

ARTHOUSE

CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria
Monday, 5th May 2014



Ovatti S'13

ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

Monday, 5th May 2014, 6 pm

Viewings:
Saturday, 3rd May 2014, 10 - 4 pm
Sunday 4th May 2014, 12 - 6 pm

The Wheatbaker
4 Onitolo Road
Ikoyi

COVER

LOT #85
EL ANATSUI

COMMERCIAL AVENUE

INSIDE FRONT COVER

LOT #60
SAM OVRAITI

GIANT STRIDES

OPPOSITE CONTENTS

LOT #23
VICTOR EHIKHAMENOR

AFRICA HIGH PRIEST IN WHITE CONCLAVE

BACK COVER

LOT #50
KOLADE OSHINOWO (b. 1948)

TRILOGY

INSIDE BACK COVER

LOT #97
KOLADE OSHINOWO

ENGAGEMENT



Contents

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IS WEALTH A QUESTION OF HOW MUCH YOU HAVE? OR HOW YOU CHOOSE TO USE IT?

Sometimes, the value of wealth isn't in how much you make. But how you make something of it. That's why we partner with clients who are committed to making a difference - in lives, in communities, or in any and every way possible. Together, we can bring about real change. Because when it comes to acting responsibly, it's not just about doing things right. But doing the right things.

To speak to one of our Private Bankers, call +44 (0) 207 885 8300.

Seeing is Believing

The Bank's sponsorship of Arthouse Contemporary represents our commitment to the further support of our Seeing is Believing (SiB) initiatives in Nigeria.

Launched in 2003 to celebrate the Bank's 150th anniversary, SiB is Standard Chartered's global initiative to tackle avoidable blindness in communities across its footprint, especially among children, and to raise awareness of blindness and visual impairment. Since 2003, SiB has reached over 31 million people in over 17 countries through the provision of services to prevent and treat blindness and educate communities about eye health. Through donations from customers, clients and staff, the Bank has contributed to 2.86 million sight restorations and raised more than USD55mn, including bank matching. This money has gone on to provide funding to 80 projects globally.

Seeing is Believing is a collaboration between the International Agency for Prevention of Blindness (IAPB), Standard Chartered Bank and leading eye-care NGOs. SiB invests in comprehensive and sustainable eye care projects with a focus on building long-term, local capacity (such as training and infrastructure) to tackle avoidable blindness in areas of high need. Helping ease and eliminate blindness is a clear example of the Bank's long-term commitment to its markets and addressing an issue that impacts health and economic productivity in the Bank's communities.

This sponsorship represents a collaboration of multiple departments of Standard Chartered Bank, including the Private Bank, Origination & Client Coverage and Consumer Banking. The first partnership between the Bank and Arthouse Contemporary started in May 2012, during which time over USD 100,000 was raised towards the eradication of avoidable blindness in Nigeria.

Standard Chartered continues to lead the way in community investments with hopes that its commitment to sustainable economic development through such sponsorships will spark further action towards the elimination of avoidable blindness.

These lots have been generously donated by the artists in cause of the Seeing is Believing charity.
In addition, no Buyer's Premium will be added.



C1
ANTHEA EPELLE (b.1972)

PRAISE
2010
Oil on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed (lower right)

₦ 200,000-300,000
(\$ 1,250-1,880)



C2
TAYO OLAYODE (b. 1970)

DANCE STEP
2014
Acrylic on canvas
98 x 69 cm. (38½ x 27 in.)

Signed and dated (lower right)

₦ 200,000-300,000
(\$ 1,250-1,880)

C3
BRUCE ONOBRAKPEYA (b. 1932)

HORNS OF FREEDOM I
(Edition 9 Of 10)
1988
Plastograph on paper
58.5 x 40 cm. (23 x 15⅝ in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,570-2,190)



C4
UCHAY JOEL CHIMA (b. 1971)

I THOUGHT AS MUCH III
2014
Mixed media on canvas
90 x 90 cm. (35⅜ x 35⅜ in.)

Signed and dated (lower right)

₦ 200,000-300,000
(\$ 1,250-1,880)



1
UMOH AKANIMOH (b. 1981)

UNTITLED
2010
Watercolour on paper
51.4 x 70.2 cm. (20⁵/₈ x 27⁵/₈ in.)

Signed and dated (lower left)

₦ 250,000-350,000
(\$ 1,570-2,190)

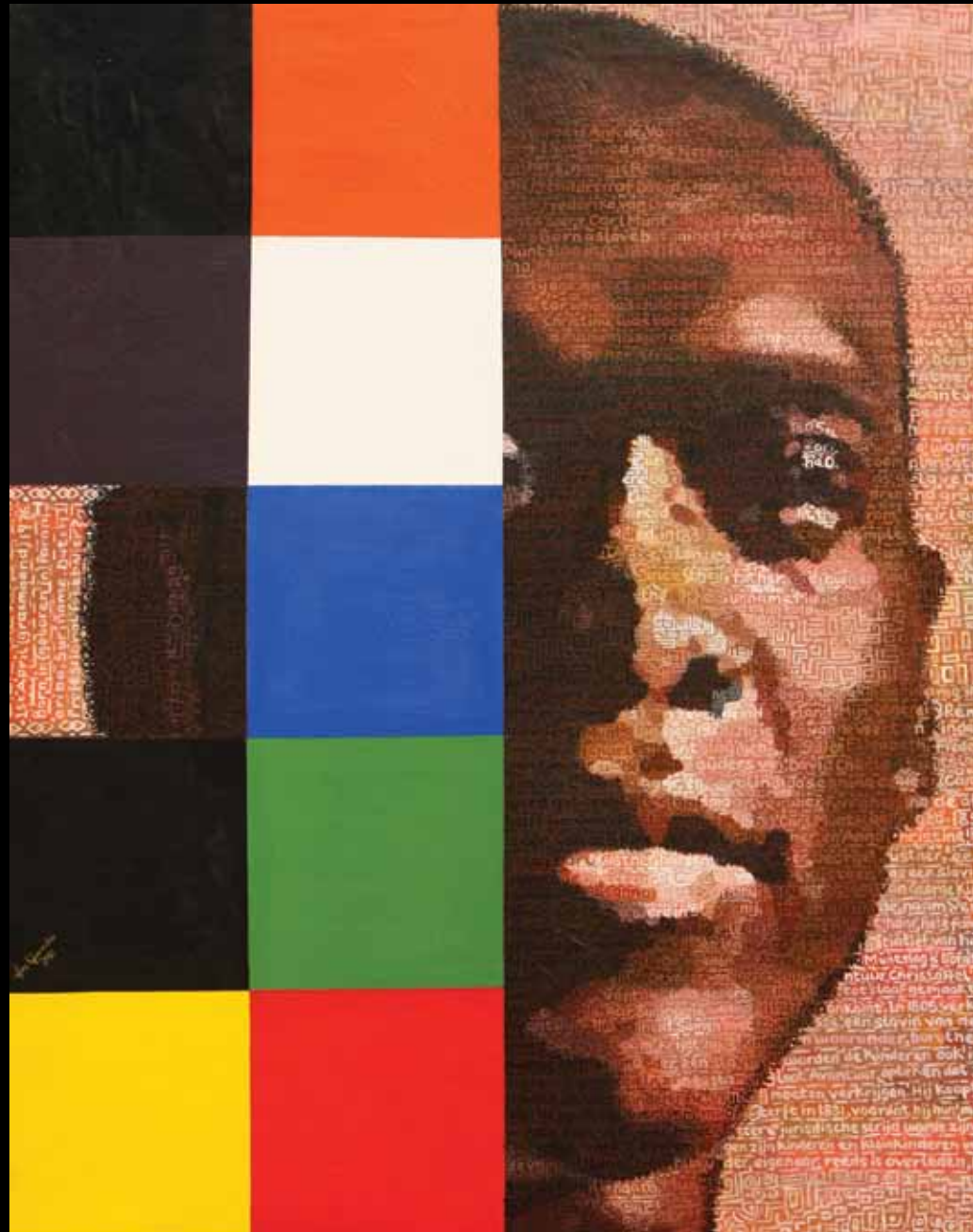


2
PEJU ALATISE (b. 1975)

WHEN THE SUN SETS
2005
Acrylic on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
(\$ 5,000-6,250)



3
JEREMIAH QUARSHIE (b. 1985)

THIS IS WHO I AM
2012
Oil on canvas
139.7 x 111 cm. (55 x 43^{3/8} in.)

