



ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria
Monday, 9th May 2016

BEN ENWONU
1990



COVER

LOT #25
BEN ENWONWU

OBITUN DANCERS

BACK COVER

LOT #3
TOYIN LOYE

AT THE CINEMA

INSIDE FRONT COVER

LOT #56
LEMI GHARIOKWU

FELA -LIFELINES I

INSIDE BACK COVER

LOT #69
ABLADE GLOVER

CITY SCAPE

OPPOSITE CONTENTS

LOT #85
ABIODUN OLAKU

TOWARDS ARIYA

Acknowledgements

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MODERN AND CONTEMPORARY ART

9th May 2016, 6 pm

AUCTION

Monday, 9th May 2016
The Wheatbaker
4 Onitolo Road
Ikoyi, Lagos, Nigeria

VIEWINGS

Saturday, 7th May 2016, 11 am - 4 pm
Sunday 8th May 2016, 12 pm - 6 pm
Monday 9th May 2016, 10 am - 1 pm

AUCTIONEER

John Dabney

CONDITIONS OF SALE

This auction is subject to
important Notices and
Conditions of Sale.

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ARTHOUSE
CONTEMPORARY LIMITED

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online at arthouse-ng.com

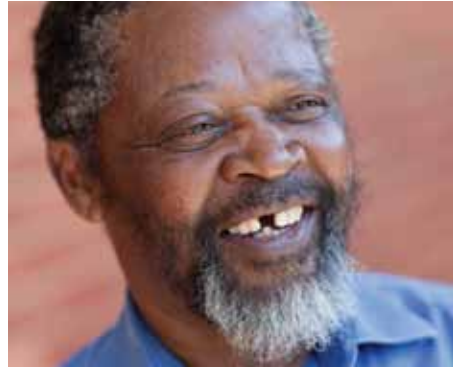


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101
projects



Restoring
sight to
millions



CHARITY SALE

These lots have been generously donated by the artists in support of Standard Chartered Bank's *Seeing is Believing*, a charity which works to tackle avoidable blindness. In addition, no Buyer's Premium will be added to the final price.



C1
UCHAY JOEL CHIMA (b.1971)

SOUND OF ABUNDANCE
2015
Mixed media on canvas
91½ x 91½ cm. (36 x 36 in.) each

Signed and dated (lower left)

₦ 400,000-600,000
\$ (2,000-3,000)

Learn more at seeingisbelieving.org



C2
OBINNA MAKATA (b. 1981)

OCCUPY STREET WALL II
2015
Mixed media on canvas
120 x 120 cm. (47 x 47 in.)

Signed and dated (centre right)

₦ 400,000-600,000
\$ (2,000-3,000)



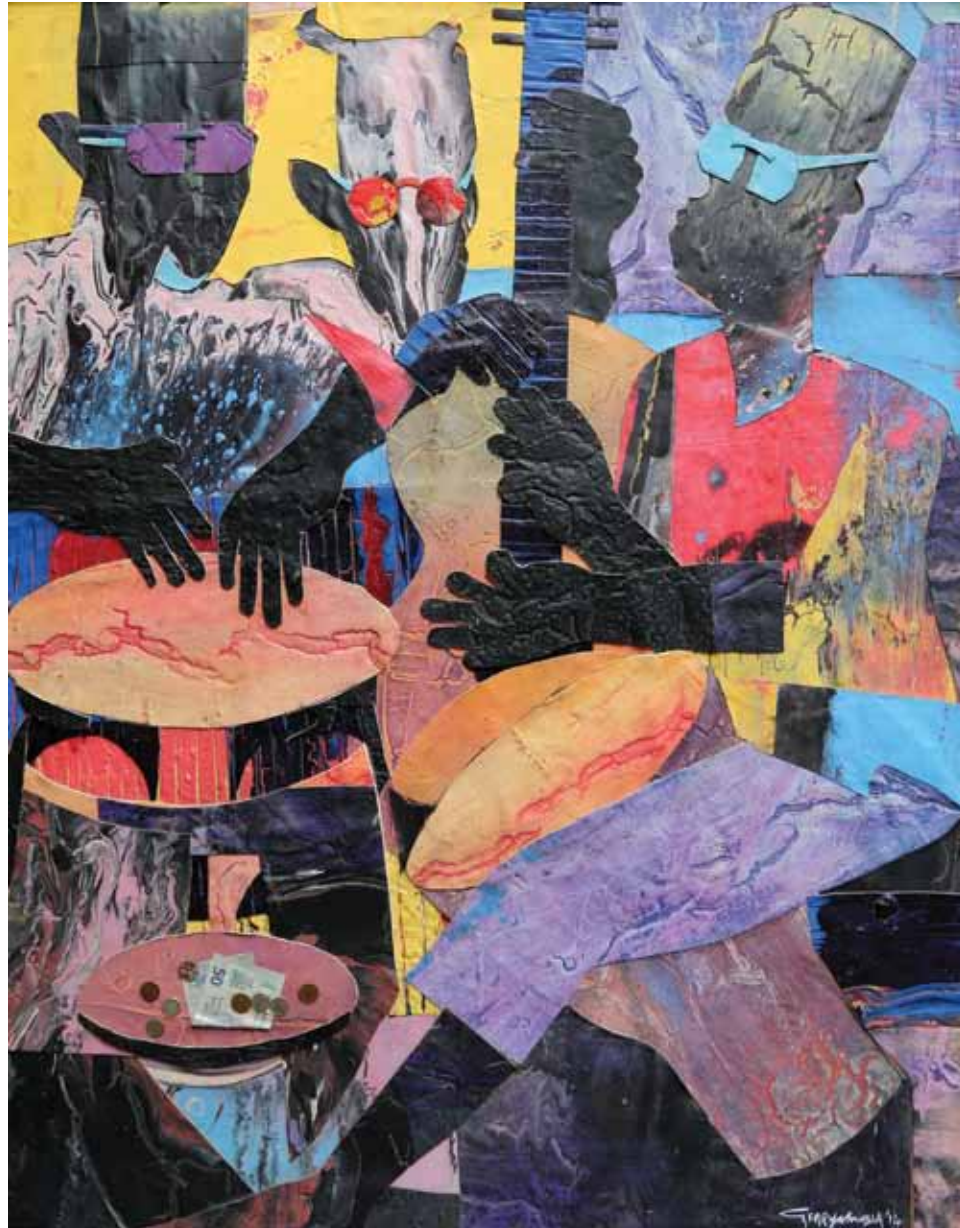
C3
LEKAN ONABANJO (b.1967)

MAKOKO SERIES
2010
Watercolour on paper
28 x 41 cm. (11 x 16 in.)

Signed (lower right)

₦ 200,000-400,000
\$ (1,000-2,000)

Main Sale Begins



1
GERRY NNUBIA (b.1966)

THE SURVIVAL INSTINCT
(BLIND BEGGARS)
2014
Mixed media on board
112 x 91½ cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 550,000-750,000
\$ (2,750-3,750)

2
UCHE OKPA-IROHA
(b.1972)

COLOUR BLIND
2011
Mixed media
76 x 51 cm. (30 x 20 in.)

Edition 1 of 3

₦ 750,000-1,100,000
\$ (3,750-5,500)

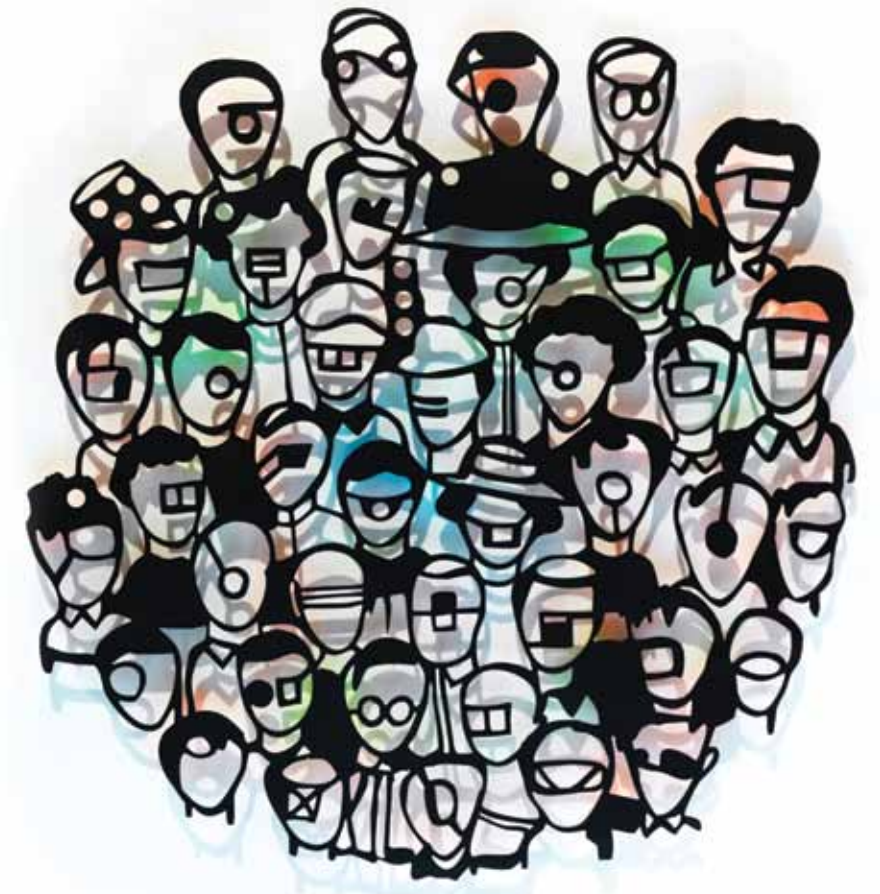


3
TOYIN LOYE (b. 1959)

AT THE CINEMA
2016
Aluminium cut out painted
with reflective backside
120 cm. (47 in.)

Edition 1 of 1

₦ 2,400,000-2,700,000
\$ (12,000-13,500)





4
GBENGA OFFO (b.1957)

LEARNING AT HIS FEET
2016
Acrylic on canvas
122 x 178 cm. (48 x 70 in.)

Signed and dated (lower right)

₦ 1,200,000-1,500,000
\$ (6,000-7,500)



5
DOMINIQUE ZINKPÈ (b.1969)

CITY GUYS
2013
Mixed media on canvas
150 x 180 cm. (59 x 71 in.)

₦ 1,200,000-1,500,000
\$ (6,000-7,500)

6

OLIVER ENWONWU (b. 1975)

THE BELLE OF SENEGAL

2014

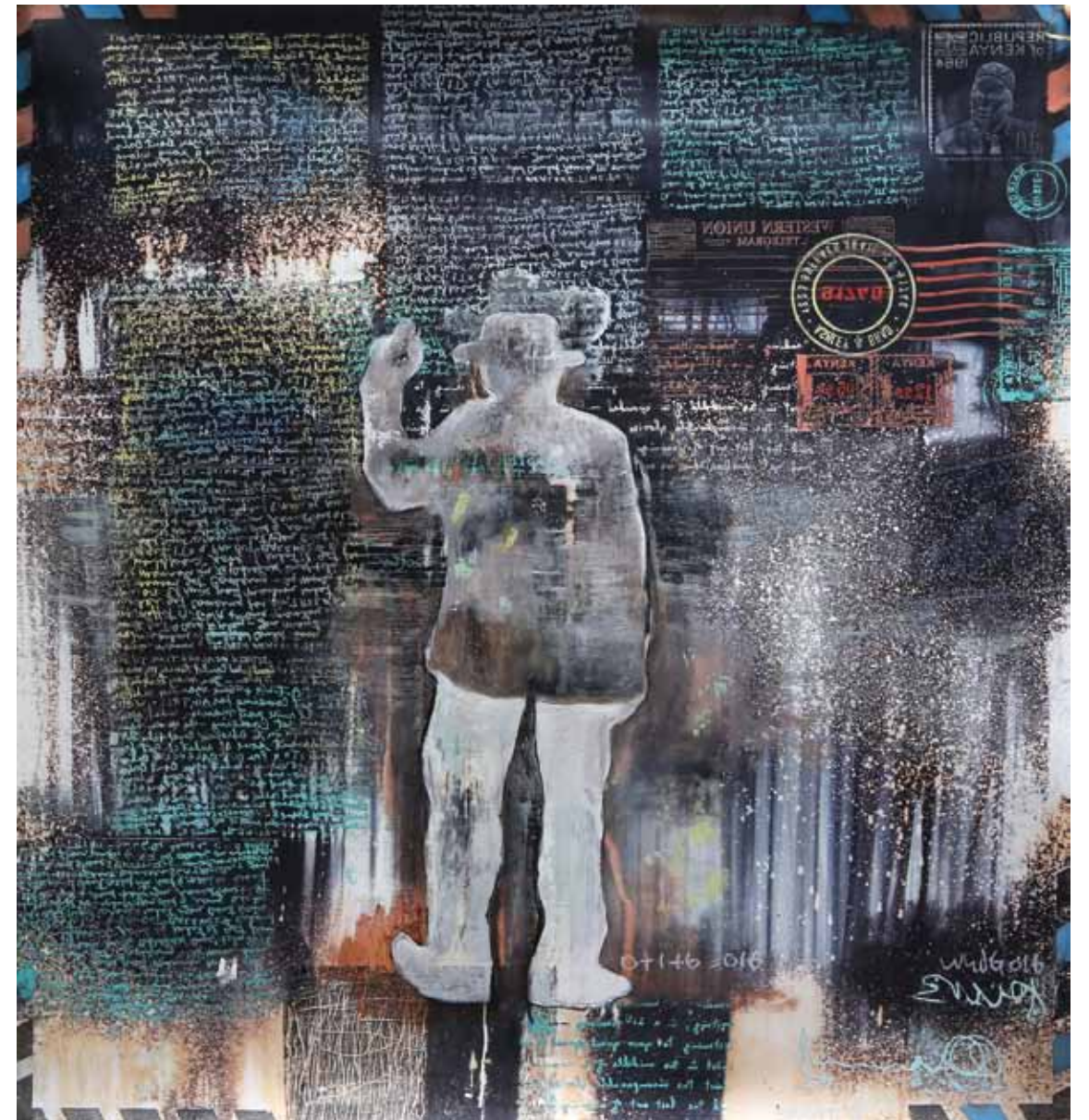
Oil on canvas

203 x 109 cm. (80 x 43 in.)

Signed and dated (lower right)

₦ 1,100,000-1,400,000

\$ (5,500-7,000)



7

PAUL ONDITI (b. 1980)

HEAD ON COLLISION

2016

Mixed media on watercolor paper

122 x 112 cm. (48 x 44 in)

Signed and dated (lower right)

₦ 1,600,000-1,800,000

\$ (8,000-9,000)

8

JIMMY NWANNE (b.1989)

COMING TO TERMS

2016

Mixed media on canvas

160 x 120 cm. (63 x 47 in.)

Signed and dated (lower right)

₦ 500,000-700,000

\$ (2,500-3,500)



Jimmy Nwanne juxtaposes seemingly disparate visual references in his paintings that are placed together to form implied narrative associations. Combining elements of abstraction and realism, Nwanne creates unusual textures and colour combinations that speak to the social and political issues of a globalised world. This work, entitled *Coming To Terms*, features a ship with colourful, patterned sails and a contemplative female figure. With the different colours, the sails represent diversity, with multiple nationalities, tribes, religions and races making a unified journey in one direction. The ship suggests our individual or collective quest to navigate, to see the outside and encounter the unknown. Yet, the female figure refers back to social concerns, contemplating our present state as a people. Nwanne incorporates diverse materials in this work, including a cardboard sheet for the ship and vibrant paper for the sails, as well as charcoal, oil pastel and oil paint. Born in Kaduna, Nigeria in 1989, Jimmy Nwanne studied Fine Art at Nnamdi Azikiwe University, Awka, with a major in painting. Nwanne lives and works in Kaiserslautern, Germany. (JG)



9

FRANCIS UDUH (b. 1963)

THE MAN, THE WOMAN

2015

Wood

125 & 127 cm. (49 & 50 in.)

