



circle art gallery

Concerning the Internal

25 March - 19 April 2015

Circle Art Gallery

Circle Art Gallery aims to be the foremost exhibition space in East Africa. We exhibit carefully curated, challenging and thought-provoking contemporary art, and provide a venue for presentations from local and international artists, curators, art critics, collectors and academics.

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Opening times:

weekdays 10am – 5pm, weekends 11am – 4pm

or by appointment outside these hours, closed on public holidays

Maral Bolouri
Delphine Buysse
Rehema Chachage
Naomi Wanjiku Gakunga
Diana Kamara
Wambui Kamiru
Zihan Kassam
Jackie Karuti III
Wanja Kimani
Miriam Syowia Kyambi
Ato Malinda
Sibylla Martin
Kerttu Maukonen
Paul Onditi
Souad Abdel Rasoul
Ephrem Solomon
Xavier Verhoest
Beatrice Wanjiku

'Concerning the Internal'

25 March – 19 April 2015

The first exhibition at Circle Art Gallery gives space to a group of 18 artists chosen for their diverse interrogation of profoundly individual, internal concerns.

Concerning the Internal features video, installation, painting and drawing that communicate each artist's innermost thoughts, experiences or desires.

Broader narratives about shared human experiences are counter-balanced by intimate, personal stories. What brings the work together is its ability to draw the viewer into a reflective space, and allow insights into the artists' most personal and introverted concerns.

Special thanks to Jo Nichols, Jepkorir Rose and Sylvia Gichia for Photography



Jackie Karuti



I can't wait to see you
Part I
Video: 02:46 mins
Edition 1/5
Ksh 52,400

I Can't Wait To See You is a series of video performances by Jackie Karuti that highlight themes of space, gender and identity as experienced in urban environments. Karuti uses video, performance and photography to reflect on resistance to the rigid and restrictive structures imposed upon us and the boundaries and constraints born of these conditions. The helmet is emblematic as a protective device that creates anonymity but also imposes silence and isolation. Karuti presents the notion that life in the city for many remains a constant struggle to negotiate between these two opposing forces. Part I of this work was created in collaboration with the late Thabiso Sekgala, a Johannesburg based photographer.

IN LOVING MEMORY OF THABISO SEKGALA | 1981-2014

Biography

Jackie Karuti was born in Nairobi, Kenya, and has in recent years gained positive attention for her experimental, conceptual work using new media. She explores themes of death, identity and urban culture using installation, video, photography and performances. Jackie has exhibited and participated in workshops and residencies in Kenya, Nigeria, Senegal, South Africa, Uganda and the USA. She has also collaborated with other artists in various film, photography and academic projects. Her studio is based at Kuona Trust in Nairobi where she recently held an exhibition entitled *Labyrinth*.

Wambui Kamiru



Installation: 'I'm Moving out. Tomorrow'

Kamiru's installation is set in a living room, where we see through a woman's eyes, the very moment that she is deciding whether to walk out of her marriage or not. The room holds all the emotions and memories that the woman is processing on this night before she 'moves out'. It presents her current state against the backdrop of her past life. The room is framed in transition, between the woman making her decision and the actual action of 'moving out'. In its finality there is tenderness and the expression of strength, past happiness, rejection, sadness, pain, uncertainty, anger and distant hope. The room travels the spectrum from overwhelming joy to excruciating sadness, inviting the audience into this pivotal, sacred moment.

