



circle art auction

Modern and Contemporary
East African Art Auction, Nairobi
Monday 27 February 2017







Illustrations

Front cover: Lot 5, George Lilanga, *Watu Wanajiandaa Kwa Mahitaji Ya Mwaka Mpya Mda Mchache Uajo* (detail)

Inside front cover double page: Lot 37, Michael Tsegaye, *Ankober IX* (detail)

Image on this page: Lot 45, Morris Foit, *Mother and Twins*

Inside back cover: Lot 17, Lawrence 'Shabu' Mwangi, *New Democracy I*

Modern and Contemporary East African Art Auction

Monday 27 February 2017 at 8.00pm

Intercontinental Nairobi, City Hall Way, Nairobi

Viewing of the auction Lots will be:

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

6 – 24 February 2017 10am - 5pm

Intercontinental Nairobi, City Hall Way, Nairobi

Monday 27 February 11am – 4pm

Bids and Enquiries

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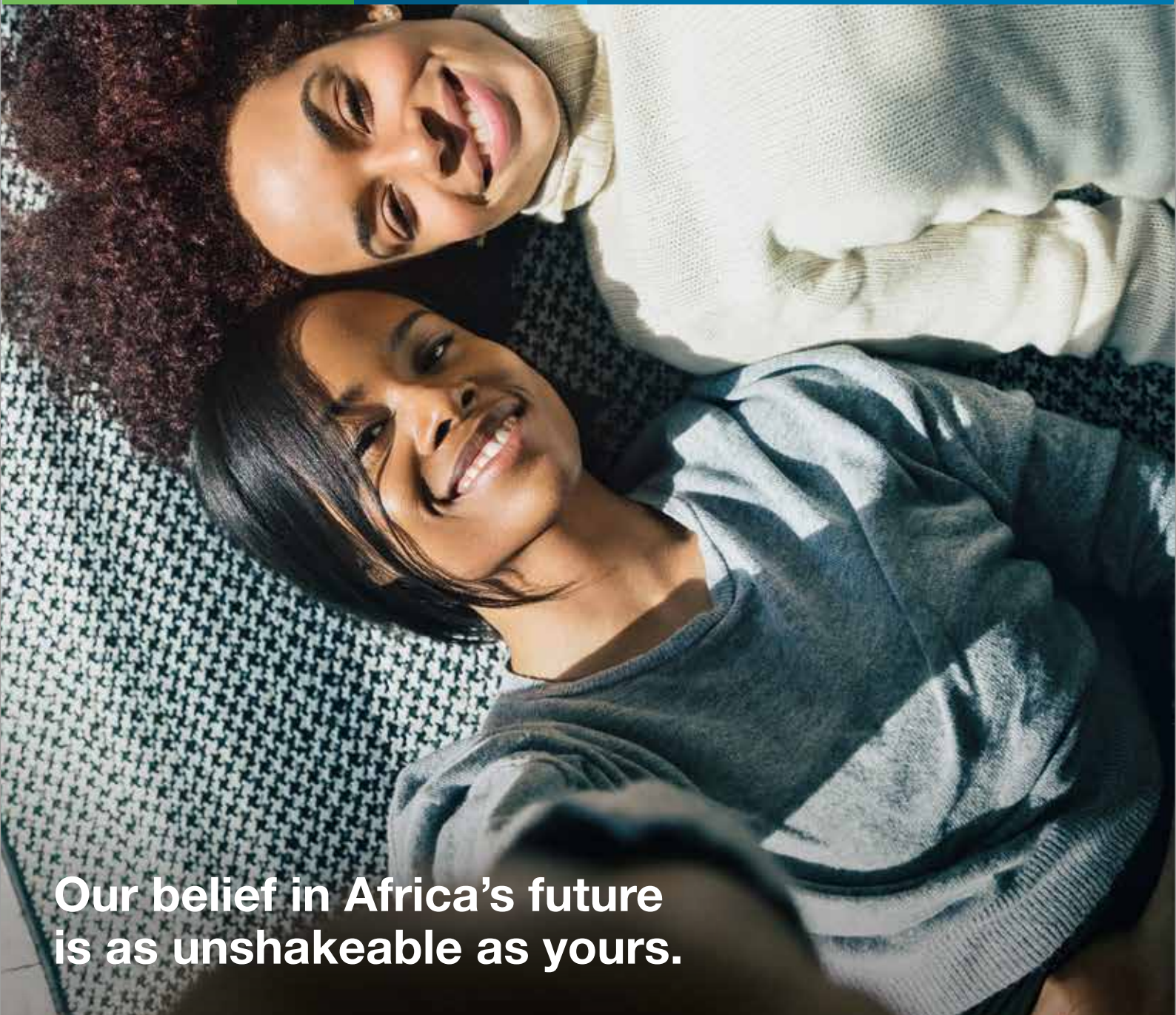
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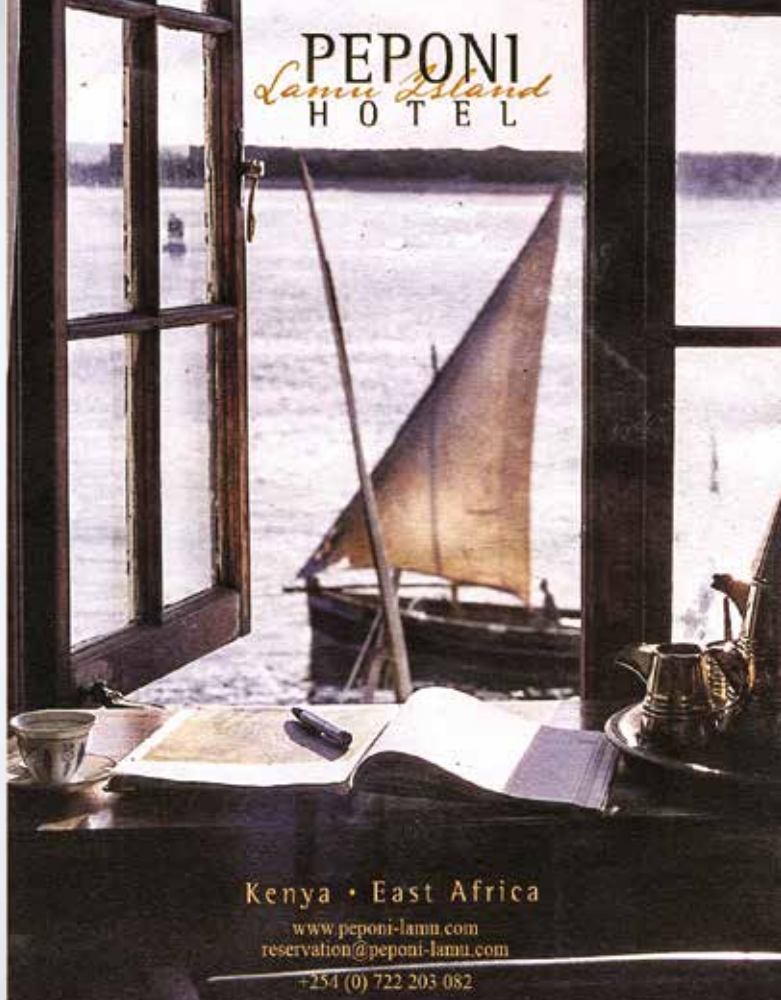


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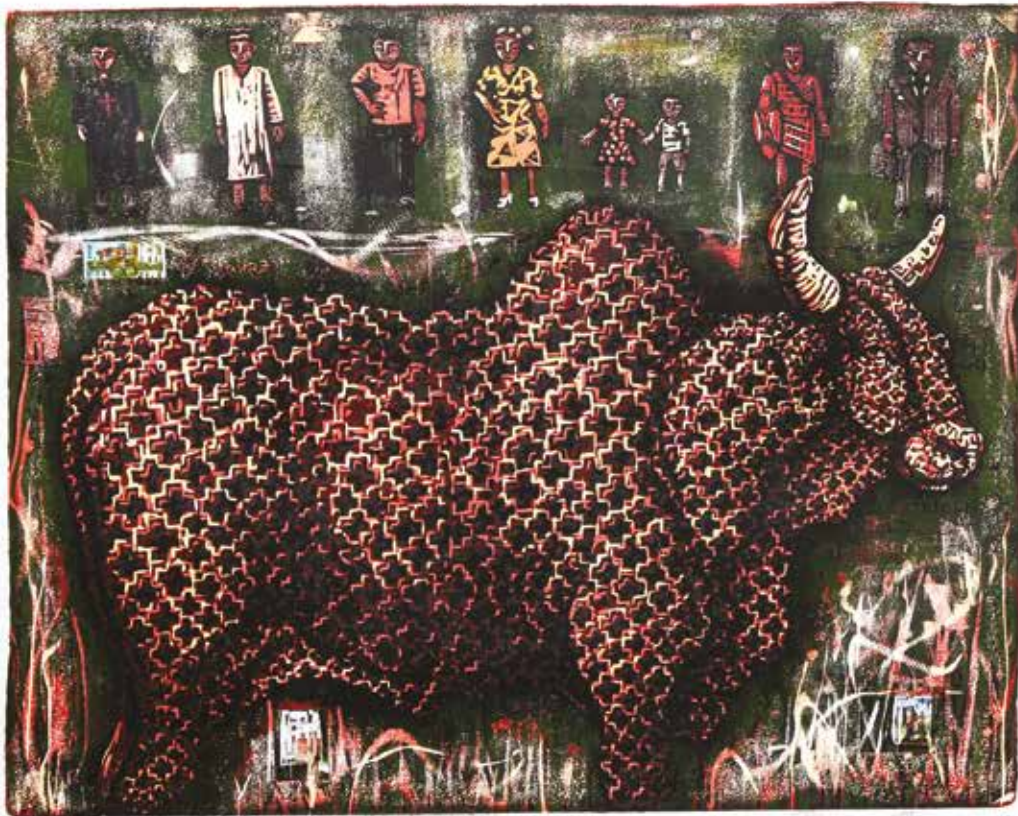
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Lot 1

