
Title Bishop's Blessing Size	
Shs 18,000/-	
Cheque No. 275052	for gallery sales



Lot 10
Jak Katarikawe (Ugandan, born c.1940)
 Msichana, undated
 Signed 'Jak Katarikawe' (lower left)
 Oil on board
 64 x 51 cm
 Ksh 330,000-550,000
 (US\$ 3,000-5,000)

Provenance: private collection.

Purchased by previous seller from England

A self-taught painter, who grew up in rural south west Uganda, Jak Katarikawe is now one of East Africa's best known artists. As political oppression intensified in Uganda, Katarikawe relocated in 1981 to Nairobi, where he became one of the small group of artists to gain exposure through Ruth Schaffner of Gallery Watatu. Combining painting and storytelling, Katarikawe's emotive portrayals of the dramas and dreams of village life have received international acclaim and been an inspiration to generations of young artists.

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



Lot 11

Geraldine Robarts (Kenyan, born 1939)

Tree of Life, 1987

Signed 'Geraldine Robarts 1987' (lower right)

Edition 10/20 linocut, but only 10 were made

63 x 57 cm

Ksh 75,000-90,000

(US\$ 680-820)

Provenance: direct from the artist

Geraldine Robarts was born in London but spent her childhood in South Africa where she completed her degree in fine art at the University of Witwatersrand. In 1963 she moved to Kampala where she spent nine years. During this time, alongside her own practice, she was a lecturer in fine art at Makerere University where she taught the Ugandan artist Theresa Musoke. Along with many artists, Robarts and her family left Kampala under Idi Amin's regime and moved to Nairobi, Kenya, where she took citizenship.

This print made by the artist nearly thirty years ago, is an interpretation of the cycle of life: the leaves tell the story from birth to adulthood, then decay back to the earth to begin nourishing the tree again.

Robarts has exhibited worldwide, including Kenya, China, Canada, Germany, South Africa and the USA. Her work is included in both institutional and private collections.



Lot 12

Tabitha Wa Thuku (Kenyan, born 1963)

Relaxing Nude from the series Nude Measure, 2003

Signed 'tabitha wa thuku' (lower left)

Oil and smoke pigment on paper

57.5 x 47 cm

Ksh 90,000-120,000

(US\$ 820-1,090)

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. From 1996-1999 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.

This early work on paper is one of Wa Thuku's first paintings of nude figures. The artist explains that she had wanted to create this work as 'the life study' is often seen as the measure of an artist. As she did not have access to a model, she instead made a depiction of an imagined scenario; that one day all *mitumba* (second hand clothes that have come to be favoured over traditional clothing) walked away, leaving the people bare.

Wa Thuku has exhibited regularly throughout her career in Kenya and abroad, including in the Netherlands, Italy, Hong Kong and Denmark. She is also represented in private and public collections in Kenya, including at the National Museum and in the Safaricom collection.



Lot 13
Timothy Brooke (Kenyan, born 1942)
 Clouds Over Lolldaiga, 2015
 Signed 'Timothy Brooke' (lower right)
 Oil on canvas mounted on wood
 107 x 137 cm
 Ksh 700,000-900,000
 (US\$ 6,365-8,185)

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

Born in England, Timothy Brooke emigrated to Kenya in 1947 with his family. He won a scholarship in 1961 to study art in London where the work of 19th century French impressionists instilled a lasting passion for the potential of paint to capture light.

Brooke spent the following 15 years in Europe, including a decade in Ireland painting rural landscapes. In 1980 he finally returned to Kenya where his vivid paintings, capturing the transformative quality of natural light on the Kenyan landscape, have met with local and international acclaim.

Brooke is represented by One Off Gallery in Nairobi and Gleason Fine Art in Maine, USA, with whom he has successful yearly solo shows. He has also exhibited in the UK, Ireland, Germany and Poland, as well as being represented in public and private collections worldwide.



Lot 14
Ahmed Abushariaa (Sudanese, born 1966)
 Untitled, undated
 Signed 'abushariaa' (lower right)
 Ink and pastel on paper
 56 x 76.5 cm
 Ksh 90,000-130,000
 (US\$ 820-1,185)

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-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 had solo exhibitions in Norway, Germany and Sudan and group exhibitions in Canada, Denmark, Monaco and 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

Edward Njenga (Kenyan, born 1922)

Chupa Na Debe, 1970

Signed 'Edward Njenga' (to base)

Terracotta

46 x 20 x 18 cm

Ksh 450,000-500,000

(US\$ 4,090-4,545)

Provenance: direct from the artist

Born over 90 years ago, much of Edward Njenga's work dates from the decades following independence and displays an instinctive social realism. His practice is grounded locally in his use of clay and populist subject matter. Many of Njenga's works honour his mother, who earned a living by selling her pottery, which paid for his school fees. Each of Njenga's sculptures is unique and serves as a visual memoir of everyday life in Nairobi and the neighborhood of Eastleigh, where he was a social worker for many years.

Njenga's intimate sculptures of local characters come alive as he describes their stories. *Chupa Na Debe* depicts a street buyer who makes a living by buying used tins and bottles, which are then sold to wholesalers. Such buyers sing beautiful songs attracting children who fetch the tins from their houses.