Signed and dated (lower right)

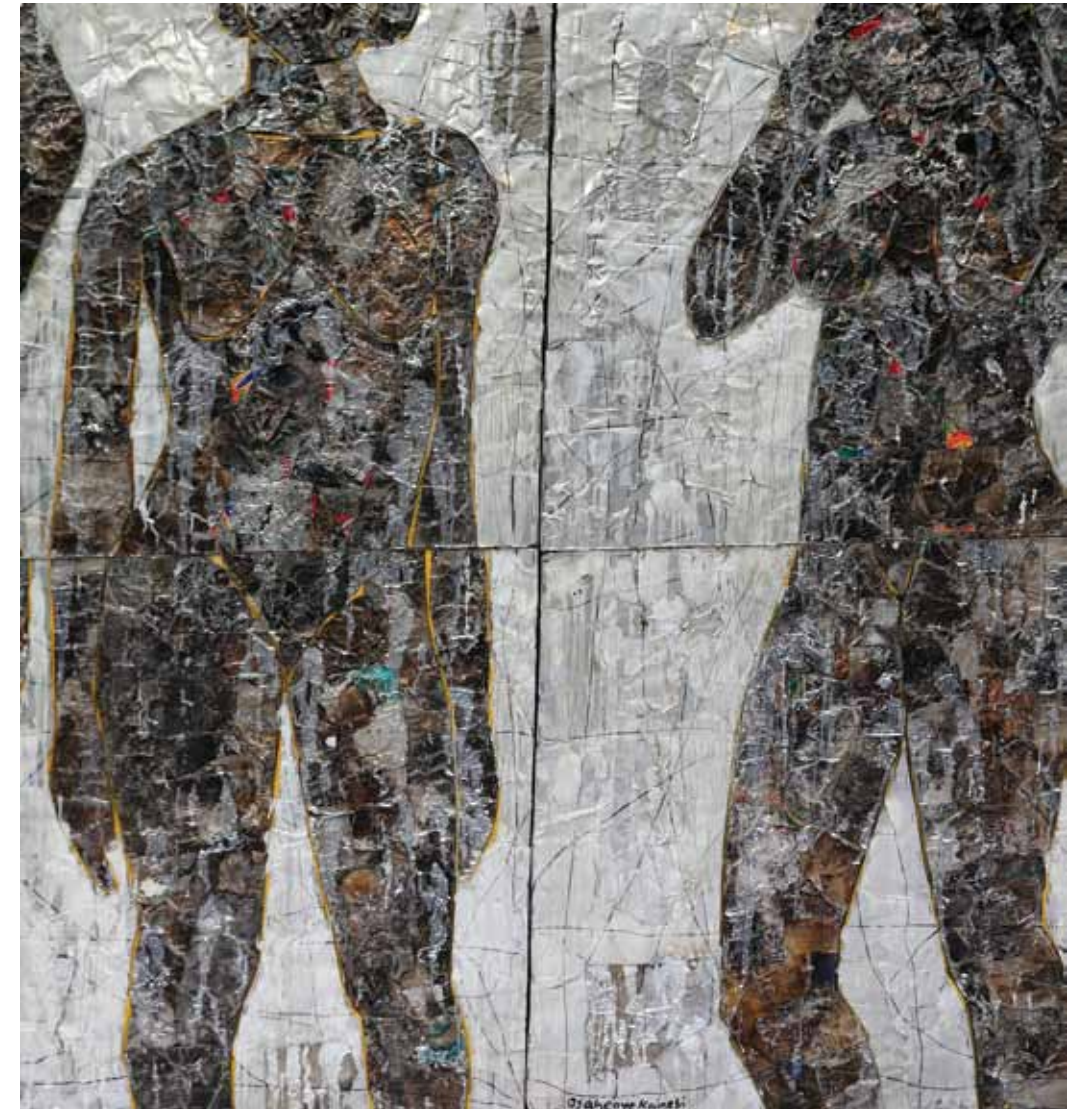
₦ 1,600,000-1,900,000

\$ (8,000-9,000)



10
UCHE UZORKA (b. 1974)
TENSIONS BETWEEN NOISE AND SILENCE
 2015
 Paper collage on canvas
 168 x 198 cm. (66 x 78 in.)
 Signed and dated (lower center)
 ₦ 900,000-1,200,000
 \$ (4,500-6,000)

Uche Uzorka works across multiple artistic mediums including painting, drawing, collage and installation. In this work, *Tensions Between Noise and Silence*, Uzorka explores the processes of elimination and addition to comment on the elemental creation of form. By deconstructing pieces of paper and reforming their fragments together, Uzorka comments on the organic construction of space through the passage of time. Relating to his previous works that question the spatial dynamics of urban street culture, Uzorka here points to the symbolic analogies of existence and elimination. Born in Delta State, Nigeria, Uzorka graduated from the University of Nigeria, Nsukka, majoring in painting. (JG)



11
KAINEBI OSAHENYE (b.1964)
BROWN SKIN
 2010
 Mixed media on board
 122 x 122 cm. (48 x 48 in.)
 Signed and dated (lower left)
 ₦ 1,600,000-1,900,000
 \$ (8,000-9,500)

Kainebi Osahenye is a mixed media artist who explores issues of consumerism, spirituality, identity and the environment. He is best known for his large format neo-expressionist paintings and his use of unconventional materials and processes. Osahenye often adopts a process of layering, stacking and sequencing objects in a repetitive manner. In these works, Osahenye focuses on female subjects to explore themes surrounding intimacy, behavior, beauty and domesticity. Fusing together figurative and abstract elements, he incorporates aluminum cans, paint and marker as references to the woman's arrival on the global stage. Born in Agbor, Delta State, Nigeria in 1964, Osahenye studied at Auchu Polytechnic and Yaba College of Technology. He received an MFA from Goldsmiths College, London. He has taken part in numerous international residencies including the Vermont Studio Center, School of Visual Arts in New York and the Harmattan Workshop. (JG)



12
MAVUA LESSOR (b.1952)

BREAD HUNT
2014
Oil on canvas
140 x 140 cm. (55 x 55 in.)

Signed (lower left)

₦ 2,000,000-2,500,000
\$ (10,000-12,500)



13
FELIX OSIEMI (b. 1961)

DANCE MAIDENS
1997
Acrylic on canvas
114½ x 79 cm. (45 x 31 in.)

Signed and dated (lower left)

₦ 1,100,000-1,400,000
\$ (5,500-7,000)



14
JIMOH BURAIMOH (b. 1943)

UNTITLED
 1980
 Mixed media on board
 61 x 122 cm. (24 x 48 in.)

Signed and dated (lower right)

₦ 800,000-1,100,000
 \$ (4,000-5,500)



15
BISI FAKEYE (b. 1942)

ORI OYE
 2005
 Wood
 64 cm. each (25½ in.)

Signed and dated (back of work)

₦ 500,000-800,000
 \$ (2,500-4,000)



16
TWINS SEVEN-SEVEN (1944-2011)

UNTITLED
 Originally made in 1969 and rebuilt at an open
 workshop in Indianapolis in 1997
 1969, 1997
 Woodcut on board
 61 x 61 cm. (24 x 24 in.)

Signed and dated (lower right, left and back)

₦ 600,000-800,000
 \$ (3,000-4,000)



17
BRUCE ONOBRAKPEYA (b. 1932)

OKAREKO
1975
Lino cut
86½ x 62½ cm. (34 x 24¼ in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
\$ (4,000-5,000)

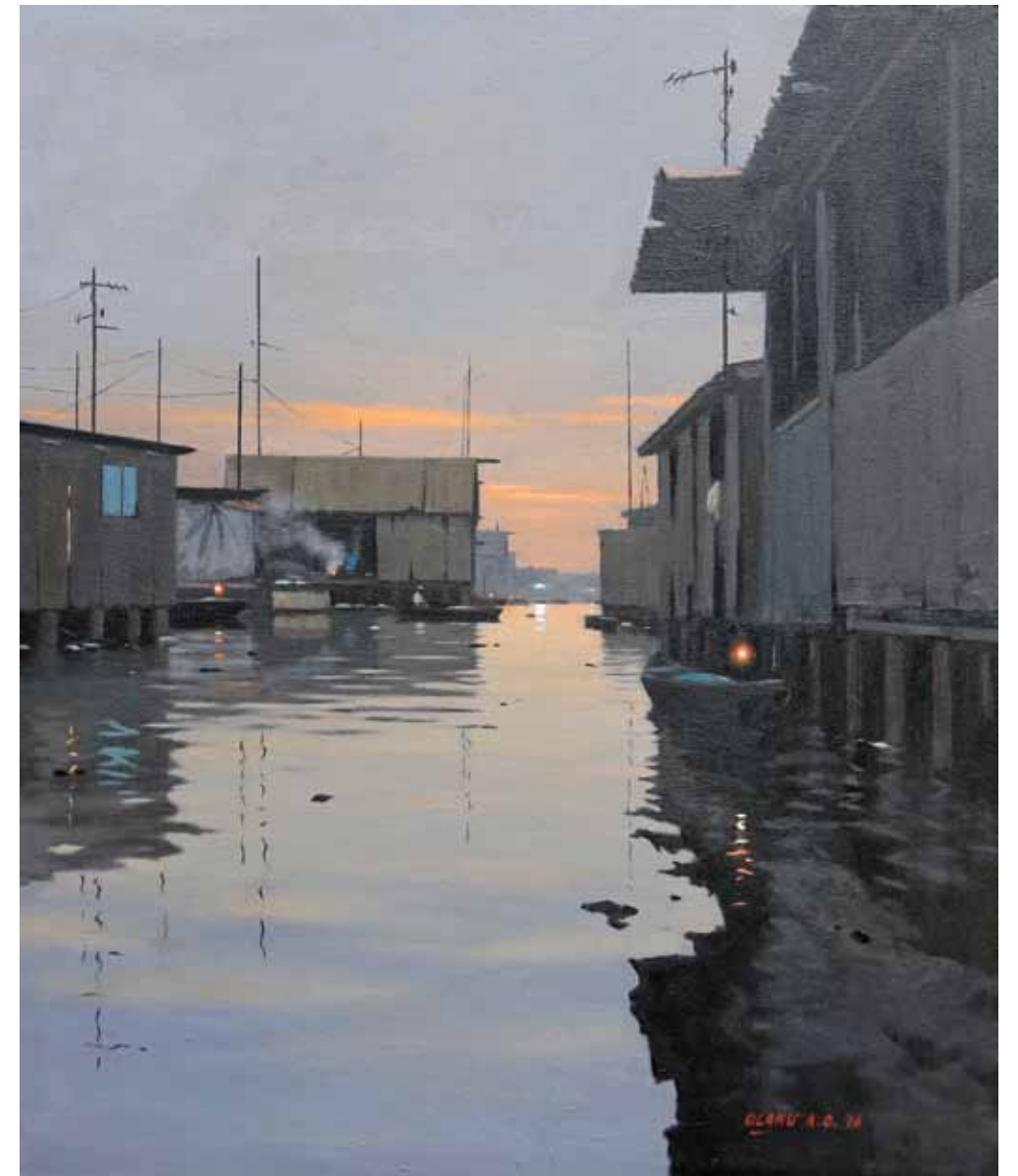


18
BRUCE ONOBRAKPEYA (b. 1932)

ASIRIBO
1976
Lino cut
86½ x 58½ cm. (34 x 23 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
\$ (4,000-5,000)



19
ABIODUN OLAKU (b.1958)

THE ADVENT
2016
Oil on canvas
91½ x 76 cm. (36 x 30 in.)

Signed and dated (lower right)

₦ 1,700,000-2,000,000
\$ (8,500-10,000)

Advent is a Latin word that means *coming*. It is however commonly used in Christian theology to refer to anticipation of the second coming of Jesus Christ, and indeed other anticipations of the Christian faith that have taken place or in the practice of the faith. These include the birth of Jesus, the visitation of the Wise men, the baptism of Christians, among others. This work titled the *The Advent* however holds a different meaning. From the landscape view of the painting, of a wooden building set on top of water, the work may convey the breaking of a new day or even a new dawn for this community. The purity of the landscape, its serenity and the sunset or sunrise glow may therefore seem to speak of a *Coming* that is more symbolic than a reference to an ordinary breaking of day. In *The Advent*, Abiodun Olaku raises his painterly draughtsmanship to the highest expression. His signature of subtlety, reflections, sky, smoke and light are in full display. Here is a serene landscape that speaks loudly about peace and tranquility away from the chaos of the neighbouring city. (JB)

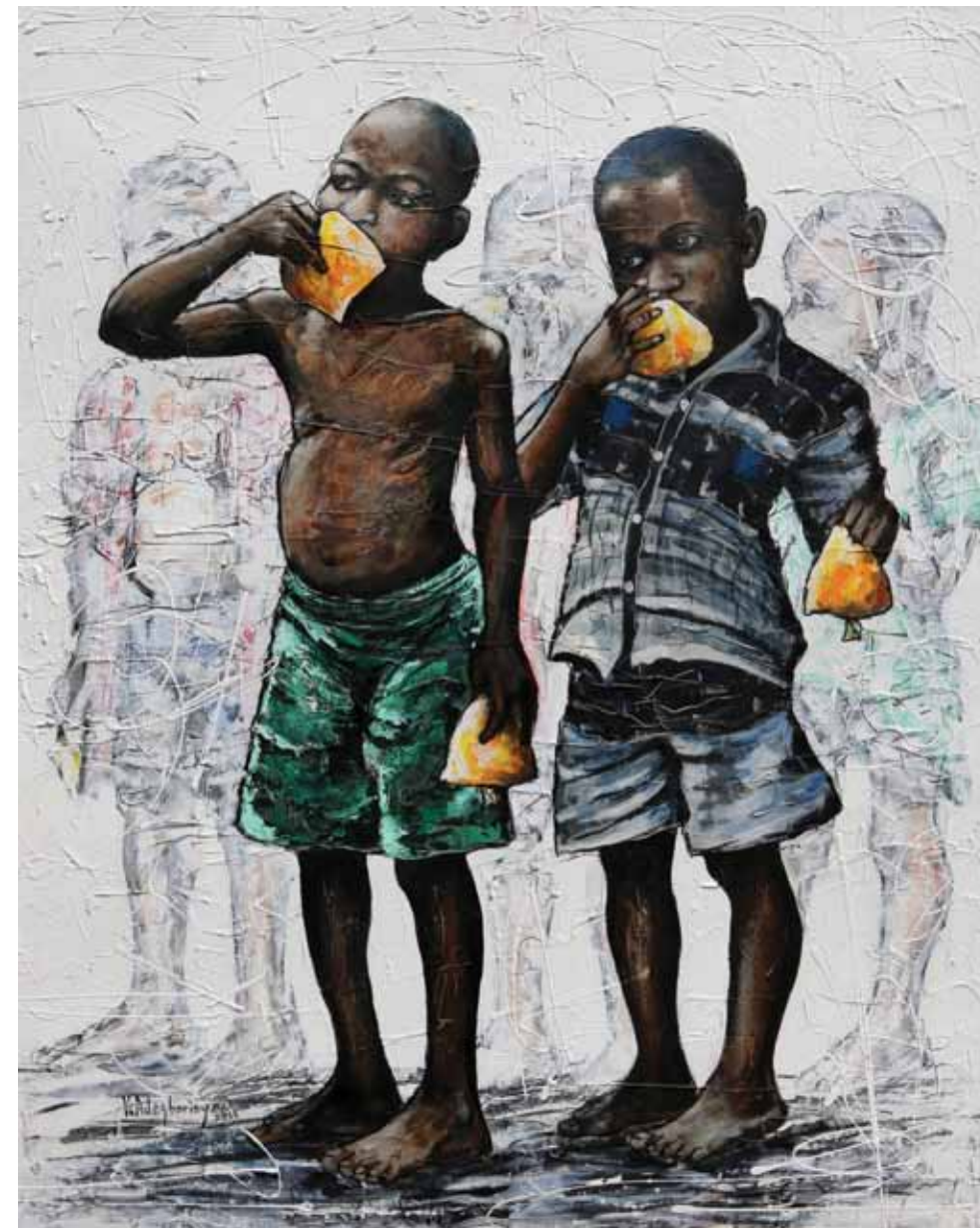


20
BUNMI BABATUNDE (b. 1957)

GINGERLY ACROBATIC
2015
Ebony wood
159 cm. (62¾ in.)

Signed and dated (back of work)

₦ 1,300,000-1,700,000
\$ (6,500-8,500)

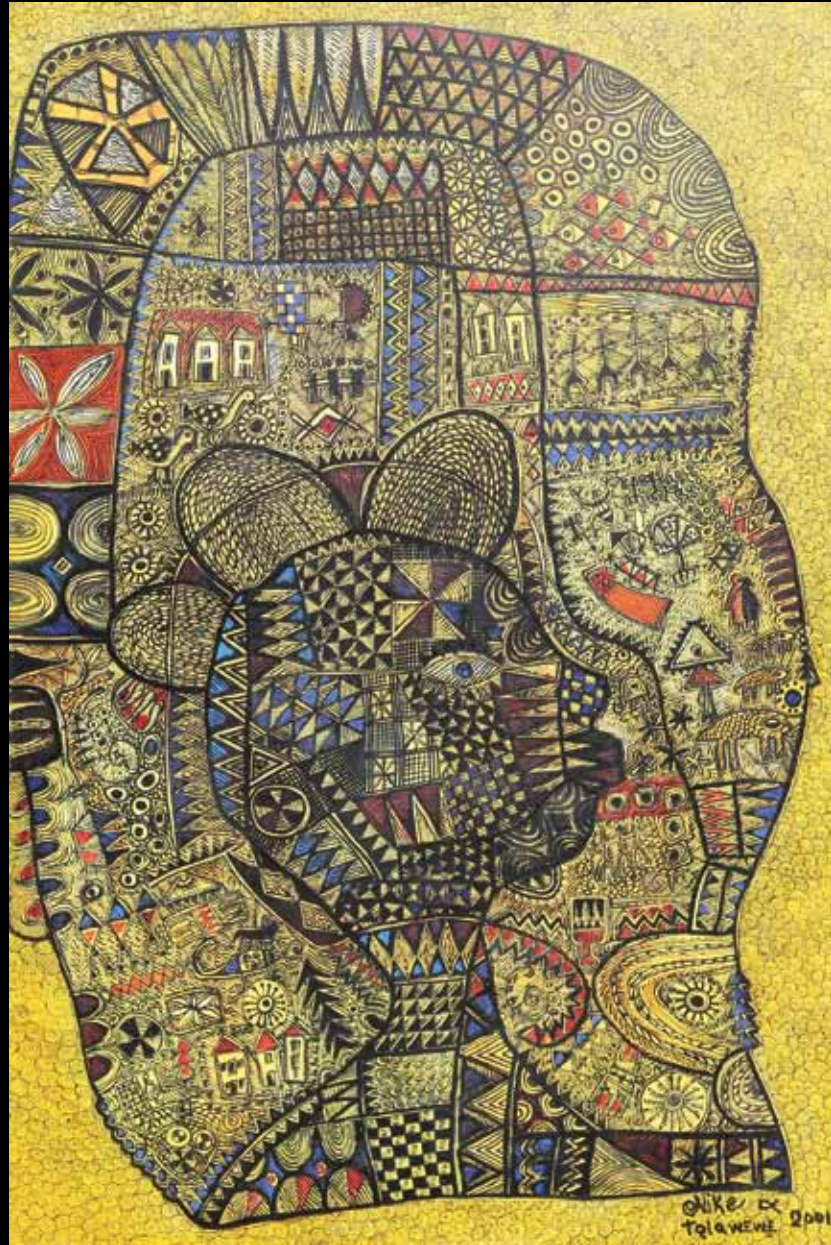


21
KUNLE ADEGBORIOYE (b. 1966)

YOUNG SHALL GROW
2013
Mixed media on canvas
137 x 108 cm. (54 x 42¾ in.)