Peterson Kamwathi (Kenyan, born 1980)
 Maximum Reforms from Constitutional Bull
 Series, 2008
 Signed 'signature 08' (lower right)
 2/2 Edition variable, woodcut print on paper
 61 x 76 cm
 Ksh 350,000-480,000
 (US\$ 3,300-4,500)
 Provenance: private collection of Robert
 Devereux

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.

The large-scale woodcut series Constitution Bull, made from 2005 to 2008, explores the recurring motifs and phrases which came to be associated with the complex process of establishing a new post-colonial constitution in Kenya. Kamwathi considered how the entrenched interests of people on all sides of the debate were distilled into symbols; neutral imagery onto which was attached great meaning. Each bull – with their implicit associations of patriarchal systems, machismo, wealth and status – presents a

different conception of a nation's structure.

Kamwathi's work has been exhibited worldwide, including the UK, the USA, the Netherlands, Austria, El Salvador, Finland and Kenya. In 2016 his presentations included a solo exhibition at One Off Gallery, Nairobi, the joint exhibition Paper II, Circle Art Gallery, Nairobi and I:54 Contemporary Art Fair, New York. He has participated in many international workshops and residencies including printmaking at the London Print Studio, 2006, the Art Omi International artist residency, New York, 2009, as a Civitella Ranieri fellow, 2012, and at the Zeitz Mocaa (Museum of Contemporary African Art), Segera, Kenya, 2015. In 2013 he exhibited in the joint exhibition Six Degrees of Separate Nations, Frost Art Museum, Miami.



Lot 2

George William Kyeyune (Ugandan, born 1962)

Nude, 2003

Signed 'George Kyeyune' (verso)

Oil on hard board

94 x 59 cm

Ksh 270,000-370,000

(US\$ 2,500-3,500)

Provenance: private collection of Klaus Betz

George Kyeyune is a painter and sculptor whose works display perceptive observations of everyday moments and people.

Kyeyune graduated from the Margaret Trowell School of Fine Arts, Kampala in 1985. He then travelled to India where he achieved an MFA, specializing in Sculpture, from the Maharaja Sayajirao University of Baroda. The 3 years that he spent in Gujarat were transformative to Kyeyune's artistic practice; through looking at the Indian religions and art forms which survived colonialism he was encouraged to question his own cultural inheritance.

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

The seller was one of the first to begin collecting Kyeyune's work, from the time he graduated from Makerere in 1985. This nude comes from the turn of the century, and demonstrates Kyeyune's profound touch, after twenty years of refinement.



Lot 3

Geoffrey Mukasa (Ugandan, 1954-2009)

Seven Faces, 2000

Signed 'Mukasa 00' (lower left)

Mixed media collage

44.5 x 63.5 cm

Ksh 375,000-550,000

(US\$ 3,500-5,000)

Provenance: private collection of Klaus Betz

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

Mukasa travelled to India to take a degree in Art at Lucknow University, graduating in 1984. During this time he was greatly inspired by his exposure to European and Indian aesthetic values. He threw himself into his work with vigour, focusing mainly on human relationships with the environment and one another. In the early 1990s, on returning to Uganda, Mukasa became a key figure in the movement to revive cultural life in Kampala. This cultural movement was seen as a unifying force and an inspiration for the nation's recovery after years of military dictatorship.

Mukasa's oldest friends said that he started to make collages in his early years as an artist because there were no classic art materials to be purchased in Kampala. It was only later, when art materials were available, that he began to paint large canvasses. He continued however to use paper and found material to create collage works throughout his career.

His work is widely collected and exhibited, and appears regularly at international auctions. Publications include *Mukasa Geoffrey – the artist's life in Uganda*, AKA Gallery Kampala published by Maria Fischer, Rose Kirumira, Paul Lubowa and Josephine Mukasa, 2011. In 2017, Circle Art Gallery had a successful solo presentation of Mukasa's paintings and collage at ArtDubai Modern.



Lot 4

Fitsum Behre Woldelibanos (Ethiopian, born 1979)

Appearance, circa 2010-2011

Signed 'Fitsum Berhe Woldelibanos' (lower)

Acrylic on canvas

90 x 90 cm

Ksh 200,000-300,000

(US\$ 1,870-2,800)

Provenance: private collection

Fitsum Woldelibanos' vibrant contemporary portraits, which explore the construction of identity and individuality, have gathered an enthusiastic international following. Woldelibanos has developed a highly personal painterly language, using a distinctive palette and gestural application to render his subjects.

He graduated from the Asmara School of Arts in Ethiopia in 2000, and since then has been living and working in Kenya. His work has been exhibited extensively in Kenya and internationally; most recently, in 2015, he held a solo exhibition in Toronto, Canada.



Lot 5

George Lilanga (Tanzanian, 1934-2005)

Watu Wanajiandaa Kwa Mahitaji Ya Mwaka Mpya Mda Mchache Ujao, undated

Signed 'Lilanga' (lower right)

Oil on board

122 x 82 cm

Ksh 350,000-500,000

(US\$ 3,270-4,670)

Provenance: private collection of Marc van Rampelberg

George Lilanga fused influences from traditional Makonde carving with surreal, modern observations to create his much celebrated, idiosyncratic sculptures and paintings.

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

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

This painting was bought by the seller from Gallery Watatu in Nairobi.



Lot 6

George Lilanga (Tanzanian, 1934-2005)

Shetani Playing the Guitar, circa 2000-2001

Signed 'Lilanga' (on top of base)

Painted wooden sculpture

61 x 27 x 23 cm

Ksh 200,000-400,000

(US\$ 1,870-3,740)

Provenance: private collection of Marc van Rampelberg bought directly from the artist.

This sculpture has some light surface cracking on the upper right thigh.



Lot 7

Euwitt Nyanhongo (Zimbabwean, born 1973)

Head, undated

Unsigned (original label on base)

Serpentine stone sculpture

12 x 10 x 19 cm

Ksh 70,000-120,000

(US\$ 650-1,120)

Provenance: private collection

Euwitt Nyanhongo is the youngest son of Claud Nyanhongo, one of the pioneers of Shona stone sculpture. Under his father's tuition he began developing his own sculptural practice from an early age.

Zimbabwean stone sculpture, known as Shona sculpture because the practice originated among people of the Shona tribe, has developed over the past 60 years into a highly refined and dynamic new sculptural tradition. Zimbabwe boasts a magnificent range of native stones and a particular feature of Shona sculpture is the responsive way in which artists hand carve – believing that the stones are not inanimate but have a spirit of their own which contributes to the final form.

Nyanhongo's sensitive manipulation of material into human form is an expression of man's affinity with nature and a reflection of his own deep connection to the Nyanga Mountains where he was raised.



Lot 8

Godfrey Kututwa (Zimbabwean, born 1967)

Lovers, undated

Signed 'G Kututwa' (scratched under base)

Serpentine stone sculpture

26 x 10 x 25 cm

Ksh 70,000-120,000

(US\$ 650-1,120)

Provenance: private collection

Godfrey Kututwa is from Nyanga, in the Eastern Highlands of Zimbabwe. He was trained in stone sculpting by the master sculptor Claud Nyanhongo, with whom he stayed for several years.

Since 1996 he has established himself as an accomplished and significant artist in his own right. Born hard of hearing, his pieces have a self-absorbed quality which is sensual and withdrawn. They are often intimate evocations of human feelings and animal companionship.

He is a founding member of Friends Forever – an artist's collective which promotes Zimbabwean stone sculpture globally. His work is in international collections and he often leads sculpture seminars in Europe.



