

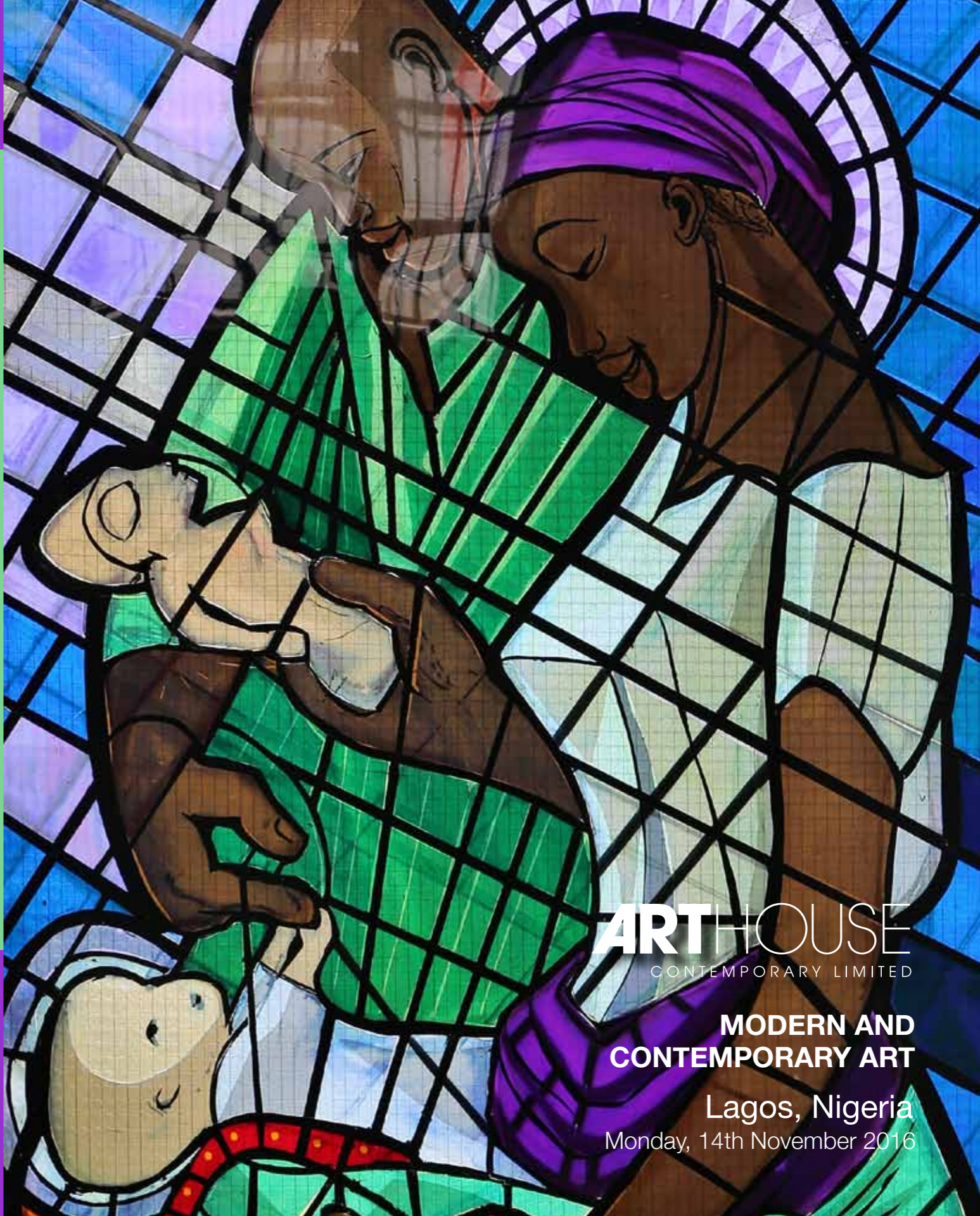


ARTHOUSE
CONTEMPORARY LIMITED

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MODERN AND CONTEMPORARY ART Lagos, Nigeria

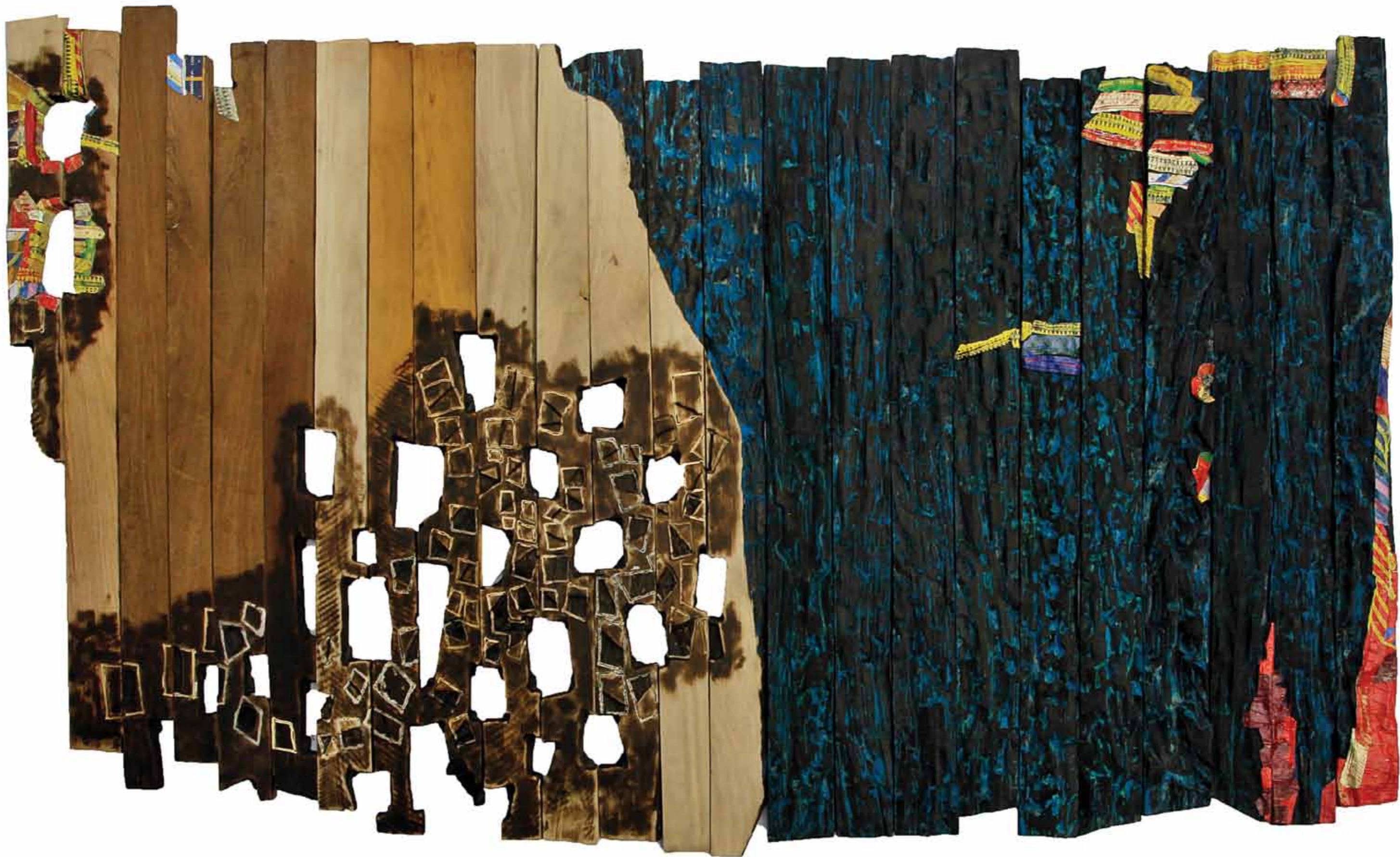
Monday, 14th November 2016



ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria
Monday, 14th November 2016



COVER

LOT #60
YUSUF GRILLO

MY TAIYE

BACK COVER

LOT #56
NNENNA OKORE

UNHIDE

INSIDE FRONT COVER

LOT #51
EL-ANATSUI

AHE

INSIDE BACK COVER

LOT #48
ATO DELAQUIS

EBB TIDE(OFF CAPE COAST)

OPPOSITE CONTENTS

LOT #57
PEJU ALATISE

SEE ME SERIES

Acknowledgements

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Dr Kunle Filani (KF) (MFA, PHD)
Prof. Jerry Buhari (JB) Department of Fine Arts
Ahmadu Bello University, Zaria, Nigeria.
Joseph Gergel (JG)
Various Artists as indicated by the term "Artist's Statement"

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Nana Sonoiki

MODERN AND CONTEMPORARY ART

14th November 2016

AUCTION

Monday, 14th November 2016, 6pm
The Wheatbaker
4 Onitolo (Lawrence Road)
Ikoyi, Lagos, Nigeria

VIEWINGS

Sunday 13th November 2016, 12 pm - 6 pm
Monday 14th November 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

View the catalogue and leave bids
online at **arthouse-ng.com**



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THE ARTHOUSE FOUNDATION

The **Arthouse Foundation** is a non-profit organisation that aims to encourage the creative development of contemporary art in Nigeria.

Through a residency-based program, the Arthouse Foundation provides a platform for artists to expand their practice and experiment with new art forms and ideas. By establishing a network that supports cross-cultural exchange between Nigerian and international artists, the Arthouse Foundation embraces contemporary art as an educational model to engage communities, promote social dialogue and advance the critical discourse of artistic practices.

With a newly renovated building in the heart of Ikoyi, the Arthouse Foundation offers live/work residencies throughout the year in three-month sessions. Each resident artist is offered a studio space, mentorship, art materials and logistical support for the creation of a new artistic project during their residency that engages the city of Lagos.

www.arthousefoundation-ng.com

CURRENT RESIDENTS - FALL 2016



Tyna Adebawale (b. 1982) is a mixed media artist who utilises texts, pigments and found materials to explore issues of gender, sexuality and identity. Her work comments on topics spanning Nigeria's dysfunctional political landscape and the impact of social media in contemporary society. A graduate in painting from Auchi Polytechnic, Adebawale has completed residencies at the Instituto de Arte E Cultura Yuroba in Brazil and Asiko Art School in Ghana.



Jelili Atiku (b. 1968) is a performance and multi-media artist who examines political concerns for human rights and justice. Through drawing, installation, sculpture, photography, video and performance art, Atiku comments on the psychological and emotional effects of traumatic events including violence, war, poverty, corruption and climate change. A graduate of University of Lagos and Ahmadu Bello University, Zaria, Atiku was the recipient of the prestigious Prince Claus Award in 2015.

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

ARTHOUSE
CONTEMPORARY LIMITED

CHARITY SALE

These lots have been generously donated by the artists in support of The *Arthouse Foundation*. In addition, no Buyer's Premium will be added to the final price.

C1
BUNMI BABATUNDE (b.1957)

MAIDEN TORSO
2014
Ebony wood
109 cm. excl. base (43 in.excl. base)

Signed and dated (lower front)

₦ 750,000-1,200,000



C2
DISEYE TANTUA (b. 1974)

YOUNG SHALL GROW
2014
Oil on canvas
51 x 61 cm. (20 x 24 in.)

Signed and dated (lower left)

₦ 150,000-350,000



C3
DUKE ASIDERE (b.1961)

SEATED WOMAN, BUKKY
2015
Oil on board
51 x 61 cm. (20 x 24 in.)