Signed and dated (lower left)

₦ 500,000-700,000
(\$ 3,130-4,380)



4
BISI FABUNMI (b. 1945)

UNTITLED
1982
Thread collage on canvas
208.3 x 68.6 cm. (82 x 27 in.)

Signed (lower right)

₦ 500,000-700,000
(\$ 3,130-4,380)



5
BISI FABUNMI (b. 1945)

UNTITLED
1982
Thread collage on canvas
208.3 x 68.6 cm. (82 x 27 in.)

Signed (lower right)

₦ 500,000-700,000
(\$ 3,130-4,380)



6
YETUNDE AYENI BABAOKO
(b. 1978)

RINGS OF LIFE
2014
Print on dibond
50.8 x 76.2 cm. (20 x 30 in.)

₦ 200,000-300,000
(\$ 1,250-1,880)



7
ADOLPHUS OPARA (b. 1981)

AUGUST MEETING
2013
C-print on dibond
101.6 x 101.6 cm. (40 x 40 in.)

Signed and dated (lower right)

₦ 450,000-550,000
(\$ 2,820-3,440)



8
OWUSU ANKOMAH
(b. 1956, Ghana)

VUVI
1990
Acrylic and oil on canvas
139.7 x 99 cm. (55 x 39 in.)

Signed and dated (lower right)

₦ 1,600,000-2,000,000
(\$ 10,000-12,500)



9
MODUPEOLA FADUGBA (b. 1985)

SHADOW SPEAKS
 2013
 Acrylic on canvas
 152.4 x 91.5 cm. (60 x 36 in.)

Signed and dated (lower right)

₦ 300,000-500,000
 (\$ 1,880-3,130)

Artist's Statement: In my recent mixed-media works, I use intricate bead design, accentuated by bold acrylic hues to capture the aesthetics of the female form in various poses. While some of my artwork places emphasis on aesthetic appeal, others take a more critical look at issues that affect women. I deconstruct often-complex ideas of feminism, beauty, relationships and religion—often drawing inspiration from my ever-changing environment and the forces that affect those who look like me. However, I truly believe that the best part of being an artist is committing to understanding the many idiosyncrasies of human beings and discovering what unites us all.



10
SOKARI DOUGLAS-CAMP (b. 1987)

RED BULL SALSA
 2011
 Steel, copper & acrylic paint
 86 x 92.5 x 31 cm. (34 x 36^{3/8} x 12 in.)

₦ 1,600,000-2,000,000
 (\$ 10,000-12,500)



11
MODUPEOLA FADUGBA (b. 1985)

LE PAPILLION
2014
Oil on burned paper
61 x 45.7 cm. (24 x 18 in.)

Signed and dated (lower left)

₦ 300,000- 500,000
(\$ 1,880- 3,130)



12
LARRY OTOO (b. 1956, Ghana)

JAZZ JAMBOREE
2014
Acrylic on canvas
125 x 141 cm. (49¼ x 55 in.)

Signed (lower right)

₦ 650,000 - 850,000
(\$ 4,070-5,320)



13
GEORGE OSODI (b.1974)
TRADING PLACES
(EDITION 1 OF 3)
2012
C-print on aluminium dibond
120 x 180 cm. (47 x 70½ in.)

Signed (lower left)

₵ 1,000,000-1,500,000
(\$ 6,250-9,380)



14
ABLADE GLOVER (b.1934, Ghana)
CELEBRATION
2009
Oil on canvas
152.5 x 152.5 cm. (60 x 60 in.)

Signed and dated (lower right)

₵ 1,900,000-2,500,000
(\$ 11,880-15,630)



15
YOMI MOMOH (b.1964)

THE WRESTLE
2013-2014
Oil on canvas
132 x 177.8 cm. (52 x 70 in.)

Signed and dated (lower right)

₦ 750,000-1,000,000
(\$ 4,690-6,250)



17
MURAINA OYELAMI (b.1940)

UNTITLED
2006
Oil on board
129.5 x 181.6 cm. (51 x 71½ in.)

Signed and dated (lower right)

₦ 900,000-1,200,000
(\$ 5,630-7,500)



16
MURAINA OYELAMI (b.1940)

PENSIVE MOOD
2001
Oil on board
122 x 61 cm. (48 x 24 in.)

Signed and dated (lower right)

₦ 500,000-650,000
(\$ 3,130-4,070)

18
BONA EZEUDU (b.1956)

EMPTY GOSSIP (PAIR)
1988
Concrete
Heights: 110 & 101.5 cm. (43³/₈ & 40 in.)

₦ 600,000-900,000
(\$ 3,750-5,630)



19
ROM ISICHEI (b.1966)
HOUSESCAPE & RUMINATIVE FIGURES
(Pair)
2010
Oil on canvas
40.6 x 40.6 cm. (16 x 16 in.)
Signed and dated (lower centre & lower right)
₦ 600,000-750,000
(\$ 3,750-4,690)



20
OBI EKWENCHI (b.1959)

THE BEGGAR
 Marble chips
 25.4 x 53.3 cm. (10 x 21 in.)

Signed (base of work)

₦ 500,000-650,000
 (\$ 3,130-4,070)

The sculpture "The Beggar" explores two powerful formal expressions of the typical street beggars we find in our urban cities in Nigeria. The distorted human figure and the state of destitution and desperation is given poetic expression. The artist chooses to satirise his subject and, by so doing, compels the viewer to admire the plight of the beggar and not be irritated by it. Ekwenchi gives his beggar acceptable audience. He becomes an advocate of the beggar as well as an admirer. The smooth surface of the sculpture is overlaid with textured, fine razor-like lines. Here Ekwenchi displays his mastery of symbolism in visual expression. - JB



21
BEN ENWONWU (1921-1994)

UNTITLED
 1971
 Print
 76.2 x 26.5 cm. (30 x 10¼ in.)