Lot 9

Sane Wadu (Kenyan, born 1954)

Big Race, after 2000

Signed 'Sane Wadu' (verso)

Watercolour on paper

20.5 x 29 cm

Ksh 60,000-100,000

(US\$ 560-930)

Provenance: from the private collection of Mary Collis

Sane Wadu began painting professionally in the 1980s and became one of Gallery Watatu's most successful and iconic artists. His distinctive, energetic paintings have now been exhibited worldwide, including the USA, Germany, UK, South Africa and Japan.

Wadu co-founded the Ngecha Artists' Association and, along with his artist wife Eunice, continues to support young artists through The Sane Wadu Trust.

Best known for his thickly applied oils on canvas, this fresh work on paper is a rare piece demonstrating Wadu's skilful drawing and touch.



Lot 10

Jak Katarikawe (Ugandan, born 1938)

God Help, undated

Signed 'Jak Katarikawe' (lower left)

Oil on board

77 x 112 cm

Ksh 300,000-550,000

(US\$ 2,800-5,140)

Provenance: private collection

Jak Katarikawe grew up in rural south west Uganda and 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 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.

This work was purchased from Gallery Watatu circa 2012. It has some surface abrasion, paint loss and indentation in the corners of the board.



Lot 11

Paul Onditi (Kenyan, born 1980)

Untitled, 2014

Signed 'Wudg 14' (lower right)

Mixed media

64.5 x 51 cm

Ksh 275,000-350,000

(US\$ 2,570-3,270)

Provenance: private collection

Paul Onditi has developed a highly experimental process, blending materials, techniques and media to create rich paintings of a personal, imaginative world. An atmospheric relationship is created between Onditi's recurring lonesome figure and his complex, layered surroundings which the artist uses to contemplate human experience and consciousness.

Over the past few years his works have gained significant international attention; he has been exhibited widely in Kenya, Germany, and in New York. His paintings have also been included in Bonhams' Africa Now auctions in London in recent years.

Onditi studied Art at the Hochschule für Gestaltung Offenbach am Main, in Germany.



Lot 12

Nadir Tharani (Tanzanian, born 1952)

Hold On 4, 2016

Signed 'Tharani' lower left

Acrylic on canvas

101 x 76 cm

Ksh 150,000-250,000

(US\$ 1,400-2,340)

Provenance: direct from the artist

In this work by Nadir Tharani a flickering human form is conjured from layers of semi-transparent brushstrokes. The title indicates the need, and ability, man has to persist through hard times, so that, despite the uneasy mood of the painting, an optimistic view of the world is revealed.

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 installation commissions in London and India.



Lot 13

Edward Saidi Tingatinga (Tanzanian, 1932-1972)

Untitled (Twiga), circa 1968-1972

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

Enamel paint on board

60.5 x 60 cm

Ksh 350,000-500,000

(US\$ 3,270-4,670)

Provenance: private collection of Marc van Rampelberg

Edward Saidi Tingatinga's art career lasted only four years from 1968 to 1972; cut tragically short when he was shot dead at the age of 40. His impact on Tanzanian art however has been profound and his legacy continues to build momentum.

The artist began practicing 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, firstly helping him to prepare boards, and later guiding them to make their own paintings.



Lot 14

Edward Saidi Tingatinga (Tanzanian, 1932-1972)

Untitled (Khanga), circa 1968-1972

Signed 'E. S. Tingatinga' (lower middle)

Enamel paint on board

60.5 x 61 cm

Ksh 350,000-500,000

(US\$ 3,270-4,670)

Provenance: private collection of Marc van Rampelberg

The Tingatinga style has now become a large industry in Tanzania, with high demand from local and international buyers, but few E.S. Tingatinga originals come on the market making these two paintings rare and very collectable.



Lot 15

Ahmed Abushariaa (Sudanese, born 1966)

Untitled, undated

Signed 'abushariaa' (lower right)

Ink and pastel on paper

56 x 76.5 cm

Ksh 110,000-200,000

(US\$ 1,030-1,870)

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 has had solo exhibitions in Norway, Germany and Sudan and group exhibitions in Canada, Denmark, Monaco and the UK. His work is held in the private collections of The African Museum of Art, Seoul, South Korea and the art collection of the World Bank in Washington.

Lot 16

Charles Sekano (South African, born 1943)

Untitled, undated

Signed 'signature' (lower middle)

Mixed media on paper

76 x 51 cm

Ksh 300,000-400,000

(US\$ 2,800-3,740)

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 1980s 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.





Lot 17

Lawrence 'Shabu' Mwangi (Kenyan, born 1985)

New Democracy I, 2016

Signed 'Shabu Mwangi 2016' (lower right)

Mixed media on canvas

91 x 71 cm

Ksh 275,000-350,000

(US\$ 2,570-3,270)

Provenance: direct from the artist

established the Wajuuku Art Project in 2013 with a deep conviction that combining his art with social work could highlight the lives of the disadvantaged minorities in his community.

New Democracy I is part of a body of work in which the artist is considering how people practice their rights in a nation where the value of human rights is often overtaken by the pursuit of political power. He wonders how the emphasis on patriotism to ethnic political parties affects how diversity is seen, and separation is created, in society.

Shabu Mwangi has been a practising artist since 2003 and uses painting to draw upon hidden human events and emotions, revealing the complexity of life's experience. He lives and works in Mukuru slum in Nairobi, where he

Mwangi's exhibitions include Freedom, Flight, Refuge, Circle Art Gallery, 2016, Pop-Up Africa, GAFRA, London, 2014, and Out of the Slum, Essen, Germany, 2012 as well as various solo and group exhibitions in Nairobi.



Lot 18

Tibebe Terffa (Ethiopian, born 1948)

Untitled, 2016

Signed 'signature 15' (lower right)

Acrylic on canvas

100 x 80 cm

Ksh 330,000-400,000

(US\$ 3,270-3,740)

Provenance: direct from the artist

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

Terffa studied Painting at the 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, the USA, Spain, Germany and Canada, where he has also taken three artist residencies.



Lot 19

Onyis Martin (Kenyan, born 1987)
 Dance, Reject, Return (triptych), 2016
 Signed 'signature' (lower right)
 Mixed media on paper
 55 x 37 cm each
 Ksh 150,000–250,000
 (US\$) 1,400–2,350
 Provenance: direct from the artist

These sophisticated ink paintings by Onyis Martin follow on from a series of work exploring the restriction of freedom. In this triptych the vulnerability of the human forms in the prior series has been conquered and the bodies now express dynamic confidence in their dance moves. Martin's minimal but decisive touch reinforces how man's limitation can become his strength.

Based in Nairobi, Martin works in a range of media and has been gaining rapid national and international recognition. His selected group exhibitions include Critical Conversations, Goethe Institut & Alliance Française, Nairobi, 2016, error:X, Ostrale, Dresden, Germany, 2016, Freedom, Flight, Refuge, Circle Art Gallery, Nairobi, 2016, Misty Fields, The Netherlands, 2014, and Art Revolution, Taipei, Taiwan, 2014. Martin won the Third Merit Award at the Barclays L'Atelier Art Competition, 2016.



Lot 20

Gakunju Kaigwa (Kenyan, born 1958)

Bust, circa 1998

Signed 'Kaigwa' (back right of sculpture)

Vermont marble

48 x 32 x 20 cm

Ksh 600,000-800,000

(US\$ 5,610-7,480)

Provenance: private collection of Marc van Rampelberg

Gakunju Kaigwa is an established Kenyan sculptor who has become known for his masterful handling of material, eloquently working in wood, glass, steel, bronze, granite and marble.

Kaigwa graduated from Kenyatta University, Nairobi with a BEd in Fine Art. He received a scholarship in 1988 to go to Italy to study Art in Carrara, a town world-famous for its high quality marble stone. In 1993 he completed an MFA in Public Art from the University of Dundee. He was then accepted by the Apprenticeship Programme at the Johnson Atelier Technical Institute of Sculpture in New Jersey, where he worked in the foundry and learnt to cast metal.

Working in the USA for several years, and attending numerous international workshops, Kaigwa returned to Kenya in 2003 and took a studio at Kuona Trust Centre for Visual Arts from where he works on public and private commissions.

Whilst in the USA, Kaigwa sourced the piece of marble from which he carved Bust, beautifully expressing human emotion.



Lot 21

Michael Adams MBE (Seychellois/British, born 1937)

Karamoja, 1964

Signed 'signature 1964' (below right)

Edition A/P etching

12 x 56 cm

Ksh 90,000-120,000

(US\$ 840-1,120)

Provenance: private collection of Geraldine Robarts

Michael Adams was born in Malaysia but educated in England, where he studied Painting and Engraving at the Royal College of Art, London. On graduating he moved to Uganda where he became head of the Graphic Department at Makerere University, Kampala. During this time he began working as a professional artist. He exhibited widely across East Africa until 1972, when he moved to the Seychelles, where he still lives and works. Adams has become well known for his vibrantly coloured silkscreen prints of the lush Seychellois vegetation, and in 2001 was awarded an MBE for his services to art in the Seychelles.