Signed (upper right)

₦ 250,000-500,000



C4
DUKE ASIDERE (b.1961)

OUR LAGOS
2015
Oil on canvas
62.5 x 61 cm. (24½ x 24 in.)

Signed and dated (lower right)

₦ 200,000-400,000

C5
NYEMIKE ONWUKA (b.1972)

THE WATCH I
2009
Mixed media on paper
59 x 43 cm. (23 x 17 in.)

Signed and dated (lower right)

₦ 500,000-800,000



MAIN SALE BEGINS



1
SEGUN AIYESAN (b.1971)

BLACK IS FABULOUS

2016

Acrylic on canvas

122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000

Artist's Statement: Black is Fabulous is not just another cliché, but a statement of pride, power and panache. It's a story of the Africans who have come above conflicts, abasement, oppression and a constant nibbling at their sense of humanity. And, in spite of these, black is still beautiful.



2
PAUL ONDITI (b.1980)
DEEP DOWN WITHOUT
 2016
 Mixed media on watercolour paper
 122 x 112 cm. (48 x 44 in.)
 Signed and dated (lower right)
 ₦ 2,400,000-3,000,000



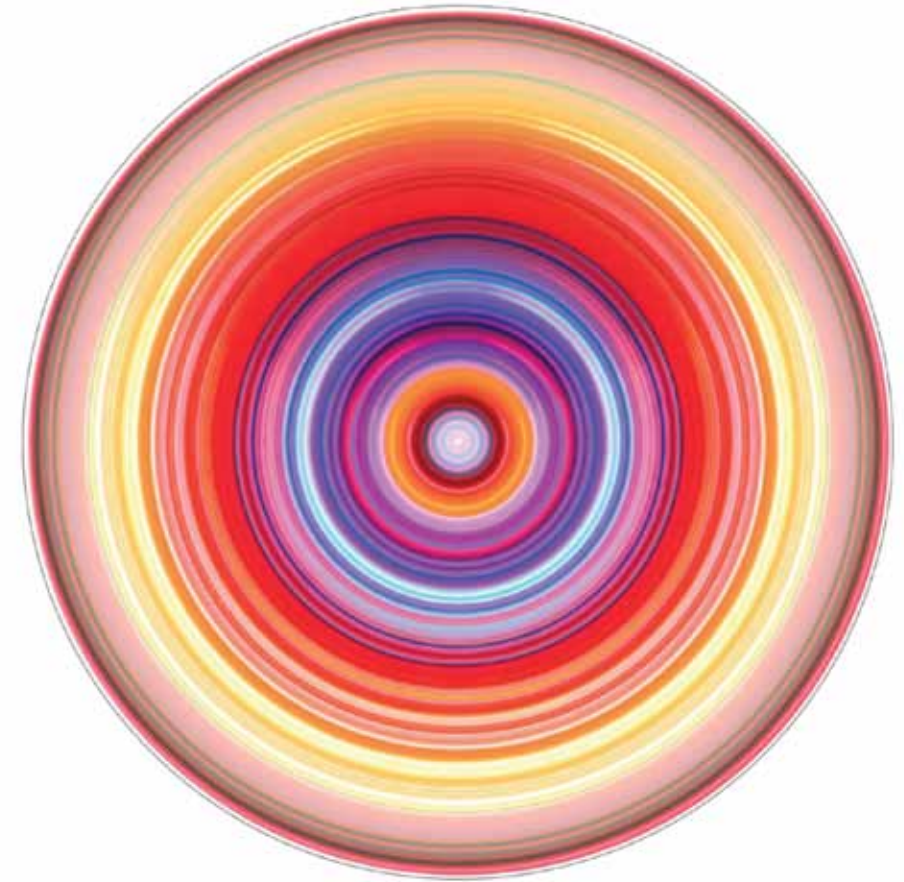
3
UTHMAN WAHAAB (b.1983)
INFERIORITY AND SOLACE II
 2015
 Mixed media on canvas
 122 x 120 cm. (48 x 47 in.)
 Signed and dated (lower right)
 ₦ 500,000-900,000



4
DIPO DOHERTY (b.1991)
**REALIZATION OF ONES SELF
 (PORTRAIT OF WOMAN ON THE BEACH)**
 2015-2016
 Acrylic, spray-paint on canvas
 122 x 138 cm. (48 x 54½ in.)

₦ 400,000-600,000

Dipo Doherty is a painter whose work explores the language of spatial geometry, with a focus on the depiction of the self and the human form. Binding together a dynamic set of styles and motifs, Doherty creates abstracted figures that give expression to emotional, cultural and scientific energies. In *Realization of One's Self (Portrait of Woman on the Beach)*, the artist depicts a woman posing in front of the ocean. Conceived during a vacation at Panama Beach, the painting features dual planar tones of blue and rustic brown that highlight the contrast between the figure and her surroundings. As an intimate portrait, it is said that the figure represents the artist's long-term girlfriend. A graduate of the University of Virginia, Doherty has held recent solo exhibitions at Red Door Gallery and Nike Art Gallery in Lagos. In 2016, Doherty completed an artist residency at the Arthouse Foundation in Lagos. (JG)



5
ADE ADEKOLA (b.1966)
STRIPES AND WEAVES: CC II
 2015
 C-print face mounted to plexiglass
 100 cm. (diameter) (39.5 in. (diameter))

Signed (verso)

₦ 1,200,000-1,800,000

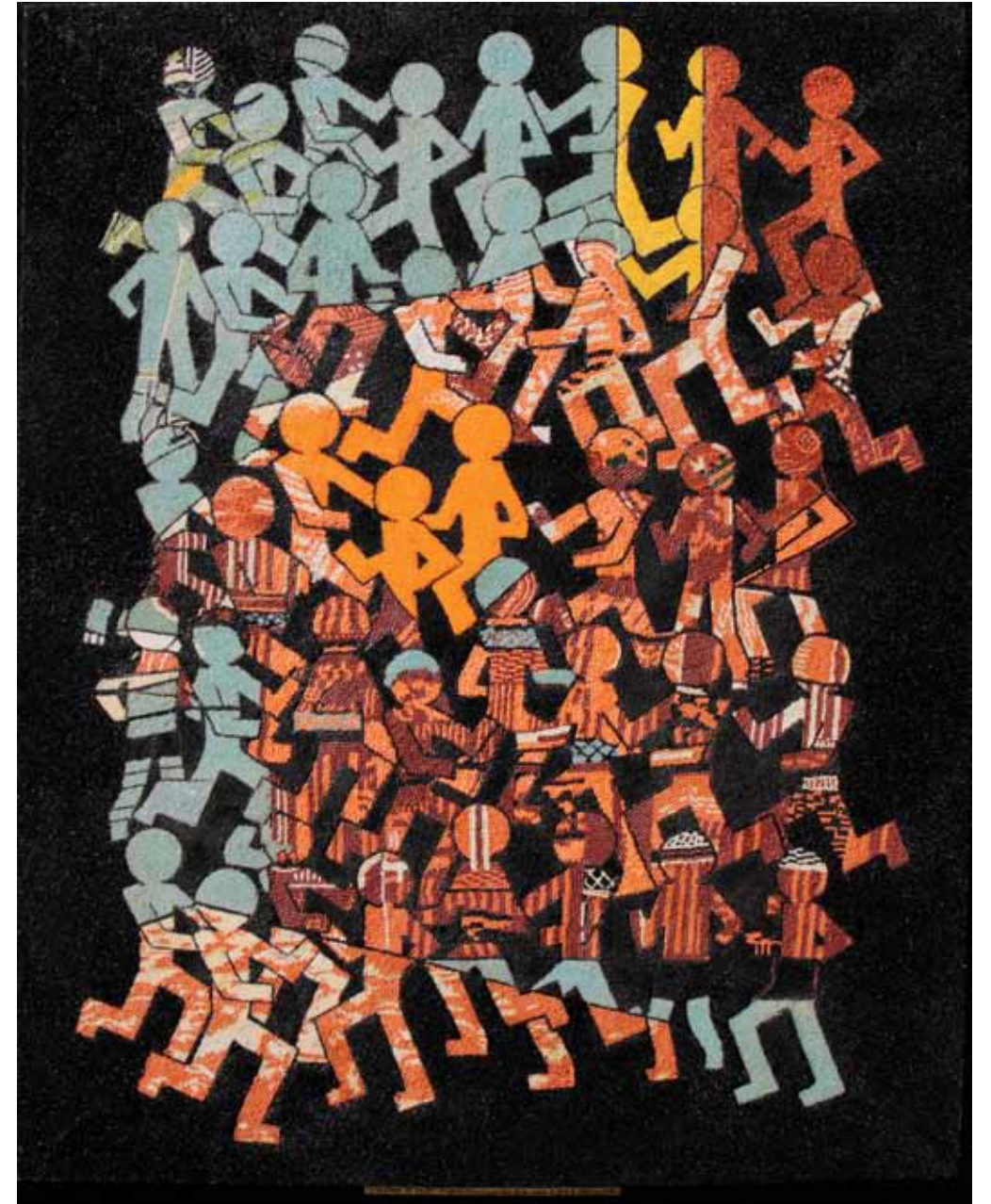


6
ALEX NWOKOLO (b.1963)

THE DELEGATE
2016
Mixed media on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000

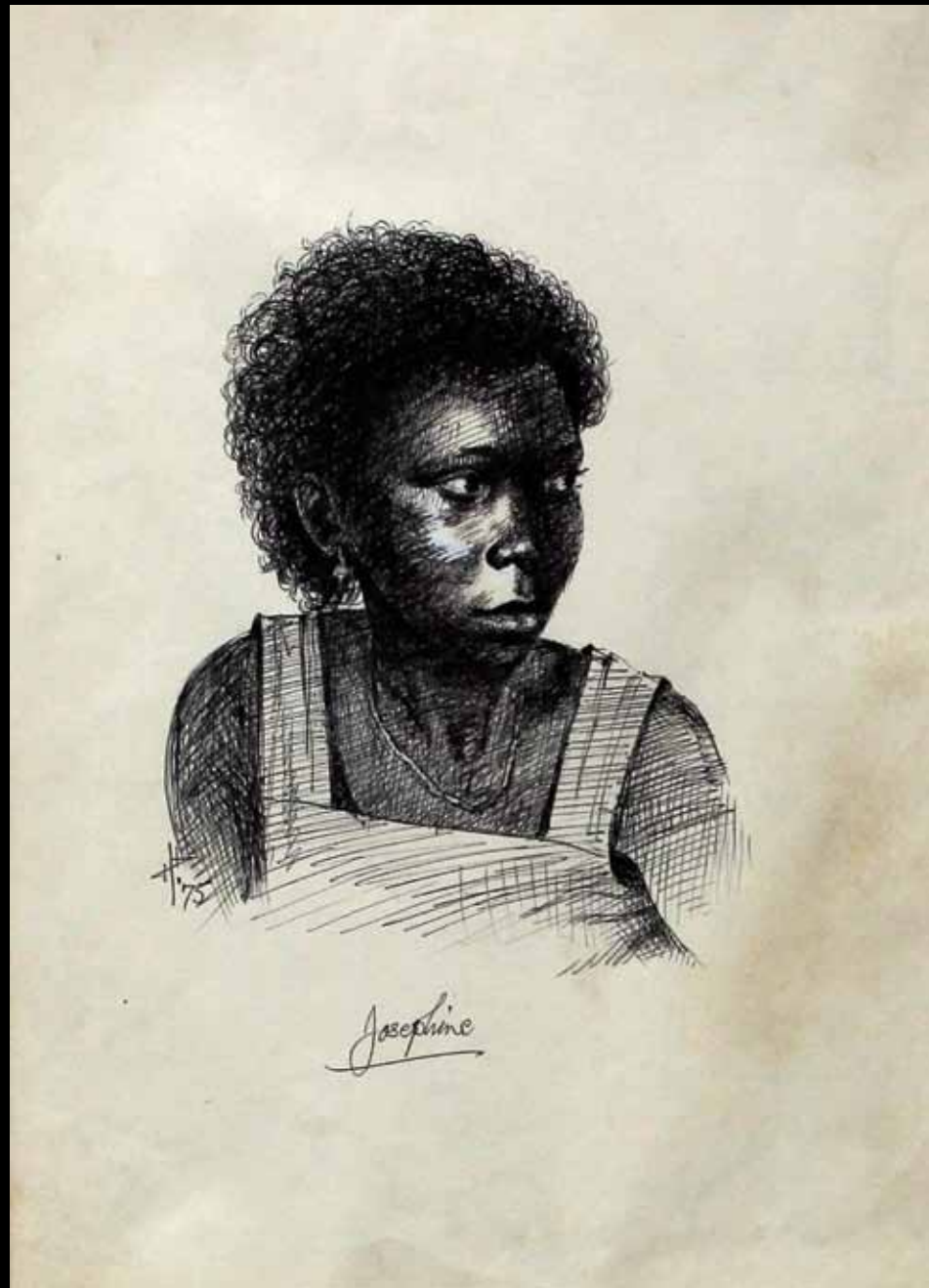


7
DAVID H. DALE (b.1947)

CHILDREN AT PLAY
2013
Glassbead on board
162.5 x 132 cm. (64 x 52 in.)