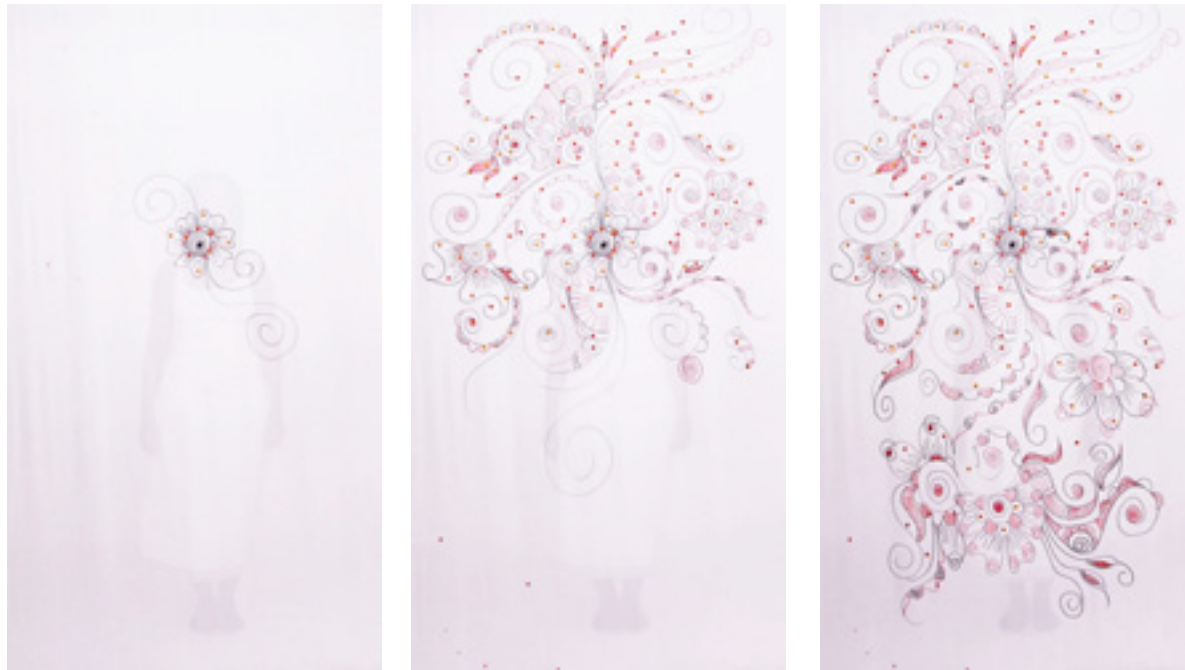
Biography

Kamiru has been developing artwork around the themes of colonialism, identity and independence in Africa. Originally a painter, she now expresses her work through installation. Recent works include: *Your Name Betrays You*, 2015; *Who I Am, Who We Are*, 2013; *Present and Harambee63*, 2013.

Through contemporary art, Kamiru tackles history, politics and social issues.

Kamiru holds an MSc in African Studies with a focus on Kenyan History from the University of Oxford. She lives in Nairobi and is currently based at Kuona Trust.

Rehema Chachage



The Flower

Video: 05:36 mins

Edition 1/5

Ksh 54,000

'Pleasing to the eye your veiled familiar rendered unbeknown
A blanket of colour so snugly hugging as if it were your second skin
Beautiful patterns traced on your limbs akin to the blooming of a creeping vine
Garbed as a sensuous wrapper of modesty to which you are partially beholden
To the ritual of pleasing, a wedge for thriving in a woman's station'

© Demere Kitunga, 2014 -this poem is by the artist's mother: The inter-generational dialogue/ exchange has become an important element in her working process.

'The flower' takes (visual) inspiration from the ritual of henna, mostly found in the coastal regions of East Africa, and Swahili history of traders and adventurers from the East intermarrying with locals and fusing traditions. Henna rituals around weddings, circumcision, pregnancy, and birth; for good luck and protection from the 'evil eye' and 'jinis' (malignant spirits, or genies); female camaraderie and beauty.

Biography

Rehema Chachage predominantly uses video, sculptural installations and performance to present her work.

Chachage graduated in 2009 from Michaelis School of Fine Art, University of Cape Town with a BA in Fine Art.

Predominant themes explored in her work are rootedness, gender and identity often from the point of view of an outsider, a feeling she experienced as a 'cultural foreigner' and a non-South African, black female student in a predominantly white middleclass oriented institution.

Recently, her interest in these themes have steered her in the direction of exploring rituals as a valuable tool for understanding social norms and tensions, including a woman's identity, gender relations and subversion. Recent exhibitions include: PLAY an exhibition, Nirox Sculpture Park, South Africa, 2014; Where we're at! Other voices on gender, Bozar, Brussels, 2014; STILL FIGHTING IGNORANCE & INTELLECTUAL PERFDY: Video Art from Africa, Ben Uri Museum, London, 2014 and VIDEOBRASIL Sao Paolo, 2013; Dak'Art, Senegal, 2012. She was featured in Africa Masters: Rising Stars, Tanzania. The African Channel, UK, 2014.



Naomi Wanjiku Gakunga

Kiambiriria – Genesis

Stainless steel wire and washers

204 x 102 cm

Ksh 1,461,960

Kiambiriria - Genesis explores the aesthetic dimension of strings from traditional African context. Strings, in various forms, have always played an important role in the lives of African women. The string is critical at the genesis of life, as the midwife ties the cord of a new born baby. Henceforth, the string is woven in multiple ways into the very fabric of the woman's life. From the light mukanda jump rope that girls play with, to the huge kiondo baskets that brides receive as wedding gifts, to the strong-as-steel mūhindo rope that grandmothers tether the family goats with. At the end of life the woman's body is gently lowered into the earth supported by ropes. The string is constructed, deconstructed, and resurrected in multiple ways by the African woman.