One of Kenya's most revered sculptors, Njenga's collections are a prized component of Kenya's cultural heritage. In 2014, there was a major retrospective exhibition of over 200 of the artist's sculptures at the Nairobi National Museum.

Works from Njenga rarely come on the market.



Lot 16

Edward Njenga (Kenyan, born 1922)

Jua Kali Carpenter, 2001

Unsigned

Terracotta and wood

23 x 15 x 8 cm

Ksh 370,000-400,000

(US\$ 3,365-3,640)

Provenance: direct from the artist



Lot 17

Jacob Barua (Kenyan, born 1967)

Good Fences Make For Good Neighbours, 2014

Signed 'Jacob Barua 2014' (lower left)

Edition 1/5 photographic print

65 x 100 cm

Ksh 110,000-160,000

(US \$ 1,000-1,455)

Provenance: direct from the artist

Jacob Barua's photography owes its specific, highly aesthetic sensibility to his film background, often resulting in extensive series'. He works exclusively on film negative, a medium that gives his photographs a timeless quality. Most of his work is in colour and never involves Photoshopping.

To a large extent his photography draws its inspiration from the city of Nairobi, which he finds enthralling. Barua graduated in 1989 from the University of Warwick in the UK, and went on to study at the world renowned National Film, TV and Theatre School in Lodz, Poland. He also trained at the Deutsche Welle Academy in Berlin.

Barua has held numerous exhibitions, including in Austria, Germany, Italy and Poland. Amongst these exhibitions were series such as *Light and Form*, *Nairobi – A Utopia in the Eye of the Beholder*, *Tunnel Vision*. His most elegiac collection of black and white photography is *Blacksmiths of their own Fate*. Many of his pieces are in international private collections.



Lot 18

Antony Kaminju (Kenyan, born 1972)

Soweto Party, 2008

Signed 'signature' (lower right)

Edition 1/10 photographic digital print

59.4 x 84.1 cm

Ksh 200,000-250,000

(US \$ 1,820-2,270)

Provenance: direct from the artist

Antony Kaminju is a photographer from Nairobi who now works between Kenya and Johannesburg. His work is driven by the desire to tell different African stories to those of mainstream media. Previously Kaminju worked as editor and news photographer for the Nation newspaper in Nairobi but sought the freedom to develop photo series at his own pace. Now, as an independent photographer, he seeks to understand and engage with his subjects on a deeper level.

"There may be tears of agony but there are tears of joy. Documenting these elusive moments when our brothers and sisters cry because of joy fascinates me. To me that is a great moment; one that needs to be documented."

Kaminju's photographs have been published throughout Africa and Europe. His work has featured in selected exhibitions in South Africa, the Netherlands, Mali and Kenya and part of the collections of Agence Française de Développement (AFD), France and the Wedge Gallery, Toronto, Canada. He currently lectures at the University of Witwatersrand, South Africa.

Soweto Party won the Adobe Photo of the Year Award in 2008, and was included in the African Photography Biennale, *Bamako Encounters* in 2011.



Lot 19
Tamrat Gezahegn (Ethiopian, born 1977)
 Spirit Doors I, 2015
 Unsigned
 Acrylic on canvas
 140 x 140 cm
 Ksh 319,000-385,000
 (US\$ 2,900-3,500)
 Provenance: direct from the artist

Tamrat Gezahegn's experimental practice is rooted in the study of indigenous knowledge and the cultural practices of ancient and traditional societies of Africa, in particular the people of the Omo Valley in Ethiopia.

This improvisational painting stems from his exploration into how these traditional wisdoms connect to contemporary choices of visual expression and lifestyle; his use of colour, pattern and texture are derived from this exploration.

Gezahegn graduated from the Alle School of Fine Arts and Design with a BFA in Painting. He has taken part in numerous group and solo exhibitions both nationally and internationally. He is a founding member of NAS Studio and Netsa Art Village in Addis Ababa. His work is featured in international collections and in 2014, featured in the *Africa Now* auction at Bonhams Auction House in London.



Lot 20
Dickens Otieno (Kenyan, born 1979)
 Untitled, 2015
 Signed 'dickens' (lower right)
 Aluminium foil and coffee wire
 200 x 170 cm
 Ksh 120,000-150,000
 (US\$ 1,090-1,365)
 Provenance: direct from the artist

Dickens Otieno's sculptural practice is driven by the search to find meaning and worth in things that seem otherwise useless. His painstakingly woven sculptures are made from discarded drinks cans, which are saved for him by all the local kiosks near his home and studio. The artist describes his process as feeling much like palm leaves – a material used traditionally for weaving by many generations.

Working from his studio at the GoDown Arts Centre in Nairobi, Otieno has exhibited throughout East Africa. He has been selected for artist residencies in Dar es Salaam and Zanzibar and his work is represented in various private collections.



Lot 21

Tibebe Terffa (Ethiopian, born 1948)

Untitled, 2015

Signed 'Tibebe Terffa' (upper left and verso)

Acrylic on canvas

90 x 75 cm

Ksh 330,000-385,000

(US\$ 3,000-3,500)

Provenance: direct from the artist

Tibebe Terffa is one of Ethiopia's most prominent living artists. His philosophical approach to painting combines depictions of his everyday environment with traditional and contemporary cultural references to create inventive landscapes.