Signed and dated (lower left)

₦ 550,000-850,000
\$ (2,750-4,250)



22
TOLA WEVE & NIKE OKUNDAYE
 (b.1959, b.1959)

UNTITLED
 2001
 Oil on canvas
 91½ x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

₦ 600,000-900,000
 \$ (3,000-4,500)



23
VICTOR BUTLER (b.1964)

PROJECTIONS
 Acrylic on canvas
 122 x 122.5 cm. (48 x 60 in.)

Signed (lower right)

₦ 2,800,000-3,500,000
 \$ (14,000-17,500)



24
ABLADE GLOVER (b. 1934)

MARKET PROFILE

1986
 Oil on canvas
 127 x 99 cm. (50 x 39 in.)

Signed and dated (lower right)

₦ 2,500,000-3,000,000
 \$ (12,500-15,000)

Here again Ablade Glover revisits one of his favourite subjects with a focus on the major characters and players of the market, women. Glover's market women are presented in a fashion parade. He would prefer to present the slim elegant women who come to shop. In this case, however, he contrasts a slim young woman engaged in a conversation with one with "more flesh". One has often thought that Glover appears more interested with the trendy middle class women, who are deeply conscious of their looks and "dress to kill" before going to the market. It is fascinating to note that when Ablade Glover presents the sellers, they are women who are usually more rounded in physique. The major actors of Ablade Glover's market women are those who come to shop. In his narrative, he captures the activities that go beyond buying and selling. The artist exposes the most intimate and fascinating interactions taking place. It is in the market for example that the women rendezvous, relationship are made and rekindled, "breaking news" are shared and transmitted to all the corners of the communities. (JB)



25
BEN ENWONWU
 (1917-1994)

OBITUN DANCERS

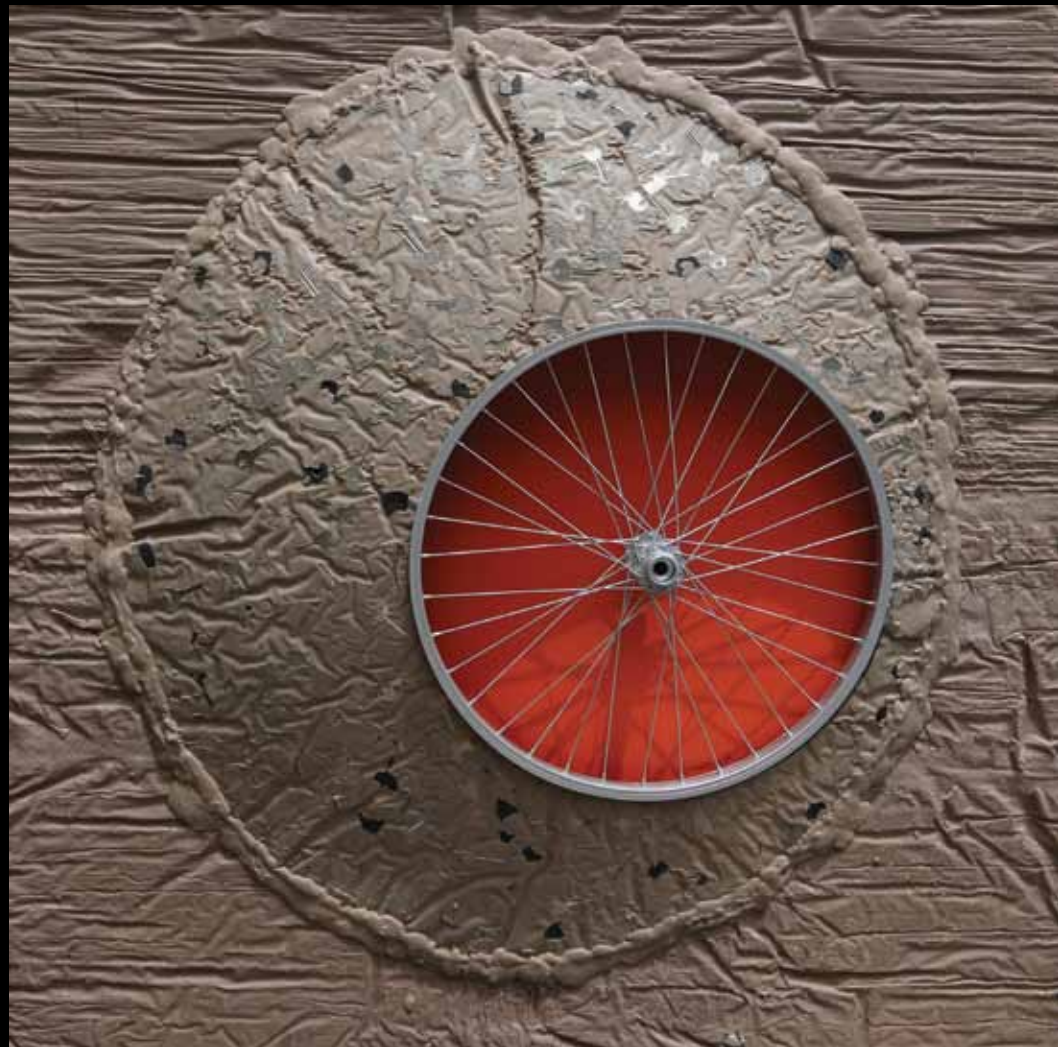
1990
 Oil on canvas
 102 x 76 cm. (40 x30 in.)

Signed and dated (lower left)

₦ 18,000,000-22,000,000
 \$ (90,000 to 110,000)

Scholarship on Ben Enwonwu has shown that from the beginning of his professional career in the 1940s, the theme of dancing women provided him an enduring opportunity to celebrate the richness of African cultures and the beauty of the black body. Nevertheless, focusing on the same subject matter for so long afforded him the opportunity to explore different pictorial problems. This persistent formal meditation on the gesticulating figure, reveals two approaches to the human figure and painting composition that have come to define his personal style. First, his figures consistently showed greater naturalistic treatment of heads and faces and a paradoxical reduction of the lower extremities to abstract forms and shapes. Second, when, as he often does, his painting shows multiple figures, the dancer closest to the picture plane is rendered in dramatically richer colour and greater detail.

This late painting, *Dancers* (1990), shows the extent to which Enwonwu continued to rework old forms in order to produce new effects. The rendering of the wrappers of the two dominant figures as rigid, triangular shapes of colour and the suggestion of dynamic movement with sharp intersecting lines and planes is characteristic of a series of paintings, sometimes called *Glory of Ancient Benin*, the earliest of which he produced in the 1940s. (CO)

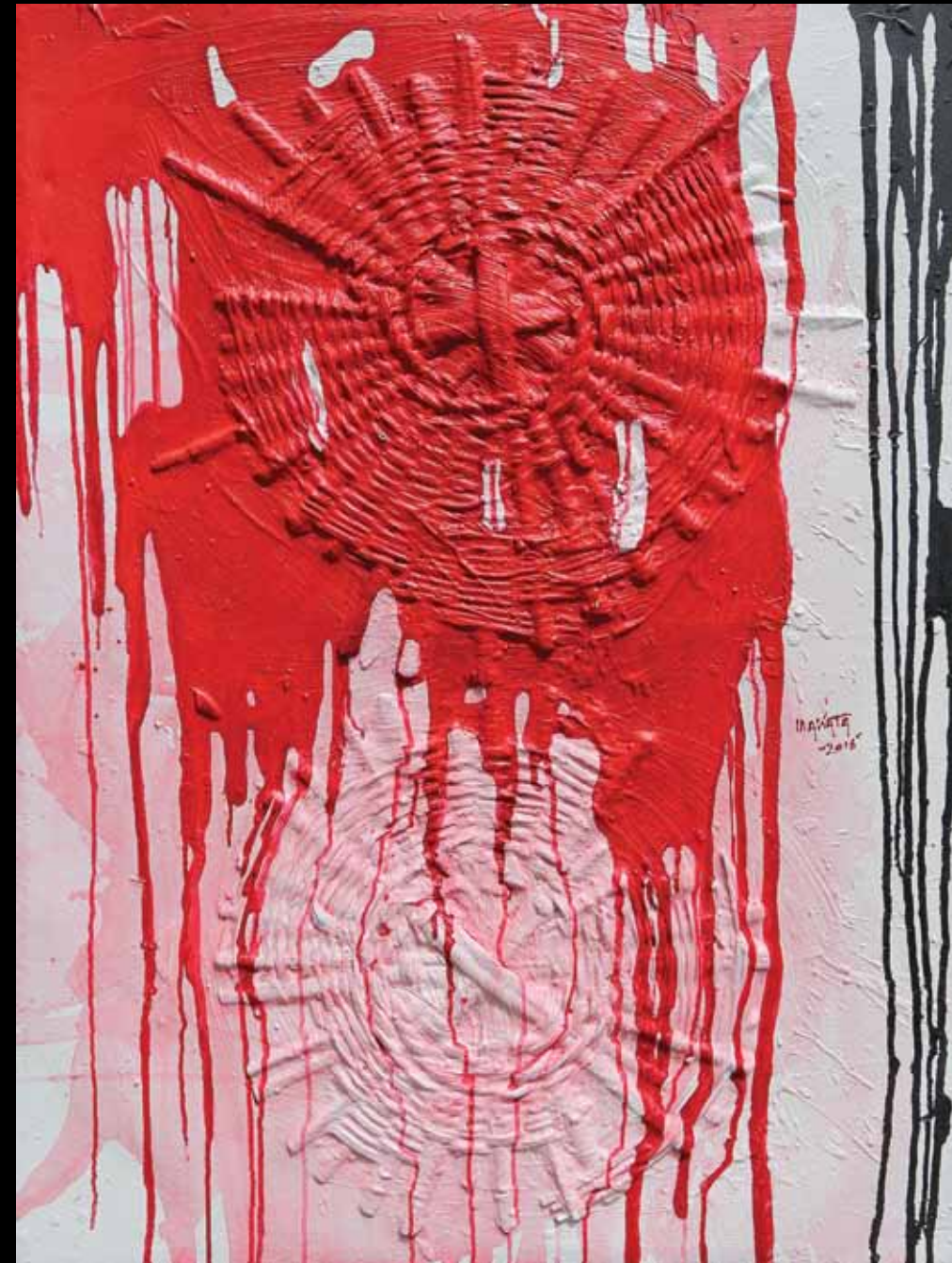


26
RICHARDSON OVBIEBO (b.1982)

SOULS II
2016
Mixed media
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 500,000-800,000
\$ (2,500-4,000)



27
OBINNA MAKATA (b. 1981)

BLEEDING BASKET
2016
Mixed media on canvas
122 x 94 cm. (48 x 37 in.)

Signed and dated (centre right)

₦ 400,000-700,000
\$ (2,000-3,500)

In his series *Basket Full of Blood*, Obinna Makata creates abstract paintings that incorporate pieces of used weave baskets, covered with drips of red paint. Using the metaphor of the basket to represent Nigeria's potential, Makata points to the disillusionment in the socio-political sphere in the wake of the country's current political climate. Traditionally, the basket in the Igbo culture symbolizes riches, harvest, bountifulness, protection and hope. As a rich nation, Nigeria's "basket" should be theoretically full. Yet, Makata's series illustrates the government's inability to tackle issues of terrorism, from Boko Haram to kidnappings and militancy, that continue to plague the security of the country. Rather than symbolize abundance and a positive outlook of the future, Makata's baskets are in the process of drowning in an abyss of blood, awaiting salvation. (JG)

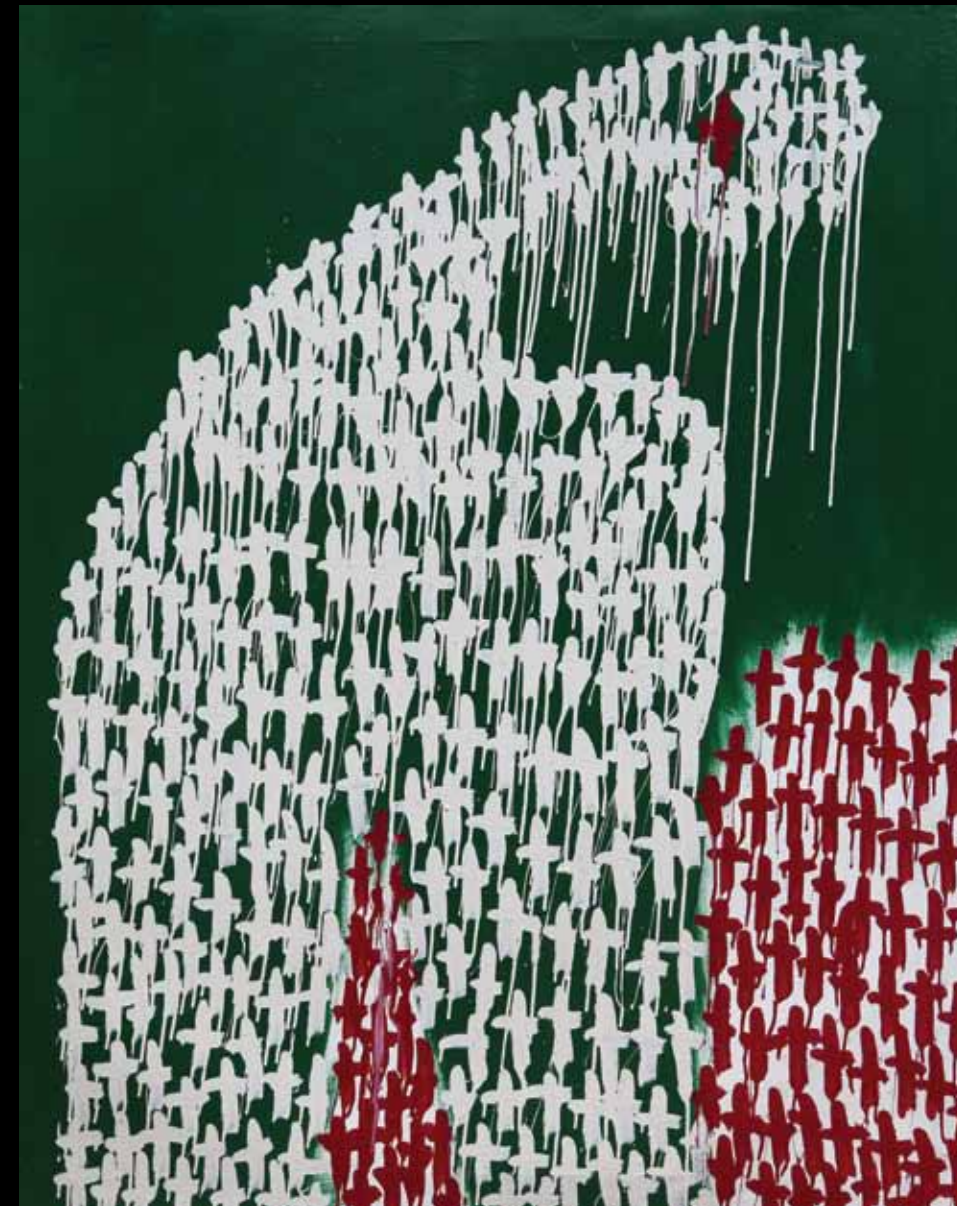


28
KOFI AGORSOR (b.1970)

LET ME STAND
2015
Oil on canvas
150 x 99 cm. (59 x 39 in.)

Signed (lower right)

₦ 1,000,000-1,300,000
\$ (5,000-6,500)



29
VICTOR EHKHAMENOR (b.1970)

READ ME THE SIGNS
2016
Enamel on canvas
145 x 116 cm. (57 x 45½ in.)