This very early etching dates from the time he was teaching at Makerere University and is a rare and unusual example of Adams' early work.



Lot 22

Ali Hussein Darwish (Tanzanian/British, born 1936)

Forest, 1971

Signed 'A. Darwish Jan. 1971' (lower right)

Watercolour on paper

34.5 x 29.5 cm

Ksh 400,000-530,000

(US\$ 3,750-5,000)

Provenance: private collection of Geraldine Robarts

Professor Ali Hussein Darwish was born in Zanzibar, into a family of Persian miniature painters. He studied at the Slade School of Art and, later from 1965-66 he undertook a research course at the School of Oriental and African Studies in London. In 1963 Darwish became Professor of Art History at Makerere University, Kampala. When Idi Amin came to power in 1971, Darwish left Kampala for Tehran.

During this period his watercolours were exhibited at the Nommo Gallery, Uganda Museum and at Gallery Watatu in Nairobi, as well as in Nigeria, Portugal and London.

Though examples of his prints have come up for sale at international auctions, original paintings are not on the market. This is a very special, collectable and very watercolour.



Lot 23

Dawit Abebe (Ethiopian, born 1978)

X Privacy 33, 2016

Signed 'signature 2008' (lower right)

Mixed media on paper

140 x 100 cm

Ksh 650,000-850,000

(US\$ 6,000-8,000)

Provenance: direct from the artist

Dawit Abebe's new, poetic drawings from his X Privacy series depict figures looming dramatically over urban settings. In his surreal rendering of the body navigating its modern surroundings, Abebe reflects on the effect of technological development and surveillance on human interactions and traditional societal values.

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 presentations include Background 2, Kristin Hjellegjerde Gallery, 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 and 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 24

Eli Kyeyune (Ugandan, 1936-2000)

Hairdressing, 1975

Signed 'Eli Kyeyune '75' (lower right)

Oil on board

58 x 44 cm

Ksh 700,000-850,000

(US\$ 6,500-8,000)

Provenance: private collection of Klaus Betz

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

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

Specializing in portraiture, Kyeyune's oil paintings have been shown at exhibitions as far back as the Uganda Museum in 1964 and the New Stanley Gallery in Nairobi which closed in 1970. His works have increased in collectability in the past years, reaching record prices in 2015. 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.

The seller, who knew Kyeyune well and has collected a number of his works, considers this to be one of the artist's most significant pieces.





Lot 25

Yony Waite (Kenyan, born 1936)

Untitled I and Untitled II, circa 2002-2005

Untitled I, signed 'Yony Waite' (lower left), Untitled II signed 'Jony Waite' (lower right)

Watercolour on paper

38 x 56 cm and 35 x 25.5 cm

Ksh 70,000-120,000

(US\$ 650-1,120)

Provenance: private collection

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

These influences are exemplified in Waite's paintings of trees, a subject she has explored over many years and locations. These two works, bought from Gallery Watatu in the early 2000s, are impressions of the dramatic Kenyan bush.

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

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



Lot 26

Abdel Basit El Khatim (Sudanese, born 1942)

54 Years – (Modern and Ancient), 1995

Signed 'signature 1995' (lower right)

Wood and paint sculpture

50 x 46 x 3 cm

Ksh 270,000-350,000

(US\$ 2,520-3,270)

Provenance: private collection of Geraldine Robarts

Abdel Basit El Khatim is an experienced artist living and working in Khartoum. Throughout his career he has experimented with diverse material and techniques, combining sculpture and painting to create a unique style.

This relief sculpture from 1995 shows a sequential historical narrative; beginning with the heads at the top symbolizing the ancient time of the Pharaohs. The centre strip depicts the River Nile, to the right of which are many fallen heads, representing the Egyptian Revolution of 1952. The revolution set in motion events that led to the independence of Sudan. The bottom strip, where a man peacefully reads his newspaper, indicates the emancipation of the Sudanese people.

El Khatim graduated in 1967 from the College of Fine and Applied Art, Sudan University of Science and Technology, where he is now a professor of Graphic Design. He obtained an MA in Education from the University of Wales and also holds a PhD from Juba University.

El Khatim's work was part of the seminal exhibition Seven Stories about Modern Art in Africa, Whitechapel Gallery, during Africa 95 in London.



Lot 27

Edward Njenga (Kenyan, born 1922)

No Vacancy, 1970

Signed 'E. S. Njenga' (on base)

Terracotta

31.5 x 38 x 44 cm

Ksh 800,000-1,000,000

(US\$ 7,480-9,350)

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.



Lot 28

Edward Njenga (Kenyan, born 1922)

Garbage Collector, 1999

Signed 'E S N' (on sculpture)

Terracotta

49 x 18 x 29 cm

Ksh 500,000-600,000

(US\$ 4,670-5,600)

Provenance: direct from the artist

Njenga's intimate sculptures of local characters come alive as he describes their stories. *No Vacancy*, made in 1970, recalls the period of high unemployment in Kenya when desperate people would flock to factories and companies in the hopes of finding work.

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.

Garbage Collector depicts a worker from the rubbish collection company called Scamel, which, in the 1960s, sent trucks every Thursday to the neighbourhoods. Men would run ahead and collect the metal bins which they would empty into the trucks and children would call them 'camels'.





Lot 29

Dennis Muraguri (Kenyan, born 1980)
Matatu, 2015

Signed 'Muraguri 015' (lower right)
Edition 1/2 woodcut print on paper
122.5 x 215.5 cm

Ksh 600,000-800,000
(US\$ 5,600-7,480)

Provenance: direct from the artist

Dennis Muraguri has been working as a multimedia artist in Nairobi for the last 13 years. He has become well-recognized for his body of work inspired by matatus (Kenyan vehicles that are the main mode of public transport). He has used printmaking, painting and installation to explore the visual iconography of the matatus and their reflection of the urban culture of contemporary Nairobi. This monumental reduction woodcut is the first from a variable edition of 2. Muraguri's ambitious and experimental process involves the use of unconventional carving tools and printing methods. Each print is hand inked and pressed, making every impression unique.

Muraguri graduated from Buru Buru Institute of Fine Arts, Nairobi, with a Diploma in Painting and Art History. He has exhibited widely in Kenya, holding a solo exhibition at Circle Art Gallery earlier this year, and in 2014 was selected as one of ten artists from across East Africa to exhibit in the Kampala Contemporary Art Festival, KLA ART 014.



Ok,
20 x 9 x 9 cm



Oh,
17 x 9 x 9 cm

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

These clay sculptures represent the facial expressions and conversational sounds that people make as they interact with one another – OK's smile expresses amusement, Sure seems to be nodding in enraptured agreement, Oh is stunned and Wu is in deep contemplation. The characters are similar to those the artist has observed on

Lot 30

Lilian Mary Nabulime (Ugandan, born 1963)

OK, Oh, Sure, Wu, 2016

Signed 'L. M Nabulime 2016' (lower back on each)

Fired clay on wooden base

Ksh 85,000-130,000

(US\$) 800-1,200

Provenance: direct from the artist



Sure,
17.5 x 9 x 9 cm



Wu,
15 x 9 x 9 cm

the local Luganda television channel Bukkede, which focuses largely on tabloid news from the Buganda region. Bukkede is derived from the phrase 'bukkede banyanike' which means that the day has started and one may be a victim of gossip.

Nabulime holds a PhD in Fine Art from Newcastle University, UK. She has exhibited her work worldwide with multiple solo and group exhibitions in the USA, UK, Norway and Sweden. She has also been the recipient of many awards and fellowships, including the Commonwealth Fellowship Award, UK in 1997 and



Henry Mzili Mujunga is a Ugandan artist who works in a diverse range of media to engage with African art history and traditional visual forms through a concept described as 'indigenous expressionism'.

Mzili advocates and works to facilitate networking among contemporary African artists in order to develop relevant pan-African cultural dialogues. He is a founding member of the East African Art Group Index Mashariki, and is a member of the Pan African Circle of Artists (PACA).

In 1996 Mzili graduated from Margaret Trowel School of Industrial and Fine Art, Kampala; he also holds a Postgraduate Diploma in Education from the same university. He received the Royal Overseas League (ROSL) Art Scholarship in 2003.