Signed and dated (lower centre).

₦ 2,800,000-3,500,000



8
ABAYOMI BARBER (b.1934)

JOSEPHINE 2
 1975
 Pen and ink on paper
 34 x 25.5 cm. (13½ x 10 in.)

Signed and dated (lower left)

₦ 500,000-900,000

Abayomi Barber's dexterity in draughtsmanship is obvious in this drawing of a teenage girl. His fine lines are deliberate and definitive of the innocence of the subject.

Barber lays emphasis on the facial characteristics of a beautiful and seemingly determined girl whose expression envisions a glorious tomorrow. Each strand of her curly hairs attests to her ambition and aspirations. The chiaroscuro effect employed by Barber intensifies life's paradox between reality and hope. The systematic convergence of the lines used to achieve a well-shaded portrait signifies the patience of Abayomi Barber who is an acclaimed Nigerian surrealist painter. (KF)

9
ABLADE GLOVER (b.1934)

THE FLOOD
 1993
 Oil on canvas
 102 x 69 cm. (40 x 27 in.)

Signed and dated (lower right)

₦ 2,200,000-2,800,000

"The Flood" is a painting where Ablade Glover used warm colours to capture one of man's greatest natural disaster agents. Focusing on six recognisable figures on the foreground, each carrying load and, a mother with her young on her back, the scene captures the helplessness of the modern man despite technological advancement. In the scene only the people in the foreground appear to be above the waters. The ones in the middle ground and background appear being swallowed by the flood, thereby enhancing this state of helplessness. Here again Glover is at his best as a master of visual illusion. Once he was able to give us a clue to the frantic state of the crowd in the flood situation by these definitive figures, the rest were rendered schematically to symbolise the effect of the flood itself. Such visual strategies by the artist continuous to mesmerise our visual experience of both the artist's technical prowess as well as his ability to connect us with human tragedy. (JB)





10
UCHE OKPA IROHA (b.1972)

FROZEN (edition 1 of 1)
2012
Digital mixed media
107 x 163 cm. (42 x 64 in.)

₦ 1,200,000-1,700,000



11
BEN OSAGHAE (b.1962)

THE EVICTION ORDER
2010
Oil on canvas
132 x 100 cm. (52 x 39 in.)

Signed and dated (lower left)

₦ 1,400,000-1,800,000



12
JIMOH BURAIMOH (b.1943)
BUTTERFLY AND THE BIRD UNDER THE PROTECTION OF THE BIG ANIMAL
 1978
 Mixed media on board
 120 x 60 cm. (47 x 23½ in.)
 Signed and dated (lower right)
 ₦ 800,000-1,500,000



13
JIMOH BURAIMOH (b.1943)
UNTITLED
 1978
 Mixed media on board
 63.5 x 145 cm. (25 x 57 in.)
 Signed and dated (lower right)
 ₦ 800,000-1,500,000

14
TONY ENEBELI (b.1956)
OKPOR (THE STAFF)
 1990
 Plastocast on board
 140 x 61 cm. (55 x 24 in.)
 Signed and dated (lower right)
 ₦ 500,000-800,000





15
LEMI GHARIOKWU (b.1955)

FELA GINGER
2016
Acrylic on canvas
122 x 112 cm. (48 x 40 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000

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. 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. This work, entitled *Fela Ginger*, features the iconic musician in his seminal pose. Depicting Fela's figure as a double, Ghariokwu captures the movement and energy of his infamous performances. The title, taken from the popular Nigerian expression "Ginger Your Swagger!", references Fela's legendary style and attitude. (JG)



16
FELIX OSIEMI (b.1961)

GELE (GBEDU SERIES)
1992
Oil on canvas
127.5 x 41 cm. (50¼ x 16 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000



17
ADESOJI ADESINA (b.1981)

CANDY
2015
Acrylic and oil on canvas
165 x 152.5 cm. (65 x 60 in.)

Signed and dated (lower left)

₦ 600,000-900,000



18
CHIDI KWUBIRI, (b.1966)

NEIGHBOUR III
2013
Oil/Acrylic on paper
102 x 81 cm. (40 x 32 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000



19
DOMINIQUE ZINKPE (b.1969)

DOOR TO OSHOGBO
2013
Assemblage painted statues
125 x 95 cm. (49 x 37.5 in.)

₦ 1,300,000-1,800,000



20
GERALD CHUKWUMA (b.1973)

WHO TOOK MY COMB?
2007
Wood panels
152.5 x 197 cm. (60 x 77½ in.)

Signed (lower left)

₦ 1,600,000-2,400,000



21
HASSAN PAIGE (Zambian, b.1970)

KUOMBOKA
2016
Pastel on paper
76 x 56 cm. (30 x 22 in.)

Signed and dated (lower right)

₦ 600,000-900,000



22
JIMMY NWANNE (b.1989)

TENDER MOMENTS
 2015
 Mixed media on canvas
 140 x 140 cm. (55 x 55 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000

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. In *Tender Moments*, Nwanne tells the love story between a man and a woman. The man squats in contemplation towards the woman, represented by a butterfly that suggests the aura and sensitivity of female tenderness. The artist's rendering in blue references a quiet moment of intimacy. 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)

23
ISAAC EMOKPAE (b.1977)

INDIGO WINDOW I & II
 2016
 Stained plexiglass
 122 x 81.5 cm. each
 (48 x 32 in. each)

Signed and dated
 (lower centre)

₦ 600,000-1,000,000



24
SADE THOMPSON (b.1972)

POWER
 2016
 Acrylic on canvas
 91.5 x 122 cm. (36 x 48 in.)

Signed and dated (center right)

₦ 500,000-800,000



25

ABLADE GLOVER (b.1934)

PRAYER SCENE

1990

Oil on canvas

102 x 76 cm. (40 x 30 in.)

Signed and dated (lower left)

₦ 2,200,000-2,800,000



Without indicating it, “Prayer Scene” strongly suggests Jumma’a (Friday) prayers of the Muslim faithful. Jumma’a meaning Friday in Arabic is a day considered and consecrated as a holy day. It is a special day when the faithful believe that Allah would hear and answer all their prayers. It is a day of peace received and given. Jumma’a is also considered to be the most important and best day of the week. It is perhaps against this background that the artist created this work. Interestingly the work is titled “Prayer Scene” suggesting a focus on the subject matter rather than the people. (Could this be the a deliberate intension to make a distinction between the Faith and it practitioners?). Here two dominant colours were used by the artist – hues of blue and yellows, complimentary colours that symbolise every figure their as an element of peace. The posture of the figures in prayer position, give a symbol of identity, also suggesing supplication and submission. If the viewer then looks at the painting as a whole, white permeates its surface, giving it an over all atmosphere of a consecrated environment. Here again Glover takes on a common scene found in Muslim dominated populations as a symbolic reference to the quest for peace for the whole world. The scene indeed cuts across the prayer posture of all major religions of the world. (JB)

26

BEN ENWONWU (1917-1994)

REMI

Fibre glass

22.5 cm. incl. base (9 in. incl. base)

₦ 3,000,000-4,500,000



27

BEN OSAWE (1937-2007)

PORTRAIT OF A MAN

1965

Charcoal on paper

48.5 x 35 cm. (19 x 13½ in.)

Signed and dated (lower left)

₦ 800,000-1,200,000

With bold and confident use of pencil strokes, Ben Osawe delineated the portrait drawing with sculptural formalism. Truthful to verisimilitude, there is an overwhelming effect of sternness to the Caucasian subject. Ben Osawe’s reputation as a sculptor is no doubt defined by his adroitness as an excellent draughtsman. His abstract works are distilled from his perfect understanding of naturalistic forms. (KF)





28
ABAYOMI BARBER (b.1934)

KUNLE
 1952
 Pastel on paper
 56 x 46 cm. (22 x 18 in.)

Signed and dated (lower right)

₦ 900,000-1,500,000

The portrait of a bemused young man cast in Nigeria's pre-independence era of radical appearance seems to crystallise Barber's interest in both painting and graphic techniques of art making. With well-defined facial details—especially with the bushy hairstyle—there is still a sense of two-dimensional faceting rendition embedded in the painting technique. Using the elements of design with orchestrated simplicity, Barber demonstrates his mastery in drawing and painting skills by achieving resemblance and resonance in the picture. *(KF)*



29
BEN ENWONWU (1917-1994)

CROWD SCENE
 1951
 Pencil and watercolor on paper
 43 x 63.5 cm. (17 x 25 in.)

Signed and dated (lower right)

₦ 13,000,000-15,000,000



30
BEN OSAWE (1937-2007)

UNTITLED
1991
Wood
143 cm. (56.5 in.)

Signed and dated (base of work)

₦ 3,200,000-4,500,000

In this wood carving, Ben Osawe explores geometric simplicity of forms peculiar to his abstract sculptures. Using basic shapes to define the huge head, he integrates the entire image into a local gong-type often used by indigenous town criers to transmit communal messages. Osawe mainly employed the use of relief surface treatment to define most of the facial parts. He however carved out the mouth by creating a concave opening that seems to shout and echo imaginary evocative sounds. The neck of the huge abstracted head is relatively thin but symbolically appropriate as the handle of a giant gong. (KF)

31
BRUCE ONOBRAKPEYA (b.1932)

JEMOTO MRI RUO RU
(edition 8 of 15)
1983
Metal foil relief on board
201 x 67 cm. (79 x 26½ in.)

Signed and dated (lower right)

₦ 1,500,000-1,800,000



32
OYERINDE OLOTU (b.1959)

OLD LAGOS SERIES
2007
Oil on canvas
76 x 102 cm. (30 x 40 in.)

Signed and dated (lower center)

₦ 1,000,000-1,500,000

33
TAYO OLAYODE (b.1970)

SQUARING THE CIRCLE
2016
Mixed media on board
110 x 110 cm. (43 x 43 in.)