₦ 900,000-1,200,000
\$ (4,500-6,000)



30
CHIKE ONUORA (b. 1967)
FRESH HARVEST & MAKE MY DAY (pair)
 2013
 Oil on canvas
 102 x 61 cm. (40 x 24 in.) each
 Signed and dated (lower left)
 ₦ 1,100,000-1,400,000
 \$ (5,500-7,000)



31
SAM OVRAITI (b.1961)
WOMEN OF HONOUR
 2002
 Oil on canvas
 69 x 140 cm. (27 x 55 in.)
 Signed and dated (lower right)
 ₦ 1,500,000-1,800,000
 \$ (7,500-9,000)



32
UCHE EDOCHIE (b.1975)
LIFE LESSONS FOR OUR CHILDREN
 2006
 Acrylic on canvas
 122 x 187 cm. (48 x 70 in.)
 Signed and dated (lower right)
 ₦ 1,000,000-1,500,000
 \$ (5,000-7,500)

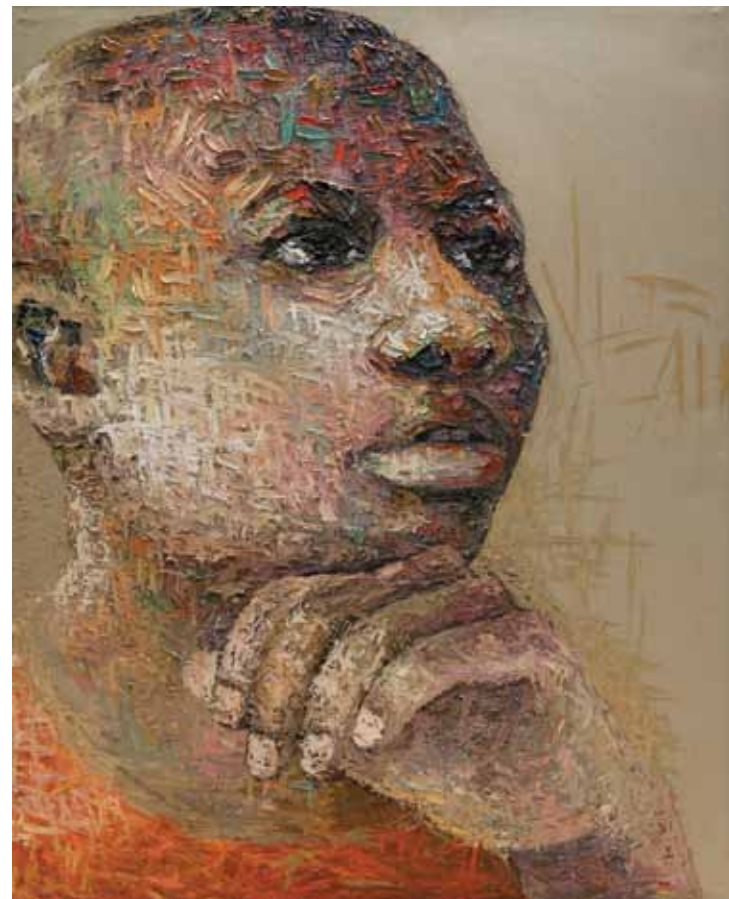


33
SAMUEL AJOBIEWE (1969)

OH LORD, REDEEM NIGERIA
 2016
 Acrylic on canvas
 132 x 109 cm. (52 x 43 in.)

Signed and dated (lower left)

₦ 500,000- 800,000
 \$ (2,500-4,000)



34
ROM ISICHEI (b.1966)

WAS THAT IT
 2014
 Oil on linen
 155 x 193 cm. (61 x 76 in.)

Signed and dated (upper left)

₦ 3,500,000-4,500,000
 \$ (17,500-22,500)



35
KOLADE OSHINOWO (b. 1948)

FROM THE FAR NORTH
 1978
 Oil on board
 43 x 94 cm. (17 x 37 in.)

Signed and dated (lower left)

₦ 1,300,000-1,700,000
 \$ (6,500-8,500)

Northern Landscape is a phantasmal scene of what could have been Zaria, Kano or Katsina. Kolade Oshinowo seems to go down memory lane to his Zaria art school days.

The painting is a dreamy old city, obviously reminiscent of Zaria with its distinct Hausa vernacular architecture. Oshinowo sets his landscape in the middle of the picture plane. Two clearly defined buildings that project into the sky on the left side of the painting have two high doors that symbolise the entrance into the city. The walls that enclose the city protectively stretch from the left across the entrance walls to the

right. The dry arid landscape spots human figures in bright colours of red, blue and cream. Some figures are in white fabric; the one that stands out however is the water vendor, popularly known as *Mai ruwa* in Hausa language. This seemingly simple composition of Kolade Oshinowo illustrate a graphic documentary of the challenge of living in arid cities of northern Nigeria; the figures in bright coloured dress and especially the water vendor suddenly becomes a symbol of life and hope in the dry landscape. Sadly today the beauty of Hausa vernacular architecture is gradually giving way to so-called concrete structures that are neither tradition nor modern. (JB)



36
ABIODUN OLAKU (b. 1958)

HORSEMEN-SALUTE TO DURBAR

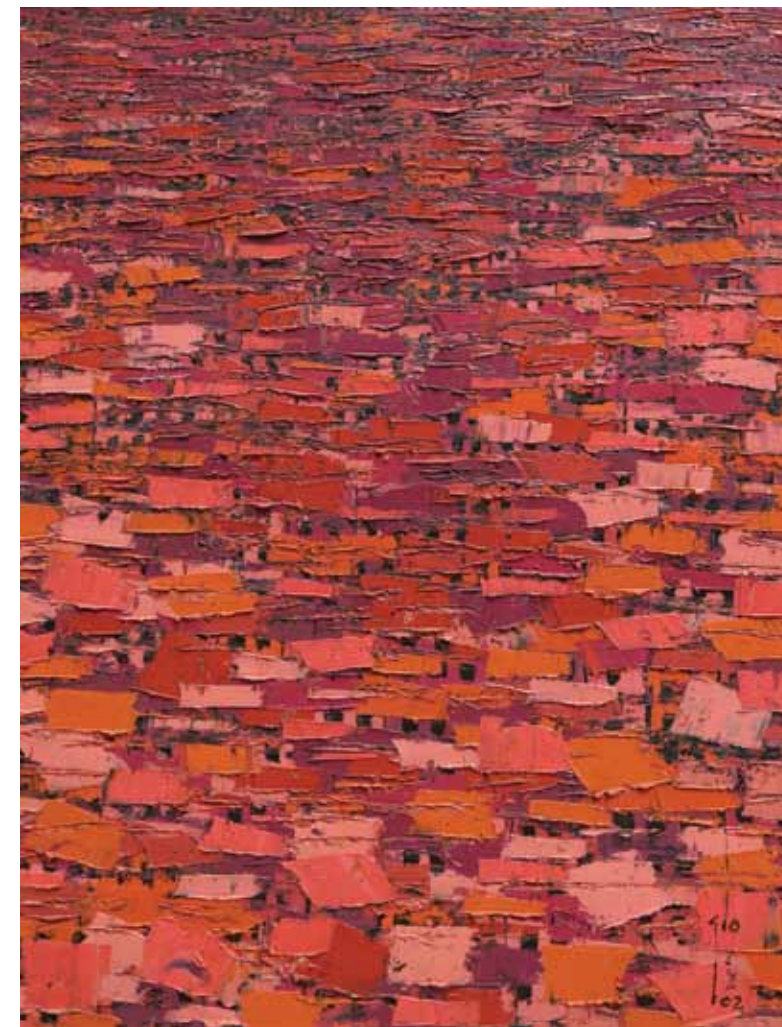
1988
 Oil on canvas
 33 x 64½ cm. (13 x 25½ in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
 \$ (4,000-5,000)

Abiodun Olaku's colour temperament presents us with an artist who is perhaps Nigeria's finest landscape artist of colour and subtlety. Rich mixtures of French Ultramarines, Prussian and Cerulean blues often dominate his signature palette.

In *Northern Horsemen* however we encounter a different palette that is warm and dry, perhaps consistent with the geographical context of his subject. This is Abiodun Olaku of the early eighties of post Yaba Tech years. Here the artist may not have assumed his blue and subtle palette that we identify him with. In this painting the dominant colours are browns, reds, yellows ochres and spots of blue and white to represent the costumes of the horse riders. The scene captures a Durbar in a typical hot day in northern Nigeria. Those familiar with the Durbar festivals will easily connect with the symbolic raising of hands and swords to mean the customary salute to the Emir. *Northern Horsemen* takes us back to Olaku's works of the eighties making the work a refreshing connection with the present. (JB)



37
ABLADE GLOVER (b.1934)

TOWNSCAPE

2002
 Oil on canvas
 102 x 76 cm. (40 x 30 in.)

Signed and dated (lower right)

₦ 1,800,000-2,500,000
 \$ (9,000-12,500)

Ablade Glover need no introduction as the most consistent and famous African artist whose focus on the market scene and aerial studies of our modern cities has not only become a reference point for other artists, scholars but also perhaps of interest to scholars interested in the development of African cities and the myriad issues that go with them. Haven put in fifty-four years of creative work (1962-2016), the consistency of his focus on the market scene and aerial studies of cities make him an authority of some sort on the two subjects. The works on these subjects also assume messianic and symbolic meaning that speaks to the crisis of providing basic amenities like water, electricity and waste management in in our modern cities. Ablade Glover's city studies also could indirectly reference issues of crime management in an unplanned densely populated emerging modern city.

All these issues are taken in the work titled, *Townscape*. (JB)



38
ROM ISICHEI (b.1966)

ISIOMA
2014
Oil on canvas
152½ x 122 cm. (60 x 48 in.)

Signed (upper left)

₦ 3,000,000-4,000,000
\$ (15,000-20,000)

Rom Isichei is a mixed media artist who explores metaphors of everyday experiences in the social and personal sphere. Trained as a painter, Rom works across multiple mediums including drawing, collage, assemblage and installation. Rom is best known for his signature style of portraiture using expressive, textured brush strokes. In his large-scale canvas entitled *Isioma* (2014) meaning “good hair” in the Igbo language, Rom depicts a seated woman who gazes outwardly at the viewer. With a focus on her iconic hairstyle, jewelry and fashion, the subject personifies the dignity and grace of the African woman. *Was That It* (2014) is an oil on canvas that is part of a larger figurative series entitled *Mind Over Matter*, which reimagines the scope of traditional portrait painting. The painting portrays figures caught in unassuming postures as they contemplate the psychological difficulties of daily existence in contemporary society. As part of the same series,

Tomorrow Seems Far Away (2014) is a finished sketch that exteriorizes the artist’s working process to derive at the final painting.

Born in Asaba, Delta State, Nigeria, Rom Isichei graduated from the Fine Arts Department at the Yaba School of Technology before completing his Master’s Degree at the Chelsea College of Art and Design. Rom has exhibited widely in Nigeria throughout his prolific career at institutions including the National Museum, Terra Kulture, Goethe Institute, Didi Museum, Nike Art Centre, Mydrym Gallery and Temple Muse. He has shown internationally in exhibitions in the United States, Germany, the Netherlands and the United Kingdom, and he has shown his work at universities, embassies, corporations and international art auctions. (JG)



39
ADE ADEKOLA (b. 1966)

POLO PLAYERS (edition 5, 2AP)
2016
Cibachrome print
100 x 100 cm. (39.3 x 39.3 in.)

₦ 600,000-800,000
\$ (3,000-4,000)



40
PEJU ALATISE (b.1975)
PURPLE PERIOD
 2011
 Mixed media
 122 x 122 x 26 cm. (48 x 48 x 10 in.)
 Signed and dated (lower right)
 ₦ 2,000,000-2,500,000
 \$ (10,000-12,500)

Peju Alatise explores the complex dynamics of gender, politics and race in contemporary Nigerian society through diverse mediums including installation, sculpture, painting and ceramics. Referencing pertinent cultural issues such as government corruption and social inequalities, Alatise uses art as a tool to uncover power relations and ideological contradictions in Nigeria in order to give a voice to underrepresented groups and events. Alatise's work incorporates non-traditional materials and processes that form a chain of metaphors and narrative associations, often blending traditional Yoruba mythology with contemporary global concerns. Trained as an architect, Alatise's work has been included in recent exhibitions at the 1:54 Contemporary African Art Fair and the Casablanca Biennial, along with solo exhibitions including *Wrapture: A Story of Cloth* at Art Twenty One and *Material Witness* at Nike Art Gallery. (JG)



41
MOHAMMED ABBA GANA (b.1985)
VOLUME
 2014
 Mixed media on canvas
 152½ x 122 cm. (60 x 48 in.)
 Signed (right side)
 ₦ 500,000-800,000
 \$ (2,500-4,000)

42
FELIX OSIEMI (b.1961)

THE COUPLE
1989
Wood
97 cm. (38 in.)

Signed and dated (base of work)

₦ 900,000-1,200,000
\$ (4,500-6,000)



43
CHIDI KWUBIRI (b.1966)

MEMORY LANE V
2015
Acrylic on paper
110 x 40 cm. (43 x 16 in.)

Signed and dated (lower right)

₦ 850,000-1,000,000
\$ (4,250-5,000)

44
CHIDI KWUBIRI (b.1966)

MEMORY LANE IX
2015
Acrylic on paper
110 x 40 cm. (43 x 16 in.)

Signed and dated (lower right)

₦ 850,000-1,000,000
\$ (4,250-5,000)





45
ABAYOMI BARBER (b. 1934)

UKACHI
 1974
 Pencil on paper
 27 x 22 cm. (10¾ x 8¾ in.)

Signed and dated (lower left)

₦ 550,000-850,000
 \$ (2,750-4,250)

Abayomi Barber is arguably *the* master of surrealism in the contemporary modern Nigerian artscape. Having established an academic training and practice in the famous Yaba College of Science and Technology, Lagos first, and later in British art schools for over a decade, he returned home to head the art studio in the Center for African and Asian Studies, University of Lagos. Under him some of the finest realist and surrealist sculptors and painters in Nigeria were born. The power of their super-realism artistic expression, which often invoked mystical powers of Yoruba and African mythology created what today is regarded as the Abayomi Barber Art School.

In the pencil work titled *Ukachi*, the artist emphasises the Afro hair-style, that celebrates Africanness, a large delicate earring common at the time and the typical round-ended collars of the shirts in the seventies. The academic rendition of this portrait brings to memory Aina Onabolu's eloquent works that challenge of the Eurocentric perception of the African inability to render the human figure in realistic representation. Hardly betraying any linear rendition, the portrait immediately reveals Abayomi Barber as a master draughtsman of exceptional skill and visual perception. *Ukachi* may be one of his rare works preceding his surrealist period. (JB)



46
BEN OSAWE (1937-2007)

SELF PORTRAIT
 1967
 Pen on paper
 50 x 37 cm. (19½ x 14½ in.)

Signed and dated (lower right)

₦ 600,000-900,000
 \$ (3,000-4,500)



47
BEN ENWONWU (1917-1994)

HAZE
 1972
 Watercolour on paper
 60 x 75 cm. (23½ x 29½ in.)

Signed and dated (lower left)

₦ 5,500,000-7,000,000
 \$ (27,500-35,000)

On March 10, 1972, the year Ben Enwonwu began his professorship at the University of Ife (Obafemi Awolowo University) the Ori Olokun Dance Company based in the city of Ile-Ife, premiered, *Purakapali*, a dance drama based on a myth from the Tiwi people of northern Australia. On the Ori Olokun stage, this story of the rupturing of a couple's ideal world by Moon Man—a mythic being whose arrival unleashed death and female sexuality—became a spectacle of transitions from violent staccato gestures and mournful rhythmic moves. The drama, seen by Enwonwu, inspired a series of watercolours executed during his tenure at Ife. This series, which includes the more elaborately worked *Purakapali* (1973), features multiple, half naked male dancers arranged laterally across the picture plane, their limbs contorted and arranged to convey the polyrhythmic vigour often associated with men's dance. This watercolour, *Haze* (1972), was probably painted soon after the dance performance, and might have served as reference for other works in the series. Enwonwu uses quick expressive strokes, thin washes and the white ground to capture the fleeting bodily gestures of rage at the appearance of the Moon Man. (CO)



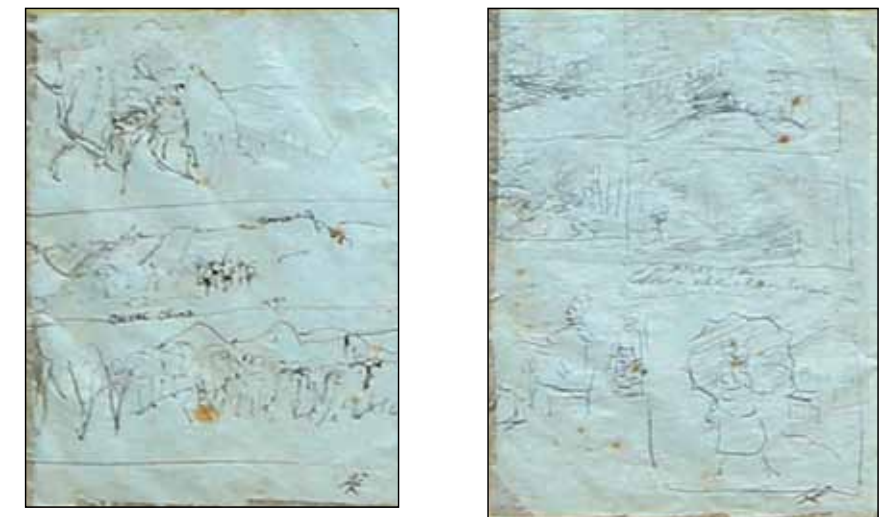
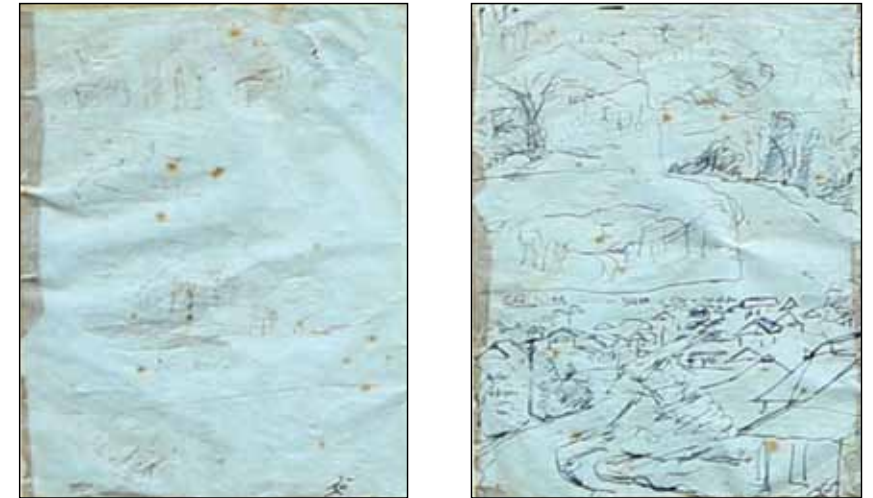
48
AKINOLA LASEKAN (1916-1974)

PORTRAIT OF A GIRL
1978
Oil on canvas
51 x 41 cm. (20 x 16 in.)