Genesis-Kiambiriria explores the connection between past and present, between tradition and modernity, and between the older generations and their contemporaries.

Biography

Born in Kenya, Wanjiku studied art at the University of Nairobi before continuing her graduate work at the University of California, Los Angeles and later, relocating to Texas where she currently lives and works.

Her sculptures are resourcefully produced from textured sheet metal and steel wire. Naomi applies a particular technique in which rolls of sheet metal are immersed in water and sometimes dyed to create multifaceted effects. The corroded metals align with the concept of Jua Kali (under the hot sun) in reference to the appreciation of serendipitous outcomes born out of discarded materials.

She has been included in several exhibitions in USA, UK, France, Brazil and Poland. Her UK debut solo exhibition Ituika – Transformation was presented at October Gallery, London in 2013.

Paul Onditi



Unseen Bridge
Oil and inkjet on plastic sheet
129 x 102 cm
Ksh 262,000

Mystical, translucent and seductive, Onditi's work explores a private world, informed by current issues. Mixing and matching genres, materials, techniques and media, Onditi's quirky, surreal style is rich in imagery that draws on elements of the past and connects them to our present and perceived future. Filmstrips, prints, pared-down layers of paint, caustic acid, polyester plates are meticulously assembled to visualize an imagined, fantastical world.

Biography

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

Maral Bolouri



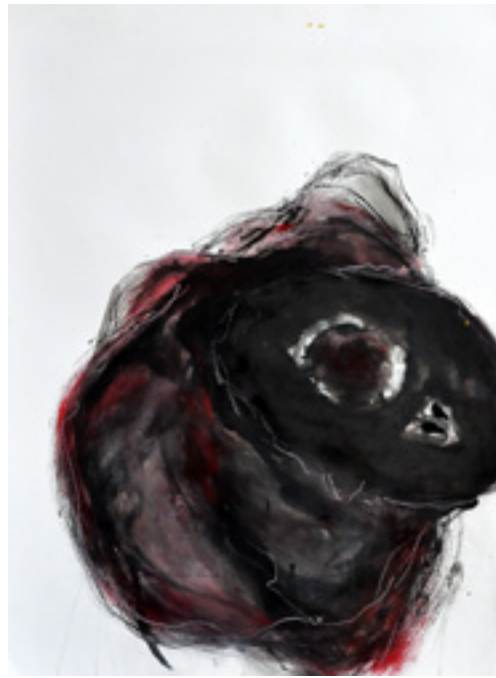
The Respectful Woman, The Most Respectful Woman, The Holy Woman
Photocopy transfer and pen on paper
64 x 45.5cm each
Ksh 52,400 each

Bolouri's work, predominantly visualized in monochrome using pen and paper, records her personal experiences. Coming from a culture where obedience and compliancy are considered virtuous for a woman, she has always questioned the origins of such beliefs.

The series exhibited here explores the implications of our beliefs about women's lives. The idea that the length of a piece of clothing indicates the decency of an individual was the inspiration for this series.

Biography

Maral Bolouri was born in Tehran, Iran in 1982. She holds an M.A in International Contemporary Art and Design Practice from Limkokwing University of Creative Technology and a Bachelor of Arts in Painting from Art University of Tehran. Maral has exhibited in Iran, USA, Malaysia and Kenya. She currently lives in Nairobi and works at Kuona Trust.



Beatrice Wanjiku

Clockwise from top left:

Lifts Beyond Conception VI, VIII, V and VII

Ink, acrylic, pastel and charcoal on paper

75 x 55cm each

Ksh 11,000 each

'In this series I use the straitjacket as a metaphor to explore boundaries, the idea of boundaries and imposed system of thought. My work is informed by my own environment. I want the works to be like mirrors describing something beyond what is actually depicted. The appeal for the grotesque especially where the figure is truncated is always to raise questions about our existence. The figures in these works explore the ideological system of thought, which has been set in us since infancy, and imitated from childhood to adulthood, setting a way of life and the formation of the individual. We are anchored in social conditioning and expectation, bound at the expense of what we desire and the natural, inherent state of satisfaction, fulfillment and happiness. So that we form identities that revolve around this structures.'

Biography

Beatrice Wanjiku, (b. 1978), is a Kenyan visual artist living and working in Nairobi. Her work explores and interrogates themes about the shifting nature of human beings, existentialism, our capacity for consciousness, self-awareness and ability to overcome external controls on behavior and ultimately our inherent ability to transform. Her work offers an insight into the eternal quest for self-understanding.