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

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



Lot 22

Geoffrey Mukasa (Ugandan, 1954-2009)

At Home, 1991

Signed 'signature' (upper left)

Oil on canvas

126 x 154 cm

Ksh 1,705,000-1,925,000

(US\$ 15,500-17,500)

Provenance: private collection of Klaus Betz

Geoffrey Mukasa was born in 1954 to one of Uganda's most prominent doctors. 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 his life, including his departure from Uganda to study art.

He travelled to India to take an art degree 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 everyday living. 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 from years of military dictatorship.

Mukasa's oldest friends said that he started to do collages in his early years as an artist because there were no classic art materials to be purchased in Kampala. He used paper from magazines and other found material to make collages. Later, when art materials were available, he enjoyed painting huge canvases and achieved great success.

His work is widely collected and exhibited and appears regularly at international auctions. Publications include the recent '*Mukasa Geoffrey – the artist's life in Uganda*', AKA Gallery Kampala published by Maria Fischer, Rose Kirumira, Paul Lubowa and Josephine Mukasa. 2011 *At Home* was exhibited in *Uganda Modern Art*, Galerie am Stubentor, Austria in 1992, alongside work by Francis Nnaggenda and Fabian Mpagi. It returned to the Mukasa family and became part of the Klaus Betz Collection in 2014.



Lot 23
Paul Ndema (Ugandan, born 1979)
 No African Pope, 2015
 Signed 'Ndema 2015' (left frame)
 Acrylic on canvas
 94 x 100 cm
 Ksh 154,000-176,000
 US\$ 1,400-1,600
 Provenance: acquired direct from the artist through Nicola Elphinstone

Paul Ndema's work focuses on the contradictions and hypocrisy of day-to-day life. Through Ndema's celebratory paintings, contradiction becomes a kind of syncretism, a way of coping with accelerating change in our daily lives as modernity cracks through the past and splinters into colour.

As they wink and smile at the viewer, an African guard dressed in the traditional Pontifical Swiss Guard uniform, salutes an African cardinal. Behind that wink and smile lies a deep uncertainty that the next Pope or Pontifical Swiss Guard will be African.

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 participated in the *Modern and Contemporary Art Auction*, 2014, the *Kampala Art Biennale*, 2014, and his work is in many private collections including the Sindika Dokolo collection, Angola.



Lot 24
Justus Kyalo (Kenyan, born 1972)
 Lakeside Images II, 1997
 Signed 'Kyalo' (lower right)
 Acrylic on canvas
 100 x 100 cm
 Ksh 275,000-450,000
 (US\$ 2,500-4,090)
 Provenance: direct from the artist

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

His work is in many collections including those of KPMG, the French embassy in Nairobi, the Ford Foundation, Safaricom and the World Bank, Washington D.C. He has exhibited widely in Kenya and across the continent, as well as in Europe and America.



Lot 25
Ato Malinda (Kenyan, born 1981)
 Untitled, 2015
 Signed 'ato' (lower left)
 Mixed media on paper
 30 x 40 cm

Untitled, 2015
 Signed 'ato' (lower right)
 Mixed media on paper
 30 x 40 cm
 Sold as a pair
 Ksh 180,000-220,000
 (US\$ 1,635-2,000)
 Provenance: direct from the artist

Ato Malinda's cross-disciplinary practice currently focuses on the ontology of African female experience, queer identity and feminist narratives, and has been gaining rapid prominence on the global contemporary art scene.

These works are from a limited series of zoomorphic drawings of female figures, which interpret roles of women in African social hierarchies.

Malinda studied art history and molecular biology at the University of Texas. She also has a masters in fine art from Transart Institute in New York and is currently working towards a doctorate of philosophy (PhD) in art at Leiden University and the Royal Academy of Art, The Hague.

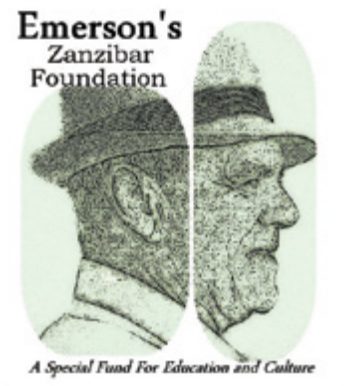
Her work is part of the travelling exhibition *The Divine Comedy: Heaven, Purgatory and Hell Revisited* by Contemporary African Artists, curated by Simon Njami, National Museum of African Art, Smithsonian Institution, Museum für Moderne Kunst Frankfurt am Main and SCAD Museum of Art in 2015. Other solo and group exhibitions include *African Odysseys*, BRASS Contemporary Art Centre Brussels 2015, *GAMES*, Savvy Contemporary in Berlin 2013, and the Karen Blixen Museum in Copenhagen 2010.



Lot 26
Charles Sekano (South African, born 1943)
 Untitled, undated
 Signed 'signature' (lower left)
 Oil pastel on paper
 51 x 76 cm
 Ksh 300,000-400,000
 (US\$ 2,730-3,640)
 Provenance: private collection

Charles Sekano fled the apartheid regime in South Africa and emigrated to Nairobi where he worked as a visual artist and musician for 30 years. During this time he became one of a select group of artists represented by Gallery Watatu. His drawings and paintings celebrated the bohemian and multi-racial world of the 1980's Nairobi nightclubs that offered an escape from the oppression of the political regime he had left.