Signed and dated (lower left)

₦ 3,500,000-4,500,000
\$ (17,000-22,500)

Akinola Lasekan wasn't just one of the pioneers of Modern artistic tendencies in Nigeria, he was indeed a visual historian who pointedly documented in graphic details the cultural and social lives of his people in both the immediate pre- and post-independence era. *The Portrait of a Yoruba Girl* typifies Lasekan's delicate and skillful rendition of his subject matter. The quest for details is exemplified in the depiction of complex folds of the subject's head gear and the painted patterns carefully done on her buba attire. Perhaps the most interesting aspect of the painting is the animated visage of the young beauty. Her sharp facial features are succinctly rendered. The eyes are penetrative and her full African lips foretell a a robust future story full of hopes and desires. (KF)



49
BEN ENWONWU (1917-1994)

UNTITLED (5 sketches)
Undated
Pen and ink on paper
23¾ x 16 in. (60 x 40 in.)

Signed (lower right on all sketches)

₦ 1,200,000-1,500,000
\$ (6,000-7,500)

50

BEN ENWONWU (1917-1994)

AFRICAN DANCE ENSEMBLE

1960

Watercolour on paper

74 x 52 cm. (29 x 20½ in.)

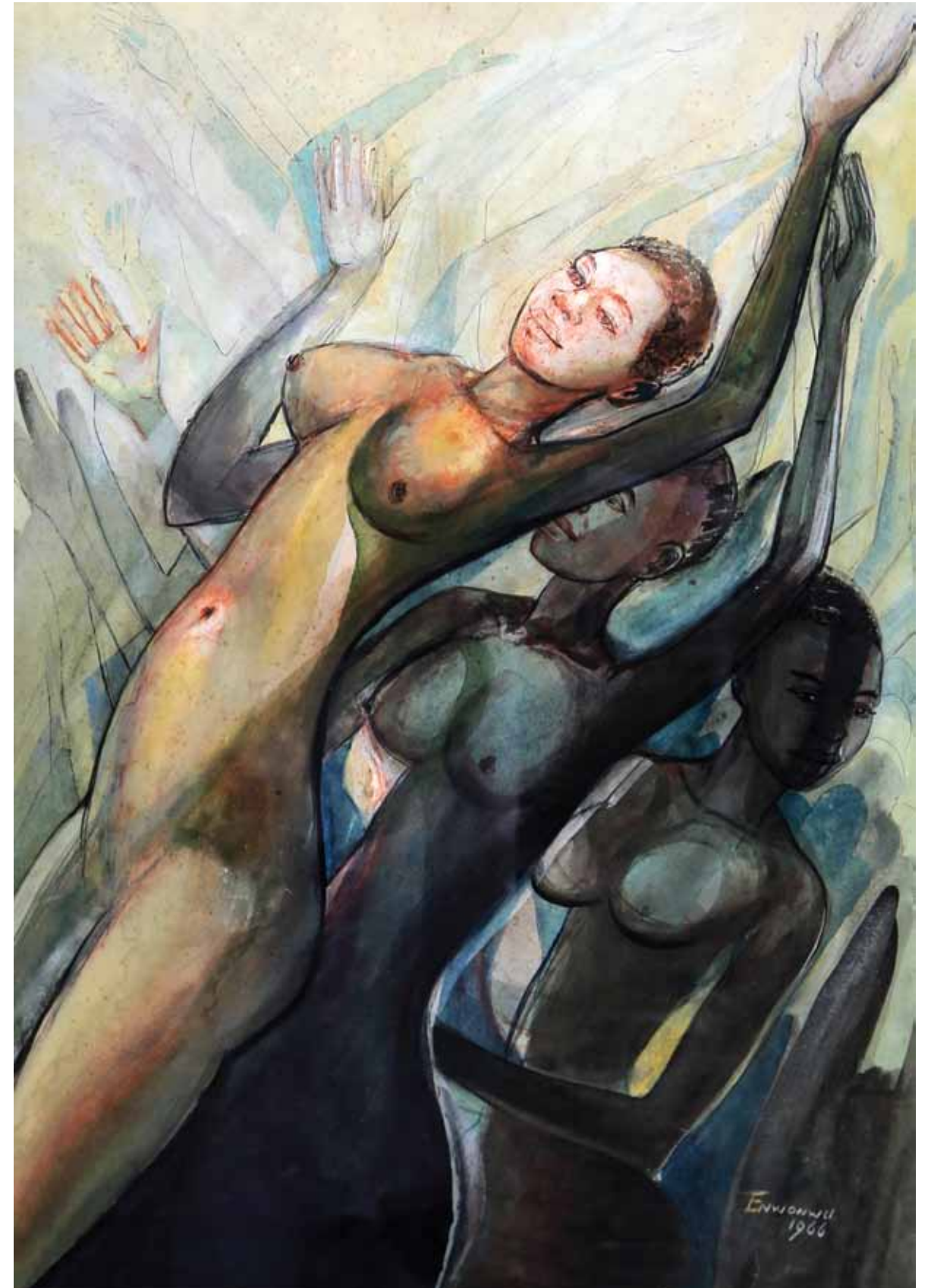
Signed and dated (lower right)

₦ 7,000,000-10,000,000

\$ (35,000-50,000)

In the course of his studies as a graduate student in social anthropology at the University College, London, in the late 1940s, Ben Enwonwu read Geoffrey Gorer's 1935 book, *Africa Dances*, an account of West African traditional cultures threatened by European colonialism, based on the author's trip through the region with Féral Benga, the celebrated, Paris-based ballet dancer from Senegal. This book inspired Enwonwu's interest in African traditional dance, which would become the most enduring theme in his entire oeuvre. At about the same time he encountered Gorer's book, Enwonwu became aware of the work of Negritude poets who, from the 1930s onward launched a powerful critique of European racism and imperialism through concerted recuperation of black subjectivity and celebration of African cultures and histories. In particular, Leopold Sédar Senghor's assertions about the place of dance and music in African expressive cultures and in their worldview seemed to have added a critical impetus to Enwonwu's fascination with dancing and the dance form; and the result is his emphasis on the poetic dynamism of the gesturing figure and the beauty of the black body.

This watercolour, *Untitled (Nude Dancers)* painted in 1966, the year Senghor hosted the international festival of black arts in Dakar, exemplifies Enwonwu's mastery of pictorial and compositional devices he had been developing since at least the early 1950s. First, the faces of the three women are rendered in a surprising naturalism that suggests their individual personalities, yet their bodies become increasingly stylized, to the point that—and this is especially evident in the two figures to the right—they become flat undifferentiated dark shapes. Second, he uses a unique combination of aerial and optical perspective, to draw maximum attention to the leading dancer. Third, he includes disembodied hands, seen in the upper left corner, to heighten the sense of dynamic action and rhythm in figures that otherwise seem caught in a moment of frozen action. (CO)



51

DEMAS NWOKO (b. 1935)

SENEGALESE WOMAN

1965

Gouache on paper

63½ x 48½ cm. (25 x 19 in.)

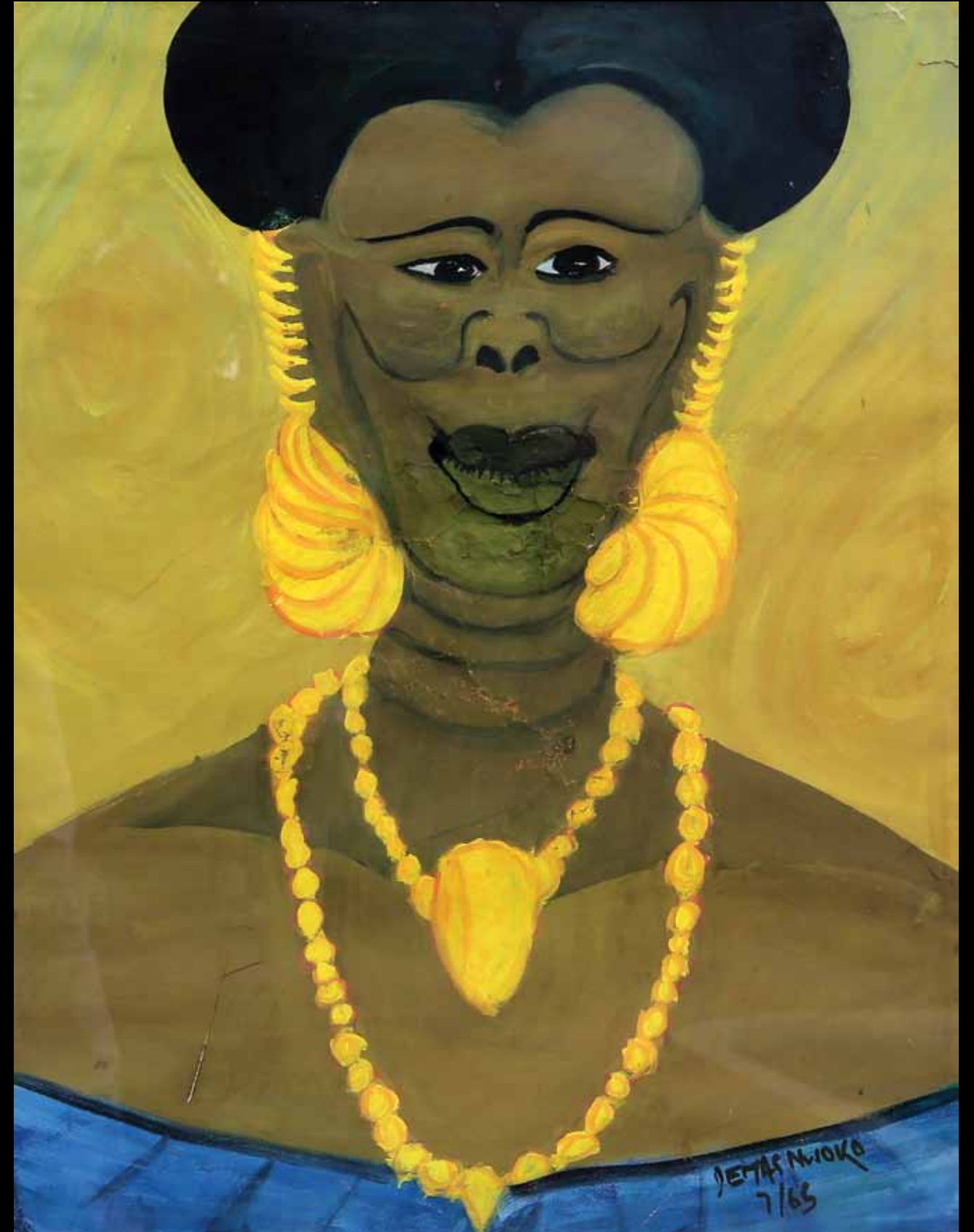
Signed and dated (lower right)

₦ 4,500,000-6,000,000

\$ (22,500-30,000)

In 1965 Demas Nwoko embarked on a trip to Senegal arranged by that country's ambassador. There he was captivated by its unique Sufi Islamic traditions and Wolof visual cultures. He was particularly attracted to the figure of the Senegalese woman, a fascination that led to a number of paintings and terracotta sculptures. To him, Senegalese women, frequently tall and dark skinned, and fitted out in elaborately embroidered boubou and large, intricately worked Tukulor gold ornaments, exuded an aura of powerful elegance. This painting, *Senegalese Woman* (1965), produced upon his return to Ibadan captures the artist's impression of the women of Senegal. The wide shoulders and neck rings, the patent coiffeur, and the bold jewellery convey the beauty, wealth and power one might associate to the famed *Signares* of Dakar and St. Louis. Moreover, the highly stylized rendering of the woman's facial features, characteristic of Nwoko's representational style, here exudes the formal gravitas of Igbo (and indeed other African) ancestral sculptures; and what the artist calls the sense of presence he associated with the women of Senegal is heightened in this painting by the tight cropping of the space around the figure.

Nwoko experimented a lot with unorthodox painting media and techniques, during the 1960s. He, for instance, sometimes combined oils and water-based paint, and tried out industrial emulsion and locally-sourced chalks as primers. The distinct layer of lemon yellow around the figure's chin area comes from restoration of unstable ground and paper support by the artist. (CO)





52
YUSUF GRILLO (b.1934)

THREATENED INNOCENCE
1999-2002
Oil on board
122 x 61 cm. (48 x 24 in.)

Signed and dated (lower right)

₦ 15,000,000-17,000,000
\$ (75,000-85,000)

Arguably the most important Nigerian painter of the modern period, Yusuf Grillo (b. 1934) established a reputation in the 1960s Lagos art scene as a rigorous colourist. Grillo distinguished himself by his near total commitment to painting and to the problem of colour. A keen observer of everyday life in Lagos, Grillo often avoids the overly narrative mode, focusing instead on the human figure while paying scant attention to the urban environment it inhabits. Driven by a modernist pictorial sensibility, Grillo does not allow the stories of his human subjects to overwhelm the formal integrity of his paintings. This might explain three important elements of this painting, *Threatened Innocence* (1999-2002). First is the tightly controlled indigo-violet palette that is perhaps the most enduring characteristic of his painting; second, is the subtle stylisation of the figure—the elongated neck and torso, and the mask-like face—which transforms the subject into a type, an iconic form rather than a portrait of a real person; and third is the non-perspectival space, filled with abstract forms, surrounding the figure. As in his other work, these pictorial devices channel our attention to the painting as an autonomous image rather than a pretext for social commentary or story-telling. (CO)



53
GANI ODUTOKUN (1946-1995)

HURLY BURLY I
1990
Oil on canvas
43 x 60 cm. (17 x 23½ in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000
\$ (5,000-7,500)



54
RUFUS OGUNDELE (1946-1996)

OGBANJE (ABIKU)
1989
Oil on paper
51 x 39½ cm. (20 x 15¼ in.)

Signed and dated (lower right)

₦ 400,000-700,000
\$ (2,000-3,500)



56
LEMI GHARIOKWU (b.1955)

FELA -LIFELINES I
2016
Mixed media on board
102 x 152½ cm. (40 x 60 in.)

Signed and dated (lower right)

₦ 900,000-1,200,000
\$ (4,500-6,000)

Lemi Ghariokwu is an artist, designer and illustrator who is best known for creating many of the original album covers of celebrated Nigerian musician Fela Kuti. His work includes bold graphic elements with bright colours and reductionist forms. His images often comment on political and social issues relevant to the recordings that feature them. This work, entitled *Fela Lifelines I*, was inspired by an alternative cover illustration by Ghariokwu for Fela Kuti's autobiography. Ghariokwu created twenty-six album covers for Fela Kuti between 1974 and 1993. He has designed over two thousand albums in his prolific career, including covers for Bob Marley, E. T. Mensah, Osita Osadebe, Gilles Peterson and Antibalas. His work is included in prestigious private collections including the permanent collection of the Museum of Modern Art in New York. (JG)



55
RUFUS OGUNDELE (1946-1996)

ANTHILL IN THE DESERT
1989
Oil on paper
51 x 39½ cm. (20 x 15¼ in.)

Signed and dated (lower right)

₦ 400,000-700,000
\$ (2,000-3,500)



57
DIPO DOHERTY (b.1991)

BURDEN
2014
Mixed media on canvas
150 x 132 cm. (59 x 52 in.)

Signed (centre right)

₦ 300,000-500,000
\$ (1,500-2,500)



58
JERRY BUHARI (b.1959)

THE BEAUTIFICATION OF SPILLAGE
2007
Enamel on canvas
100 x 80 cm. (39¼ x 31½ in.)