Wanjiku graduated from the Buruburu institute of fine arts, Nairobi, in 2000. She is the recipient of Alliance Francaise and Goethe institut, most promising female artist award, 2006; he Robert Sterling Clarke Fellowship, Vermont Studio Center, 2011; UNESCO Aschberg Bursary, Djerassi Resident Artist Program, 2013 and the Lava Thomas and Peter Danzig Fellowship Award, 2013. Her work has been extensively exhibited in Kenya, Netherlands, United Kingdom and the United States of America.

Xavier Verhoest



Cauterization of the Heart I & 2

Mixed media on paper

76 x 56 cm each

Ksh 68,120 each

'I love to look at the symmetry of the rose, it is a universe in microcosm. Like other symmetrical patterns (the lotus in Eastern tradition), its shape holds containment. Looking at it is having an intimate relationship with the world.'

The house is silent. I am looking at a piece of paper. A photograph of a rose, petals, sewing thread, pigment, pencils, there is white and red. Nothing else exists. I want the rose in its mortality and the red petals as a rebirth. An eternity and a Memento Mori, could the petals come from the same rose? There is a constant movement between my internal imagery and the outside world. I am trying small movements and interventions, it is another dimension. I think about churches, my mother, mortality, about Mahmoud Darwish's elegiac poems, about making love, about fragility... An image as a source, it is like a path, the path wanders about and I wander about with it. I search for incidental changes, I am in the middle, I am in between the personal and the universal. This is the only place where I can see clarity.'

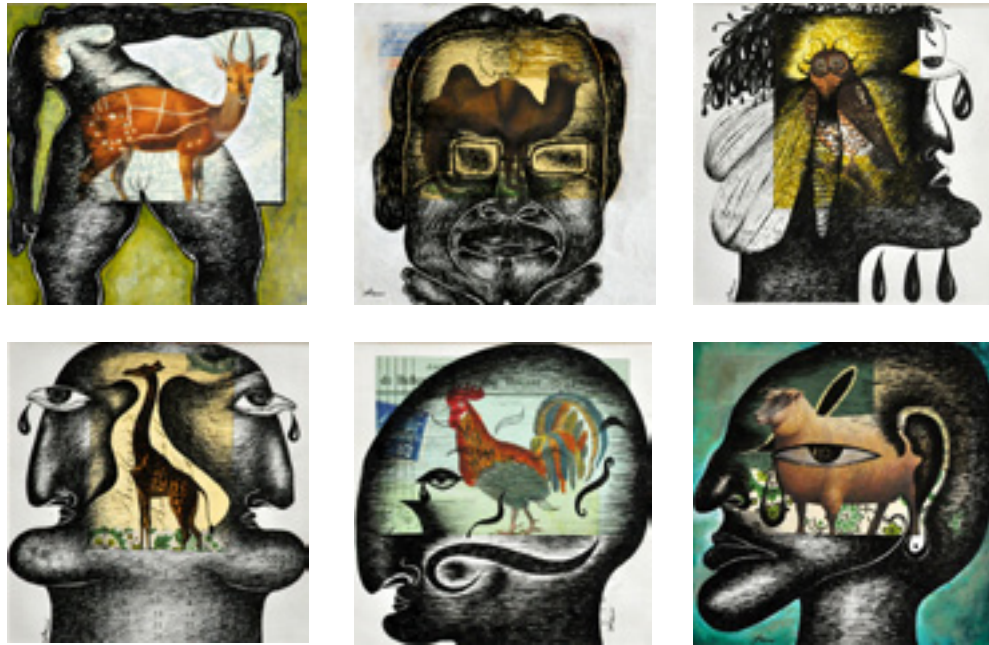
Biography

Born in DRC in 1964, Xavier studied cinematography editing in Belgium and attended art classes at the Ecole des Beaux Arts in Paris and Brussels. Between 1992 and 2002, he worked for Medecins Sans Frontieres. Many of Verhoest's works are entrenched in his experience of war zones or with groups in the margins of our society, using universal themes of mortality, fragility and the natural world.

He has exhibited in Nairobi, Addis Ababa, Paris and Brussels. His work is in private and public collections, including the Bates Museum of Art (USA) and the Belgian Ministry of Foreign Affairs.

Since 2003, Verhoest has worked as an artist and art curator in Nairobi. He is co-founder of Art2Be, a group of visual artists and therapists who work creatively with marginalised groups to foster positive living and social change. He is currently working with Wambui Kamiru on the project 'Who I Am Who We Are', a public participatory project approaching the question of Kenyan identity.