Mzili has exhibited widely across East and West Africa as well as in

Lot 31

Henry Mzili Mujunga (Ugandan, born 1971)

Kati Kati (here and now), 2016

Signed 'Mzili 2006' (middle right)

Mixed media on canvas

169 x 129 cm

Ksh 320,000-430,000

(US\$ 3,000-4,000)

Provenance: direct from the artist through Afriart Gallery



Lot 32

Boniface Maina (Kenyan, born 1987)

Regression Graph, 2016

Signed 'Maina. b 2016' (lower right)

Mixed media on paper

131 x 153 cm

Ksh 220,000-320,000

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

Provenance: direct from the artist

Boniface Maina is an emerging Kenyan painter whose figurative surrealist works have been rapidly gaining critical attention.

This piece is from an ongoing body of work called Line of Inquiry in which Maina uses ink and pen to visualize a process of self-psychoanalysis. Regression Graph indicates the temporary return to infantile behaviour as a defence mechanism; a shield against confrontation with reality.

Maina graduated with a Diploma in Art and Design from the YMCA Training Institute of Nairobi in 2008. He is a founding member of Brush Tu Art Studio and Discovered Artistic Talents (DARTs). He has exhibited widely in Nairobi over the last 10 years, recently holding a solo exhibition at The Art Space, Kenya



Lot 33

Geoffrey Mukasa (Ugandan, 1954-2009)

Mother and Child, circa 1992-1998

Unsigned

Mixed media collage

90 x 62 cm

Ksh 470,000-960,000

(US\$ 4,400-9,000)

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

Geoffrey Mukasa was born in 1954 to one of Uganda's most prominent doctors. Many people expected him to follow in his father's footsteps but the murder of his father during Idi Amin's coup brought a drastic change to his life, when he left Uganda to study art.

Mukasa travelled to India to take a degree in Fine Art at Lucknow University, graduating in 1984. During this time he was greatly inspired by his exposure to European and Indian aesthetic values. He threw himself into his practice and research, focusing mainly on human relationships with one another and the environment. In the early 1990s, on returning to Uganda, Mukasa became a key figure in the movement to revive cultural life in Kampala. This cultural movement was seen as a unifying force and an inspiration for the nation's recovery after years of military dictatorship.

Mukasa's oldest friends said that he started to make collages in his early years as an artist because there were no classical art materials to be purchased in Kampala. It was only later, when art materials were available, that he began to paint large canvasses. He continued however to use paper and found material to create collage works throughout his career.

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

The classical composition in this piece, of a veiled mother holding her infant, shows Mukasa reimagining traditional Christian iconography of the Madonna and Child in an African setting.



Lot 34

El Sadig Agena (Sudanese, born 1963)

Untitled, 2016

Signed 'signature 2016' (lower right)

Mixed media on canvas

119 x 140 cm

Ksh 300,000-350,000

(US\$ 2,800-3,270)

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 the 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 the Middle East and Sudan and has work in private collections across Europe, Africa, the Americas and Arabia.



Lot 35

Tahir Carl Karmali (Kenyan, born 1987)

Untitled from the series Jua Kali, 2014

Signed 'signature' (verso)

Edition 3/7 photograph print on archival pigment

94 x 64 cm (inclusive of border)

Ksh 180,000-215,000

(US\$ 1,700-2,000)

Provenance: direct from the artist

Tahir Carl Karmali is a visual artist who was born and raised in Nairobi, but now lives and works in Brooklyn, New York.

This photographic print is from an edition of 7 with 2 artist proofs and is from the series Jua Kali, in which Karmali creates surreal portraits inspired by the opportunism and perseverance of artisans from Nairobi's informal sector.

This body of work has been exhibited worldwide, including the travelling exhibition Making Africa – A Continent of Contemporary Design, 2016, at Lagos Photo Festival, and Art Basel, 2015. He won the POPCAP '15 Prize for Contemporary African Photography and was named by Forbes as one of fifteen Africans rebranding the face of the continent.

Karmali received a Masters of Digital Photography from the School of Visual Arts in New York.

Lot 36

Girma Berta (Ethiopian, born 1990)

Moving Shadows V, 2015 and Moving Shadows VIII, 2016

Signed 'signature' (lower right) with certificate of authenticity

Both edition 5/7 photographic print on textured archival paper

40 x 40 cm each

Ksh 270,000-320,000

(US\$ 2,500-3,000)

Provenance: direct from the artist through Addis Fine Art Gallery

Girma Berta is an award-winning young artist based in Addis Ababa, whose work fuses street photography with fine art.

In Berta's Moving Shadows series, solitary figures are juxtaposed against vibrant backgrounds, creating unique artworks which exemplify the contrasting colours and personalities on the street of his home town. Berta's use of the digital medium to produce and present his artworks is a commentary on the digital revolution which is underway across Africa. Berta describes the motivation behind his work as a wish to capture "the beautiful, the ugly and all that is in between". His images delve deep into the inhabitants of the city, offering his remarkable interpretation.

Berta's Moving Shadows series received the 2016 Getty Images Instagram Award and his work has been featured in The Guardian, Okay Africa, Design Indaba and Art Africa and exhibited at Bamako Photo Fest, 2015, PhotoVille NY, 2015 and 2016, Look Festival NY, 2016, 1:54 Contemporary Art Fair, London, 2016 and AKAA Art Fair Paris, 2016.





Lot 37

Michael Tsegaye (Ethiopian, born 1975)

Ankober IX, 2006

Unsigned with certificate of authenticity

Edition 2/5 photographic print on archival paper

60 x 90 cm

Ksh 375,000-430,000

(US\$ 3,500-4,000)

Provenance: direct from the artist through Addis Fine Art Gallery

Michael Tsegaye is a fine art photographer, who has worked extensively in Ethiopia with a focus on detailing the nation's story. The images of the Ankober series burst with the textures and spirit of the East African nation. Shot in the Ethiopian Highlands, Tsegaye's black and white photographs portray the fog-enveloped town that was once Emperor Menelik's capital. Even though Ankober now appears to be no more than a humble rural outpost, the dense fog and diffused

light that enshrouds and obscures Tsegaye's subjects (lowly goats and donkeys, the ghostlike figures of villagers) seemingly raises them to a mythological status. Through the haze (which conceals much of the setting) readily recognisable motifs of the Ethiopian highlands – swaying eucalyptus trees, a woman wearing an embroidered gabbi-peek through. Ankober is as much about the unseen as it is the seen, as competing shades of gray outline both the readily visible and the barely perceptible, resulting in a gradient that wistfully creates a sense of depth.

Tsegaye has exhibited in various galleries in New York, Paris, Berlin, Madrid, Morocco, Canada, Amsterdam, Mali, Miami, and Sao Paulo and is now represented by Addis Fine Art Gallery. His work can be found in a number of international magazines and various catalogues including Snap Judgments: New Directions in African Photography, edited by Okwui Enwezor, and published by the International Center for Photography in New York City in 2007.

Lot 38

Ato Malinda (Kenyan, born 1981)

Representation, 2014

Unsigned with certificate of authenticity

Edition 1/5 photographic print on archival watercolour paper

81 x 54 cm each

Ksh 235,000–450,000

(US\$ 2,200–4,200)

Provenance: direct from the artist

Ato Malinda is a cross disciplinary artist who was born in Kenya and now lives and works in Rotterdam. Through her diverse practice of performance, drawing, installation, video and ceramics, Malinda investigates the hybrid nature of African identity. She also focuses on gender and female sexuality, inspired by the untold stories of LGBTQ communities.

These photos are from the body of work *Representation*, which explore the symbolism of the rainbow flag, and question its inclusivity. The flag has come to represent LGBTQ movements globally, but in this work Malinda raises the potential difficulties for a Kenyan woman with same-sex desires to identify with the flag whilst dealing with the stigma and issues of personal safety which continue to exist in the country.

Malinda has a Masters in Fine Arts from Transart Institute, New York. She was one of the honourees of the inaugural African art awards given by the Smithsonian Institution in 2016. She was also one of the awardees of the Smithsonian Artist Research Fellowship, 2015 and won the One Minutes Award for moving photography in 2012. Her solo shows include *Games*, Savvy Contemporary, Berlin in 2013 and *Incommensurable Identities*, Aarhus Art Building, 2011. She has exhibited in group exhibitions at Brooklyn Museum, 2016, the Louisiana Museum of Modern Art in Copenhagen, 2015, the National Museum of African Art, Smithsonian Institution, 2015, and the Museum für Moderne Kunst Frankfurt am Main, 2014, among others.