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



The following seven works, Lots 27 – 33 are part of the Emerson Foundation Art Collection.

Emerson Dewey Skeens (1949-2014) was born in the USA and lived in Zanzibar for 25 years until his death last year.

He was a charismatic, larger than life character, creating three beautiful hotels: Emerson House, now the Zanzibar Coffee House, Emerson on Hurumzi, a carefully restored, historically significant building and the award winning Emerson Spice hotel. He restored and enhanced the original features and character of these buildings, generating employment for many Zanzibari crafts people.

His hotels are world famous and frequented by regulars and celebrities who were charmed by his immense knowledge of art, music and international culture, which he used to collaborate with others to establish: the Zanzibar International Film Festival, (ZIFF) now in its 17th year, the Dhow Country Music Academy - guardian of the traditional Zanzibari music and an educational academy for music and Sauti za Busara, the internationally renowned musical festival now in its 12th year.

Just before his death, he formed the Emerson Zanzibar Foundation to support culture, arts and education in Zanzibar with a specialist advisory committee of his immediate family, close friends and supporters. So far the Foundation has supported the publication of the poems of Haji Gora and is launching a Zanzibar Film Award in 2016.

Emerson's Foundation for Zanzibar is a special fund for Education and Culture that believes in Zanzibar, in Zanzibaris, and their potential to create a vibrant and self-sustaining future that uniquely reflects the rich history and cultural heritage of these islands. To that end a fund has been established to support individuals with exceptional talents in artistic and academic fields and to assist local organisations that preserve and enhance the culture of Zanzibar. The foundation is a non-governmental organisation, non-political, non-commercial, non-religious and non-profit making. (Mission statement of the Emerson Zanzibar Foundation).

Emerson was an enthusiastic and dedicated patron of the arts, with a rare collection of early authentic Edward Saidi Tingatinga and George Lilanga artworks which he acquired with the help of expert advice and by travelling widely to find some of the last remaining original artworks from these artists. He was a good friend of George Lilanga and Simon Mpata, so many were collected directly from these artists and others from their immediate families.

Circle Art Agency is working with the Emerson Foundation to disperse some of these rare Tanzanian artworks to support future artistic projects in Zanzibar as a fitting legacy to the man who worked so hard to support Zanzibari art and culture during his lifetime.



Lot 27

George Lilanga (Tanzanian, 1934-2005)
 Untitled (Man with Phone and Cigarette),
 undated
 Signed 'Lilanga' (to base)
 Painted wooden sculpture
 95 x 23 x 20 cm
 Ksh 363,000-440,000
 (US\$ 3,300-4,000)

Provenance: private collection of the Emerson Foundation, Zanzibar

George 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 Tingatinga 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 D.C. Infamous graffiti artist Keith Haring saw his paintings there and later acknowledged that this encounter had significantly influenced his own work.

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



Lot 28
Simon Mpata (Tanzanian, 1940-1982)
 Untitled (Hairdressing Day), undated
 Signed 'S.G. MPATA' (lower left)
 Enamel paint on board
 64 x 64 cm
 Ksh 264,000-308,000
 (US\$ 2,400-2,800)

Provenance: private collection of the Emerson Foundation, Zanzibar

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.



Lot 29
Tedo Kaspar Henrick (Tanzanian, c.1921-1981)
 Untitled (Fishermen and Visitors), undated
 Signed 'K.H. TEDO' (lower left)
 Enamel paint on board
 64 x 64 cm
 Ksh 132,000-165,000
 (US\$ 1,200-1,500)

Provenance: private collection of the Emerson Foundation, Zanzibar

Tedo Kaspar Henrick was one of E. S. Tingatinga's many cousins and was included in his first group of students.



Lot 30
Edward Saidi Tingatinga
 (Tanzanian, 1932-1972)
 Untitled (Elephant), 1971
 Signed 'E.S. Tingatinga' (lower left)
 Enamel paint on board
 63 x 64 cm
 Ksh 363,000-473,000
 (US\$ 3,300-4,300)

Provenance: private collection of the Emerson Foundation, Zanzibar

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 has been profound and his legacy continues to build momentum.

The artist began practising art 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 and unusual style of painting and began collecting. As his success grew, Tingatinga hired and trained close friends and family: Simon Mpata, Adeusi Mandu, Tedo Kaspar Hendrick, Abdalla Ajaba, Hashimu Bushiri Mruta, Januari Linda and Omary Adballah Amonde firstly helping him to prepare boards, and later guiding them to make their own paintings. Together with Tingatinga these seven are the original Tingatinga artists.

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

This work is an example of Tingatinga's primary early motifs of the 'big five' solitary African animals – the lion, elephant, giraffe, hippopotamus and antelope.