Souad Abdel Rasoul



Untitled (series of 6)
Mixed media
15 x 15cm each
Ksh 23,056 each

This series of drawings depict the bonds between humans and nature – Rasoul believes that as we are all made up of vegetable, animal, and mineral, if we relate to a dog, a crystal or a flower, we somehow become part of them. She asks 'how is it that some animals and inanimate objects we sanctify and some we desecrate'.

Biography

Souad Abdel Rasoul lives and works in Cairo. She completed her masters in History of Art in 2005, and finished her PhD in Modern Art History in 2012. Her artistic practice spans the mediums of drawing, painting, sculpture and photography. In addition Rasoul designs book covers and children's books and conducts art workshops for children both in her home in Egypt and elsewhere.

Kerttu Maukonen



Not so Tragic
Acrylic, crayon and stitched thread
165 x 137 cm
Ksh 179,657

Soft Nightmare
Acrylic, crayon and stitched thread
80 x 74.5 cm
Ksh 59,886

"In my recent work I have used fabric scraps, mostly from worn-out clothes, sheets, etc. There was the initial idea of a "divorce chest": I thought I could make blankets and pillows for my new life from all the rags of the current one while plotting my exit. Funky patchwork quilts, and stuff. However, I never made a single practical item. I found a way back to my art practice instead which had lain fallow for some years.

The very acts of mending and piecing, tearing, cutting, recycling, layering and covering with paint became major components of my language - actual, physical layers for the story - presenting real, worn-out pieces of my life to the viewer in a kind of confessional form. While the "divorce chest" ... was just the starting point, the theme continues to be a dominant one in my work. I still like to use old curtains, trousers and tea towels rather than traditional canvas. Used, every day, domestic items, worn out, even soiled and stained, by the brutal ordinariness of life... being rooted in that reality and living in a poetic world. My voice and vision vs that of the wife and mother."

Biography

Kerttu Maukonen was born in 1974. She completed her IB at ISK (International School of Kenya) and BA at Oberlin, USA in 1997. She has recently taken up art again after a long break.

Miriam Syowia Kyambi



WoMen, Fräulein Damsel & Me
Phase I: Engaging Entrapment, Phase III: Release
Mixed Media Installation & Performance
2007 – 2009
Installation & Performance Stills
2013-2015
Edition of 5 (2/5)
Ksh 419,200

In Phase I, **Engaging Entrapment**, Syowia explores her mental entrapment with Kenya's colonial past in relation to her father's experiences growing up under colonial rule and her family's present encounters with racism. The installation that housed this performance was constructed from barbed wire and a vinyl collage of protectorate maps of East Africa between 1950 and 1952, beach sand, red wool, broken mirror pieces and three figures in foetal position: Syowia and her siblings. In a private performance she engages with the three figures and breaks down the broken mirror fragments. During the last phase of the project titled **Release**, Syowia cremated the three figures sending them out to sea on small wooden rafts. This took place on Bofa beach located along the Indian Ocean.

The original installation has been shown at the Goethe-Institut Nairobi, Kenya 2008 and in RaMoMA, Nairobi, Kenya 2009. Video, installation and performance stills relating to this work have been shown in Alliance Française de Nairobi, Kenya 2009; Africa Museum, Johannesburg, South Africa 2010, DeveArts, Hague, The Netherlands 2013, the I-54 Contemporary African Art Fair, London, United Kingdom 2013/2014 and the Ostrale Centre for Contemporary Art 2015.

Biography

"Much of my work brings to question perception and memory. I examine how experiences are influenced by history, family and gender studies. Often the result is an orchestration that engages the viewer in a dynamic process that leaves behind a powerful visual impression."
Syowia

Syowia graduated from the School of the Art Institute of Chicago where she with a Bachelor of Fine Arts in 2002, returning to Kenya in 2003. She has been the recipient of several prestigious awards and grants including the UNESCO Award for the Promotion of the Arts; the Art in Global Health Grant from the Wellcome Trust Fund in United Kingdom; a grant from Mexico's External Ministry of Affairs; and commissions by the Kenya Institute of Administration, the National Museums of Kenya and the Art 4 Action Foundation in Kenya. Her work has been shown in Belgium, Sweden, Denmark, France, Germany, Finland, Kenya, Mali, Mexico, United Kingdom, South Africa, and the United States of America.