Signed and dated (lower left)

₦ 250,000-350,000
 (\$ 1,570 -2,190)

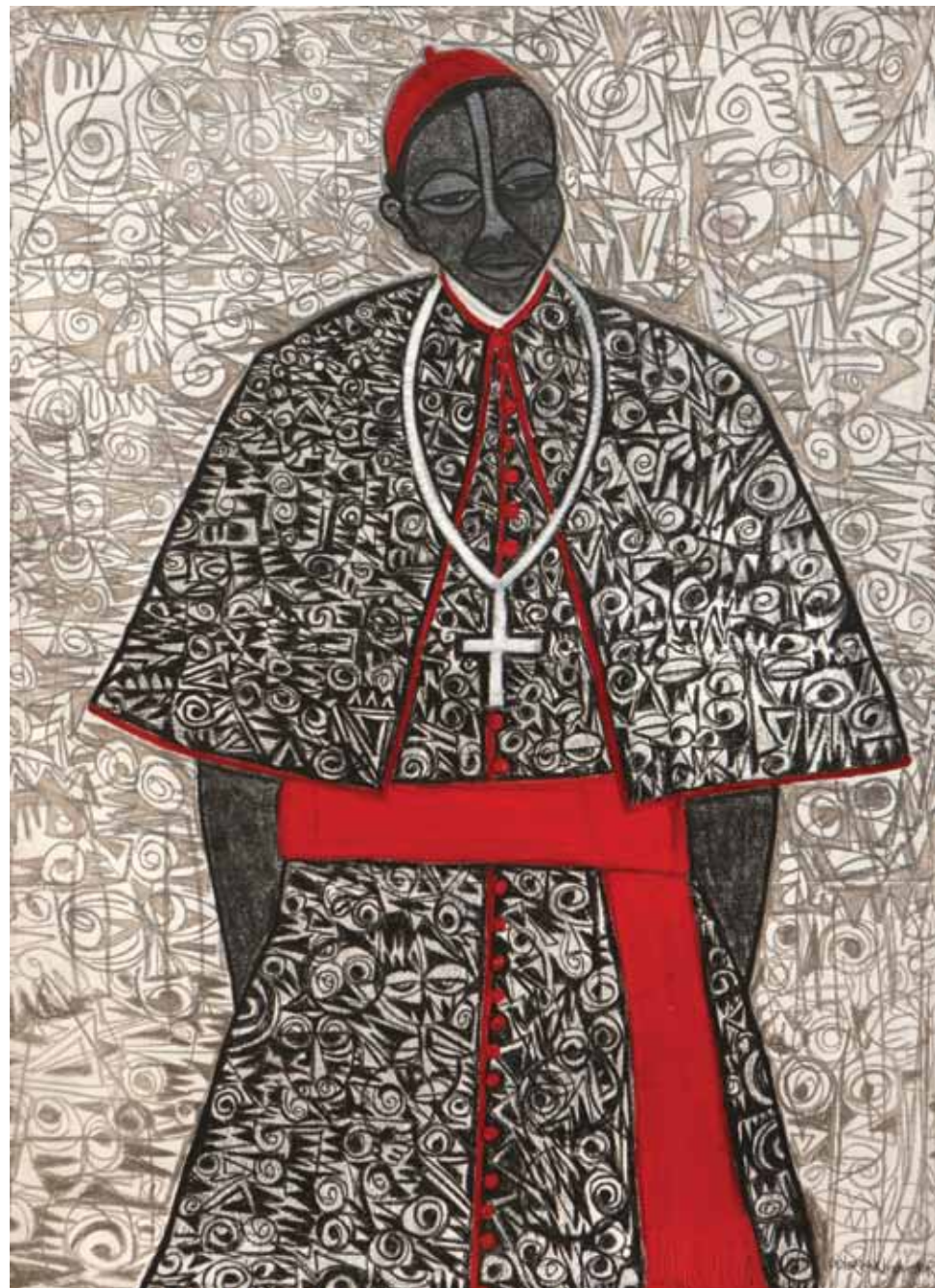


22
NAOMI WANJIKU-GAKUNGA
 (b.1960, Kenya)

IRATHIRO-DAWN
 2013
 Sheet metal
 122 x 90 cm. (48 x 35½ in.)

Signed (lower right)

₦ 1,500,000-1,700,000
 (\$ 9,380-10,630)



23
VICTOR EIKHAMENOR (b.1970)

AFRICA HIGH PRIEST IN WHITE CONCLAVE
2013
Charcoal and acrylic on canvas
198 x 144.8 cm. (78 x 57 in.)

Signed and dated (lower right)

₺ 1,100,000-1,400,000
(\$ 6,880-8,750)

24
GARY STEPHENS
(b.1962, USA)

VENDOR
2012
Charcoal on paper
61 x 42 cm. (24 x 16½ in.)

Signed and dated (lower right)

₺ 300,000-400,000
(\$ 1,880 - 2,500)

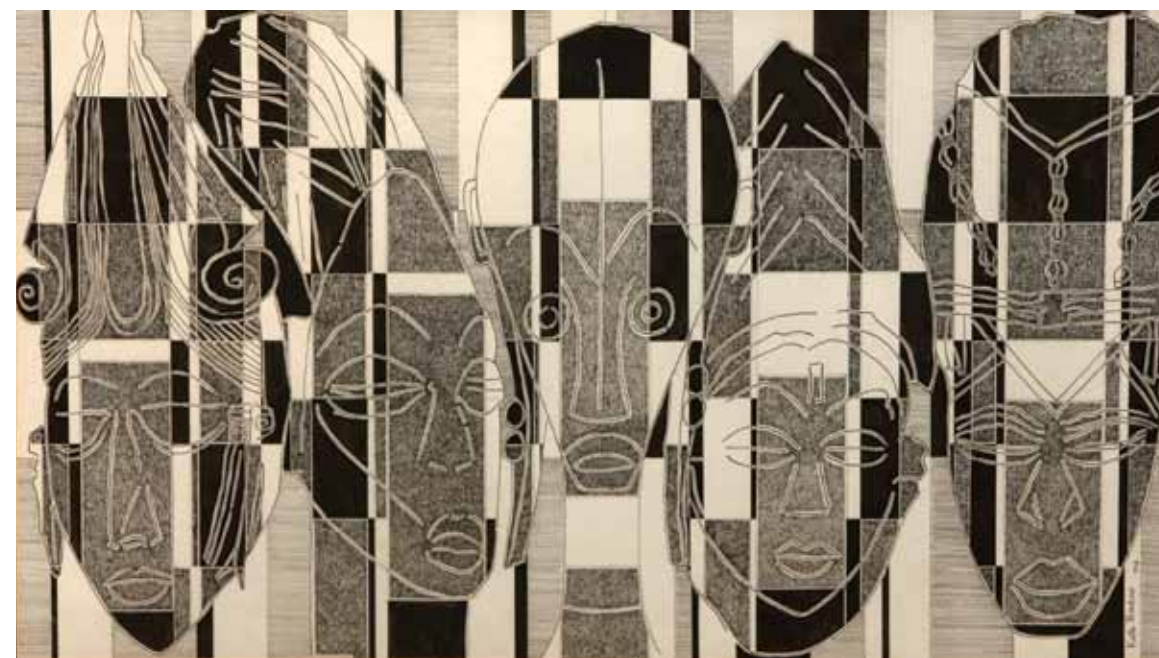


25
KATE BADOE (b.1962, Ghana)

FACES OF CEREMONY
1999
Ink on paper
40.6 x 71.8 cm. (16 x 28¼ in.)

Signed and dated (lower right)

₺ 200,000-300,000
(\$ 1,250-1,880)





26
JIMOH BURAIMOH (b.1943)

UNTITLED
 1976
 Mixed media on board
 122 x 61 cm. (48 x 24 in.)

Signed and dated (lower centre)

₦ 1,000,000-1,200,000
 (\$ 6,250-7,500)



27
GEODFREY OKORODUS (b.1970)

CITY FACES
 2005
 Acrylic on canvas
 155.9 x 9.57 cm. (61^{3/8} x 38^{3/8} in.)

Signed and dated (lower right)

₦ 450,000-600,000
 (\$ 2,820-3,750)

28
JIMOH AKOLO (b.1934)

UNTITLED
 2003
 Oil on canvas
 122 x 81.3 cm. (48 x 32 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
 (\$ 5,000-6,250)

Jimoh Akolo may not have been accorded membership status of the acclaimed Zaria Art Society, but his artistic forms portend the radicalism and the acclaimed synthesis of the best Zarianist pioneers. In this painting, Akolo displays an unusual propensity for compositional arrangement that is structured with an articulate placement and creative use of geometry. He orchestrates seemingly mobile and organic circles as a direct antithesis to the symmetry of vertical plains that serve as the pictorial background. Akolo's figures and forms are often rendered in stylized naturalism with definite reference to the peculiar angularity of the famous Yoruba carving traditions. Graphic in illustrative clarity, Akolo is nevertheless decisively painterly in both palette and brush strokes. - KF





29
DAVID DALE (b.1947)

MORNING
2012
Beads on board
129.5 x 172.7 cm. (51 x 68 in.)