Signed and dated (lower right)

₦ 500,000-1,000,000





34
OLUMIDE ORESEGUN (b.1981)

GLANCING
2015
Oil on canvas
88 x 71 cm. (35 x 28 in.)

₦ 700,000-900,000



35
KOLADE OSHINOWO (b.1948)

THE BRIDE
2009
Oil on canvas
132 x 61 cm. (52x24 in.)

Signed and dated (lower right)

₦ 3,200,000-4,000,000

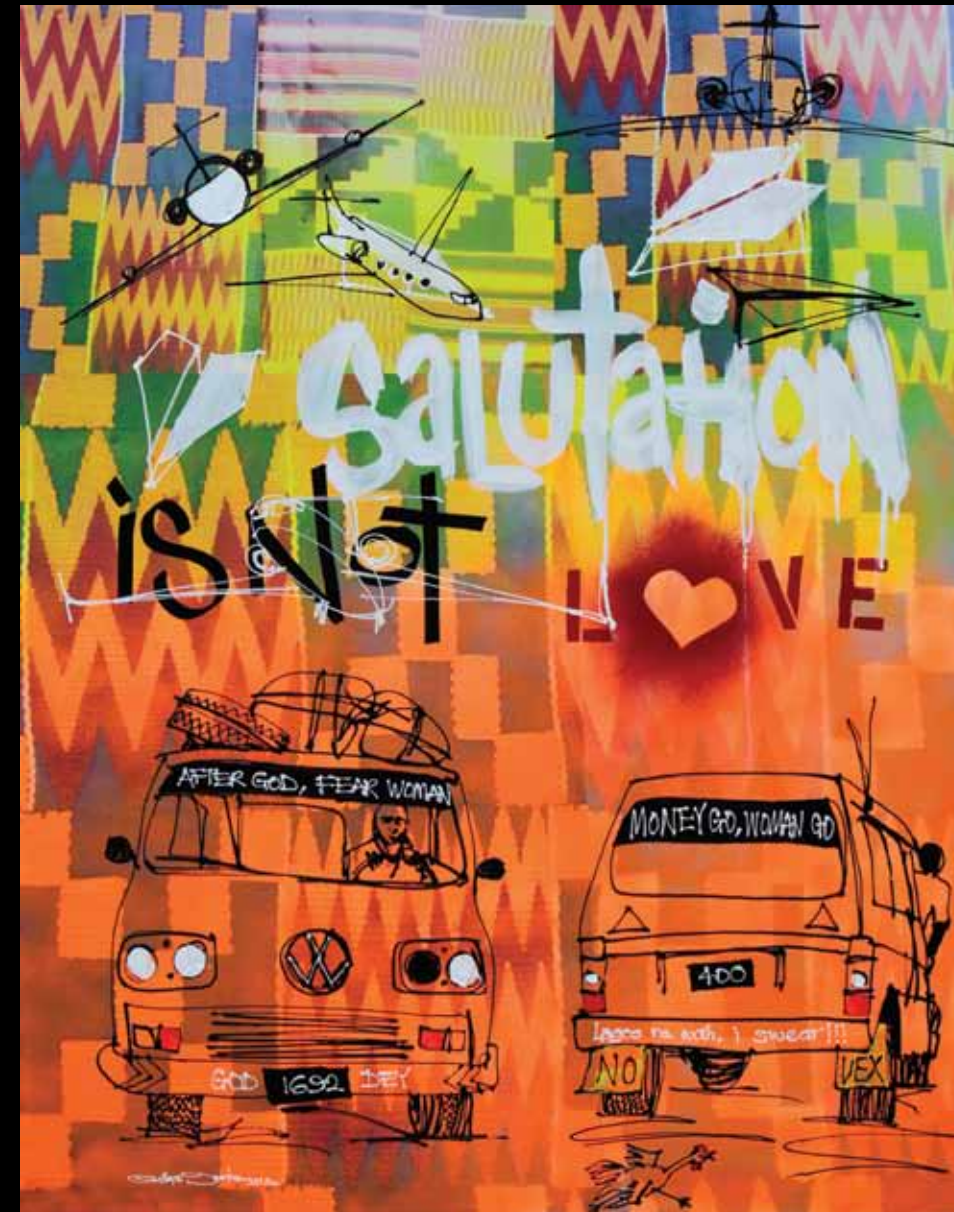


36
ROM ISICHEI (b.1966)

GRACEFUL FOUR
2006
Mixed media on canvas
135 x 114.5 cm. (53 x 45 in.)

Signed and dated middle left)

₦ 3,600,000-4,000,000



37
DISEYE TANTUA (b.1974)

SALUTATION IS NOT LOVE
2016
Acrylic on canvas
105 x 132 cm. (41 x 51 in.)

Signed and dated (lower left)

₦ 600,000-1,000,000



38
MAVUA LESSOR (b.1960)

AFTER A DAY'S WORK
2015
Oil on canvas
122 x 122 cm. (48 x 48 in.)

Signed (lower right)

₦ 700,000-1,000,000

39
SEGUN AIYESAN (b.1971)

MIEN 2
2016
Mixed media
91.5 x 91.5 x 20 cm. (36 x 26 x 8 in.)

₦ 1,200,000-1,800,000

Artist's Statement: "Mien" is an expression of emotions; whether joy, pain, introspection, uncertainty, hope and aspiration of an African child. It attempts to capture those fleeting moments of subtle expressions that encapsulate the beauty of being human and alive.



40
NDIDI EMEFIELE (b.1987)

MESS WITH THE BRIGADE
2016
Mixed media on canvas
140 x 120 cm. (55.1 x 47.2 in.)

Signed and dated (lower right)

₦ 1,200,000-1,800,000



41
RICHARDSON OVBIEBO (b.1982)

HALO
 2016
 Fiberglass, bicycle wheel and paint
 102 x 76 x 33 cm. (40 x 30 x 13 in.)

Signed and dated (base of work)

₦ 500,000-900,000

42
OLUMIDE ONADIPE (b.1982)

FAMOUS SAVAGE
 2016
 Mixed media
 143.5 x 86.5 cm. (56½ x 34 in.)

Signed and dated (lower center)

₦ 500,000-900,000

Olumide Onadipe is a sculptor who engages experimental processes that involve the manipulation of tactile materials. His recent work incorporates materials such as plastic bags, metal, wood, jute bags and glass, using a process of twisting and melting to create amorphous shapes that play with sculptural balance. *Informed Savage*, the second part in a series entitled *Gap*, questions the public's complacency to corruption that has plagued social advancement in Nigeria. Referencing Nigeria's status as the "Giant of Africa", Onadipe highlights the hypocrisy of Nigeria's government and citizens as stakeholders of the economic and moral values of the nation.

A graduate in Fine Art from the University of Nigeria, Nsukka, Onadipe has held two solo exhibitions at Pan Atlantic University, Lagos. In 2016, Onadipe completed an artist residency at the Arthouse Foundation in Lagos. (JG)





43
VICTOR EIKHAMENOR (b.1970)

I DONT KNOW WHERE TO
BUT LET S GO
2013
Paintforation on hand made paper
56 x 79 cm. (22 x 31 in.)

Signed and dated (lower left)

₦ 1,200,000-1,800,000



44
UCHE UZORKA (b.1974)

UNTITLED
2014
Mixed media on paper
120 x 120 cm. (47 x 47 in.)

Signed and dated (lower right)

₦ 500,000-800,000



45
EVA OBODO (b.1963)

PACKAGES
2016
Mixed media
186 x 98 x 6 cm. (73½ x 38½ x 15 in.)

₦ 1,000,000-1,500,000

Eva Obodo is a visual artist who works in painting, sculpture and mixed media practices. Focusing on fibre and charcoal as conceptual mediums, Obodo creates reliefs and free standing works using diverse techniques including wrapping, tying and bundling. Constructing abstract forms from a collection of discarded objects, Obodo calls into question opposing cultural forces. While nylon fibre and wrapped jute sacks reference material culture in a global context, his charcoal works allude to the fragility of natural elements. Obodo engages the temporality of his appropriated materials, deconstructing the past and present in order to shed light on the uncertainty of the future.

Obodo holds a B.A., M.F.A., and Ph.D from the Department of Fine and Applied Arts, University of Nigeria, Nsukka. He currently teaches sculpture and art education in the same university. In 2013, Obodo received the Smithsonian Artist Research Fellowship Award. (JG)



46
SOKARI DOUGLAS CAMP (b.1958)

POSING WITH GUN
2015
Nickel plated steel
69 x 55 x 39 cm. (27¼ x 21½ x 15¼ in.)

₦ 2,000,000-2,500,000

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, Douglas-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. *Posing with Gun* is based on Botticelli's painting *Primavera* and depicts the Roman god Mars. Capturing the movement of the characters in the contours of their body and the folds of their clothes, Douglas-Camp's version depicts Mars with a Yoruba hunting cap and dashiki off his shoulder. His weapon, a modern AK47, refers to the contemporary hunter and is accentuated by a pink chord holding his weapon.

Douglas-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)



47
ATO DELAQUIS (Ghana, b.1945)

THE LAGOON
Acrylic on canvas
76 x 112 cm. (30 x 44 in.)

Signed (lower left)

₺ 1,500,000-2,500,000



48
ATO DELAQUIS (Ghana, b.1945)

EBB TIDE(OFF CAPE COAST)
Acrylic on canvas
76 x 112 cm. (30 x 44 in.)

Signed (lower left)

₺ 1,500,000-2,500,000



49

BEN ENWONWU (1917-1994)

LANDSCAPE
1971

Oil on board
147.5 x 58.5 cm. (58 x 23 in.)

Signed and dated (lower left)

₦ 14,000,000-20,000,000

Framed in horizontal stretch, this landscape painting is rendered in naturalistic ambience using both analogous and complementary colours to create an atmospheric aura of serenity. Ben Enwonwu was a master of the Modernist era in Nigeria. He painted landscapes with benevolent passion and often managed to make his pictorial scenes indigenous. This painting has multiple focal points and is narrative of the age long commercial activities of sand dredgers along the shores of Nigeria's coastal regions. The most interesting part of Enwonwu's genius is in harmonising historical narrative with comely scenic landscape thereby documenting society both in its natural and sociological tendencies.

The landscape painting done in 1971 lends credence to Ben Enwonwu's superior modelling skills both in linear and aerial perspective. He baked in vivid and vivacious light the various objects in the painting and complemented such with excellent drawing skills rendered with delicate lines.

The overall effect of the landscape is real and, further, pleasing to our visual sensibilities especially with the infinite recession. The active foreground with heaps of sand, old and rickety canoes with active human figures cast against the beautiful forest of trees and serene skyline makes it quite dynamic. Ben Enwonwu is undoubtedly a master of his trade. (KF)





50
 GEORGE OSODI (b.1974)

NIGERIAN MONARCH MINI SERIES (21 PCS), EDITION 3 OF 5
 2012-2015
 C.print
 21 x 26 cm. each (8½ x 10 in. each)

₦ 1,000,000-1,500,000

From his iconic photographs documenting the oil crisis in the Niger Delta to the quiet images of daily life in Lagos, George Osodi explores the fascinating beauty, struggle and uniqueness of contemporary Nigerian culture. His acclaimed book *Delta Nigeria – The Rape of Paradise* raised awareness for environmental problems in the area and cemented Osodi's reputation as a leading international photographer. Osodi's newest photographic series, *Nigerian Monarchs*, features portraits of traditional royal leaders that span the diverse ethnic tribes of the country. Osodi captures traditional rulers in their local contexts and highlights their ceremonial and performative gestures.