Signed and dated (lower left)

₦ 700,000-950,000
\$ (3,500-4,750)



59
NDIDI EMEZIELE (b.1987)

RAINBOW CAFÉ
2016
Mixed media on canvas
122 x 94 cm. (48 x 37 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
\$ (5,000-7,500)

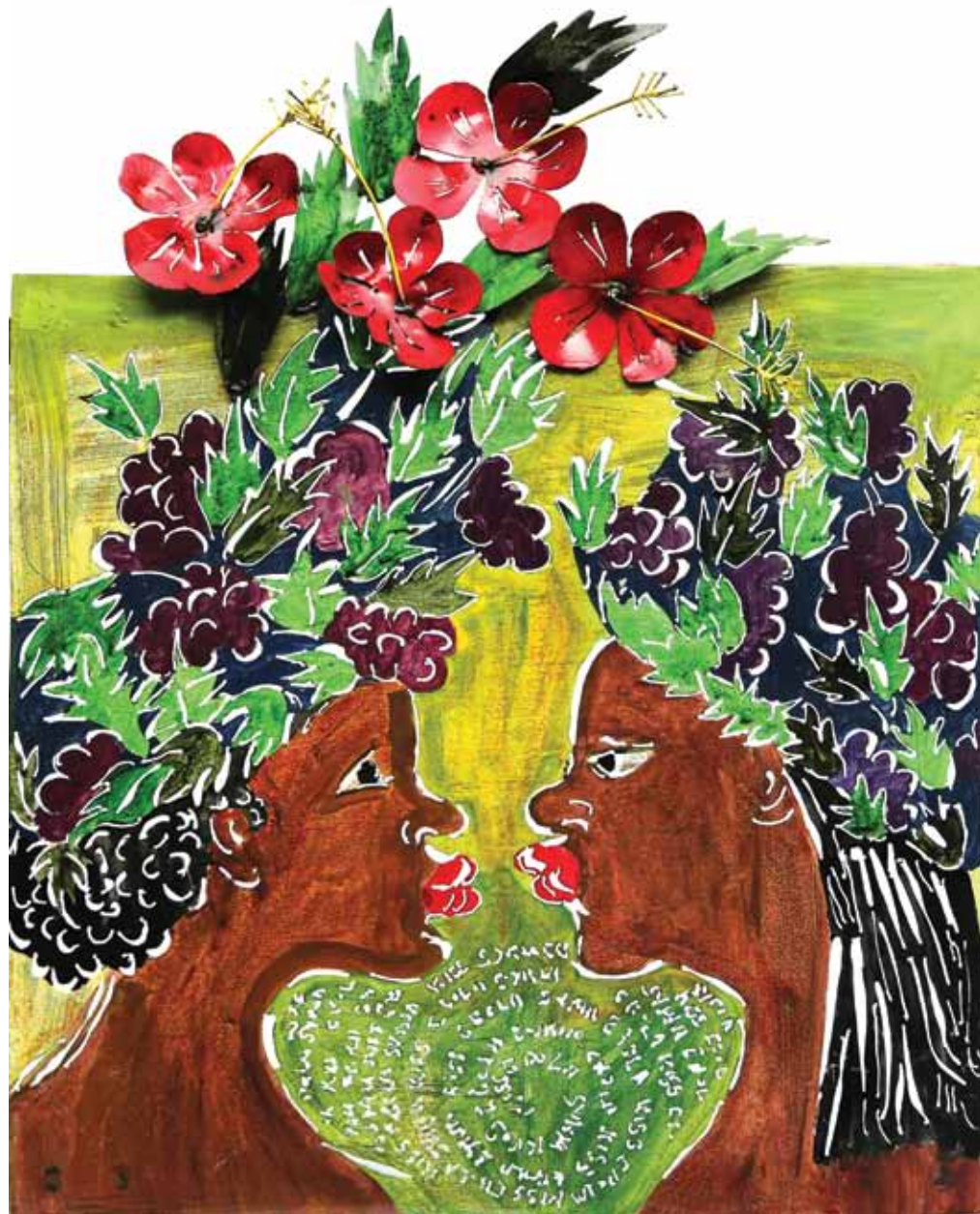


60
DISEYE TANTUA (b.1974)

TRIBUTE TO OJEIKERE II
2016
Acrylic & gold leaf on canvas
122 x 152 cm. (48 x 60 in.)

Signed and dated (lower right)

₦ 900,000-1,200,000
\$ (4,500-6,000)



61
SOKARI DOUGLAS CAMP (b. 1958)

HIBISCUS KISS
 Mixed media
 79 x 61 cm. (31 x 24 in.)

₦ 900,000-1,100,000
 \$ (4,500-5,500)

Inspired by her Kalahari heritage and broader aspects of African culture, Sokari Douglas Camp creates steel sculptures that span social and political life in Nigeria. Executed with elemental forms and scraps of discarded metals, Camp highlights the energy of Nigeria's illustrious characters. Her works have dealt with wide ranging issues facing Nigeria, from its colonial past to environmental concerns and daily interactions. In *Could be Your Sister* (2014), Camp reacts to the abduction of the Chibok girls in Borno State, Nigeria in 2014. Using the iconic image of the girls in their grey and black burkas that circulated the global news media, Camp contrasts the image with a more westernised girl in the foreground, pulling the viewer into the same environment. In *Hibiscus Kiss (Heart)* (2014), Camp speaks autobiographically about the summers together with her daughters and their love for each other. Camp studied at the California College of Arts and Crafts, earned a B.A. degree at the Central School of St. Martins and an M.A. from the Royal College of Art. Her work is held in numerous private collections including the Smithsonian Museum and the British Museum. (JG)



62
UCHAY JOEL CHIMA (b. 1971)

DAMSELS
 2015
 Mixed media on canvas
 107 x 107 cm. (42 x 42 in.)

Signed and dated (lower left)

₦ 400,000-600,000
 \$ (2,000-3,000)

Uchay Joel Chima is a mixed media artist who uses unconventional materials in his works on canvas, including strings, sand, wax and found objects. His work is influenced by social and environmental issues, questioning notions of crisis and inequality around the globe. This work, *Damsels*, incorporates strings and thread, materials that are associated with the ideas of bonding, togetherness, intimacy and entanglement. Referencing the unity that binds humanity together, Chima calls for an understanding of social responsibility to all groups. Chima graduated from the Institute of Management and Technology, Enugu, Nigeria in 1997, majoring in art. His work has been exhibited in Nigeria, South Africa, Canada, Sweden, UK, USA, Germany and the Netherlands. Chima has participated in artist residencies at the Vermont Studio Center, Spark Box Studio and the One Minute Foundation. Most recently, Chima was one of four artists chosen to take part in Platteforum's Artist Residency program in Denver, Colorado. (JG)



63
 CHIKA OKEKE AGULU (b.1966)

THE WOMAN
 2005
 Mixed media on paper
 56 x 76 cm. (22 x 30in.)

Signed and dated (lower right)

₦ 1,100,000-1,300,000
 \$ (5,500-6,500)

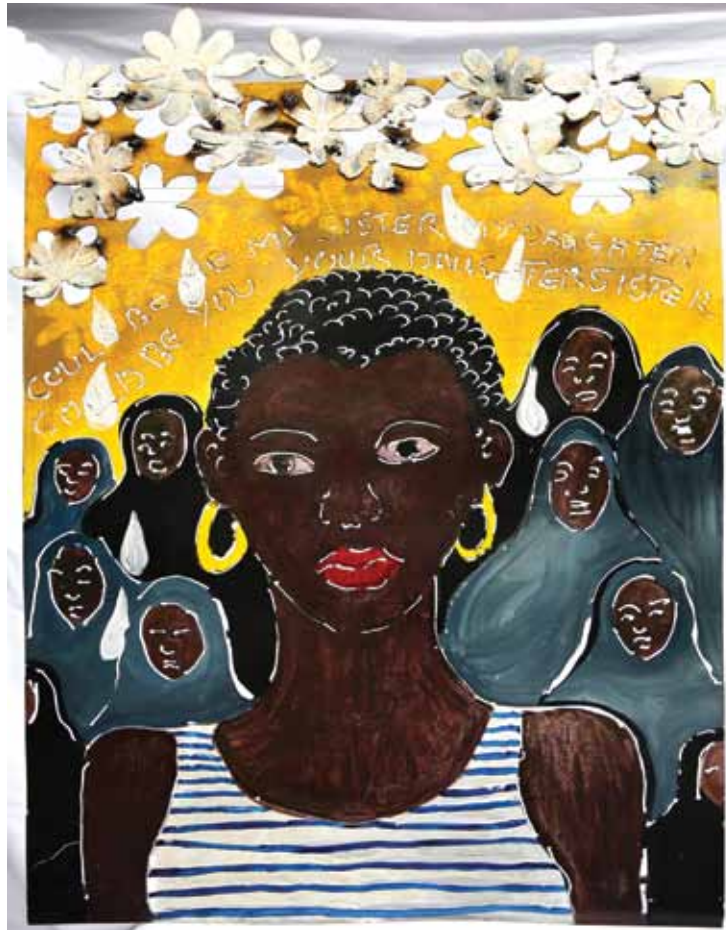


64
 KAINEBI OSAHENYE (b. 1964)

**SEATED TOGETHER,
 WHISPERING TOGETHER**
 2011-2016
 Oil, enamel on canvas
 181 x 153 cm. each (60 x 71 in. each)

Signed and dated (lower right)

₦ 1,300,000-1,600,000
 \$ (6,500-8,000)



65
SOKARI DOUGLAS CAMP (b. 1958)

COULD BE YOUR SISTER
2015
Mixed media
72 x 45 cm. each (28¾ x 17¾ in. each)

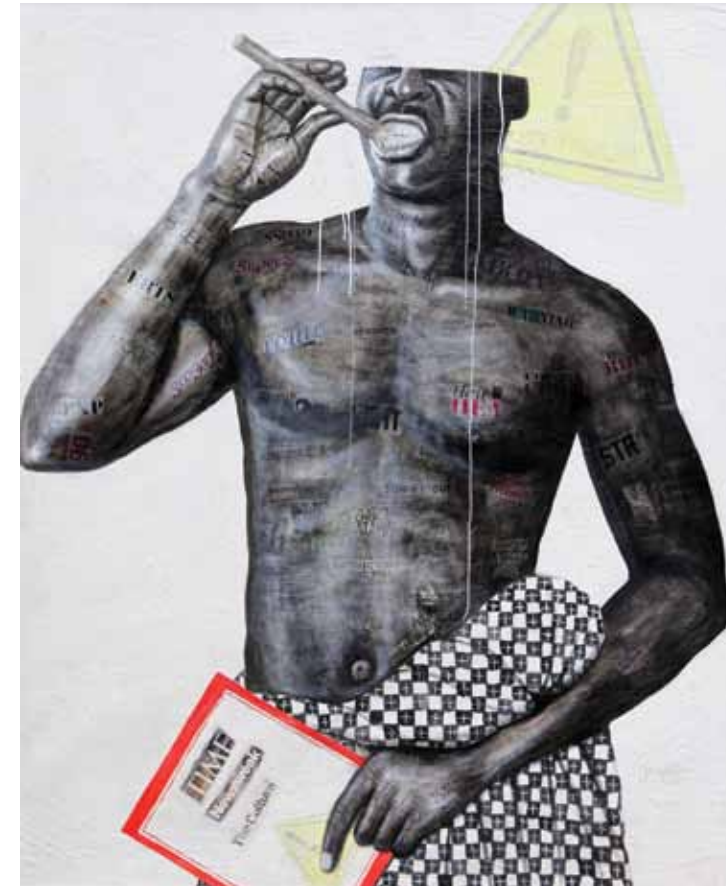
₦ 600,000-900,000
\$ (3,000-4,500)

66
KENNY ADEWUYI (b.1959)

ARISE OH YOU, Edition 2 of 4
2007
Bronze
23 x 41 cm. (9 x 16 in.)

Signed and dated (lower right)

₦ 1,600,000-1,900,000
\$ (8,000-9,500)



67
JOSEPH EZE (b.1975)

MEMORY FULL
2014
Mixed media on canvas
173 x 142½ cm. (68 x 56 in.)

Signed and dated (lower right)

₦ 450,000-750,000
\$ (2,250-3,750)

68
REUBEN UGBINE (b.1956)

DANCER
2014
Wood
173 cm. (68 in.)

Signed and dated (back of base)

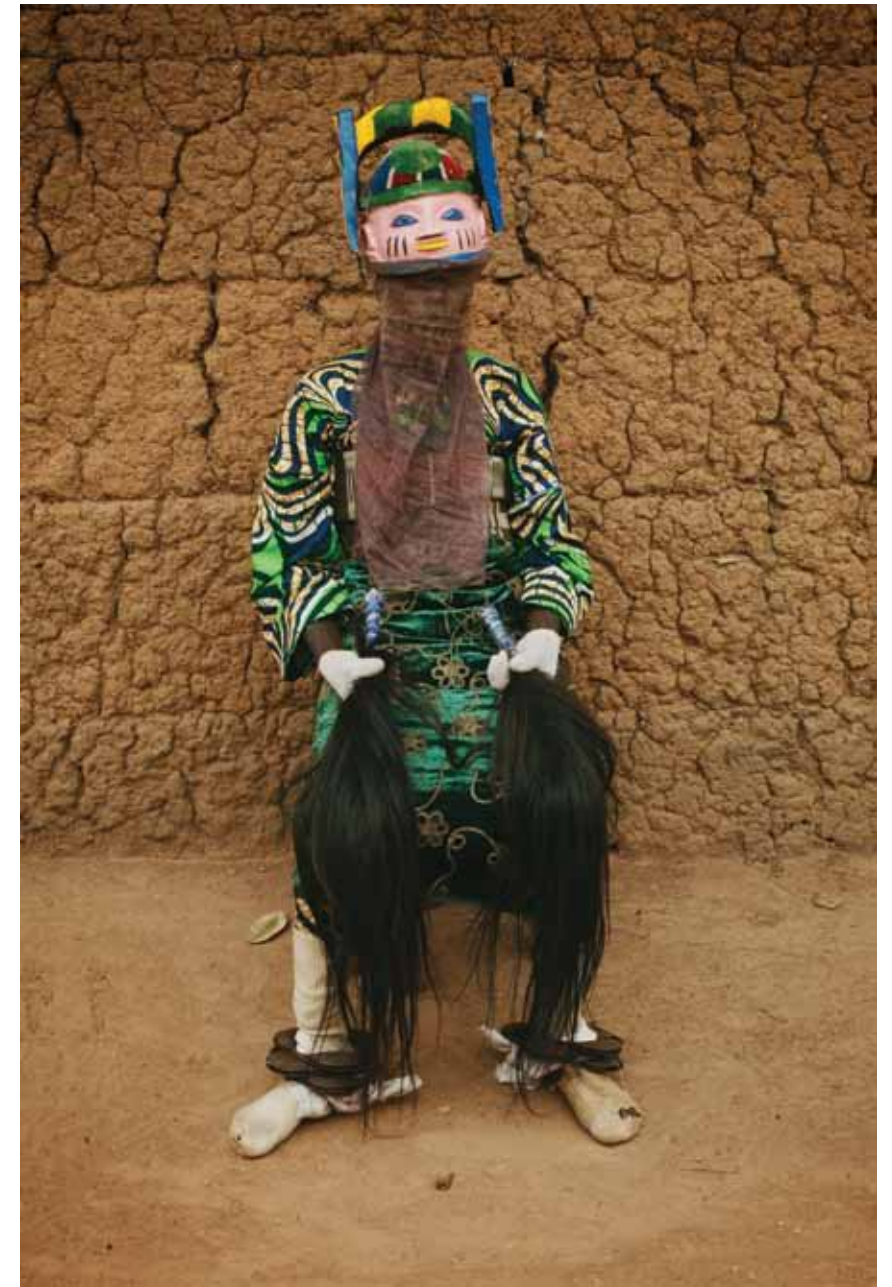
₦ 1,000,000-1,500,000
\$ (5,000-7,500)





69
ABLADE GLOVER (b.1934)
CITY SCAPE
 1990
 Oil on canvas
 102 x 152½ cm. (40 x 60 in.)
 Signed (lower left)
 ₦ 2,800,000-3,200,000
 \$ (14,000-16,000)

Having put in fifty-four years of creative work (1962-2016), the consistency of Ablade Glover's focus on the market scene and aerial studies of cities make him an authority of some sort on the two subjects. The works assume messianic and symbolic meaning that speaks to the crisis of providing basic amenities like water, electricity and waste management in in our modern cities. Ablade Glover's city studies, like *Townscape*, also indirectly reference issues of crime management in an unplanned densely populated emerging modern city. (JB)



70
LEONCE RAPHAEL AGBODJELOU
 (Benin, b.1965)
MASQUERADE
 2013
 Photo print on dibond
 150 x 100 cm. (59 x 39½ in.)
 ₦ 700,000-1,000,000
 \$ (3,500-5,000)



71
TAYO OLAYODE (b.1970)

SURFACE MIX
2015
Mixed media
61 x 91½ cm. (24 x 36 in.)

Signed and dated (lower left)

₦ 600,000-900,000
\$ (3,000-4,500)



72
ALEX NWOKOLO (b.1963)

CLEAN SHAVE
2007
Oil on canvas
91½ x 91½ cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 800,000-1,100,000
\$ (4,000-5,500)



73
SEGUN AIYESAN (b. 1971)

MAN ON MARS
 2016
 Acrylic on canvas
 120 x 116 cm. (47 x 46 in.)

Signed and dated (lower left)

₦ 1,200,000-1,500,000
 \$ (6,000-7,500)

Artist's Statement: In the beginning was a world, and the world was arid, harsh and uninhabitable, yet by year 2100, man was moving upon the surface of this world in his heavily cladded spaceship, savoring it for eventual occupation. He soon found out that this red world posed a far more daunting challenge than originally postulated and in despaired wishfulness looked longingly at mother earth, hoping for some kind of panacea. However, in his resilience, he resolved to adapt to these unearthly conditions in other to become a real Martian. And this is completely logical, given that it is widely accepted among scientists that life came to earth as a bacteria, landing on a comet flight from deep space and, in time, evolved into an integral part of the system as man and other diverse life forms. So, at this time, man decides to play the "bacteria" and become the primal life form on Mars. A new evolution has begun.