Signed and dated (base of work)

₦ 1,500,000-2,000,000
(\$ 9,380-12,500)

David Dale's naturalistic illustration of life experiences has eloquent visual resonance. His bead paintings testify to the excellent draughtsmanship and dramatic chromatism that characterise his multiplex media. Dale recreates sceneries that evoke real and surreal nostalgia. He embellishes his themes and romanticises his forms, thereby enforcing a peculiar visual poesy.

This work (*Morning*) challenges our visual and cognitive sensibilities. The depiction of a serene morning landscape using hues of medium lightness and moderate saturation exudes calmness albeit the warm visage. The use of radiant but tranquil spectra of yellow, red, orange, ochre and brown becomes agitated by the deliberate positioning of silhouetted herons that are cast in mirror image. It behoves the viewer to appreciate the birds as natural images or as symbolic imagery interrogating the spirit essence. - KF



30
MONDAY AKHIDUE (b.1952)

TWIN MASK
2010
Wood
98 cm. (38³/₈ in.)

Signed and dated (lower left)

₦ 300,000-400,000
(\$ 1,880-2,500)



31
SAM EBOHON (b.1966)

FISH MARKET
1998
Oil on canvas
91.5 x 109.2 cm. (36 x 43 in.)

Signed and dated (lower left)

₦ 600,000-800,000
(\$ 3,750-5,000)



32
BEN ENWONWU (1921-1994)
COUNTRY ROAD
 1957
 Gouache on paper
 49.5 x 29 cm. (19 1/4 x 11 3/8 in.)
 Signed and dated (lower right)
 ₦ 3,000,000-5,000,000
 (\$ 18,750-31,250)



33
BEN ENWONWU (1921-1994)
ZARIA
 1958
 Watercolour on paper
 22.9 x 28 cm. (9 x 11 in.)
 Signed and dated (lower left)
 ₦ 600,000-800,000
 (\$ 3,750-5,000)



34
ABAYOMI BARBER (b.1934)
SKETCH OF A LADY
 1963
 Pastel on paper
 42.5 x 30.5 cm. (16 3/8 x 12 in.)
 Signed and dated (lower left)
 ₦ 450,000-600,000
 (\$ 2,820-3,750)



35
GERRY NUBIA (b.1966)

THE PROCESSION
2013
Oil on canvas
68.6 x 99 cm. (27 x 39 in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,570-2,190)



36
TOLA WEWE (b.1959)

FAMILY TREE
2009
Acrylic on canvas
74.5 x 61 cm. (29^{3/8} x 24 in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,880-2,500)

37
TWINS SEVEN-SEVEN
(b. 1944-2011)

UNTITLED
Bead on board
59.7 x 119.4 cm. (23^{1/2} x 47 in.)

₦ 600,000-900,000
(\$ 3,750-5,630)





38
DUKE ASIDERE (b. 1961)

UNTITLED & YELLOW II (PAIR)
2009
Oil on canvas
81.3 x 65.2 cm. (32 x 25 3/8 in.) each

Signed and dated (lower centre & lower right)

₦ 600,000-800,000
(\$ 3,750-5,000)



39
ROM ISICHEI (b.1966)

UNTITLED
2006
Oil on canvas
106.7 x 96.5 cm. (42 x 38 in.)

Signed (lower right)

₦ 1,200,000-1,500,000
(\$ 7,500-9,380)



40
KOFI AGORSOR (b. 1970, Ghana)

MORNING TRANSACTION
2012-2013
Acrylic on canvas
152.5 x 181.5 cm. (60 x 71½ in.)

Signed and dated (base of work)

₦ 1,000,000-1,500,000
(\$ 6,250-9,380)

41
TOBENNA OKWUOSA (b. 1972)

CONNECTIVITY AND THE DIGITIZED SPACE
2013
Mixed media
122 x 152.4 cm. (48 x 60 in.)

Signed and dated (lower left)

₦ 1,000,000-1,200,000
(\$ 6,250-7,500)

Artist's Statement:
With the introduction of GSM in Nigeria in 2001, more Nigerians now have access to phone and the Internet. This has significantly narrowed the digital divide and has made us more active participants in a fast globalizing world. I have used the weft-and-warp working process to evoke the density and connectivity that characterize our contemporary urban spaces. The images of mobile phones and the CDs validate the notion of hypermodernity and extend the visual drama of the composition.

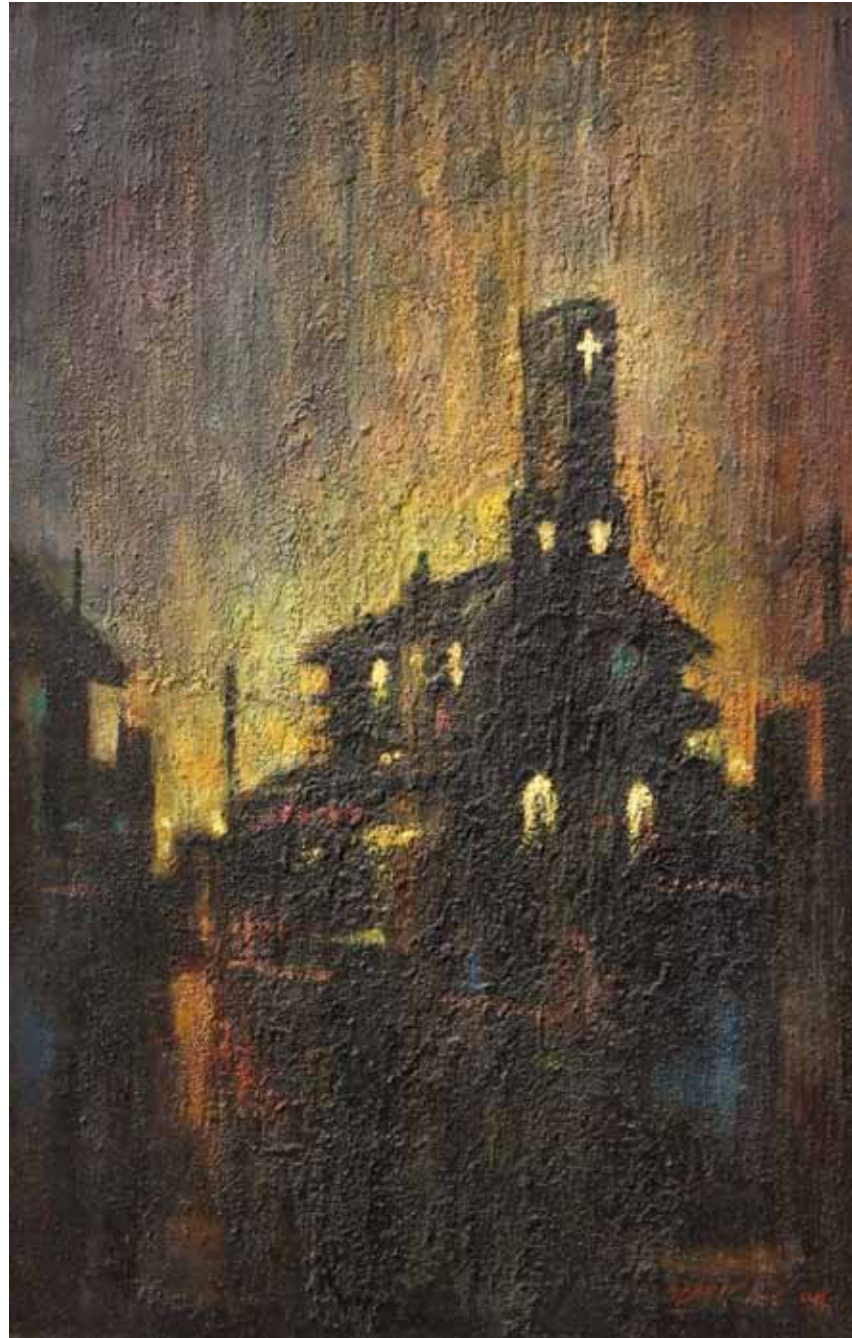


42
CHIKE OBEAGU (b. 1975)

NATIONAL CAKE
2009
Mixed media on paper
62 x 75 cm. (24¾ x 29½ in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,880-2,500)