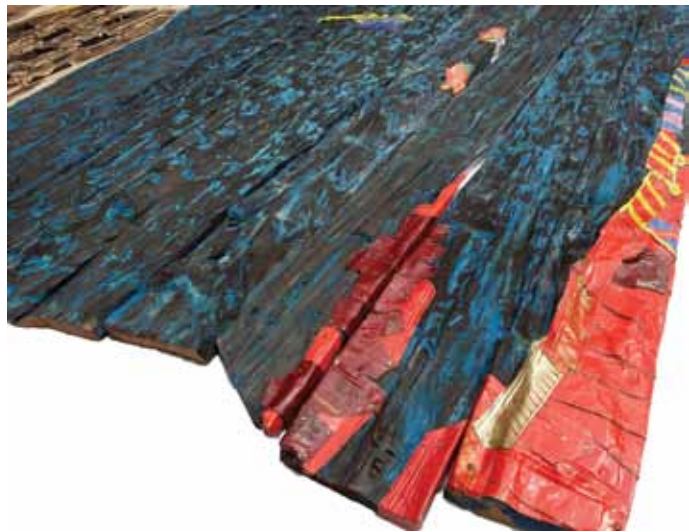
The series was recently exhibited in the exhibition *Royals and Regalia* at the Newark Museum in 2015, and has been featured in international publications including Aljazeera, BBC News, Huffington Post and Vogue Italia. A member of Panos Pictures, his photographs have been published in the New York Times, Time Magazine, The Guardian, The Telegraph, USA Today, The International Herald Tribune, CNN and BBC Focus on Africa, among others. Osodi has won a number of major international awards, including the Fuji Africa Photojournalist of the Year award in 2004. His work was exhibited at Documenta 12 in Germany in 2007. (JG)

51
EL-ANATSUI (b.1944)

AHE
2016
Wood panels
122 x 213.5 cm. (48 x 84 in.)

Signed and dated (lower right)

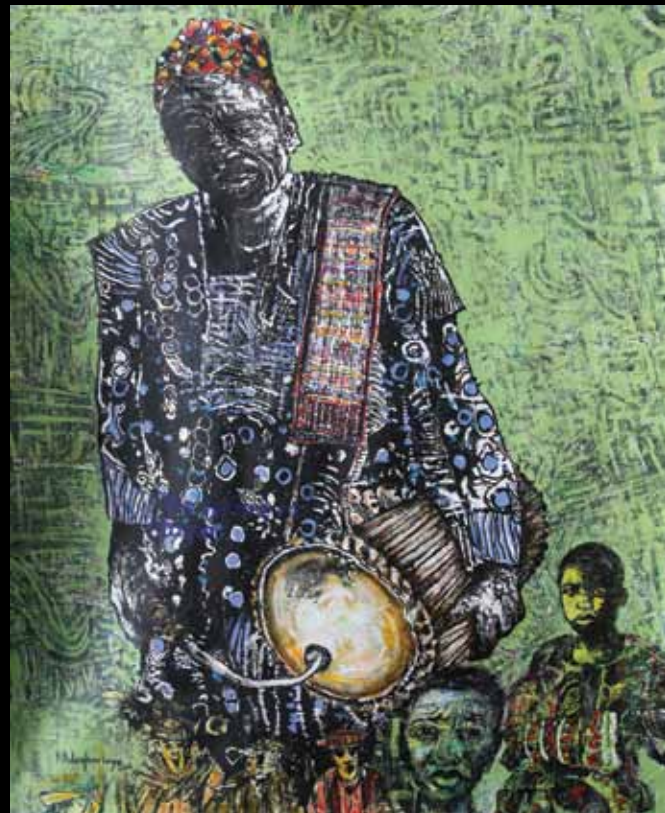
¥ 17,000,000-20,000,000



El Anatsui began making multi-piece wood panel sculptures in the early 1980s after he discovered the potential of the chainsaw and the blow touch as carving tools. By the end of the decade he had gained international recognition for introducing a new sculptural language to the contemporary art scene. However, by the early 2000s he turned to metal sculpture fabricated with aluminum bottle caps and rings stitched together with copper wire. This new medium allowed him to do two

things. First, it introduced the element of colour to his sculpture with greater vigor; and second, it opened up to him new ways of manipulating the sculptural material and its surface in order to produce more complex compositions. These lessons learned from metal sculpture are in evidence in his recent wood panels. This piece, Ahe (2016), is exemplary of Anatsui's recent wood panels. The large swath of "acid wash" blue/black area is enlivened by flecks of colourful

aluminum bottle seals. On the left, irregular holes cut into the wood panels jostle for attention with rectangular marks on the surface all set against a dark smoky background. The effect is a dynamic balance of coherence and fragmentation, structure and its transgression. This multi-media piece shows the artist wield, as never before with his wood sculpture, the compositional freedom that comes with maturity and mastery of artistic media and processes. (CO)



52
KUNLE ADEGBORIOYE (b.1966)

THE DRUMMER
2016
Mixed media on canvas
168 x 132 cm. (66 x 52 in.)

Signed and dated (lower left)

₦ 800,000-1,200,000



53
OKPU EZE (1934-1995)

UNTITLED
1982
Oil and turpentine paint on paper
49 x 32 cm. (19½ x 12½ in.)

Signed and dated (lower right)

₦ 400,000-600,000

54
DUKE ASIDERE (b.1961)

MOVEMENT
2015
Oil on canvas
87 x 87 cm. (34 x 34 in.)

Signed and dated (upper right and lower left)

₦ 600,000-1,000,000

I had observed elsewhere commenting on Duke Asidere's paintings that his treatment of human figures suggest one obsessed with a search for both the human form and its essence. I had also observed his unique schematic treatment of this human form. This strategy pursued using drawing as a way of painting with colour gives his figures a certain power and yet also a certain delicateness. The power in Asidere's figures are symbolised by their facelessness, like masquerades. Added to these is the sense of mysterious identity we are confronted with when viewing these figures.

The three figures in this painting appear to be moving towards one direction, towards a single purpose. Asidere seems to bring us to a close appreciation of what friendship means, togetherness and concord. What seems to bind these travellers together is their vulnerability. The figures are almost skinny, like migrant refugees. Their austerity, carrying little or nothing of any significant value, cast against somewhat dilapidated blank walls, a sense of loneliness would appear to be their faithful companion. In a sense this painting can be seen as a realistic portrait of the common man in Nigeria today. (JB)



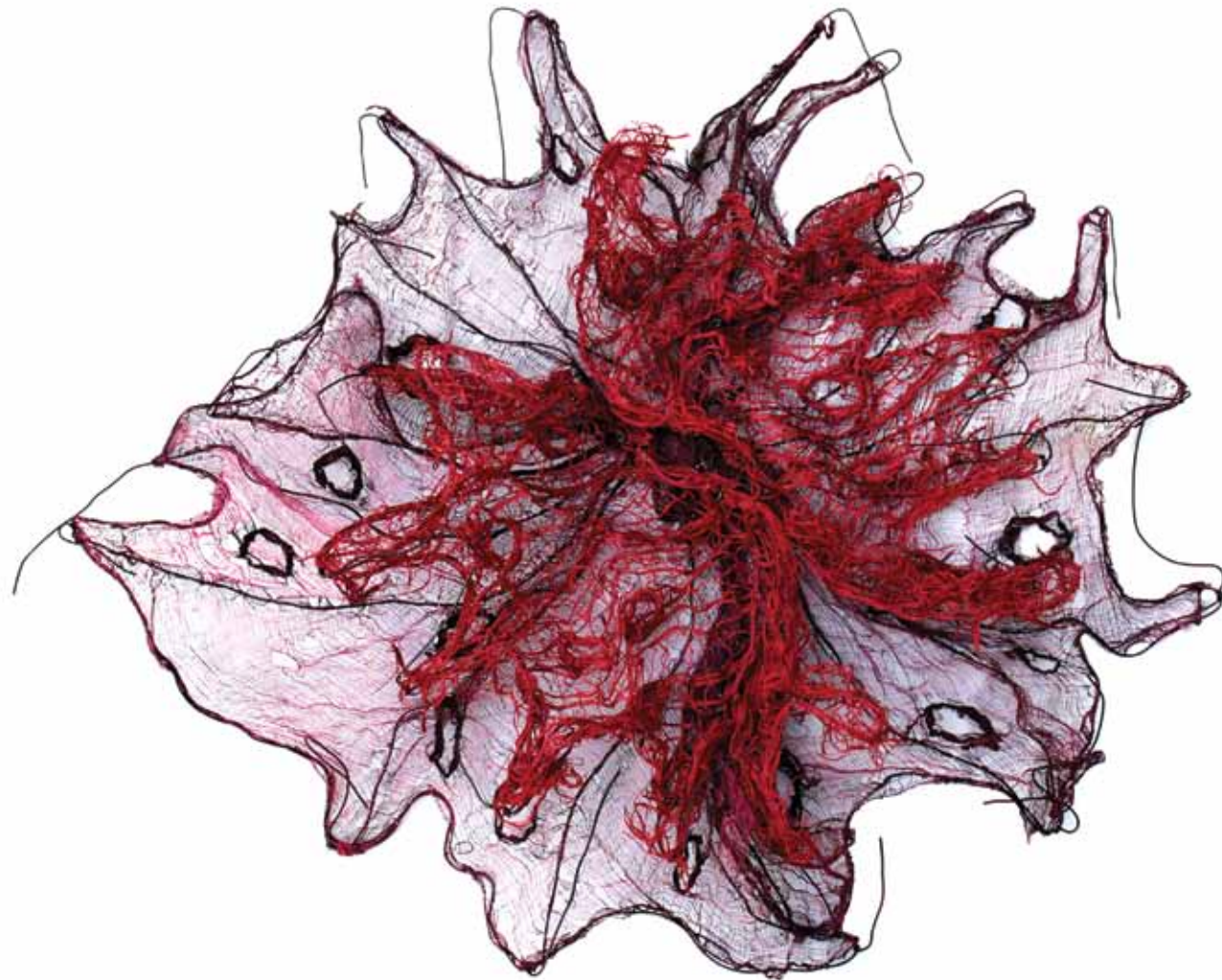
55
IBE ANANABA (b.1976)

V,000,000,000TE FOR ME
2012
Oil on canvas
106.5 x 106.5 cm. (42 x 42 in.)

Signed and dated (upper left)

₦ 600,000-800,000





56
NNENNA OKORE (b.1975)

UNHIDE
2016
Mixed media
104 x 104 x 25.5 cm. (41 x 41 x 10 in.)

₦ 2,500,000-3,000,000



57
PEJU ALATISE (b.1975)

SEE ME SERIES
2014
Oil and acrylic on canvas
177 x 132 cm. (69½ x 52 in.)

Signed and dated (lower right)

₦ 2,500,000-3,000,000

58
TOYIN LOYE (b.1959)

THE LISTENER
2016
Mixed media
120 cm. (47 in.)

₦ 4,400,000-4,800,000





59
ABLADE GLOVER (b.1934)

FACING THE STORM
 2007
 Oil on canvas
 160 x 75 cm. (59 x 29½ in.)