74
ANTHEA EPELLE (b. 1972)

NINE LIVES
 2016
 Mixed media on canvas
 152½ x 122 cm. (60 x 48 in.)

Signed (lower right)

₦ 500,000-800,000
 \$ (2,500-4,000)



75
FIDELIS ODOGWU (b. 1970)
MADAM KOFO
 2015
 Welded metal
 112 x 71 x 61 cm. (44 x 28 x 24 in.)
 ₦ 750,000-1,000,000
 \$ (3,750-5,000)



76
TOLA WEWE (b. 1959)
MEASURE OF FULFILMENT
 2009
 Mixed media on canvas
 117 x 120 cm. (46 x 47 in.)
 Signed and dated (lower right)
 ₦ 800,000-1,200,000
 \$ (4,000-6,000)



77
GERALD CHUKWUMA (b. 1973)
BIG FISH
 Mixed media on wood panels
 122 x 216 cm. (48 x 85 in.)
 Signed (lower right)
 ₦ 1,200,000-1,500,000
 \$ (6,000-7,500)

78

ROM ISICHEI (b.1966)

TOMORROW SEEMS FAR AWAY

2014

Graphite, charcoal on paper
86½ x 69 cm. (34 x 27 in.)

Signed and dated (upper left)

₦ 600,000-800,000

\$ (3,000-4,000)



79

OLU AJAYI (b. 1963)

PRINCESS II

Mixed media on paper
76 x 56 cm. (30 x 22 in.)

₦ 400,000-700,000

\$ (2,000-3,500)

80

KOLADE OSHINOWO (b.1948)

OMOGE

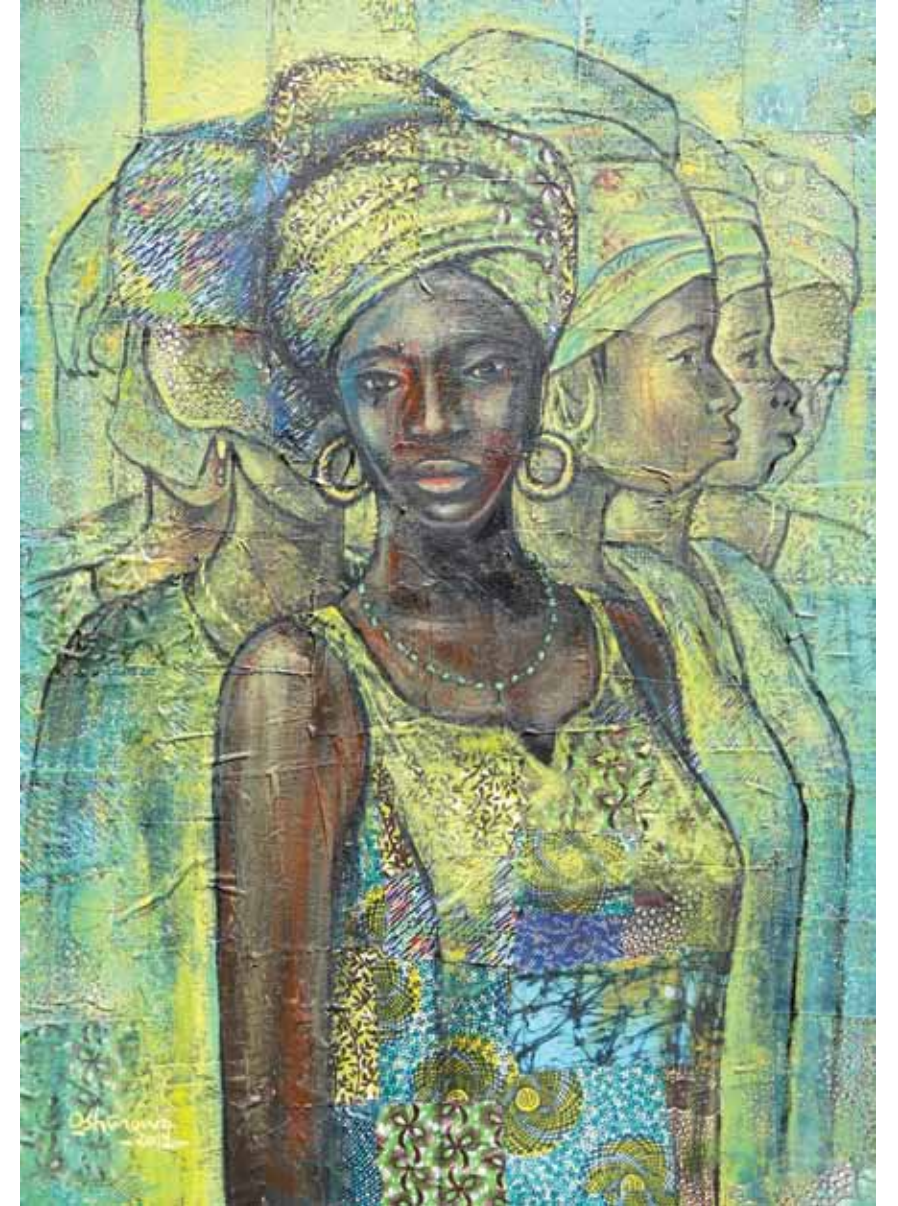
2012

Mixed media on canvas
102 x 71 cm. (40 x 28 in.)

Signed and dated (lower left)

₦ 2,300,000-2,700,000

\$ (11,500-13,500)



In the past couple of years Kolade Oshinowo has been introducing coloured fabric as an additive to his paintings to enrich his interest of the Ankara fabric women wear. The result has created rich tapestries of harmonious collage, delicate and subtle.

In this painting, *Omoge*, Oshinowo carefully lays these sensitively chosen fabrics on his support to work in harmony with his predominantly green palette to give his figures elegance and flamboyance.

Omoge in Yoruba language simply means a young maiden. But the famous and contemporaneous usage of the term *Omoge* in this case seems to suggest a young woman after the imagination of the male gaze. The word would also appear

to be loaded with multiple visual cues by the male, most often admiration and desire.

In this collage five elegant female figures in different views appear to have been consummated in one who looks slightly away us. She does this with a certain degree of detachment. Clad in a sleeveless gown, the artist delicately selects areas to apply colours to reveal some parts of the fabric on his star figure. It is difficult to separate the painted area from the fabric parches.

This multiple figure composition, where some figures are presented in profile views and where the key figure gives us her full facial expression is becoming consistent with Oshinowo's compositional style whenever he takes on this direction. (JB)



81
NDIDI DIKE (b.1961)

UNTITLED
2006
Acrylic on canvas
81½ x 81½ cm. (32 x 32 in.)

Signed and dated (lower right)

₦ 1,200,000-1,500,000
\$ (6,000-7,500)

82
AMOS ODION (b.1943)

UNTITLED
Undated
Wood
140 cm. (55 in.)

Signed (back of work)

₦ 1,300,000-1,700,000
\$ (6,500-8,500)



83
DUKE ASIDERE (b. 1961)

RECOLLECTIONS
2011
Mixed media on canvas
137 x 122 cm. (54 x 48 in.)

Signed and dated (lower right, left)

₦ 800,000-1,200,000
\$ (4,000-6,000)

Duke Asidere is obsessed with the human figure and especially with the female form. His human figures, and especially the female figure with circular breast form, have come to represent his visual signature and interest in figural studies. This interest still appears whenever he goes into abstraction.

In this purely abstract painting, the picture plane is first given a rich warmly coloured ground. The artist then takes liquid colour to draw lineal and thick paths gesturally. The end result, as can be seen in this work, appears as drawings of inorganic objects. The limited palette, made up of reds, yellow, brown and white, strengthens the visual expression of the work. The white that explores the picture plane also creates a sense of mystery as one is compelled to attempt to make meaning of it. It is clear that Duke Asidere enjoys using his mastery of his medium to challenge, tease and mock our visual literacy. (JB)

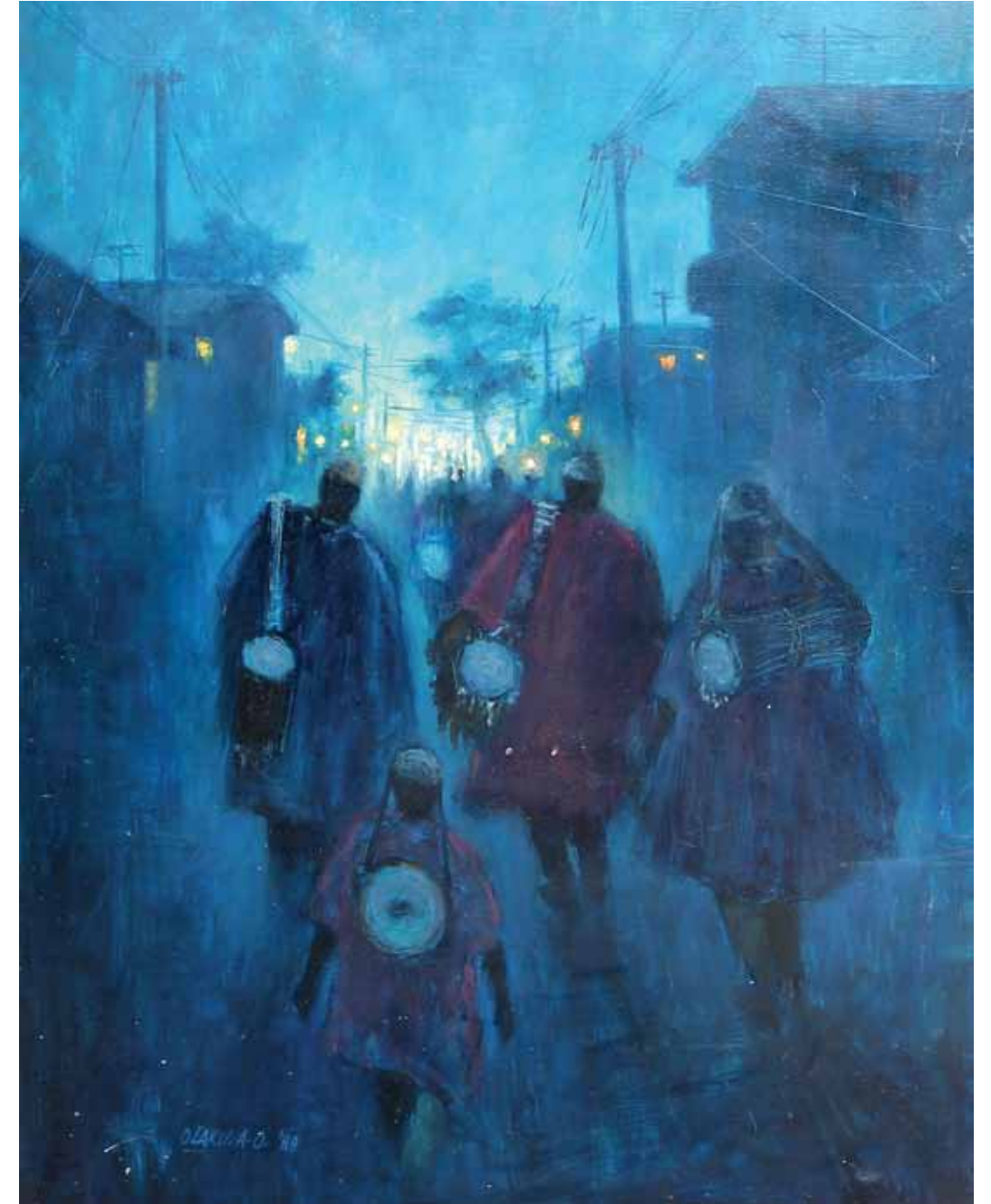


84
ADESOJI ADESINA (b.1981)

COFFEE ON BLUES (Diptych)
 2016
 Acrylic, oil on canvas
 152½ x 213½ cm. (60 x 84 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000
 \$ (3,500-5,000)



85
ABIODUN OLAKU (b.1958)

TOWARDS ARIYA
 1989
 Oil on board
 79 x 61½ cm. (31 x 24 in.)

Signed and dated (lower left)

₦ 2,500,000-3,000,000
 \$ (12,500-15,000)

In this *Towards Ariya* work, Abiodun Olaku returns to a very familiar subject inspired by his master, Yusuf Grillo. Here a band of Yoruba drummers, backing us, head towards an outing. Olaku's characters approach the electric lights in the distance, where the party is being held.

The single point perspective of the townscape is strongly suggestive of the dawn. the early morning sun mixes with the electricity lights to give the drummers a silhouetted and illuminated visual narrative. Olaku employs blues and a little red to give an almost monochromatic rendition of his subject. The simplicity of its visual expression has a unique artistic quality that only a master colourist could easily achieve. (JB)



86
PAA JOE (Ghana, b.1947)

COFFIN-PEPSI BOTTLE
2015
Mixed media
45 x 19¾ x 19¾ cm. (114 x 50 x 50 in.)

Signed (lower right)

₺ 1,200,000-1,500,000
\$ (6,000-7,500)

Paa Joe creates figurative coffins in the shape of spectacular objects and forms. Following a tradition of burial rituals and artistic crafts in Ghana, the fantasy coffins are modeled after consumer objects such as cars, sneakers and cameras, as well as animals such as lions, fish, eagles and chickens. These coffins represent the aspirations and values of their intended users, and they speak to the individual's personality and visions of the afterlife. Paa Joe's work was included in the seminal exhibition *Magiciens de la Terre* at the Centre Pompidou in 1989. Since then, his works have been exhibited at the British Museum, the Victoria & Albert Museum and the Brooklyn Museum, among others. (JG)



87
BRUCE ONOBRAKPEYA (b. 1932)

GOOD GOVERNANCE
1980
Metal foil
147½x 208 cm. (58 x 82 in.)

Signed and dated (lower right)

₺ 3,500,000-4,500,000
\$ (17,500-22,500)



88
BEN OSAGHAE (b. 1962)

PRAYER WARRIORS I
2009
Oil on canvas
135 x 102 cm. (53 x 40 in)

Signed and dated (lower left)

₦ 1,100,000-1,500,000
\$ (5,500-7,500)



89
OYERINDE OLOTU (b. 1959)

ASO OKE WEAVER
2003-2009
Oil on aso oke
122 x 91½ cm. (48 x 36 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000
\$ (5,000-7,500)

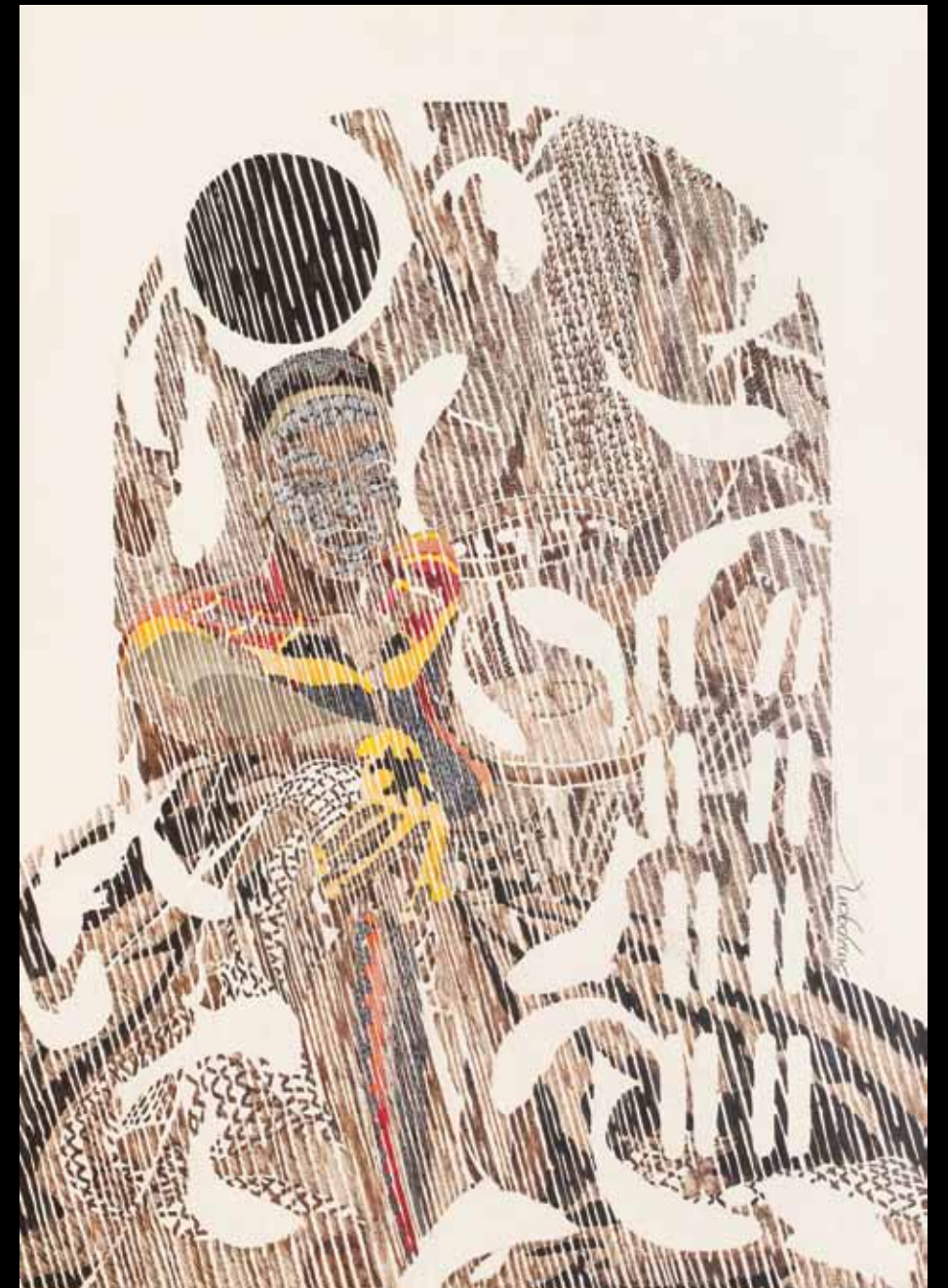


90
BRUCE ONOBRAKPEYA (b. 1932)

SCARECROW I
1965
Silk screen
69 x 52 cm. (27 x 20¼ in.)