43
ABIODUN OLAKU (b. 1958)

HIS LIGHT SHINETH
 1988

Oil on tex-board
 69.9 x 45.7 cm. (27½ x 18 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
 (\$ 5,000-6,250)

Artist's Statement: I am constantly in awe of the sublime and comprehensive wholesomeness and tantalizing iridescence of nature. Man, as a fundamental and pivotal component of nature, supplies me an endless milieu of stories to tell, phenomena and philosophies to discuss as well as engaging issues to feed my creative spirit.

Abiodun Olaku (b.1958) trained as a painter under the renowned modernist artist Yusuf Grillo at the Yaba College of Technology. Olaku is widely regarded as one of the finest painters from the Yaba realist school of painting. An outstanding draughtsman and colorist, his work, like that of Grilo, is characterised by a limited, low-key palette and tightly controlled, yet expressive brushwork. - CO



44
ALEX NWOKOLO (b. 1963)

CONDO NEWS

2007

Mixed media on canvas
 111.8 x 111.8 cm. (44 x 44 in.)

Signed and dated (lower right)

₦ 1,100,000-1,300,000
 (\$ 6,880-8,130)



45
EBENEZER AKINOLA (b. 1968)

UNTITLED

2014

Oil on canvas
 118.1 x 149.9 cm. (46½ x 59 in.)

Signed and dated (lower right)

₦ 350,000-500,000
 (\$ 2,190-3,130)



46
DOMINIQUE ZINKPE (b. 1969, Benin Republic)

THE PALACE GUARDIAN
2013
Mixed media
119.3 x 122 cm. (47 x 48 in.)

₦ 500,000-700,000
(\$ 3,130-4,380)



47
SOKARI DOUGLAS-CAMP (b. 1958)

GOD LOVES US (PAIR)
2013
Steel
80 x 61 cm. (31½ x 24 in.) each

₦ 600,000-900,000
(\$ 4,380-5,630)



48
ANTHEA EPELLE (b. 1972)

FANTASIA
 2011
 Oil on canvas
 157.5 x 205.8 cm. (62 x 81 in.)

Signed and dated (lower right) on the left panel

₦ 400,000-650,000
 (\$ 2,500-4,070)



49
ALEX NWOKOLO (b. 1963)

THE FAMILY
 2014
 Mixed media on canvas
 122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 900,000-1,100,000
 (\$ 5,630-6,880)



50
KOLADE OSHINOWO (b. 1948)

TRILOGY
2004
Pastel on paper
76.2 x 55.9 cm. (30 x 22 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
(\$ 6,250-9,380)

Artist's Statement: Trilogy depicts an African traditional ancestral mask with three different masks fused into one. It represents the spirit of the dead amongst the leaving and also serves as the intermediary between the living and the almighty.



51
ABLADE GLOVER (b. 1934, Ghana)

MARKET PROFILE
2008
Oil on canvas
101.6 x 151.1 cm. (40 x 59½ in.)

Signed and dated (lower right)

₦ 1,500,000-1,800,000
(\$ 9,380-11,250)



52
AMON KOTEI (1915-2011, Ghana)

ROMANEVO (STUDY OF A BARK) I & II
1986
Oil on board
40.7 x 61 cm. (16 x 24 in.) each

Each signed and dated (lower right)

₦ 1,300,000-1,600,000
(\$ 8,130-10,000)



53
EL ANATSUI (b.1944, Ghana)

NSUKKA SHRINE
Clay
57 x 44 x 5 cm. (22^{3/8}x 17^{3/8} x 2 in.)

₦ 7,000,000-9,000,000
(\$ 43,750-56,250)

This unusual ceramic sculpture by El Anatsui belongs to the series of works he made between 1976 and 1982 as part of his *Broken Pot* series, his first engagement with clay as an artistic medium. On his arrival at the University of Nigeria, Nsukka in 1975, Anatsui worked made several circular wooden plaques but soon turned to clay, a medium that allowed him to experiment with three-dimensional form. But it also afforded him the opportunity to meditate on the relationship between the physical transformation of malleable clay into new strong terracotta forms and the metaphysical process of reincarnation. In both, the old is made anew, thus ensuring the continuation of life. He also saw the addition of grog from crushed old pottery into new clay to strengthen it as a symbolic affirmation of the role of tradition in making of a healthy and progressive postcolonial Africa. And as the new pot carries with it the physical elements of the old pottery, the viability of contemporary society must depend on the retrieval and refinement of those aspects of its traditions that would guarantee its ability to retain its uniqueness, even as it contends with internal and external forces

of change. Moreover, Anatsui associated the studio process of forming and firing clay with radical transformative action required for the socio-political and cultural revitalization of postcolonial Africa.

Although the best-known works from the *Broken Pots* series (such as *Gbeze*, 1976 and *Chambers of Memory*, 1977) are three-dimensional abstract and anthropomorphic forms, some, including *Nsukka Shrine* shown here, are designed to look like pottery fragments. A resolutely abstract composition, it features on the lower right a roughly oval glazed space occupied by six small bowl-like forms; above this is a larger similar form embedded into a glazed mound. At the top left is a sickle-shaped linear element curving around a textured oval patch. The spatial arrangement is reminiscent of traditional Igbo *uli* design, in which the placement of abstract forms and motifs in open space is a characteristic compositional sensibility. This work thus exemplifies the poetics of space explored by Anatsui and other leading artists of the Nsukka School from the 1970s onward.
- CO

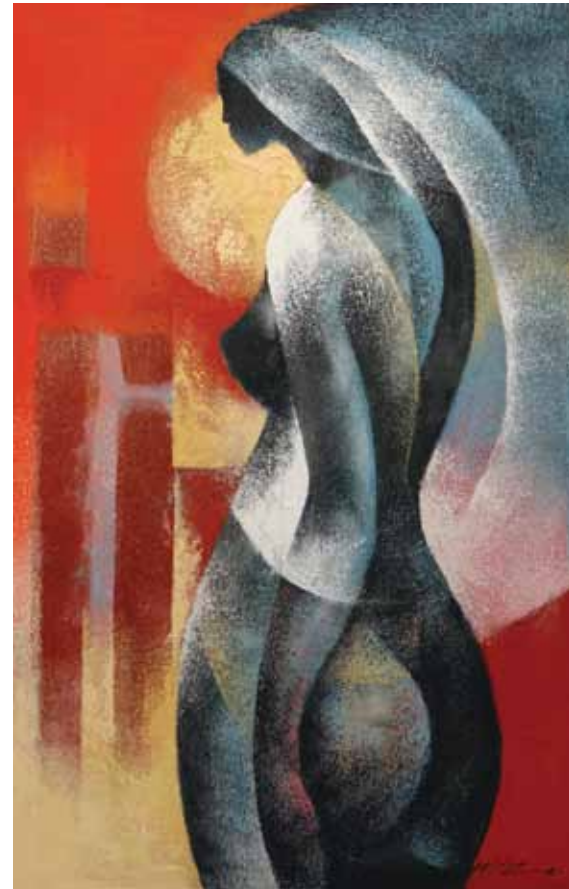


54
GEORGE EDOZIE (b.1972)

PUBERTY
 2001
 Oil on canvas
 213.4 x 92 cm. (84 x 36¼ in.)