Signed (lower left)

₦ 3,000,000-3,500,000

Ablade Glover's paintings always strive for colour harmony. (This is perhaps directly suggestive of his personality). His palette seems to be controlled by this principle. In this almost abstract work, different hues of blues are applied on the surface to achieve a harmonious texture. Two sharp lines on the left and right side of the canvas move towards the center of the middle of the picture plane. The delicate nature of these two dominant lines seems to control and calm the entire picture. On another visual perception it suggests a curved energy mediating against two opposing forces. Such austere pictorial device shows how the artist desires to engage the viewer in a dialogue on the subject of turbulence, chaos, and discord. In a continent challenged by diverse issues bordering on political, economic and social vices, artists like Glover would like (us) to play the role of mediator for peace, hope and reconciliation. How does the viewer read the work? (JB)

60
YUSUF GRILLO (b.1934)

MY TAIYE
 2003-2009
 Stained glass
 192.5 x 115.5 cm. (75½ x 45½ in.)

Signed (lower left)

₦ 15,000,000-18,000,000

Yusuf Grillo's reputation as a painter is unimpeachable. His lifelong focus on the problem of colour distinguishes him from his peers who were part of the independence generation of Nigerian artists that emerged in the late 1950s and early 1960s. Critically acclaimed for his rigorous compositions using a limited palette, Grillo has, in recent years, moved away from the tight compositions and solid forms of the past, with the result that his figures are more awkwardly drawn, his brushwork less precise. Given this, his recent easel-scale stained glass works come across as a sort of return to order. Where the canvases on which the latter works are based have a deskilled quality, these works, because they rely on the rigid compositional ordering of stained glass work.

My Taiye, shows a couple doting over their young child whose dead twin—as is customary in Yoruba religion—is represented as a carved *Ibeji* statuette held up to the living child by its mother. Grillo here seems to purposefully conflate the Christian Holy Family—suggested by the halos around the heads of the child and mother—and a family of Yoruba *Orisa* worshippers. Perhaps this is his way of asserting the equality of religions and cultures, in an age of heightened interreligious antagonism and crises. (CO)





61
KOLADE OSHINOWO (b.1948)

PARTY MOOD
2013
Mixed media on canvas
102 x 91.5 cm. (40 x 36 in.)

Signed and dated (lower left)

₦ 3,500,000-4,500,000

62
ANTHEA EPELLE (b.1972)

SOUTHERN BELLE
2016
Oil on canvas
127 x 102 cm. (50 x 40 in.)

Signed (lower right)

₦ 500,000-900,000

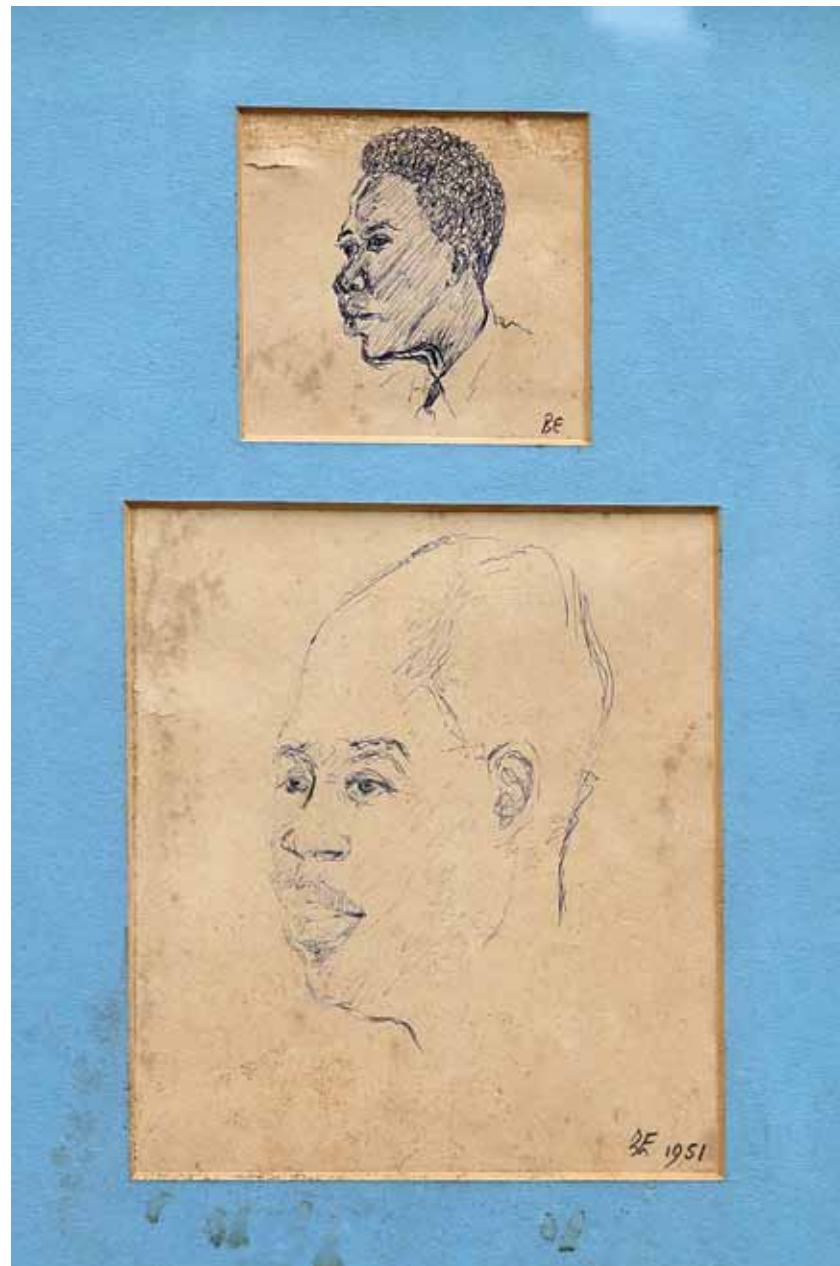


63
NYEMIKE ONWUKA (b.1972)

AGAINST ALL ODDS
2011
Mixed media on canvas
107 x 122 cm. (42 x 48 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000



64
BEN ENWONWU (1917-1994)
UNTITLED (STUDY OF A MAN)
 1951
 Pen on paper
 30 x 18 cm. (12 x 7 in.)
 Signed and dated (lower right)
 ₦ 1,000,000-1,500,000



65
BEN ENWONWU (1917-1994)
DRUMMER
 1978
 Fibre glass
 66 x 18.5 x 23 cm. (26 x 7½ x 9 in.)
 ₦ 12,000,000-18,000,000



The Drummer (1978), on the facade of the Nigerian Telecommunications (NITEL) headquarters in Lagos. The talking drum is the oldest recorded means of communication in Africa. It is used in the traditional society to gather children and the old women.



Sketches leading to the making of 'The Drummer' 1978



66
TWIN SEVEN SEVEN (1944-2011)

THE GREAT FISHERMAN
2001
Mixed media on board
122 x 61 cm. (48 x 24 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000

67
OBINNA MAKATA (b.1981)

SACRED MANTRA
2016
Mixed media on canvas
122 x 151 cm. (48 x 59½ in.)

Signed and dated (upper right)

₦ 500,000-800,000



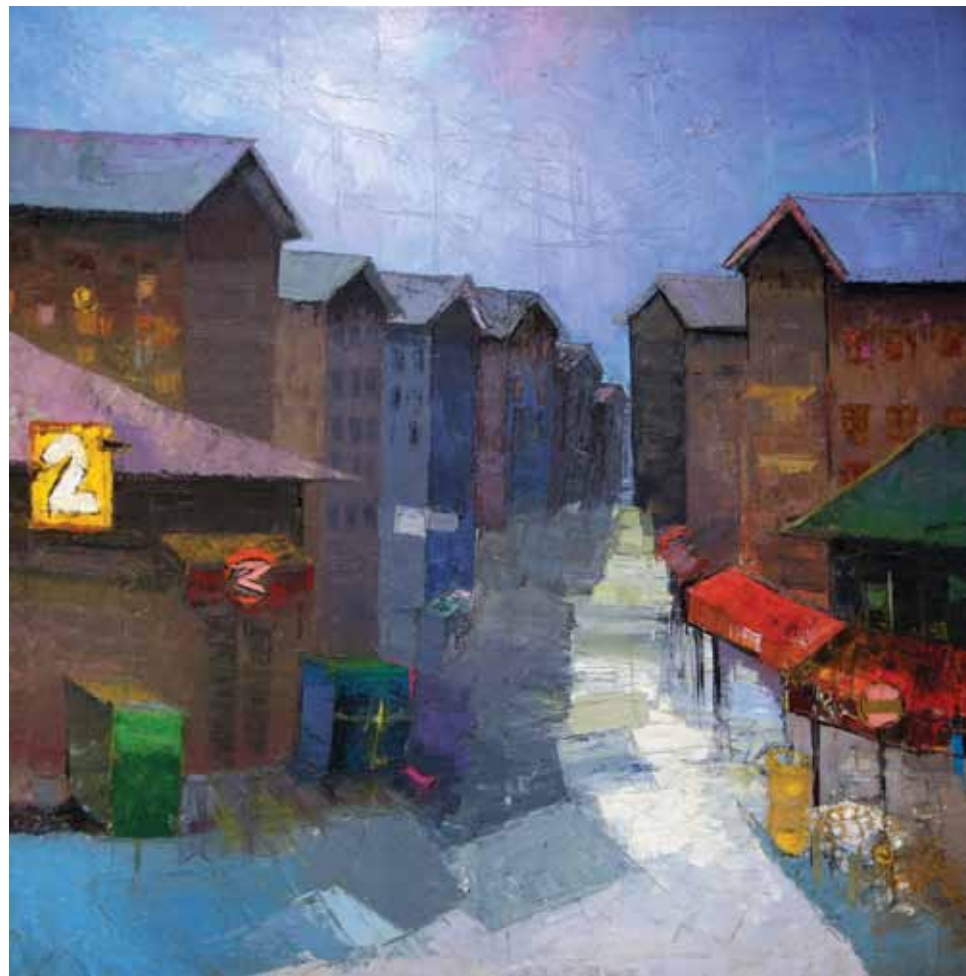
68
NANA NYAM ACQUAH (b.1966)

MAAME'S SONG
2016
Mixed media on paper
76 x 156 cm. (30 x 61.5 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000





69
DUKE ASIDERE (b.1961)

MY STREET
2002
Oil on canvas
142.5 x 142.5 cm. (56 x 56 in.)

Signed and dated (lower right)

₦ 1,800,000-2,000,000

In "Street Scene" Duke Asidere presents us with a brilliantly colourful landscape of clustered city estate. He deliberately removes the familiar electric poles and wires that cress cross the skyline. The scape suggests a quiet and serene night where all the people, dogs, cats and even the rats have gone to rest. The mood of the night is represented with an unseen bright full moon casting the shadows of the buildings from the left on the street. On the fore ground are what appear to be generator boxes, which are now empty for obvious reasons. Dims lights from a few windows can be seen suggesting that some residents may still be awake. Or could this be the artist's way of complimenting the unseen moon in

the middle of the sky? The sign number two (2) hanging on the left side of the picture plane in a glowing orange yellow assumes a more than symbolic significance. One can only wonder what message the artist seeks to convey in this painting. Some ideas however can be proposed. Here is a densely populated street scene with no living being in view. At night when tired bodies lie down in their soft beds with close ones innocence takes over to cleanse the street of the day's garbage in preparation for the next day. Here we can only imagine for example how quiet the streets of Ilupeju, Okota, Aguda, Iyanakpaja can be at 3am. (JB)

70
JACOB JARI (b.1960)

TEXTURED MEMORY
2016
Mixed media on board
122 x 90 cm. (48 x 35½ in.)