Signed and dated (lower right)

₦ 900,000-1,100,000
\$ (4,500-5,500)



91
JULIEN SINZOGAN (Benin, b.1957)

UNTITLED
2012
Coloured inks on paper
100 x 69½ cm. (39.5 x 27¼ in.)

Signed and dated (lower right)

₦ 3,500,000-4,500,000
\$ (17,500-22,500)



92
MODUPEOLA FADUGBA
 (b. 1985)

REACH
 2015
 Mixed media on canvas
 112 x 183 cm. (36 x 72 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
 \$ (4,000-5,000)



93
OKPU EZE (1934-1995)

UNTITLED
 1989
 Wood
 124½ cm. (49 in.)

Signed and dated (base of work)

₦ 1,800,000-2,300,000
 \$ (9,000-11,500)



94
ATO DELAQUIS (Ghana, b.1945)

DAWN AT ABOROFO MPOANO
Acrylic on canvas
71 x 105½ cm. (28 x 41½ in.)

Signed (lower left)

₺ 1,200,000-1,500,000
\$ (6,000-7,500)



95
AMON KOTEI (1915-2011)

UNTITLED
2005
Oil on canvas
140 x 81½ cm. (55 x 32 in.)

Signed and dated (lower left)

₺ 4,200,000-4,500,000
\$ (21,000-22,500)

Born in 1915 in La, near Accra, Ghana, Amon Kotei is considered one of Ghana's leading artists. Best known as the designer for Ghana's official coat of arms, Kotei also worked as a sculptor, painter and musician. Kotei's paintings depict routine scenes of daily life in Ghana, including ceremonies, portraits and landscapes that are executed with expressive paint strokes and vivid colours. Amon Kotei studied at the Achimota School, Ghana, and the London School of Printing and Graphic Art. Kotei was awarded Ghana's State Honor of Grand Medal in 1997 in celebration of his lifelong artistic achievements. (JG)



96
NYEMIKE ONWUKA (b.1972)

WHOSE RESPONSIBILITY?
 2013-2014
 Oil on canvas
 152½ x 122 cm. (60 x 48 in.)

Signed and dated (lower left)

₦ 1,300,000-1,600,000
 \$ (6,500-8,000)



97
UTHMAN WAHAAB (b.1983)

FABAREUS
 2013
 Mixed media on canvas,
 edition 15 of 50 (dyptic)
 102 x 150 cm. (40 x 59 in.)

Signed and dated (lower left)

₦ 400,000-600,000
 \$ (2,000-3,000)

Uthman Wahaab is a multidisciplinary artist who works across painting, graphic design, film, photography, sculpture and installation. His work focuses on issues of identity, sexuality and how visual culture relates to social differences. In the series *FAB-R-US*, Uthman Wahaab depicts large female figures that portray what the artist refers to as “fat African ballerinas”. With careful attention to the volume and texture of the figures’ bodies, Wahaab’s paintings are emotive sketches that suggest density and movement. Wahaab questions notions of ideal beauty, presenting an often under-portrayed body type. Born in Illorin, Kwara State, Nigeria in 1983, Wahaab graduated in Fine Art from the Yaba College of Technology. Recent exhibitions include *Crossing Lines* at Rele Gallery and *Hybrid Theory* at Signature-Beyond Gallery. (JG)



98
SEGUN ADEJUMO (b.1965)

6 KILOMETERS
2014
Acrylic on canvas
102 x 120 cm. (40 x 47 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000
\$ (5,000-7,500)

TERMS AND CONDITIONS

END OF SALE

Buying at Arthouse Contemporary

Conditions of Sale

The “Conditions of Sale” and “Limited Warranty” are published in the catalogue and on the company’s website (arthouse-ng.com). Arthouse Contemporary encourages bidders to be familiar with these documents as they set out the terms on which property is bought at auction.

Bidder Registration

We require prospective buyers to register at least 72 hours before the auction. All first-time registrants will be required to supply a bank reference to complete this process. Arthouse Contemporary will be available to answer any individual questions about this process or if assistance is required. Registered bidders who arrive at the auction will be given a numbered paddle for bidding.

Bidding

The auctioneer accepts bids from those present in the saleroom or absentee written bids left with Arthouse Contemporary in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by entering bids in response to those made in the saleroom and/or absentee bids. After the reserve is met, the auctioneer will not execute any further bids.

Absentee Bids

A registered prospective buyer that is unable to attend the auction can complete a written instruction in the form of an absentee bid. This would be a maximum amount the bidder is willing to declare as the hammer price. Arthouse Contemporary will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. If identical bids are made for the same lot, the first bid received by Arthouse Contemporary will take priority. The auctioneer may execute absentee bids himself with a verbal declaration that he is doing so. Absentee Bid forms are available in this catalogue and on Arthouse Contemporary’s website for submission by fax or by electronic delivery. As indicated in the Conditions of Sale, Arthouse Contemporary will confirm receipt of absentee bids up to 24 hours after submission by the prospective buyer. If the prospective buyer has not received a confirmation, he or she is responsible for follow-up with Arthouse Contemporary.

Successful Bids

The sound of the auctioneer’s hammer signifies that the final bid has been made and accepted. At that time, the buyer assumes full responsibility for payment of this lot. The results of absentee bids, if successful, will be conveyed to the absentee bidder at their preferred form of contact, indicated on the absentee bid form. The successful bidder will pay the hammer price plus the premium and any applicable value added tax.

Estimates

Estimates are based upon market prices for similar works by the same artists, and, where applicable, upon prices recently paid at auction for comparable works. Estimates are subject to revision.

Reserves

The reserve price is a minimum hammer price for which the work will be sold. If the reserve is not met, the lot will remain unsold. The reserve does not exceed the low pre-sale estimate but the sum remains confidential.

Buyer’s Premium

Arthouse Contemporary charges a flat-rate premium to the buyer of 15% on the hammer price of the lot.

Tax

A value added tax of 5% will be charged to the buyer for the total price paid (hammer price plus buyer’s premium).

Payment Instructions

Payment must be made within seven calendar days of sale. This applies even if the buyer wishes to export the lot and the export license is (or may be) required. The buyer, while assuming responsibility for the completion of payment, will not acquire title and possession of the lot until all amounts due to Arthouse Contemporary have been paid. Payment is accepted in the form of cash, cheque or telegraphic transfer in Nigerian Naira unless otherwise indicated. Cheques will need clearing before a purchase is released. Applicable payment details are available to the buyer on request. Please note that transfer of lots is not recognized.

The successful bidder at auction will be solely responsible for payment of the purchase to Arthouse Contemporary. Although we allow bidding at the auction by proxy, this arrangement has to be declared by the prospective buyer in writing before the auction, if not on the “Bidder Registration Form”.

Shipping

A shipping form is enclosed with each invoice. The buyer is responsible to pick up purchases or make all shipping arrangements. Arthouse Contemporary can arrange delivery for a purchased lot including property packing, transit insurance and shipping at an additional cost if the buyer so requests.

Export/Import Permits

Property sold at auction will be subject to Nigerian law regarding the export of certain items as well as to import restrictions of foreign countries. It is the buyer’s sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Buyers can consult Arthouse Contemporary for regulatory understanding as well as for assistance in securing an export license from Nigeria. Arthouse Contemporary will submit any applications for such a license on behalf of the buyer if so requested. However, Arthouse Contemporary cannot ensure that a license will be obtained.

Collection

Full collection details will be enclosed with the invoice. All lots will be available for collection in a predetermined, and insured, location in Lagos for 7 days after the auction date.

Storage

Arthouse Contemporary can offer the purchaser assistance in storage if so required. If purchases are not collected within seven days after the auction, storage will be arranged at the buyer’s expense.

Insurance

Arthouse Contemporary provides insurance cover for sold items for a maximum of 7 days after the date of the auction. After this period, the lot will be held in a storage facility entirely at the buyer’s risk.

Important Notices and Explanation of Cataloguing Practice

Condition Reports

Arthouse Contemporary’s condition reports only include information on known restoration, alterations or replacement components. Please contact us for a condition report on a particular lot. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold “as is”.

Other conditions and information

(a) All metric dimensions are approximate. All other dimensions (such as the English system) are converted from the metric dimensions

Conditions of Sale

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

Preconditions

1. Arthouse Contemporary 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 review of the condition report, 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, Arthouse Contemporary provides free viewings of the consigned lots prior to the auction, condition reports of individual works, available on request, and price comparables of works sold at auction.

3. Neither Arthouse Contemporary nor the seller provides any guarantee in relation to the property, which is sold in “as is” condition to the buyer, except as stated in the Limited Warranty in paragraph 19 below. 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 Arthouse Contemporary, 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 Arthouse Contemporary in writing with all information concerning the item’s provenance and has notified Arthouse 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 Arthouse Contemporary 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

then rounded off; they are contained in parentheses.

(b) All estimates are calculated in the local currency of the auction. USD estimates, contained in parentheses, are used for reference only; they do not propose USD payment. All payments are to be made in the local currency. The exchange rate is subject to prevailing market rates. The rate displayed in this catalogue is indicative only and taken around the time of catalogue publication with no predictions on future trends. The exchange rate taken is printed afresh in this section for each catalogue, and further rounded of for the purposes of readability and presentation.

(c) The exchange rate of 200 Nigerian Naira to 1 US Dollar was taken in April, 2015.

Before the Sale

4. (a) A prospective buyer must complete and sign a bidder registration form and provide identification before he has the right to bid. Arthouse Contemporary may require the production of bank or other financial references. (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 Arthouse Contemporary for acceptance. (c) Arthouse Contemporary has the right, at its complete discretion, to refuse admission to the premises or participation in an 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, plus all other applicable charges. This does not apply if the bidder is acting as agent on behalf of an identified third party acceptable to Arthouse Contemporary and this has been explicitly agreed in writing with Arthouse Contemporary before the commencement of the sale. In respect of this situation Arthouse Contemporary 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 Arthouse Contemporary 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 72 hours prior to the auction. Please refer to the absentee bid form on our website for clarifications.

Bidders will receive a receipt of acknowledgement from Arthouse Contemporary, up to 1 working day after it is submitted and will further receive a confirmation that the bid is accepted with a date stamp, 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 unless otherwise indicated (by the symbol • next to the lot number). 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 Arthouse Contemporary the buyer's premium (this becomes the 'purchase price'), together with any applicable value added tax (VAT), sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium is 10% of the hammer price. The VAT, subject to Nigerian law is 5% of the total purchase price.

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 any applicable taxes) immediately after the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required for the lot. The buyer will not acquire title to the lot until all amounts due to Arthouse Contemporary 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 Arthouse Contemporary 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 Arthouse Contemporary. Possible charges or actions against late- or non-payment are elaborated upon in paragraph 16 below.

13. Arthouse 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 ten (10) calendar days from the date of sale, unless otherwise agreed upon.

14. Although Arthouse Contemporary 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.

15. Unless otherwise agreed by Arthouse Contemporary 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. If the buyer requests us to apply for an export license on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to

refund any interest or other expenses incurred by the buyer in circumstances where an export license is required.

16. If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 12 above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):

- (a) to charge interest at such rate we shall reasonably decide;
- (b) to hold the defaulting buyer liable for the total amount due and to commence legal proceeding for its recovery together with interest, legal fees and cost to the fullest extent permitted under applicable law;
- (c) to cancel the sale
- (d) to resell the property publicly or privately on such terms as we shall think fit
- (e) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (f) to set off against any amounts which we may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (g) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (h) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (i) to take such other action as we deem necessary or appropriate.

If Arthouse Contemporary 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 Arthouse Contemporary pays any amount to the seller under paragraph (e) above, the buyer acknowledges that Arthouse Contemporary shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

17. Where purchases are not collected within seven calendar days from the date of sale, whether or not payment has been made, Arthouse Contemporary shall be permitted to remove the property to, an insured and managed third party warehouse at the buyer's expense. Arthouse Contemporary 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 Arthouse Contemporary, in respect of the purchase price and any applicable taxes.

Limited Warranty

18. Arthouse Contemporary agrees to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 19 below. Apart from any of those circumstances, neither the seller nor Arthouse Contemporary, 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.

19. Subject to the terms and conditions of this paragraph Arthouse Contemporary warrants for a period of two years from the date of the sale that any property described in headings in UPPER CASE TYPE 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 author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property. Arthouse Contemporary only warrants lots in this catalogue with headings of UPPER CASE TYPE. Arthouse Contemporary's warranty does not apply to supplemental material, which appears below the UPPER CASE TYPE headings of each lot. Arthouse Contemporary is also neither responsible for omission or errors of such information below the heading. The warranty does not apply to any heading, which is stated to represent a qualified opinion (for example, in cases where the seller of a lot is the author of that lot). 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 Arthouse Contemporary. (c) The buyer's sole and exclusive remedy against Arthouse Contemporary and the seller is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Arthouse Contemporary nor the seller will be liable for any special, incidental or consequential damages, including,

GUIDE FOR ABSENTEE BIDDERS

If you are unable to attend an auction in person, you may give ARTHOUSE Contemporary Limited's Bid Department instructions to bid on your behalf by completing the form overleaf.

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the top amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers.

Bids must be placed in the same order as in the catalogue.

This form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least seventy-two hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +44870 199-2487

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Arthouse Contemporary's other commitments at the time of the auction; Arthouse Contemporary's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Successful buyers of large objects are earnestly requested to arrange early collection of their goods as they will incur storage charges after 7 days.

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 recognised experts in the field, mutually acceptable to Arthouse Contemporary and the buyer, before Arthouse Contemporary decides whether or not to cancel the sale under the warranty. (e) The buyer must return the lot to Arthouse Contemporary in the same condition as at the time of the sale.

Other Conditions

20. (a) The copyright in all images, illustrations and written material produced by or for Arthouse Contemporary relating to a lot is and shall remain at all times the property of Arthouse Contemporary and shall not be used by anyone without our prior written consent. (b) Arthouse Contemporary and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

21. 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.

Bidders on large objects are recommended to check on the afternoon of the auction whether they have been successful.

All bids are subject to the conditions of business applicable to the sale, a copy of which is available from Arthouse Contemporary Limited's offices or by telephoning +2341 774-0909.

Conditions of Sale particularly relevant to buyers are also set out in the sale catalogue.

It is Arthouse Contemporary Limited's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

In connection with the management and operation of our business and the marketing and supply of Arthouse Contemporary Limited's services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties. If clients provide Arthouse Contemporary Limited with information that is defined by law as "sensitive", they agree that Arthouse Contemporary

Limited may use it for the above purposes. Arthouse Contemporary Limited will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on Arthouse Contemporary Limited's policies on personal data, or to make corrections to your information, please contact us on +2341 774-0909.

In order to fulfil the services clients have requested, Arthouse Contemporary Limited may disclose information to third parties (e.g. shippers). It is Arthouse Contemporary Limited's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection as Arthouse Contemporary Limited. By signing this Absentee Bid Form you agree to such disclosure. Clients will please note that for security purposes, Arthouse Contemporary Limited's premises are subject to video recording. Telephone calls may also be recorded.

ARTHOUSE ONLINE OLUMIDE ORESEGUN



Olumide Oresgun, *Escalating*, 2015, Oil on canvas, 37 x 30 inches.



Olumide Oresgun, *Palpating*, 2015, Oil on canvas, 35 x 27 inches.



Arthouse Contemporary is pleased to announce the online auction of Nigerian artist **Olumide Oresgun**, launching on **May 19, 2016**, on our website, www.arthouse-ng.com.

Olumide Oresgun is a hyper-realistic artist that is best known for his oil paintings incorporating water and emotional portraits of people from his local community. A graduate of the Yaba College of Technology, Oresgun received international media attention with a recent CNN article that lauded the hyperrealism of his art. Since then, he has become an Internet sensation for the attention to technique and detail in his paintings.

With local and international demand for his work, Arthouse Contemporary will hold a live online auction of his paintings for three days, ending on May 22, 2016, 6 PM. Clients will have the option to bid live on the website.

For more information, please contact Joseph Gergel by email at joseph@arthouse-ng.com.

ARTHOUSE
CONTEMPORARY LIMITED

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The Wheatbaker

Located in the residential heart of Ikoyi is 'The Wheatbaker' destined to become Lagos's premier luxury boutique hotel. The hotel is targeted at entrenching itself as the top entertainment, lifestyle and contemporary art destination hotel in Lagos. The Hotel features 65 luxury hotel rooms and suites with world class technology including multi-functional video conferencing facilities, WIFI and a 200 seater conference room. The hotel is equipped with a private membership gymnasium. The hotel has an internationally rated restaurant which offers a high class grill house menu and unique delicatessen which will spoil your taste buds with home cooked meals and freshly baked cakes, pastries and breads.

Central Reservations
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Wheatbaker Reservations
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\$100 MILLION BY 2020
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