Signed and dated (lower right)

₵ 800,000-1,000,000
 (\$ 5,000 -6,250)



55
WIZ KUDOWOR (b.1957, Ghana)

NUBILE
 2013
 Acrylic on canvas
 76.2 x 50.8 cm. (30 x 20 in.)

Signed (lower right)

₵ 350,000-500,000
 (\$ 2,190-3,130)

Born in Takoradi, Ghana, Wisdom 'Wiz' Kudowor explores traditional Ghanaian themes using cubist and futurist styles with bold canvases of faces, scenes, figures and shapes.

In the artworks titled, '*Nubile*' and '*Elevated Thought*' (Lot 104), Kudowor produces abstract layered pieces using a foam roller and palette knife.



56
KOFI SETORDJI (b.1957, Ghana)

MY GHANA
 2007
 Acrylic on jute
 200 x 200 cm. (78¾ x 78¾ in.)

Signed and dated (lower right)

₵ 1,700,000-2,000,000
 (\$ 10,630-12,500)



Detail

57
EL ANATSUI (b.1944, Ghana)
UNTITLED
 1991
 Wood
 148 x 149.5 cm. (58¼ x 19¼ in.)
 Signed and dated (lower right)
 ₦ 17,000,000-20,000,000
 (\$ 106,250-125,000)

While El Anatsui is better known for his ceramic work of the late 1970s, his wall panels of the mid-1980s and 1990s, and his large-scale metal bottle-cap works since the early 2000s, some of his most important work emerged during periods when he shifted his attention, for a short while, to infrequently used materials. Such is the case with a limited number of three-dimensional, free-standing sculptures such as this untitled piece that he made in the late 1980s and early 1990s—enigmatic works shown for the first time in his *Old and New* exhibition at the National Museum, Lagos in 1991.

For years, during the 1980s, Anatsui collected old and abandoned wooden mortars used for processing palm oil in villages around Nsukka where the artist has lived since 1975. These gnarled troughs originally cut from seasoned African oil bean (*Pentaclethra macrophylla*) or iroko (*Chlorophora excels*) wood, and worn by long years of use and by the harsh tropical weather, were left outdoors by their owners, having outlived their usefulness. But for Anatsui their potential as material for sculpture was unmistakable, although it would be years before he decided on what to do with them. As part of the process of preparing them for sculpture, he sometimes rolled them down a hill, subjecting them to such stress that only the viable parts survived the physical ordeal. He then marked their surfaces with power-tools, creating, as in this piece, linear criss-cross and circular patterns. He then

painted several of the resulting rectangles and circles with unobtrusive earth colours. The result is a unique sculptural form that testified to his belief that destructive forces of nature and passage of time—signalled by the termite-eaten top and broken sections—and human artistic action—evident in the cut and painted areas—are generative processes, even if both occur within different time scales.

Although this piece and similar works such as *Man with Offspring* and *Talakawa* (both 1991), and the large-scale installation *On Their Fateful Journey to Nowhere* (1995), belong to a unique series within Anatsui's oeuvre, there is no mistaking their formal and conceptual relationship with the earlier wall-bound sculptures consisting of found gnarled pieces of wood transformed into anthropomorphic forms by the simple orienting them vertically, and by notation of a few circles standing in for eyes, nostrils and mouths at their top ends. Shown first in his *Pieces of Wood* (1985) exhibition, these “ancestor” figures, and the larger trough forms reveal Anatsui's attitude to sculpture as one in which the artist minimally imposes his creative thought and action on already existing objects in order to transform them into works of art—a sensibility still operative in his later metal sculptures. As this untitled piece makes evident, this artistic process yields sculptures that bear marks of their past lives as unremarkable things, yet show traces and signs of the artist's creative intervention. - CO





58
JACOB JARI (b.1960)

ECLIPSE
 2013-2014
 Paper beads on board
 111.8 x 78 cm. (44 x 30^{3/4} in.)

Signed and dated (lower right)

₦ 850,000-1,000,000
 (\$ 5,320-6,250)

Jacob Jari's fascination with the subject of rejects may have been heightened by his undergraduate art history lectures on the French Impressionist masters and, particularly, with the works of the *Salon des Refuses*. He was to pursue this study in his MFA research where cornstalk became an alternative medium for artists to create an intricate tapestry of visually vibrant "paintings". These studies seem to have set his artistic exploration of alternative materials wherein 'Rejects', 'Refuse' and 'Refugees' form both an artistic and intellectual dialogue. Often, the artist has given testimony of being a victim of refusal.

In "Eclipse" we have a simple composition that is characteristic of Jari. Yet this composition and others are not simplistic. We see in this work the intense way he addresses "rejected" material. He does this by a delicate and methodical

reprocessing of material to give them value that would not ordinarily be accorded to them. Old magazines pages become beads of exquisite construction. They are given human interpretation. They become human refugees. "Eclipse" is a kinetically hypnotic composition, sucking in or freeing its tiny vulnerable subjects, depending how you choose to see the movement. Jari describes the movement as a "whirlpool around a dark patch" as refugees, ant-like as they are often presented to us by the media. The artist persuades us to contemplate long enough to see these beads, as mass human movement where the beads not "caught by the whirling current" becomes the casualties that fall by the way side. It is fascinating to see how the medium and subject matter are instigated to assume an endless dialectical exploration of the creative process versus life's tragi-comedy. - *JB*



59
JACOB AFOLABI (b.1940)

THE JUNGLE SPIRIT
 1998
 Print
 65.7 x 42 cm. (25^{3/4} x 16^{1/2} in.)

Signed (lower right)

₦ 250,000-350,000
 (\$ 1,570-2,190)



60
SAM OVRAITI (b.1961)

GIANT STRIDES
 2013
 Acrylic on canvas
 127 x 195.6 cm. (50 x 77 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
 (\$ 5,000-6,250)

Sam Ovrati is highly talented and passionate. He has an uncanny understanding of compositional arrangement and versatility in style and media. A supreme watercolourist, he dazzled the contemporary art scene with sizzling watercolour paintings in the 80s and was rewarded for his prolific output. He never lost the fast and fleeting immediacy of watercolour even in his oil and acrylic paintings.

The work "Untitled" is a painting

that attests to Ovrati's fluidity and fluency in visual creativity. He employs schematic structures as means of solving and resolving compositional challenges. The vibrant use of mobile brush strokes coupled with luminous transparencies and overlaps render any seeming chromatic aberration irrelevant.

Over the years, Ovrati's subject matter has turned to complex narratives and this equally transforms his stylistic affinities. - *KF*

61
INI BROWN (b.1963)

BABA
1994
Watercolour on paper
72 x 55.9 cm. (28^{3/8} x 22 in.)