₦ 1,300,000-1,800,000

In 1994 Jacob Jari completed his MFA programme in his Alma matter exploring unconventional media using cornstalk. This gave him interesting results, which he continued making most fascinating works that received both national and international recognition. Desiring to explore other media he suspended work with cornstalk in 1998. He said he did this to advance his interest in other media. He took on fabric off-cuts and paper to produce different kinds of works. The fabric off-cuts to the artist "represent pieces of choices we make which are part of us". With papers from magazines, Jari shapes them into capsules, which could "heal" or "destroy" depending on their usage. In "Textured Memory" we see Jari return to the

cornstalk medium once again. The technique of using cornstalk involves cutting them into various pieces, bottom is flat and top sliced in different angles; they are then soaked in desired colours. When stuck on the picture plane, (a board), the angled tops create different shades enhanced by the patterned coloured cornstalks and by the light the work receive. The visual effect assumes vibrant sensation engaging the viewer to a multiplicity of readings of the abstract work. Jacob Jari's works using waste objects seek significance in the ordinary, objects or human beings. To the artist the ordinary is the significant Other that does not only hold the world together but the factor that gives progress, and excitement to life itself. (JB)



Artist's Statement: Cornstalk is a medium I developed and employed for most of my expressions in the 1990s. It became the subject of my Master of Fine Art research from 1990-1994. Prompted by the desire to explore other media, I suspended its use in 1998, after 10 years of work with it.

My cornstalk works are well received by patrons, exhibited by several galleries and reproduced in many websites, greeting cards, books and book covers. In 2003, an image of one of the works, *Reaching Out*, was used as cover to a book published by the University of South Africa entitled,

Musical Arts in Africa edited by Anri Herbst, Meki Nzewi and Kofi Agawu (see Appendix 1 overleaf). The same image was replicated on VHS cassettes and CDs of the same title distributed widely. In 2014, another image of a different cornstalk work acquired by Robert Loder CBE, was used as cover to a book entitled, *Making Art in Africa 1960-2010*, edited by Polly Savage of the University of London published by Lund Humphries (see Appendix 2).

Textured Memory is the first work I have made in cornstalk since 1998.



71
KENNY ADEWUYI (b.1959)

MIXED FEELING
2014
Bronze
69 cm. (27 in.)

Signed and dated (lower right)

₦ 1,600,000-1,900,000

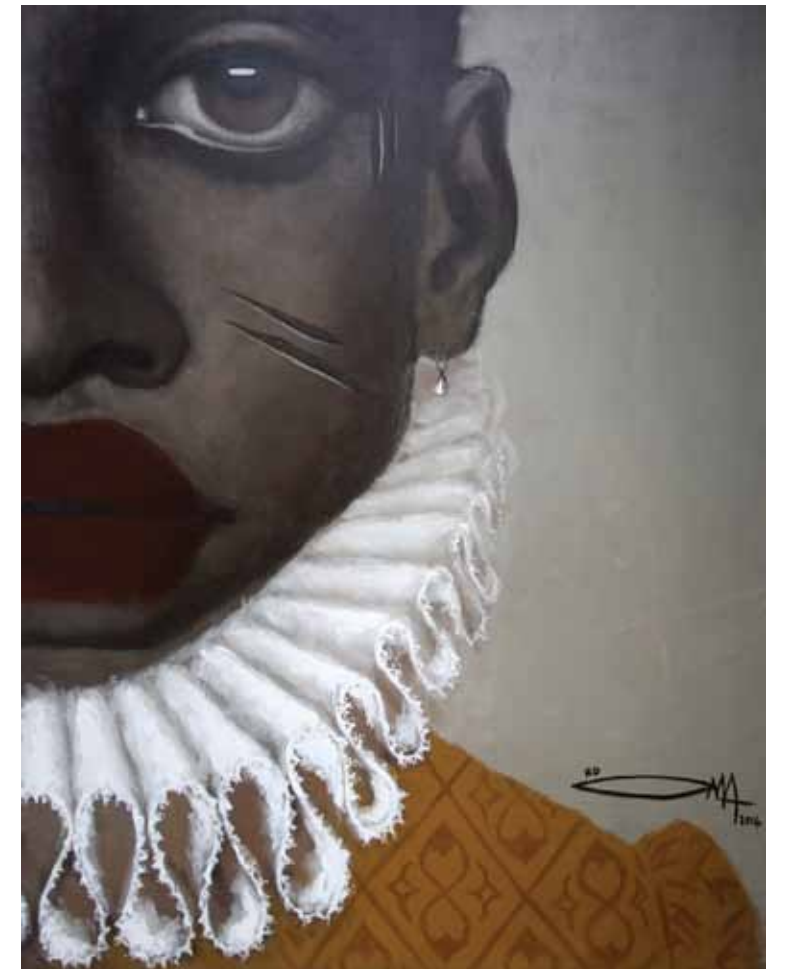


72
DOMINIQUE ZINKPE (b.1969)

LA BELLE
2016
Mixed media on canvas
150 x 150 cm. (59 x 59 in.)

Signed (lower right)

₦ 1,300,000-1,800,000



73
CYRIL OMA (b.1980)

COMPLETE SERIES
2004
Acrylic on canvas
137 x 107 cm. (54 x 42 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000



74
JOSEPH EZE (b.1975)

MEMORY FULL II
2015
Mixed media on canvas
174 x 141 cm. (64½ x 55 in.)

Signed and dated (lower right)

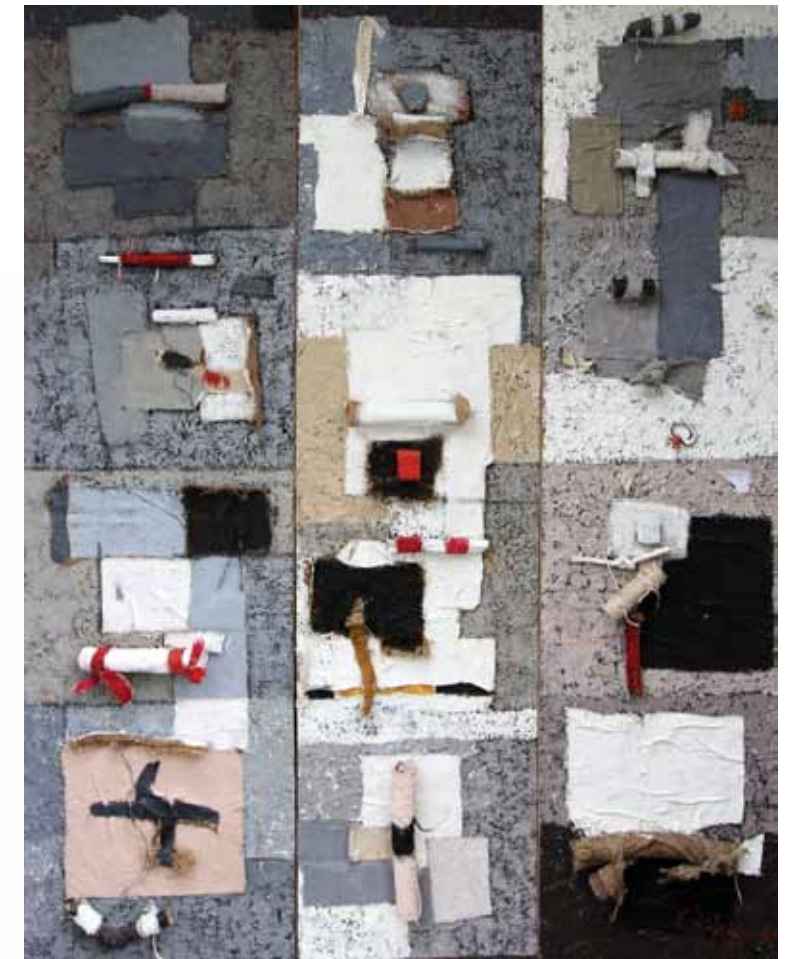
₦ 450,000-750,000

75
KEHINDE OSO (b.1973)

UNTITLED
2016
Mixed media
120 x 153 cm. (47 x 60 in.)

Signed and dated (lower right)

₦ 500,000-800,000



76
REUBEN UGBINE (b.1956)

MOTHERHOOD
2000
Wood
150 x 71 cm. (59 x 28 in.)

Signed and dated (back of work)

₦ 1,200,000-1,800,000



77
KAINEBI OSAHENYE (b.1964)

ABSENCE
2016
Oil, acrylic, spray paint on canvas
153 x 255.5 cm. (60 x 100 ½ in.)

₦ 2,000,000-2,500,000



78
KOFI AGOSOR (b.1970)

LOVE GAMING
2008
Acrylic on canvas
120 x 120 cm. (47 x 47 in.)

Signed and dated (lower right)

₦ 900,000-1,400,000



79
CHIKA IDU (b.1974)

THE INNER
2016
Acrylic on canvas
120 x 90 cm. (47 x 35½ in.)

Signed (lower left)

₦ 600,000-800,000

80
CLARY NELSON COLE
(1945-1990)

UNTITLED
1970
Oil on board
63.5 x 91.5 cm. (25 x 36 in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000

Though this work is labeled “Untitled” Clary Nelson-Cole captures a scenic village scene with such romantic drama. A dark cloudy sky is punctuated by two distinct tree foliage; one is a dense cluster foliage to the left, the other to the right are leaves of a palm tree appearing to dance in the dark blue clouds. This rendition of the palm leaves surrounded by light whitish colour gives the entire landscape painting a mirthful atmosphere of hope. In the middle ground are two round huts that appear to welcome home tired traveller with heavy load. The thick yellow savannah grass may suggest to us the ending of raining season and anticipation of harvest. These are of course speculative readings of Nelson-Cole’s favourite subjects of the sixties and seventies. The colour composition of this work reminds one of another work his titled “Market Place”, 1969; in the collection of the department of Fine Arts, Ahmadu Bello University Zaria, and Kolade Oshinowo’s “Cattle Rearers” 1992. When these works are viewed together the nuance of the painters of Zaria School of the sixties and seventies immediately comes to the fore. (JB)



81
MAVUA LESSOR (b.1960)

ANOTHER MORNING
(FISHING VILLAGE SERIES)
2008
Oil on canvas
89 x 76.3 cm. (35 x 30 in.)

Signed (lower right)

₦ 400,000-700,000



82
OLU AJAYI (b.1963)
CONCESSIONERS
 2005
 Oil on canvas
 132 x 101 cm. (52 x 39½ in.)
 Signed and dated (lower right)
 ₦ 1,400,000-2,000,000



83
OYERINDE OLOTU (b.1959)
HARMATTAN HAZE
 2001
 Oil on canvas
 56 x 86.5 cm. (22 x 34 in.)
 Signed and dated (lower left)
 ₦ 600,000-1,000,000

84
BEN OSAWE (1937-2007)
UNTITLED
 1986
 Bronze
 71 cm. (28 in.)
 Signed and dated (back of work)
 ₦ 4,000,000-5,000,000

The curious looking bronze mask-like figure is conical in shape. The head is rendered in elongated oval with triangular cheek frames. With eyelids and balls bulging out of the sockets, there is a delicate balancing of the facial structure through the use of a vertical line that serves as the nose and also divides the face into two nearly equal parts. The lips are rendered quite thin and seemingly hanging out on the void that also represents the chin. There is a support stand that serves as trunk for the image. There is also a handle at the top of the mask image that may also be its exgerated left earlobe. (KF)





85
POLLY ALAKIJA (b.1966)
OLUWARANTIMI
 2016
 Mixed media on canvas
 160 x 200 cm. (63 x 79 in.)
 Signed and dated (back of work)
 ₦ 1,200,000-1,800,000



87
ABIOLA IDOWU (b.1973)
PRAYING WIFE
 2016
 Mixed media on canvas
 102 x 152.5 cm. (40 x 60 in.)
 Signed and dated (lower left)
 ₦ 700,000-1,000,000

86
UCHE EDOCHIE (b.1975)
UNTITLED
 2006
 Acrylic on canvas
 122 x 136 cm. (48 x 54 in.)
 Signed and dated (lower right)
 ₦ 600,000-1,000,000





88
UCHE OKEKE (1933-2016)

UNTITLED
1958
Pen on paper
46 x 30.5 cm. (18 x 12 in.)