Lot 31
Adeusi Mandu Mmatambwe (Tanzanian, c.1914- c.1984)
 Untitled (Mashetani), undated
 Signed 'Adeusi' (lower right)
 Enamel paint on board
 63 x 64cm
 Ksh 132,000-165,000
 (US\$ 1,200-1,500)

Provenance: private collection of the Emerson Foundation, Zanzibar

A relative of E.S. Tingatinga's wife, Adeusi Mandu Mmatambwe moved to Dar es Salaam in around 1971 along with Simon Mpata, Abdallah Ajaba and Tedo Kasper Henrick where they were tutored by E.S. Tingatinga.

This work by Adeusi demonstrates how the students of Tingatinga developed the style, introducing new motifs such as *mashetani* (spirits and devils).

After the death of E.S. Tingatinga, Adeusi trained several artists who became the second generation of Tingatinga painters.



Lot 32

Mruta Hashim Bushiri (Tanzanian, 1937-1998)

Untitled (Sea Creatures), undated
Signed 'H.B. MRUTA' (lower right)

Enamel paint on board

64 x 60 cm

Ksh 132,000-165,000

(US\$ 1,200-1,500)

Provenance: private collection of the Emerson Foundation, Zanzibar

Mruta Hashim Bushiri was a retired police officer in Dar es Salaam at the time his cousin E.S. Tingatinga started to paint. Already having five students, Tingatinga was reluctant to take on any more so instead Mruta observed the painting process taking place in the lessons and went home to experiment with what he had seen.

With time Mruta became a well-known Tingatinga painter, and after E.S. Tingatinga's death, was one of the founders of the Tingatinga Partnership, going on to teach many of his own students. In 1991 Mruta was commissioned to paint a wall mural in Copenhagen as part of the *Images of Africa Festival* for which he won a prize.



Lot 33

David Mzuguno (Tanzanian, 1951-2010)

Cut One Plant More, undated
Signed 'By DVD Mzuguno' (lower left)

Enamel paint on board

64 x 64cm

Ksh 132,000-165,000

(US\$ 1,200-1,500)

Provenance: private collection of the Emerson Foundation, Zanzibar

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

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



Lot 34

John Muafangejo (Namibian, 1943-1987)

St. Michael Church in Windhoek, 1985

Signed '1985 John N. Muafangejo' (lower left)

Edition 12/150 linocut on paper

75 x 39.5 cm

Ksh 155,100-193,600

(US\$ 1,410-1,760)

Provenance: collection of the Arts Association Heritage Trust, Namibia

John Muafangejo in his short lifetime became internationally recognised as one of the best exponents of the linocut in the twentieth century and a crucial contributor to contemporary art in Africa. He was the first black Namibian artist to regularly and successfully exhibit his work, challenging the domination of white artists in commercial galleries and museums. He was the first such artist to reflect on the trials and tribulations of the black community in Namibia under the control of apartheid South Africa. Born in southern Angola, he first experienced formal education and Christianity when he moved to his mother's village in northern Namibia, aged 13. His artistic talent was noted and he travelled to South Africa to study at the famous Rorke's Drift Arts and Crafts Centre.

When Muafangejo's work arrived on the scene in then South West Africa in the 1970s it was a huge contrast to the realistic and impressionistic landscape and wildlife paintings by Europeans that dominated local art exhibitions. His narrative and graphic prints commented with subtlety and insight on the world around him and showed the vision of a sensitive artist with a distinct style, both decorative and expressive.

During his lifetime he took part in many local and international exhibitions and received numerous awards such as the All-round Best Artist at the Standard Bank Biennale at AA Namibia in 1985 and joint prize-winner of the Vita Art Now awards at the Johannesburg Art Gallery in 1987. The John Muafangejo Art Centre was founded in 1988 in his honour, under the auspices of the Arts Association of Namibia. Muafangejo is a pivotal figure in Namibian and African art history, whose intimate exploration of identity and culture through print continues to influence many young artists. This tradition of printmaking is nowadays part of the visual identity of Namibia.

This artwork shows the angel St. Michael above, separated by Lucifer from the congregation below.



Lot 35

John Muafangejo (Namibian, 1943-1987)

Mother and Child, 1983

Signed 'John N. Muafangejo 1983' (lower left)

Edition 25/100 linocut on fabiano paper

48.5 x 40.5 cm

Ksh 258,500-322,850

(US\$ 2,350-2,935)

Provenance: collection of the Arts Association Heritage Trust, Namibia

Muafangejo grew up in a large homestead where his father lived with his eight wives and eighteen children. Many of Muafangejo's works document family life and the roles fulfilled by each family member.

We have been very lucky to obtain these two works for the auction, which come directly from the Arts Association Heritage Trust, Namibia. Both works are published in John Ndevasia's *Muafangejo*, 2010.



Lot 36
Rashid Diab (Sudanese, born 1957)
 Out of Focus, 2015
 Signed 'signature 2015' (centre right)
 Acrylic on canvas
 108 x 146 cm
 Ksh 852,500-935,000
 (US\$ 7,750-8,500)
 Provenance: direct from the artist

Rashid Diab is one of the most successful Sudanese artists of his generation. His practice, employing a range of painting and printing techniques, combines Sudanese heritage with an acute awareness of international contemporary artistic developments.

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

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

Diab established the Dara Art Gallery in his house in Khartoum. A trailblazer in his home country, in 2003 Diab created the Rashid Diab Arts Centre, to promote the visual arts and cultural awareness in Sudan.