Signed and dated (lower right)

₦ 350,000-450,000
(\$ 2,190-2,820)



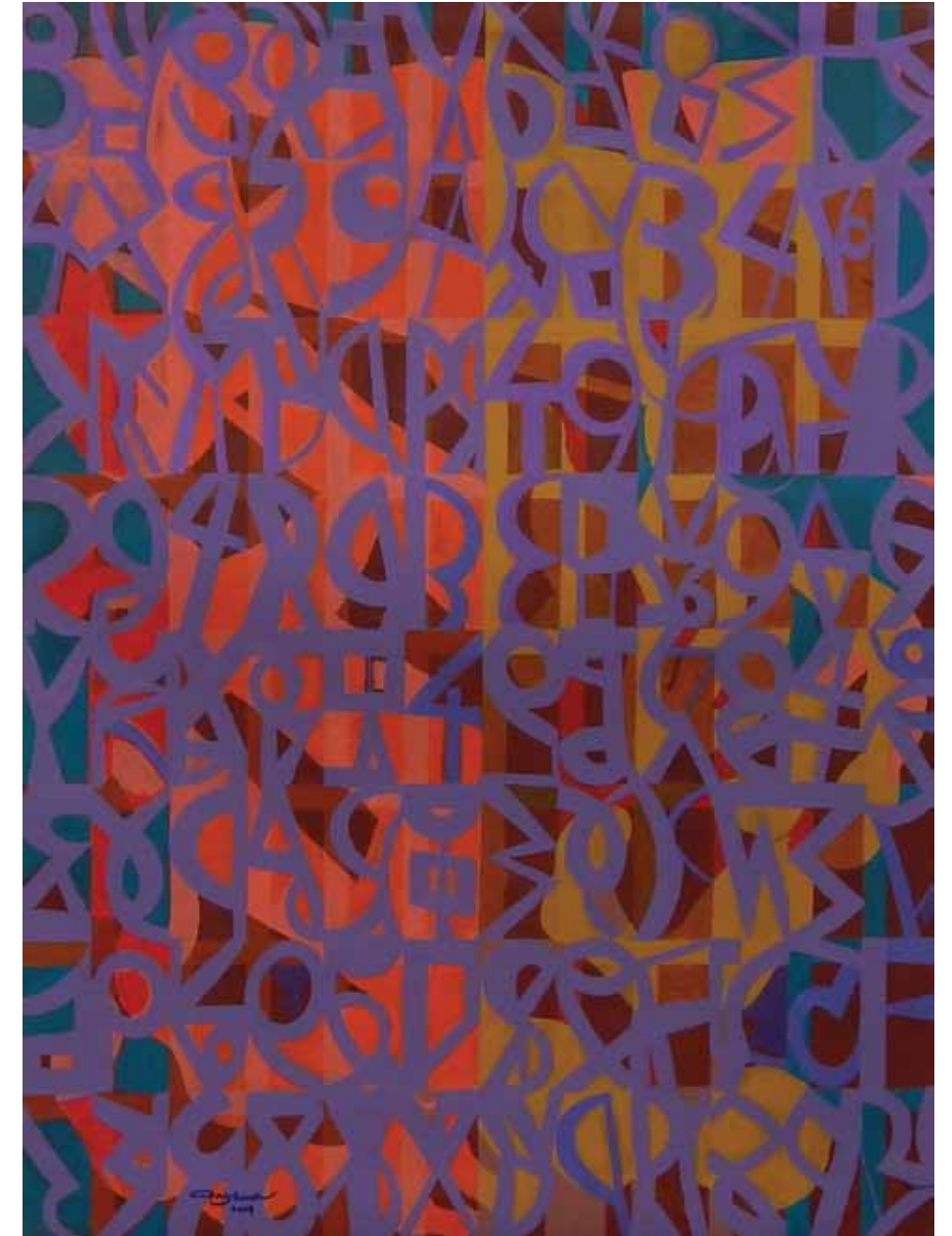
62
EMEKA UDEMBA (b. 1968)

MATE
2014
Acrylic on canvas
139.7 x 124.5 cm. (55 x 49 in.)

Signed and dated (lower right)

₦ 500,000-700,000
(\$ 3,130-4,380)

Emeka Udemba, who currently lives and works explains that 'Mate' is part of a purview of his exploration of identity translated through a series of encounters with people he has met through his travels. The male subject in this painting is enveloped in a territory full of nuances. The image emits an unnerving intensity yet possesses a soothing and calming demeanour. The artwork attempts an intelligent discourse about the issues of migration and assimilation.



63
ONYEAMA OFFOEDU (b. 1967)

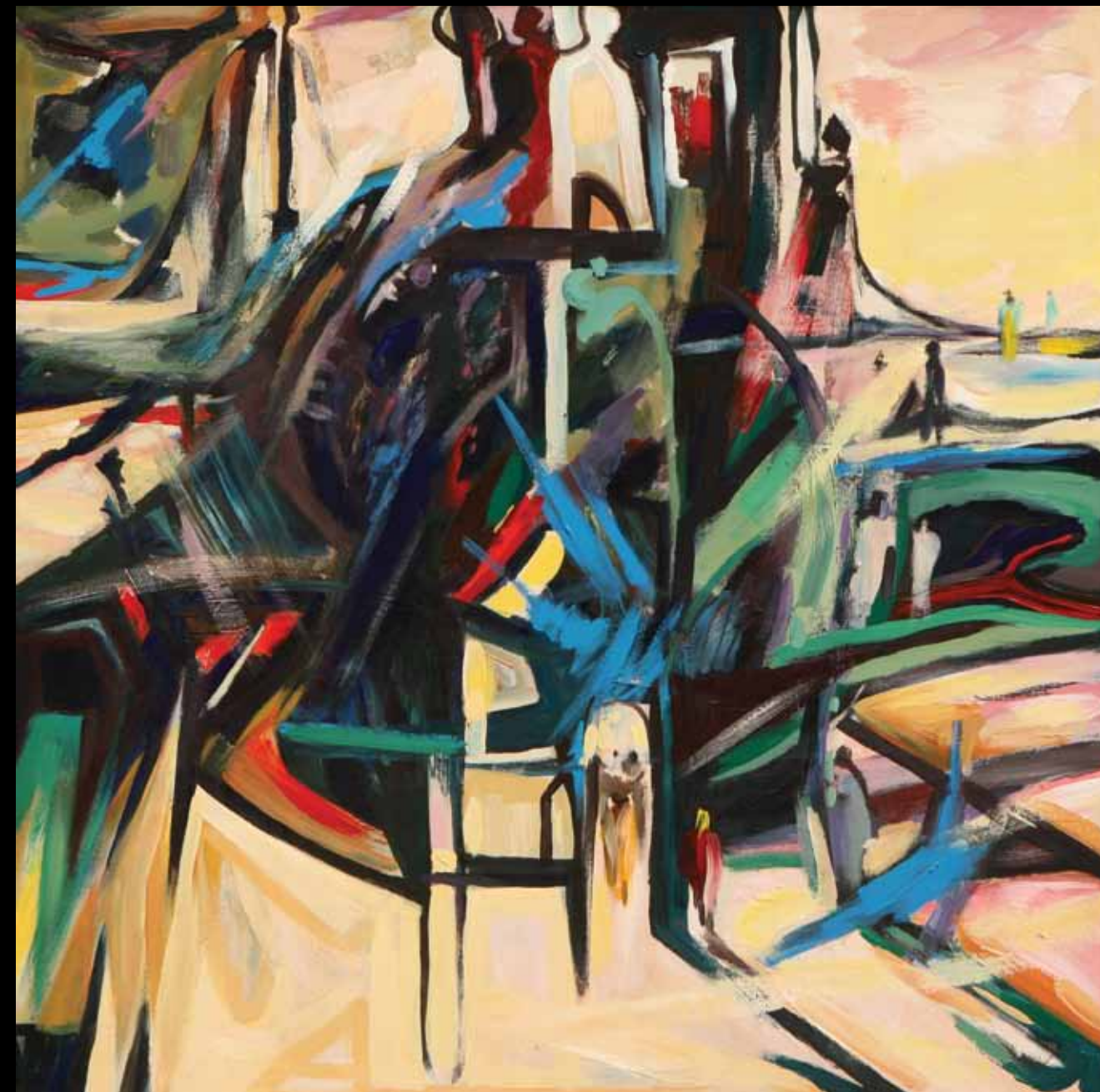
CONFETTI RAIN
2009
Acrylic on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower left)