Lot 39

Robin Anderson (Kenyan, 1924-2012)

Maasai Women, circa 1960

Signed 'Robin A' (lower right)

Silk batik

100 x 84.5 cm

Ksh 220,000-400,000

(US\$ 2,060-3,740)

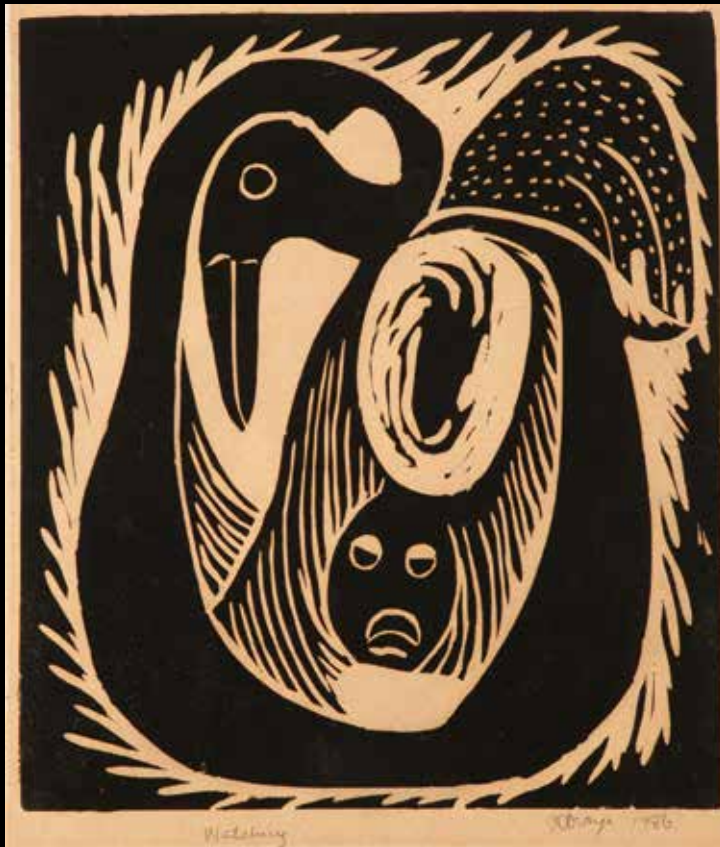
Provenance: private collection of Igor and Erica Mann

Robin Anderson became well known in Kenya in the 1960s for her hand printed silk batiks – a technique that she developed herself. She combined the use of oil, watercolour, batik and screen-print to create what she described as 'originals on silk'.

Her subject matter, of elegant figures and wildlife scenes, is said to be influenced by travelling around Africa with her father as a child.

Anderson studied Art in London, at Heatherleys Art School, but soon returned to Kenya where she co-founded Gallery Watatu in 1968. Her works were exhibited at the Commonwealth Institute in London and at the Sorsbie Gallery, New Stanley Gallery and Gallery Watatu in Nairobi.

This is a very rare early piece by Anderson, and was acquired directly from the artist in the early 1960s.



Lot 40

John Obaso Diang'a (Kenyan, born 1945)

Watching, 1986 and Broadcasting, 1986

Signed 'J Diang'a' (lower right) on both

Edition A/P and edition 1/10 woodcut prints on paper

29.5 x 26 cm and 37 x 24.5 cm

Ksh 50,000-80,000

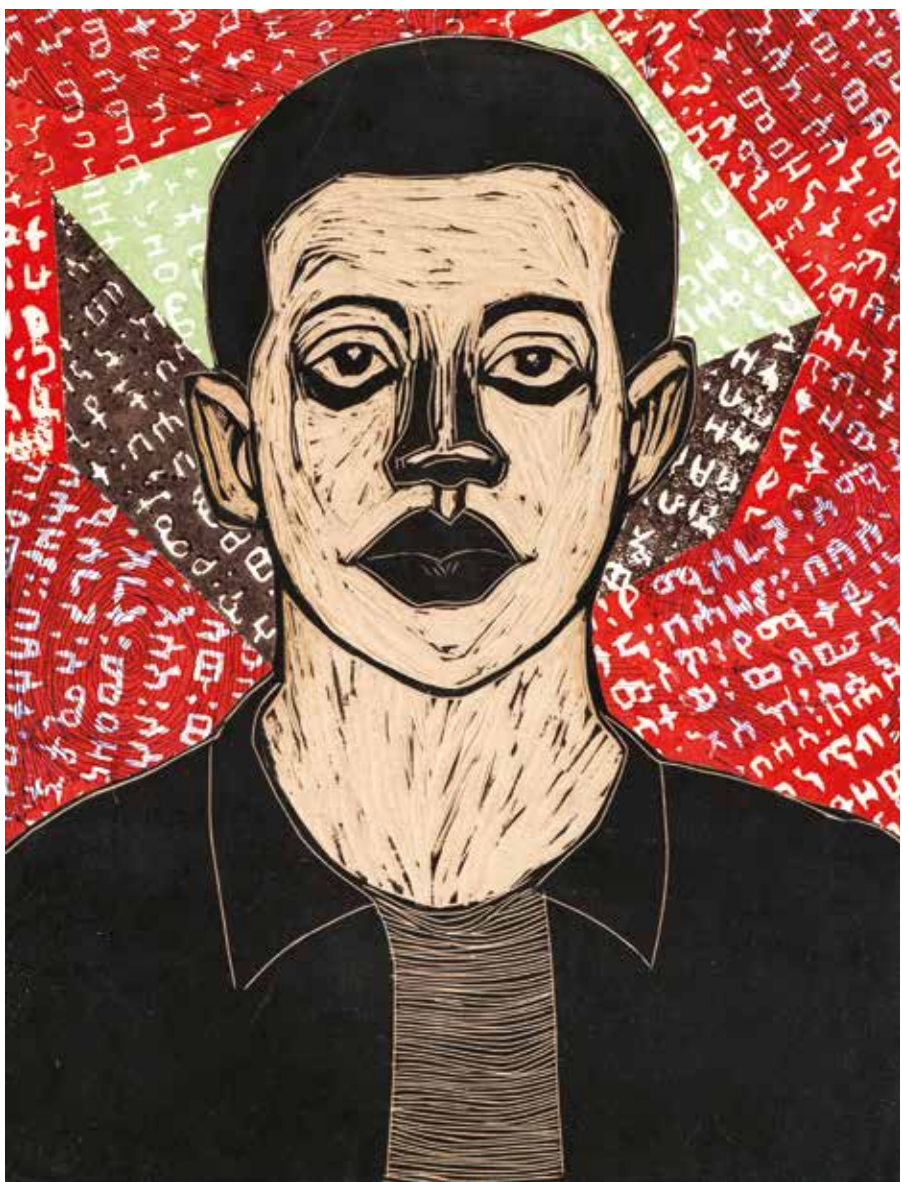
(US\$ 470-750)

Provenance: private collection

John Diang'a is an influential Kenyan sculptor, painter and printmaker whose works are known for their exploration of perfect abstract forms. He lives and works in Maseno, where he founded the Esiepala Cultural Centre in the early 1980s.

His woodcut prints play with inventive designs, reflecting his sculptural interest in the balance of form and shadow and of positive and negative space.

Diang'a achieved a BA Honours in Fine Arts from the University of Nairobi in 1973. He was a teacher in the Department of Fine Arts at the Kagumo College in Nyeri. In his earlier career he exhibited widely in Nairobi, holding multiple solo exhibitions at Gallery Watatu. In more recent years his work has also been exhibited in Germany and he has had two museum exhibitions, in Kisumu and Nairobi. His work is in international collections including the Kunst Transit, Berlin and the Contemporary African Art Collection, Kisumu Museum.



Lot 41

Ephrem Solomon (Ethiopian, born 1983)

Untitled, 2016

Signed 'signature' (verso)

Woodcut plate and mixed media

42 x 32.5 cm

Ksh 160,000-320,000

(US\$ 1,500-3,000)

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. Solo exhibitions include LIFE VS TIME, Kristin Hjellegjerde Gallery, London, 2016 and Untitled Life, Tiwani Contemporary, London, 2014. He has been included in numerous international group exhibitions, including What About Africa?, Witteveen Visual Art Centre, Amsterdam, 2016, Nine Artists, Stevenson Gallery, Capetown, 2015 and Pangaea II: New art from Africa and Latin America, Saatchi Gallery, London, 2015. His work is in private collections in Dubai, the UAE, Kenya, South Africa and the UK, including the Saatchi Collection.



Lot 42

Yassir Ali Mohammed (Sudanese, born 1969)

Windows of My Soul, 2016

Signed 'Yassir Ali 2016' (lower right)

Mixed media on canvas

240 x 210 cm

Ksh 800,000-1,300,000

(US\$ 7,480-12,150)

Provenance: direct from the artist

Yassir Ali is a painter who trained in Khartoum and now lives and works in Nairobi. His practice is deeply engaged with the notion of a Sudanese visual identity. He explores the trajectory of ancient Nubian symbols from historical to contemporary visual culture, inspired by the universality of their shapes and formations, and how they have developed through time and across cultures. Windows of My Soul uses the window as both an abstract grid structure, as well as architectural form and poetic metaphor.

Ali graduated with a Degree in Fine Art from the Sudan University of Science and Technology in 1997. He has held solo exhibitions in Kenya, Tanzania and Sudan. He was selected to exhibit in the Kampala Art Biennale, 2014, as well as various group shows in Finland, Uganda, South Korea and France.