Lot 37
Raza Mohamed (Tanzanian, born 1946)
 The Masks, 2000
 Signed 'RAZA' (lower right)
 Oil on canvas
 93 x 80 cm
 Ksh 121,000-165,000
 (US\$ 1,100-1,500)
 Provenance: direct from the artist

Raza Mohamed was born in Tanzania but moved to Mombasa, Kenya when he was young. He later returned to Arusha where he began work as an artist, book illustrator and stamp designer. Mohamed was selected to go to the USA with the Crossroad Africa Operation, an event showcasing the work of several African artists. 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 Mohamed moved to Mwenge, near Dar es Salaam, where he now works as a full-time artist.



Lot 38

Nadir Tharani (Tanzanian, born 1952)

9-1-7. For Ali and Aziz, 2014

Signed 'Tharani' (verso right)

Acrylic and indian ink on paper

91 x 61 cm

Ksh 110,000-132,000

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

Provenance: direct from the artist

This work is from Nadir Tharani's series of paintings and drawings *Positions of Power*, which explores the actions and mutilations imposed on the human body by those who exert power.

"We would all like a simple death, like not waking up from a nap on the sofa after reading, or gently, in the midst of our sleep. Ali and Aziz, however, had a brutal end imposed on them."

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



Lot 39

Beatrice Wanjiku (Kenyan, born 1978)

Study I for the Strait Jacket series, 2015

Signed 'signature' (lower right)

Mixed media on paper

75 x 55 cm

Ksh 160,000-200,000

(US\$ 1,455-1,820)

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

Beatrice Wanjiku's paintings explore the tension between external pressures and our internal state of being. Her most recent *Strait Jacket* series interrogates cultural expectations imposed on the individual by traditional notions and value systems of marriage, love and child bearing; relating this to her experience as a female artist living and working in Nairobi.

In 2000, she received a diploma from the Buru Buru Institute of Fine Arts in Nairobi and quickly became a distinguished artist on the Kenyan contemporary art scene. Wanjiku's work has been shown and collected widely in Kenya. Major international exhibitions include *Africa Now: Emerging artists from a continent on the move*, Washington DC, 2008, *Africa Within: Many eyes one soul*, London, 2006 and *Pop-Up Africa* at GAFRA, London, 2014

Wanjiku won an award to attend the 2012 Dak'Art Biennale from the Goethe Institut's Moving Africa Fund and in May 2013, her work sold at the Bonham's *Africa Now*, charity auction in London.



Lot 40
Kivuthi Mbuno (Kenyan, born 1947)
 Dangerous Leopard, undated
 Signed 'Kivuthi Mbuno' (lower left)
 Coloured pencils and ink on paper
 51.5 x 77 cm
 Ksh 120,000-180,000
 (US\$ 1,090-1,640)
 Provenance: private collection

Prior to becoming an artist, Kivuthi Mbuno worked as a cook in the safari industry, which led him to travel into the interior of both Kenya and Tanzania, exposing him to nature and the wildlife there. These long treks and his memories of the traditional life of his Wakamba ethnic group are the inspiration for his narrative works.

His distinctive style using colour pencils, ink and pastels leads the viewer into a fantastical natural world, sometimes hostile, sometimes harmonious.

This work is a rare example; according to the artist it is one of only seven works in which westerners are depicted and, despite requests, he refuses to make any more.

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.



Lot 41
Kerima Ahmed (Ethiopian, born 1977)
 Spring Dream II, 2011
 Unsigned
 Oil on canvas
 100 x 70 cm
 Ksh 187,000-220,000
 (US\$ 1,700-2,000)
 Provenance: direct from the artist

Recollections, values and dreams are interpreted and expressed through line, colour and texture in Kerima Ahmed's vibrant paintings.

Ahmed graduated with a Diploma in Painting from Addis Ababa University in 2002. Since then she has worked from a studio at the Nubia Visual Art Studio. She has had solo shows in California and Washington, and participated in numerous group shows in Ethiopia, Kenya, Djibouti, Uganda, Sudan, the USA and France. She recently moved to the USA.



Lot 42
Yony Waite (Kenyan)
 Migration, circa 1985
 Signed 'Waite' (lower right) 'Jony Waite' (right)
 Ink on paper
 110 x 90 cm
 Ksh 240,000-400,000
 (US\$ 2,180-3,640)

Provenance: direct from the artist

Yony Waite, now a Kenyan citizen, grew up on the Pacific Island of Guam. After graduating in Fine Art from the University of California, Waite went to Japan to study the art of Sumie brush painting. She developed a respect and love of ink as medium with its direct and unchangeable marks that she likens to the original creative expressions of early humans.

This painting from the artist's collection captures the flowing movement of the wildebeest migration with the galloping hooves and swishing tails lending themselves to the flick of a brush.

Alongside her work as an artist, Waite has been instrumental in establishing various art institutions in Kenya, most notably as a 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 has a strong international following and has exhibited extensively in Japan, U.S.A and Kenya.

This is a very rare early work that has not been shown in public before.