Signed and dated (bottom of each drawing)

₦ 1,200,000-1,800,000

89
BUNMI BABATUNDE
(b.1957)

MIND OVER MATTER
2016
Ebony wood
226 cm. (89½ in. incl. base)

Signed and dated
(lower part of work)

₦ 1,400,000-2,000,000

This work is arranged in a set of four separately framed portraits. It is dated 1958, the period when Uche Okeke was a student in Zaria. Indeed the late fifties is said to represent Okeke's most prolific drawing period where he produced numerous drawings using dry brush, pen and ink, and charcoal and pencil. Essentially these drawing are linear in rendition, the lines gestural, bold and confident. The most favourite subjects Okeke took in this period were trees, forest and portraits of human figures. The drawings linear in character seem to probe, define his subjects and explore the picture plane. Here one finds the artist engaging positive space and negative space in such a manner that dialogue of both become interchangeable and symbiotic. The economic character of his lines were not only inspired by Uli art forms but also benefited

immensely from his mother's tutelage, which he deliberately sought. To further appreciate these four portrait drawings, it is important to note that the expressive qualities of these drawings are deeply rooted in the Uli drawing systems. These systems are derived from symbols, and motifs that form the visual vocabularies of the complex interpretations of "riddles, proverbs, heroic legends, and songs". A common factor present in these four portraits is the purity of the lines, their economic definition of the faces drawn and the illusionistic exploration of the picture plane. Importance seems to be given to a deliberate expression that seeks precision in giving both form and meaning to the personalities. Yet, these portraits do not reference any specific personality but represent "heroic legends, riddles, proverb and songs". (JB)

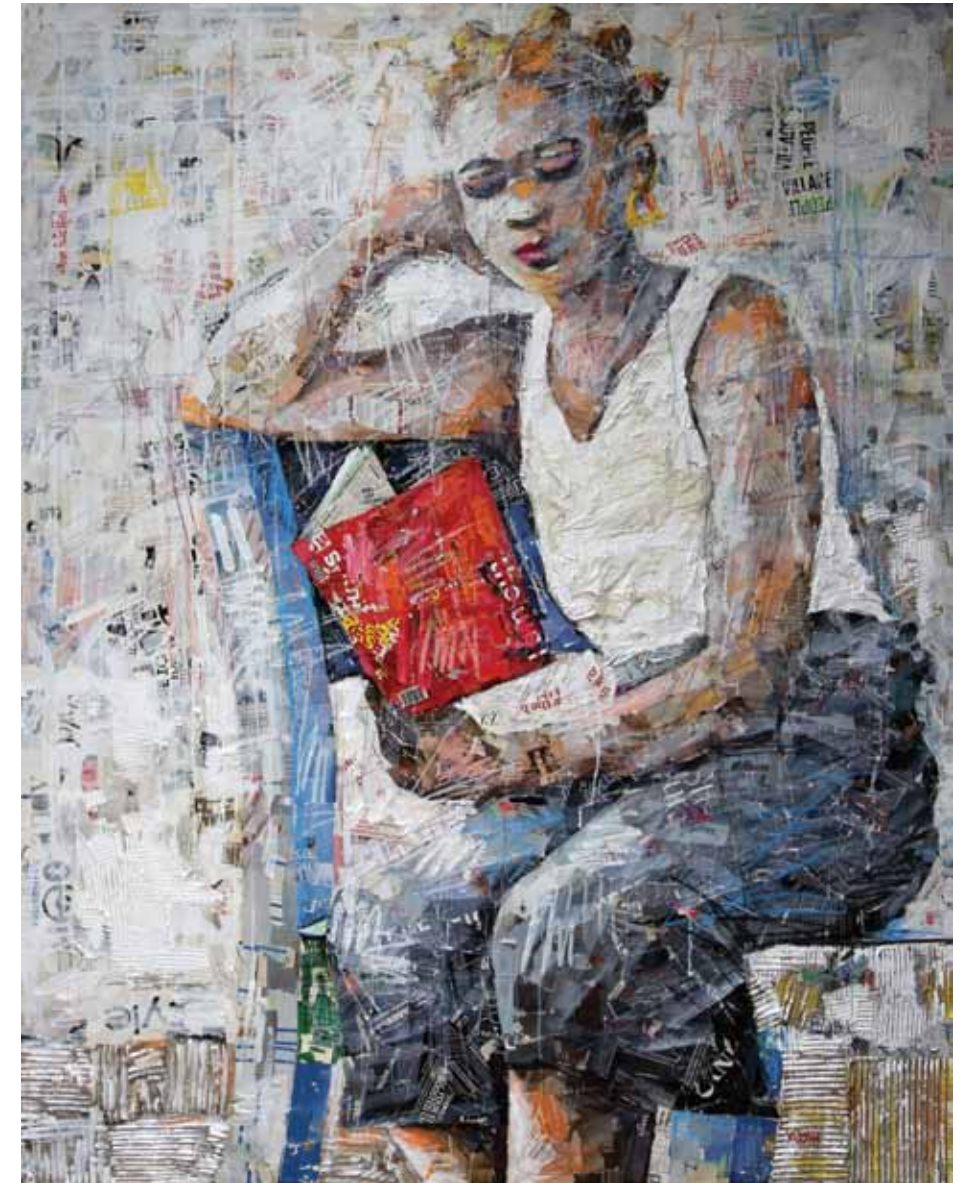


90
ROM ISICHEI (b.1966)

BEGUILED BY THE RED BOOK
2014
Mixed media on canvas
152.5 x 122 cm. (60 x 48 in.)

Signed (lower right)

₦ 3,000,000-4,000,000



Rom Isichei is a mixed media artist whose work explores metaphors of everyday life in the social and personal sphere. Born in Asaba, Delta State, 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. Trained as a painter, Rom is best known for his signature style of portraiture using expressive, textured brush strokes. In *Beguiled by the Red Book*, Rom depicts a seated female figure engrossed in a paperback book. Commenting on the modern age

of technology that is dominated by smart phones and social media, Rom here points to the solitary reflection of the figure in the absence of virtual communications. Rom incorporates diverse collage materials in the canvas. While the general composition is sourced from scraps of fashion magazines, he also uses pieces of kitchen towels, corrugated carton and acrylic paint. Following the artist's solo exhibition at the National Museum in 2015, this work reflects his interest in how new technologies have transformed our sense of social life. (JG)



91

ABIODUN OLAKU (b.1958)

IN HIS GLORY

2016

Oil on canvas

76 x 112 cm. (30 x 44 in.)

Signed and dated (lower left)

₦ 2,700,000-3,200,000

Clearly, Abiodun Olaku once again refreshes our consciousness with yet another luminous landscape of Nigeria in 2016. In this work, an almost celestial sunset with clouds that hide the glowing orange sunset cast its rays on an already darkened cityscape. Punctuated by human light (life), the river that divides the city into two receives the sunset with pride. It meanders from the foreground to meet the sky in the horizon where a bridge connects the city. The sky, the river, the lit dark city is a masterful composition where Olaku the master of evenings and sunsets purifies

the polluted landscape we wished can be cleansed. In this landscape realism meets with conceptual interpretation of a landscape, while beauty and fresh air is created to replace ugliness and stench we are familiar with. In this work one sees how Abiodun Olaku, acquainted with the contradiction that exist between the beauty and ugliness of a typical Nigerian city, seeks to advocate for it for good and purification. "In His Glory" Olaku celebrates the offerings of the Almighty to human kind. Perhaps only the spiritual can see this, and this requires faith and hope. (JB)



92

OLIVER ENWONWU (b.1975)

ENCHANTMENT

2016

Oil on canvas

178 x 140 cm. (70 x 55 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000



93

ADEOLA BALOGUN (b.1966)

MASTER DRUMMER

2014

Mixed media

107 cm. (42 in.)

Signed and dated (lower back of base)

₦ 500,000-800,000



94
SEGUN ADEJUMO (b.1965)
MORENIKE S LETTER
 2014
 Oil on canvas
 122 x 135 cm. (48 x 53 in.)
 Signed and dated (lower left)
 ₦ 1,300,000-2,000,000



96
LEKAN ONABANJO (b.1967)
THE STUDY
 2015
 Acrylic on canvas
 122 x 61 cm. (48 x 24 in.)
 Signed and dated (lower left)
 ₦ 600,000-800,000

95
FRANCIS UDUH (b.1963)

AT PEACE
 2016
 Wood
 116.5 cm. (45½ in.)

Signed and dated (lower part of work)
 ₦ 700,000-1,200,000





97
 SOLY CISSE (Senegalese b.1969)

SHARK
 2013
 Acrylic on canvas
 150 x 100 cm. (59 x 39½ in.)

Signed and dated (lower right).

₦ 2,000,000-2,500,000



98
 UCHAY JOEL CHIMA (b.1971)

ALLEGORY I
 2016
 Mixed media
 122 x 165 cm. (48 x 65 in.)

₦ 700,000-1,200,000

END OF SALE

Buying at Arthouse Contemporary

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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.

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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.

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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.

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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.

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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”.

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

Other conditions and information

(a) All metric dimensions are approximate. All other dimensions (such as the English system) are converted from the metric dimensions then rounded off; they are contained in parentheses.

(b) All estimates are presented in the local currency of the auction. All payments are to be made in the local currency.

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 15% 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.

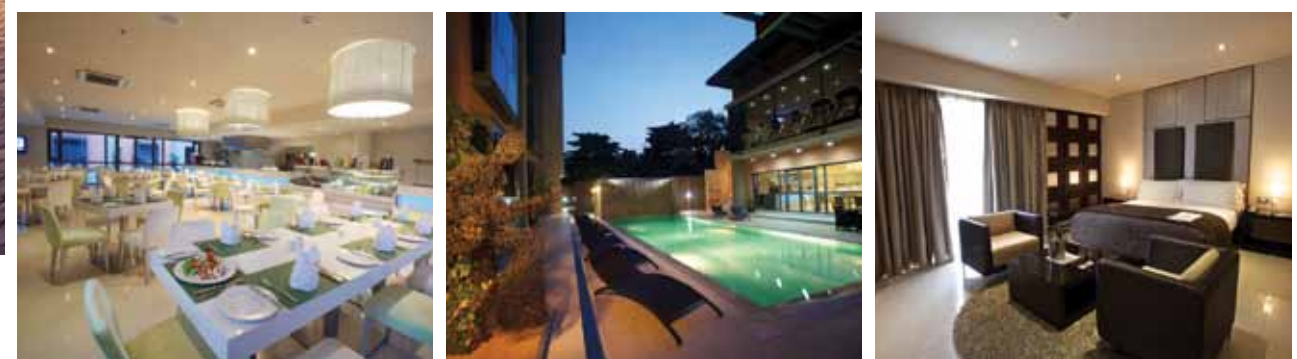
It is Arthouse Contemporary Limited's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation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



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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0800HOTELS / 0800 468357

Wheatbaker Reservations

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