Sibylla Martin

'The artist is free in art but not in life' Kandinsky

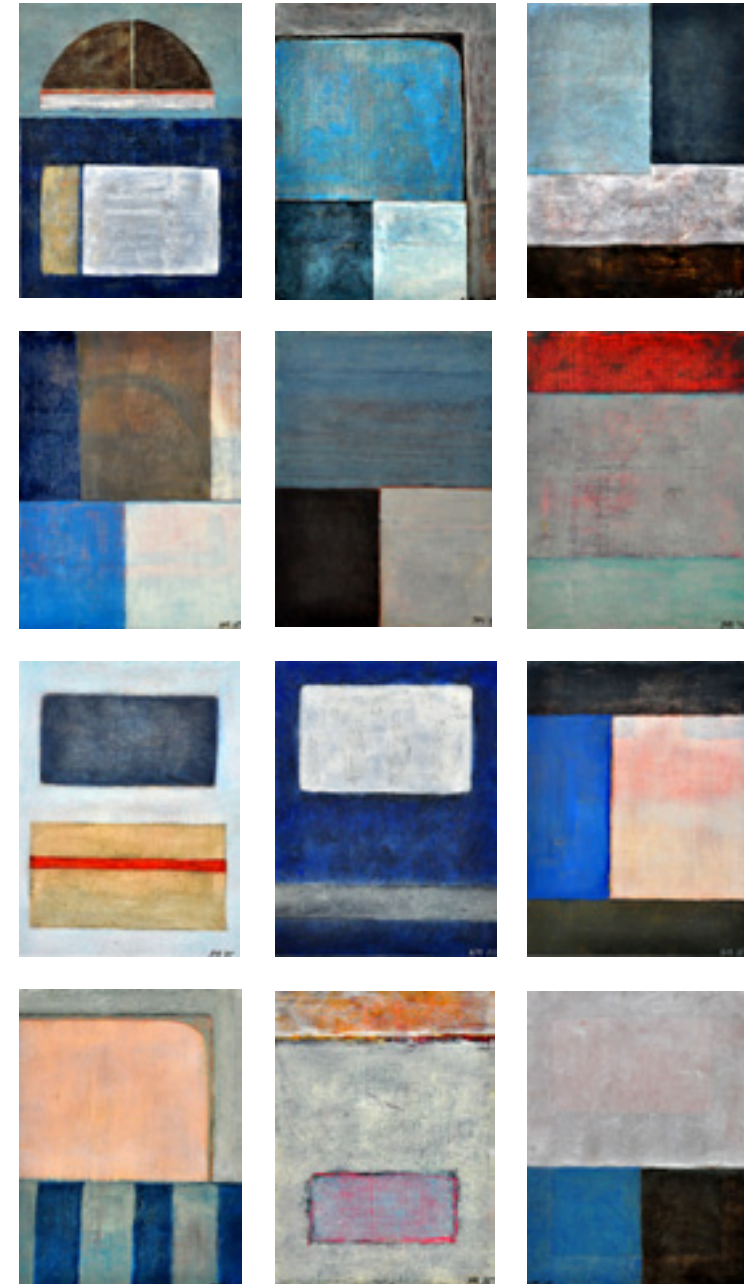
'I have realised more than ever while I've been making these paintings that my work is all about process, rather than the content or message. One of the many "Great Worries" that artists have is the worry about what to paint. After World War II, Barnett Newman said "in the moral crisis of a world in shambles it is no longer possible to go on painting the old stuff... flowers, reclining nudes." and I agree, it seemed irrelevant after the atom bomb to paint "the old stuff" - our world has only got worse since then.

In a world caught between the bomb and the supermarket, for me the only thing left to paint is colour. The real action happens with the colours not the object. I am creating my own world, inventing it over and over again, to escape from the triviality or brutality of modern life. Searching for the moment when it all makes sense. It sometimes does, but rarely lasts. But during the process it becomes a matter of such importance, that I believe momentarily that I am transmitting some incredibly important message. Usually this has disappeared by the next day. So it has to be started again.'

Biography

Martin studied Fine Art at Camberwell Art School and The Slade School of Fine Art in London and graduated in 1991 with a First Class Degree and various awards. After several years painting in London and France, she trained as a nurse and worked as an aid worker in the Great Lakes region of Africa. She now paints full time.

Her early influences were Russian geometric abstract art and Italian Early Renaissance painting. She has always worked both figuratively and abstractly, always avoiding the constraints of an imposed depiction of reality. Her work is in many private collections in Kenya, Europe and the US.