Lot 43
Eli Kyeyune (Ugandan, born 1936)
 Untitled, 1970
 Signed 'Eli Kyeyune '70' (lower right)
 Oil on board
 61 x 45 cm
 Ksh 363,000-550,000
 (US\$ 3,300-5,000)

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 and successfully began selling his paintings. 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.

This is an extremely rare, very early painting of Kyeyune, recently returned from the USA to Kenya for this auction.



Lot 44

Eria SANE Nsubuga (Ugandan, born 1979)

Waiting for the Next Song, 2015

Signed 'Sane 15' (lower centre)

Acrylic on canvas

81 x 86 cm

Ksh 220,000-330,000

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

Provenance: acquired direct from artist by Nicola Elphinstone

Eria Solomon Nsubuga also known as "SANE" is a painter, sculptor and illustrator whose work engages with the climate of politics, allocation of resources, morality and spirituality.

Waiting for the Next Song is an expression of postcolonial uncertainty and anxious concern for the fate of African migrants, governments and artists. It describes the marginalization of arts events and institutions across the continent as governments and foreign donors redirect funding priorities elsewhere and considers the devastating effect such an agenda will have on culture.

SANE graduated from Makerere University in 2008 with an MA in sculpture from the Margaret Trowell School of Industrial and Fine Arts. A practising artist since 1999, he has participated in numerous auctions, fairs, workshops and exhibitions, including the Johannesburg Workshop for Theory and Criticism, University of Witwatersrand, the Cape Town Art Fair 2015, the Kampala Contemporary Art Biennale 2014, KLA ART 2012 (Kampala Contemporary Art Festival), the Florence Biennale 2011, Fabrica: *Les Yeux Ouverts*, Centre Pompidou, Milan Triennale, and Tajan, France 2007.



Lot 45

Richard Onyango (Kenyan, born 1960)

Salambo Night Trailer, serial IV, 2013

Signed 'Richard Malindi Kenya' (lower right)

Acrylic on canvas

120 x 160 cm

Ksh 500,000-600,000

(US\$ 4,545-5,455)

Provenance: direct from the artist

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 twenty 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 a small series in which Onyango narrates the night he lied to Drosie. At her request he had promised he would give up playing music, but one day he told her he was visiting family and went out to perform in a concert. This painting shows the formidable Drosie, having found him on stage, dragging him back to the car in disgrace.

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 46
El Sadig Agena (Sudanese)
 Untitled, 2014
 Signed 'signature 2014' (lower left)
 Acrylic on canvas
 110 x 150 cm
 Ksh 300,000-350,000
 (US\$ 2,730-3,180)
 Provenance: direct from the artist

After obtaining his BA in textile design and printing at the Sudan University of Science and Technology, 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 has works in various institutional collections in Saudi Arabia.

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

He has exhibited extensively in Saudi Arabia and Sudan and has work in private collections across Europe, Africa, the Americas and Arabia.



Lot 47
Samuel Githui (Kenyan, born 1973)
 Rat Race, 2015
 Signed 'S Githui' (lower right and verso)
 Oil on canvas
 54 x 60 cm
 Ksh 176,000-220,000
 (US\$ 1,600-2,000)
 Provenance: direct from the artist

Samuel Githui's figurative paintings combine sensitive observation with technical skill to express the experiences and concerns of Kenyan daily life. He studied fine arts and history at the Creative Arts Centre, Nairobi, in the 1990s and since then has worked and exhibited consistently.

This piece is inspired by an early morning scene the artist witnessed as he arrived in Nairobi from Mombasa. Nairobi used to be known as the city in the sun, but the artist observes that the daily quest to earn a living has produced a city that never sleeps. Three strangers are depicted: a woman, a man and a child, each deep in their own thoughts.

Githui has exhibited widely throughout East Africa as well as in Germany and Italy, and is represented in both private and institutional collections.



Lot 48

Elkana Ong'esa (Kenyan, born 1944)

Memory of a Fallen Hero, 1985

Signed 'EON 85' (to back)

Soap stone

28 x 60 x 28 cm

Ksh 370,000-450,000

(US\$ 3,365-4,090)

Provenance: direct from the artist

Elkana Ong'esa was born into a family of craftsmen with a long heritage of stone carving. Ong'esa was the first to combine these traditional skills with training in fine arts acquired at Makerere University, the University of Nairobi and McGill University in Canada. He is now one of Kenya's most recognized artists.

Memory of a Fallen Hero commemorates the sad story of Kenya's gold medallist boxer, Robert Wangila, who died in the ring in 1994. His remains were fought over by many communities in Kenya and remained in the morgue during a lengthy legal case for his burial rights. He was the biological nephew of the artist and so this sculpture, made in 1985, was re-dedicated to Wangila's memory after his death.

Ong'esa has travelled widely; studying, lecturing and collaborating internationally as well as exhibiting in places such as Hong Kong, the USA, Burkino Faso, Egypt, Canada and Sweden. Commissioned major artworks include pieces for the U.S. Embassy in Nairobi in 2010, the Murumbi Peace Memorial in 2008 and the Rosenberg Museum at Hofstra University in New York, USA in 2004.