Lot 43

Geraldine Robarts (Kenyan, born 1939)

Still Life in Studio, 1958

Signed 'Plaut' (verso)

Oil on board

59 x 56 cm

Ksh 175,000-300,000

(US\$ 1,630-2,800)

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 alongside Michael Adams and Professor Ali Darwish. Along with many artists, Robarts and her family left Kampala under Idi Amin's regime and moved to Nairobi, where she took citizenship.

This very early painting is from the life drawing classes Robarts took during her studies at Witwatersrand, where she drew and painted the same model, Mrs Dodds, 4 days a week for 2 years.

Robarts has exhibited worldwide, including in Kenya, China, Canada, Germany, South Africa and the USA.



Lot 44

Romano Lutwama (Ugandan, birth date unknown, died 2004)

Untitled, circa 1989

Unsigned

Oil on board

112 x 74 cm

Ksh 350,000-460,000

(US\$ 3,300-4,300)

Provenance: private collection of Klaus Betz

Romano Lutwama's formally experimental paintings are an important part of Ugandan avant-garde art. Lutwama painted closely alongside Fabian Mpagi and Eli Kyeyune; their shared concept of freedom of expression was opposed by the fine arts academia of the time but the three have come to be recognised as some of Uganda's master painters.

Lutwama's work, known for its exploration of colour relationships and tonal dynamic, has been exhibited throughout East Africa, and in France, Germany, Switzerland and Belgium.

This outstanding and very rare piece was bought directly from the artist in the late 1990s.



Lot 45

Morris Foit (Kenyan, born 1940)

Mother and Twins, undated

Signed 'signature' (verso)

Wooden sculpture

65 x 36 x 40 cm

Ksh 400,000-700,000

(US\$ 3,740-6,540)

Provenance: private collection of Marc van Rampelberg

Morris Foit is one of Kenya's most renowned and respected sculptors. Born in the 1940s as Morris Njau, he renamed himself out of respect for his Czech professor who taught him carving at the University of Nairobi.

In his early career Foit exhibited with Gallery Watatu, since then he has taken part in many workshops and exhibitions in Kenya and abroad, and his work is represented in private collections locally and internationally.

The infants carved at the knees of the squatting woman in Mother and Twins visualise the unborn children of a women suffering from infertility, her head turned away in an expression of grief.

This is a major work by the artist, whose sculptures rarely come on the market, especially works of this scale and excellence.



Lot 46

Richard Kimathi (Kenyan, born 1971)

Bird in the Hand, 1998

Signed 'Richard Kimathi' (lower middle)

Acrylic and oil on paper

62.5 x 44.5 cm

Ksh 110,000-170,000

(US\$ 1,000-1,600)

Provenance: private collection of Mary Collis

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

This is a very early work on paper, bought from the artist just 2 years after he graduated from the Nairobi Creative Art Centre in 1996. In it can already be seen the painterly language that Kimathi has developed throughout his career – the use of symbolism, the considered, idiosyncratic compositional placement, and the sensitive quality of paint.

Kimathi has exhibited widely, with solo exhibitions in Kenya, the USA and Spain. He was selected to represent Kenya in the Dak'Art Biennale in 2006 and has attended residencies in the USA and Pakistan.

This painting has some craquelure and paint loss.



Lot 47

Robert Saidi (Congolesse, born 1936)

Untitled (My Royal Sister), 1990

Signed 'R. Saidi 90' (lower left)

Acrylic on board

57 x 33 cm

Ksh 190,000-320,000

(US\$ 1,750-3,000)

Provenance: private collection of Klaus Betz

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

This painting was acquired by the seller as a result of his long term friendship and artistic collaboration with Saidi.

Lot 48

Jak Katarikawe (Ugandan, born 1938)

Jealous Girl, circa 1985

Signed 'Jak Katarikawe' (lower left)

Oil on board

64 x 51 cm

Ksh 320,000-600,000

(US\$ 3,000-5,500)

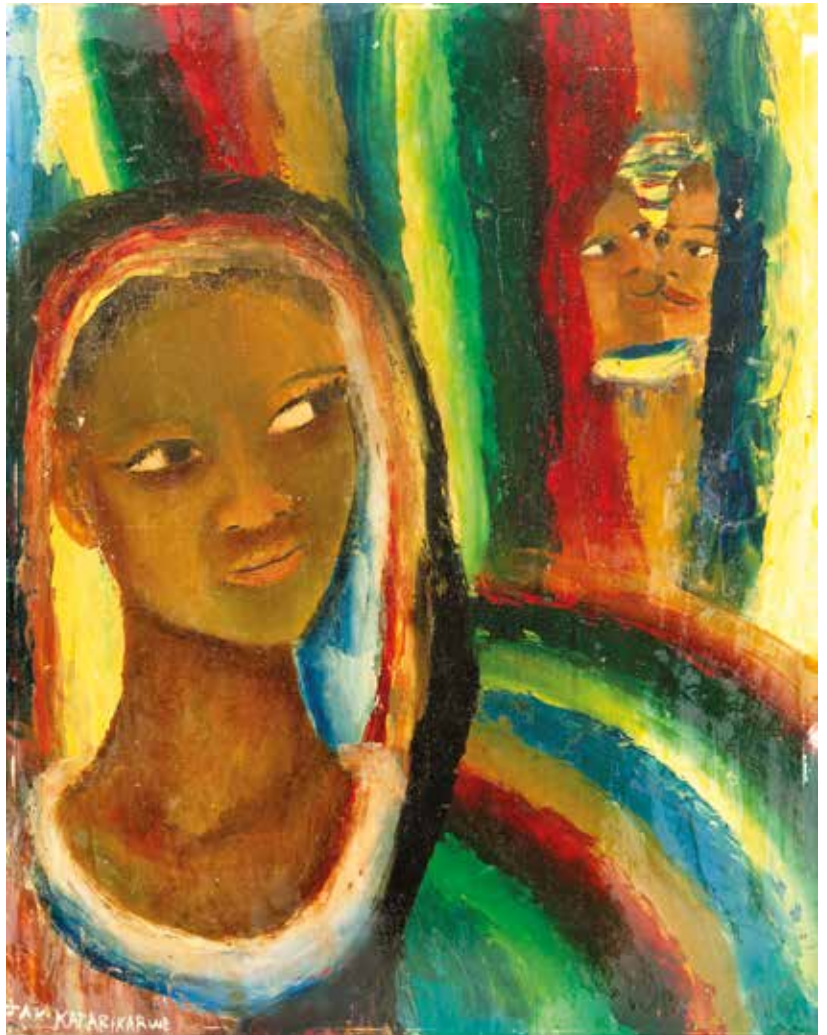
Provenance: private collection. Purchased by previous seller from England

Jak Katarikawe grew up in rural south west Uganda and 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.

This painting, of a jealous girl spying on her friend's passionate tryst, has been authenticated by the artist. Painting restored and varnished.





Lot 49

Jimnah Kimani (Kenyan, born 1974)

Expressions, 2004-2005

Signed 'Jimnah Kimani' (lower right)

Acrylic on canvas

61.5 x 46 cm

Ksh 110,000-170,000

(US\$ 1,000-1,600)

Provenance: private collection

Jimnah Kimani is a celebrated Kenyan artist best known for his distinctive paintings depicting scenes of daily life, using thick strokes, unusual perspectives and warm, bright colours. This darkly atmospheric painting is a remarkable, expressive piece from early in Kimani's career.

Kimani graduated with a certificate in Fine Arts from the Creative Art Centre, Nairobi, and began painting professionally. He is best known for his series of site-specific paintings in the many Java Coffee Houses in Nairobi. His work has been exhibited in numerous exhibitions locally and abroad including in New York. In 2000 he won the 'Most Promising Young Artist' award in Nairobi.