In My Time
Series I to XXIV, 2015
Oil on board
20 x 15 cm each
Ksh 19,000 each

Ksh 17,000 each if
bought in a set of 3 or
more

Delphine Buysse



Carnivorous Plants

Engraved plexiglass

7.5 x 10 cm each - framed and lit

Ksh 52,400

Buysse is fascinated by stories and images of the 16th Century *Cabinets of Curiosities* – displays of strange and unusual objects that explorers would bring back from afar. This approach informs much of her work. Here Buysse displays her collection of carnivorous plants - organisms capable of attracting and trapping prey to meet their own needs. During her research she came across the work of Karl Liche, a 19th century German botanist, who published a story about a human sacrificed by a tree, 'the myth of the anthropophagous tree of Madagascar'. Today, carnivorous plants are becoming extinct through human intervention. 'What would happen to us if nature's rules were inverted?'

Biography

Born in Belgium in 1982, Delphine Buysse initially studied museum communication before becoming a full-time artist. She uses a variety of media including drawing, painting, printmaking, installations, mixed media and engraving.

Time is a recurrent theme in her work: *'I always feel like I am late to leave traces before I'll die: this is an incurable obsession'*. She likes to explore the psychological and philosophical side of a subject and experiments with repetition in her materials. Exhibitions in Dar es Salaam include: *Big space, Dar es Salaam, April 2015*; *The Beauty Salons and and the Beast, 2015*; *Cabinet of Curiosities, Nafasi Art Space, 2015*; *L'Enfer-Me-Ment/Confinement, French Alliance Francaise, 2013*.

Zihan Kassam



City Obscurant

Mixed Media on Canvas

49 x 54 cm

Ksh 62,880

In this painting, Kassam has rejected her usual colorful abstracts for a darker palette to explore her love-hate relationship with the big city. She says 'Nairobi can feel like a toxic daze, a maze you have to navigate your way through, deciding when to put your armour up and when to let it down. While the comfort of accessibility to people and places in the city is convenient, there is sometimes something ominous about the way we interact with each other, something about the way we look out for ourselves.'

In 'City Obscura' Kassam is asking whether we are meant to be living in such an unnatural environment as a big city and how it might be changing us inside.

Biography

Kassam is an artist and art writer in Kenya. Her art explores the human yearning for a reprieve away from the very world we are designing. Sometimes that refuge is in nature other times just a quiet space. Most of her work involves taking that feeling of tranquility that we are all looking for and converting in to an abstract impression. Kassam has exhibited extensively across Kenya, including the Lamu Painters Festival and the KSPCA art auction this year.

Diana Kamara and Wanja Kimani



You Won't See Her, 2014

Video 1: 24 mins

Edition 1/5

Ksh 52,400

This collaborative film shows the gaze of a figure that is both seen and unseen as explored in the poem narrated in the film:

You will see the baby she carries.

You won't see her.

You will remember her body, the dimples and her smile.

But you won't see her.

Your memory clings to her dress.

You cannot see her.

You remember the taste of her food.

But you won't see her.

You will never see her.

Biography for Wanja Kimani

Wanja Kimani is a visual artist and writer based in Addis Ababa. Her practice weaves stories and visual histories that consider the idea of home and displacement, memories and imaginations. Her work has been featured in exhibitions in Africa, Europe and Asia.

In 2012, she participated in Dak'Art – Biennial of Contemporary African Art, Senegal. Her solo exhibition titled 'After the Rain' was held at Asni Gallery (Addis Ababa, Ethiopia) in 2013. Her work is featured in the travelling exhibition 'Still Fighting Intellectual Perfidy – Video Art from Africa'.

Biography for Diana Kamara

Born and raised in Dar es Salaam; Diana has two degrees in Fine Art from the University of Dar es Salaam. She is a poet and a painter, inspired by African textiles whose work revolves around reflections of personal and public politics of gender, class and identity from which we can't seem to escape. Since 2014 residences have given Kamara the opportunity to work with new media such as installation and video art.