Lot 49

Ephrem Solomon (Ethiopian, born 1983)

Untitled from the Forbidden Fruit series, 2015

Signed 'signature' (verso centre)

Wood cut and mixed media

85 x 85 cm

Ksh 459,800-556,600

(US\$ 4,180-5,060)

Provenance: direct from the artist

Ephrem Solomon creates inquisitive works using wood cut panels and mixed media based on his socio-political observations of contemporary Addis Ababa. Trained in traditional printmaking, Solomon uses the carved marks to make constructed portraits informed by the people who inhabit the spaces around him, creating figures that can be recognized, but are also invisible in society. "They can be me or you. They are anyone" he says.

Solomon graduated with a diploma in fine art and graphic design from Entoto Art School in Addis Ababa. In 2014 he had his first solo exhibition in the UK at Tiwani Contemporary, London. Group exhibitions include *Pangaea II: New art from Africa and Latin America*, Saatchi Gallery, London, UK, 2015 and *Contemporary African Art and its Caricature*, Japan, 2012. His work is in private collections in Dubai, UAE, Kenya, South Africa and the UK, including the Saatchi Collection.



Lot 50

Theresa Musoke (Ugandan, born c.1944)

The Crested Crane, circa 1972

Signed 'Theresa Musoke' (lower right)

Edition 1/1 artist proof silkscreen print on paper

52 x 63 cm

Ksh 80,000-100,000

(US\$ 730-910)

Provenance: private collection

Theresa Musoke is best known for her expressive portrayals of African wildlife, using a range of media to develop ideas. Her work first began to receive attention while she was an undergraduate fine art student at Makerere University, after which she received a scholarship to study for a masters in printing at the Royal College of Art in London.

Musoke then 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.

This rare artist proof silkscreen of crested cranes, the national emblem of Uganda, was given by Musoke to the seller, who had been Musoke's art tutor at Makerere in the 1960s.



Lot 51

Ashif Malamba (Kenyan, 1972-2015)

My Throne, 2014

Unsigned

Plastic bag collage on wood

99 x 45 x 46 cm

Ksh 90,000-120,000

US\$ (US\$ 820-1,090)

Provenance: from the artist's estate

100% of the sale, including Circle's commission will go to the family of the artist.

In life as in death – in memory of the artist
Ashif Malamba (1972-2015).

Ashif Malamba is not as well-known as his other Maasai Mbili colleagues. The reason being was that he was the reserved one – who never left Kibera unless it was necessary, who preferred to work in the studio late at night to avoid interruptions, who avoided the glare of the media. He was also known as Shifta in Kibera, and Somali Pirate by many art patrons who collected his Somali Pirate series painted on T-shirts, canvas, plywood, tin boxes, overalls and the walls of Kibera themselves.

Ashif's power to reinvent his art will be his legacy. After leaving school, he became a sign writer and screen printer in Kibera. In 2003, before joining Maasai Mbili, he was already an accomplished painter. At the time he was mainly doing portraits of black empowerment luminaries such as Malcolm X, Martin Luther King, and Haile Selassie as well as postcard sized paintings of the rooftops of Kibera, in yellow and burnt umber hues.

In 2008, when the post-election violence erupted, Ashif was a member of the M2 studio, as were Gomba, Wiki, Rabala, Solo 7, Kevo Stero and Christine. This was the group that captured international media attention for their peace keeping community efforts with children and artists as the violence continued. As each artist developed their own personal reaction to the situation Ashif invented his P.M posters; tongue in cheek political criticism of the guile and excesses of the Kenyan political classes.

After 2010 Ashif travelled with Maasai Mbili to Austria, Denmark and Sweden, where he exhibited and attended workshops and festivals. His work is held in important collections in Kenya and abroad but most importantly his work will live in the kids that he taught in street classes, the murals and signs in Kibera, as well as his public activities for the sake of peace in Kibera, his home.

By Mbutia Maina, artist and friend

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.
18. 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

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

List of Definitions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“**Lot**” any item consigned to Circle Art Agency Ltd with view to its Sale at

Auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires reference to individual items comprised in a group of two or more items offered for sale as one Lot).

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

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

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

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

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

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

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

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

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

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

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

“**Website**” Circle’s website at circleartagency.com

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

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

Registration and Bidding Form



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
- 2million-5million Ksh.....by 200/500/800,000s
- 5million-10million Ksh.....by 500,000s

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

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).

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



circle art gallery

Circle was founded in 2012 to provide a highly professional consultancy service to individual and corporate collectors and art institutions. Our aim is to create a strong and sustainable art market for East African artists by supporting and promoting the most innovative and exciting artists currently practicing. In 2015, we opened our permanent gallery space in Nairobi aiming to become the foremost exhibition space in East Africa.

- We exhibit carefully curated, thought-provoking East African contemporary art
- We advise local and international private collectors who wish to make art acquisitions
- We advise and work with corporate clients to build their art collections
- We work with clients and artists to manage public and private art commissions
- We hold an annual Modern and Contemporary East African art auction in Nairobi
- We participate in international art fairs
- We host presentations from local and international artists, curators and collectors
- We rent our gallery space for private and corporate events

910 James Gichuru Road, Lavington, Nairobi, Kenya
www.circleartagency.com | info@circleartagency.com
0722 672938 or 0725 533507
gallery hours: weekdays 10am-5pm, weekends 11am – 4pm



circle art agency

www.circleartagency.com