Lot 50

Merikokeb Berhanu (Ethiopian, born 1977)
 Untitled III, Corporeal Contemplation Series,
 2014

Signed (lower left)

Acrylic on canvas

100 x 80 cm

Ksh 375,000-430,000

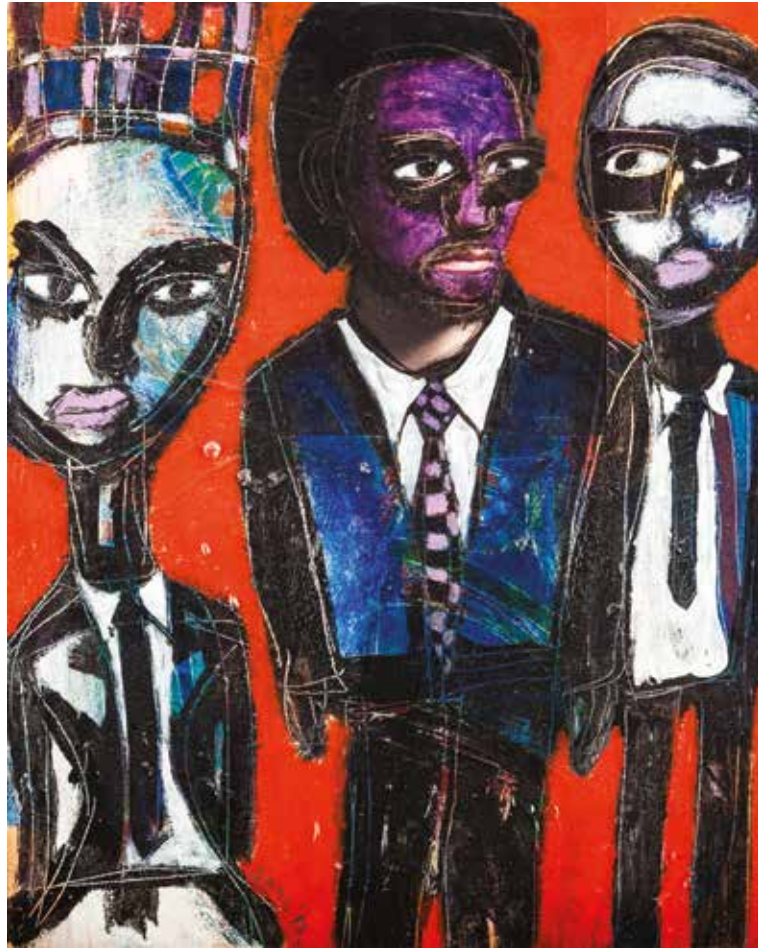
(US\$ 3,500-4,000)

Provenance: direct from the artist through
 Addis Fine Art Gallery

Merikokeb Berhanu creates an aloof, almost subterranean atmosphere in her paintings. An array of life bearing forms, such as orange seed pods, embryos, fallopian tubes, and pulsing cells, appear against a network of gaunt, drooping female figures, and surreal yet earthly structures. Berhanu makes much of the vertical ascent of saplings; plants bursting through the surface, as well as the forces that resist and suppress their efforts. Both growth and decay appear in equal measure.

Berhanu completed her Degree in Art

from the Addis Ababa University Fine Arts and Design School in 2002. Her work has been shown at numerous exhibitions, including solo exhibitions at Addis Fine Art Gallery, Addis Ababa, 2016, Red Hill Art Gallery, Nairobi, 2015 and the Ethiopian National Museum, 2011. Her group shows include the 1:54 Contemporary Art Fair, London, 2015 and 2016, Art of Ethiopia, Sheraton Addis, Addis Ababa, 2010, 2011, 2012 and 2013, My Self Portrait, Asni Gallery, Addis Ababa, 2011 and Ashara, Laphto Gallery, Addis Ababa, 2013.



Lot 51

Eria 'Sane' Nsubuga (Ugandan, born 1979)

The Stare Down, 2015

Signed 'Sane '15' (lower middle)

Mixed media on canvas

50 x 40 cm

Ksh 135,000-200,000

(US\$ 1,260-1,870)

Provenance: private collection of Montague Hermann

Eria Solomon Nsubuga also known as 'Sane' is a painter, sculptor and illustrator. His recent works use vivid colours and strong brushwork to address politics of black aesthetics and the effect of globalism on notions of beauty in the African context.

This painting is from the exhibition Black Face, White Masks, in which Sane explored Frantz Fanon's ideas of colonization of culture and identity, in the contemporary context of global cultural hybridity.

Sane graduated from Makerere University in 2008 with an MA in Sculpture from the

Margaret Trowell School of Industrial and Fine Arts, Kampala. 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, Kampala Contemporary Art Festival KLA ART 012, the Florence Biennale 2011, Fabrica: Les Yeux Ouverts, Centre Pompidou, Milan Triennale, and Tajan, France, 2007.



Lot 52

Ian Mwesiga (Ugandan, born 1989)
 Black Man in a White Suit, 2016
 Signed 'Ian Mwesiga 2016' (lower left)
 Acrylic on canvas
 130 x 150 cm
 Ksh 185,000-240,000
 (US\$ 1,750-2,250)
 Provenance: direct from the artist

Mwesiga references the aesthetics and sentiments of the Black Arts Movement, considered to be the literary and visual arts wing of the Black Power Movement that emerged in the USA in the 1960s. He utilises this ideological visual language to challenge the ethnographic gaze focused on post-colonial African society by creating striking reflections and proud celebrations of social identity in the context of a highly racialised world.

residencies at 32° East, Ugandan Arts Trust, Kampala and Kuona Trust Centre for Visual Arts, Nairobi, both in 2014. His works have been exhibited in a solo exhibition at AKA Gallery Kampala, in 2014 as well as numerous selected group exhibitions including Forward Ever Backward Never, Framer Framed, Amsterdam, 2015, East African Encounters, Circle Art Gallery, Nairobi, 2014, KLA ART 014, Kampala Contemporary Art Festival, 2014 and Moving Africa, Dak'Art Biennale, 2014. Mwesiga participated in the At Work workshop facilitated by Simon Njami and the Asiko Art School in Maputo facilitated by Bisi Silva and CCA Lagos, both in 2015.

Ian Mwesiga is a dynamic figurative painter living and working in Kampala. This powerful piece is from a new body of work in which

Mwesiga graduated with a BA in Fine Art from the Margaret Trowell School of Industrial and Fine Arts in 2014. He has undertaken



Lot 53

Rashid Diab (Sudanese, born 1957)

Too Tasteful, 2014

Signed 'signature 2014' (lower right)

Acrylic on canvas

113 x 124.5 cm

Ksh 1,050,000-1,600,000

(US\$ 9,800-15,000)

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. He completed a PhD on the Philosophy of Sudanese Art in 1991, also at the Com-

plutense University of Madrid, where he then 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 home in Khartoum and in 2003 he created the Rashid Diab Arts Centre, promoting visual arts and cultural awareness in Sudan.



Lot 54

Evans Omondi 'Omosh Kindeh'

(Kenyan, 1980-2015)

Untitled, circa 2014

Signed 'Omosh Kindeh' (middle right)

Acrylic on vinyl sheet

200 x 300 cm

Ksh 400,000-800,000

(US\$ 3,750-7,500)

Provenance: from the artist's estate

100% of the sale (inclusive of Circle's commission) will go to the family of the late artist.

100% of the sale (inclusive of Circle's commission) will go to the family of the late artist.

The son of a career officer in the Kenya Army, Omosh Kindeh joined Kuona Trust Centre for Visual Arts in the late 1990s, straight out of Moi Forces High School. At Kuona he studied sculpting under older artists such as Elijah Ogira and Wanjohi Nyamu and also painted with Ngene Mwaura. Alongside his rigorous studio practice Kindeh fostered long and close collaborative relationships with numerous artists.

At their shared Love Shack studio, Kindeh and his fellow artist Edward 'Chiselhands' Okero formulated and produced the landmark sculpture exhibitions *Winter Warmer I* at Kuona Trust Gallery in 2009 and its sequel *Winter Warmer II*. These shows marked a resurgence of contemporary sculpture, with participation from Peter Walala, Dennis Muraguri, Kepha Mosoti, Kota Otieno and Peter Kenyanya Oendo.

Kindeh's long running painting series of urban working class housing estates won the Manjano Visual Art Competition in 2013, with the diptych *Concrete Jungle*, and earned him another name; 'Urban Planner'. Later on, from 2014 to 2015, he worked with Kibera-based collectives Maasai Mbili and the Jolly Boys Kibera Social Club, where he filmed from the balcony hours of day and night events occurring in Kibera, and the visible Nairobi Southlands landscape beyond. These films were often shown at his studio on the Samsung camera on which they were shot. Kindeh worked on this large-scale painting of Kayole, Eastlands for a long time during this period.

He took part in numerous workshops and residencies at home and abroad, including the Probe lecture series and workshops held in Nairobi in 2008.

By Gor Soudan, 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 the sums payable (such as but not limited to handling, packaging, shipping and delivery of the lot) by you to Circle Art Agency limited in relation to the lot have been paid in full to, and received in cleared funds by Circle Art Agency.
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 are incorporated, the following words and phrases used have (unless the context requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

List of Definitions

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

“Bidder” a person who has completed bidding form

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

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

“Business” includes any trade, Business and Profession.

“Buyer” the person to whom a lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract 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)

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Registration and Bidding Form



Please check the appropriate box

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

PADDLE NO (official use only)

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

Payments

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

Notice to Bidders

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

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

General Bid Increment:

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

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: +255 (0) 722 672 938 - Danda

+255 (0) 790 289 991 - Office

Email: info@circleartagency.com



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