Ato Malinda



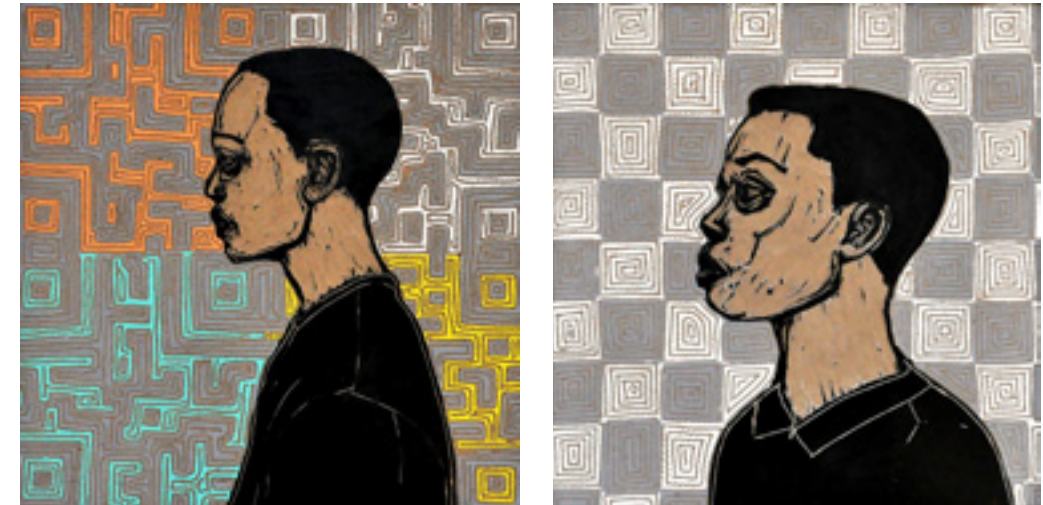
Self Portrait
Video: 1:00 min
Edition 1/5
Ksh 83,440

This award winning video work, Self Portrait, is a chronological journey through a life to date, based on the recollection of memory that photography provides. The photographic act itself is a deconstructed moment in time, a past/present snapshot that holds a mirror up to the present.

Biography

Ato Malinda was born in Kenya and grew up between the Netherlands, Kenya and the USA. She studied Art History and Molecular Biology at the University of Texas at Austin, and has a Masters of Fine Art (MFA) from Transart Institute, New York. She began her professional practice as a painter and now works in the mediums of performance, drawing, painting, installation, video, and as a free-lance curator. She has exhibited at Neue Gesellschaft für Bildende Kunst (NGBK) in Berlin, Townhouse Gallery in Cairo, Salon Urbain de Douala in Cameroon and the Karen Blixen Museum in Copenhagen. Her previous work focused on afro-centricity based in a postcolonial context, for example A Black Man's View, A White Man's Taboo, an exhibition about racial hierarchies in Nairobi. She now focuses on the ontology of the female experience and African feminism, African queer identity, as well as the performativity of architectural space.

Ephrem Solomon



Forbidden Fruit
Acrylic and wood cut plate
44 x 44 cm; 42 x 42 cm

Ksh 93,930 each

The Forbidden Fruit series explores and celebrates the importance of living in the moment. These figures look to the left and are focused on the past, those facing the right are looking to the present whilst those facing the front are confronting the present. The repetitive patterns resemble natural patterns found in nature; where the beginning and end are difficult to distinguish.

Biography

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 where he is currently showing in Pangaea II.

Circle Art Gallery

Circle is an art agency set-up to provide a highly professional consultancy service for art institutions and the contemporary art market. We are passionate about contemporary East African art.

Through our gallery, advisory service and annual auction we aim to give the region's most talented artists greater visibility and opportunities, ultimately increasing access to the region's lively and fast-developing art scene.

Collecting Art

Circle offers individuals and corporations advice on creating, presenting and managing an art collection. We source appropriate works of art and give curatorial advice on the installation, presentation, storage and cataloguing of a collection. We are able to advise clients on art philanthropy and sponsorship of the arts.

We spend time with clients gaining an understanding of their particular taste and requirements, introducing them to artists, exhibitions and events that they might not otherwise encounter. We act on a client's behalf in negotiations to ensure prices are at market value and act in the strictest confidence on the dispersal of whole collections or individual works.

Commissioning Art

Circle is the first company in Kenya to provide an advisory and management service for commissioning art. We believe that urban and domestic environments should be enhanced by well-considered artworks that relate to the social and cultural experiences of the viewer. Circle supports artists creating landmark pieces for our clients that provide interest and entertainment to locals, visitors and workers.

Artists

Circle works with both emerging and established artists across East Africa. We have a large artist database, wide networks across the region and have shown over 150 artists in the last 2 years. We are always looking for new and exciting research-based art, visiting artists' studios regularly, attending regional and international events that relate to contemporary African art exhibitions. We are currently working with artists in the East African region: Kenya, Uganda, Tanzania, Ethiopia, Sudan, Rwanda and Burundi.



inside back cover: Xavier Verhoest, Caput Mortuum - 2015

back cover: Beatrice Wanjiku, Lifts beyond Conception VI and VIII - 2015



circle art agency

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