₦ 500,000-600,000
(\$ 3,130-3,750)



64
CHINWE UWATSE (b.1960)
ETERNAL CROSS
 2000
 Watercolour on paper
 59 x 44.5 cm. (23½ x 17½ in.)
 Signed and dated (lower right)
 ₦ 300,000-400,000
 (\$ 1,880-2,500)



66
MIKE OMOIGHE (b.1958)
**PORTRAIT OF THE NATION
 SERIES-THE FAMILY**
 2010
 Acrylic on canvas
 91.5 x 91.5 cm. (36 x 36 in.)
 Signed and dated (lower right)
 ₦ 600,000-800,000
 (\$ 3,750-5,000)



65
HASSAN ALIYU (b.1964)
SON ON CROSS
 1981
 Oil on canvas
 85 x 115 cm. (33½ x 45 in.)
 Signed and dated (lower right)
 ₦ 700,000-800,000
 (\$ 4,380-5,000)



67
CHIDI KWUBIRI (b. 1966)
NEIGHBOURS 1
 2009
 Acrylic on cardboard
 101.5 x 80.5 cm. (40 x 31³/₈ in.)
 Signed and dated (lower right)
 ₦ 700,000-800,000
 (\$ 4,380-5,000)



68
ADE ADEKOLA (b. 1966)
OKADA: DARE DEVILS OR DEAR ANGELS
 2012
 C-print mounted under acrylic glass (Edition 1 of 5)
 100 x 300 cm. (39³/₄ x 118 in.)
 ₦ 1,400,000-1,800,000
 (\$ 8,750-11,250)



69
JEFFERSON JONAHAN (b. 1970)

THE SENATOR ELECT
2011
Pastel on paper
(55.9 x 74.3 cm. (22 x 29¼ in.))

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,570 2,190)



70
UCHE EDOCHIE (b. 1975)

UNTITLED
2008
Charcoal on paper
57 x 42.5 cm. (22½ x 16¾ in.)

Signed and dated (lower right)

₦ 200,000-300,000
(\$ 1,250-1,880)



71
GARY STEPHENS (b.1962, USA)

THE MOONLIGHT SCARF
2013
Charcoal paper
147.5 x 109 cm. (58 x 43 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
(\$ 5,000-6,250)



72
TOLA WEWE (b.1959)

UNTITLED
2003
Acrylic on canvas
120 x 117 cm. (47 x 46 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
(\$ 5,000-6,250)

Tola Wewe's paintings often include stylized figures with irregular heads adorned with shoals of decorative motifs, clearly visible in the artworks titled, 'The Three Ladies'. Wewe is influenced by traditional Yoruba culture such as the Ona symbols, folklore and mythology.



73
REUBEN UGBINE (b.1956)

FACES
2007
Wood
163.8 cm. (64½ in.)

Signed and dated (base of work)

₦ 600,000-800,000
(\$ 3,750-5,000)



74
CHUKS ANYANWU (1937-1990)

UNTITLED
1987
Mixed media on board
62.8 x 115.5 cm. (24¾ x 45½ in.)

Signed and dated (lower right)

₦ 750,000-1,000,000
(\$ 4,690-6,250)



75
AKINOLA LASEKAN (1916-1974)

PORTRAIT OF A MAN
1957
Oil on board
85 x 66 cm. (33³/₈ x 26 in.)

Signed and dated (lower left)

₦ 2,500,000-3,500,000
(\$ 15,630-21,880)



76
BEN ENWONWU (1921-1994)

UTUTU-MORNING MEETING OF
CHIEFS IN OLD ASABA
1958
Oil on canvas
51 x 61 cm. (20 x 24 in.)

Signed and dated (lower right)

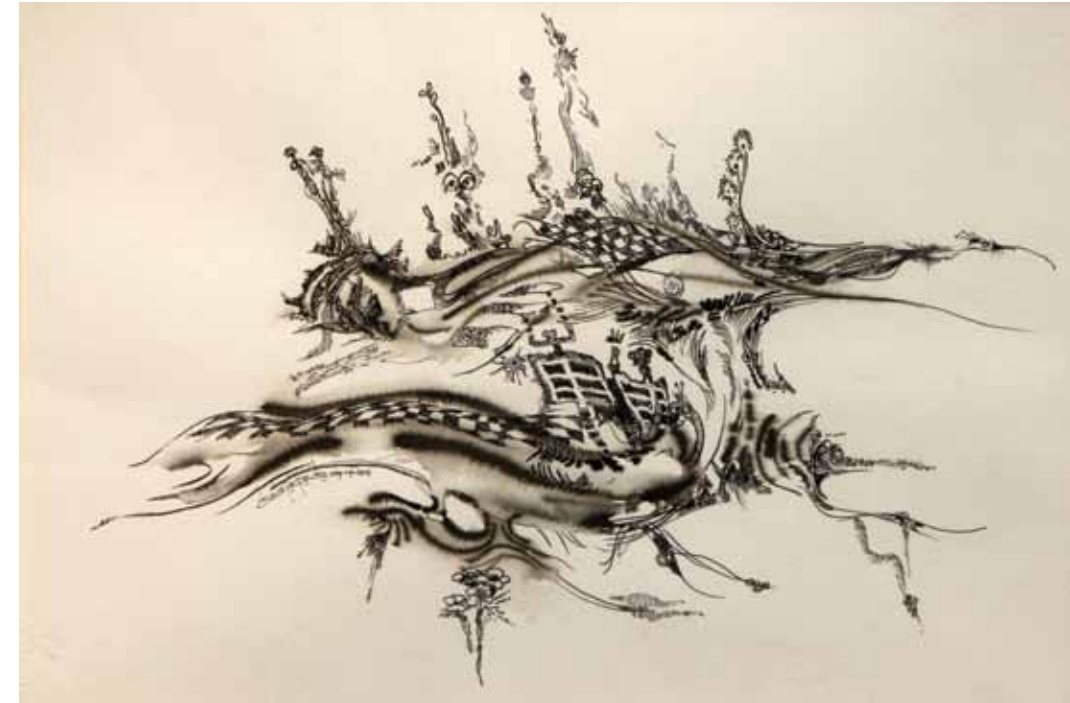
₦ 5,500,000-6,500,000
(\$ 34,380-40,630)

77
BEN OSAWE (1931-2007)

UNTITLED
Bronze
77 cm. (30³/₈ in.)

Signed (lower left)

₦ 2,000,000-2,500,000
(\$ 12,500-15,630)



78
DELE JEGEDE (b. 1945)

METAMORPHOSIS & IN THE
FOREST OF DEMONS
2011
Pen and ink on paper
28.5 x 47 cm. (11¹/₄ x 18¹/₂ in.) each

Signed and dated (upper centre)

₦ 500,000-600,000
(\$ 3,130-3,750)





79
BRUCE ONOBRAKPEYA (b. 1932)

CULTURAL INDUSTRIAL ECONOMIC
1978-1981
Revival copper foil and ivorex on panel
203 x 439.4 cm. (80 x 173 in.)

₦ 10,000,000-12,000,000
(\$ 62,500-75,000)



80
GERALD CHUKWUMA (b. 1973)

FREE
2013
Mixed media
138 x 200 cm. (54³/₈ x 78³/₈ in.)

Signed and dated (lower right)

₦ 1,000,000-1,200,000
(\$ 6,250-7,500)



81
KEHINDE BALOGUN (b. 1953)

UNTITLED
2009
Acrylic on canvas
140.3 x 235 cm. (55¹/₄ x 92¹/₂ in.)

Signed and dated (lower centre)

₦ 700,000-800,000
(\$ 4,380-5,000)

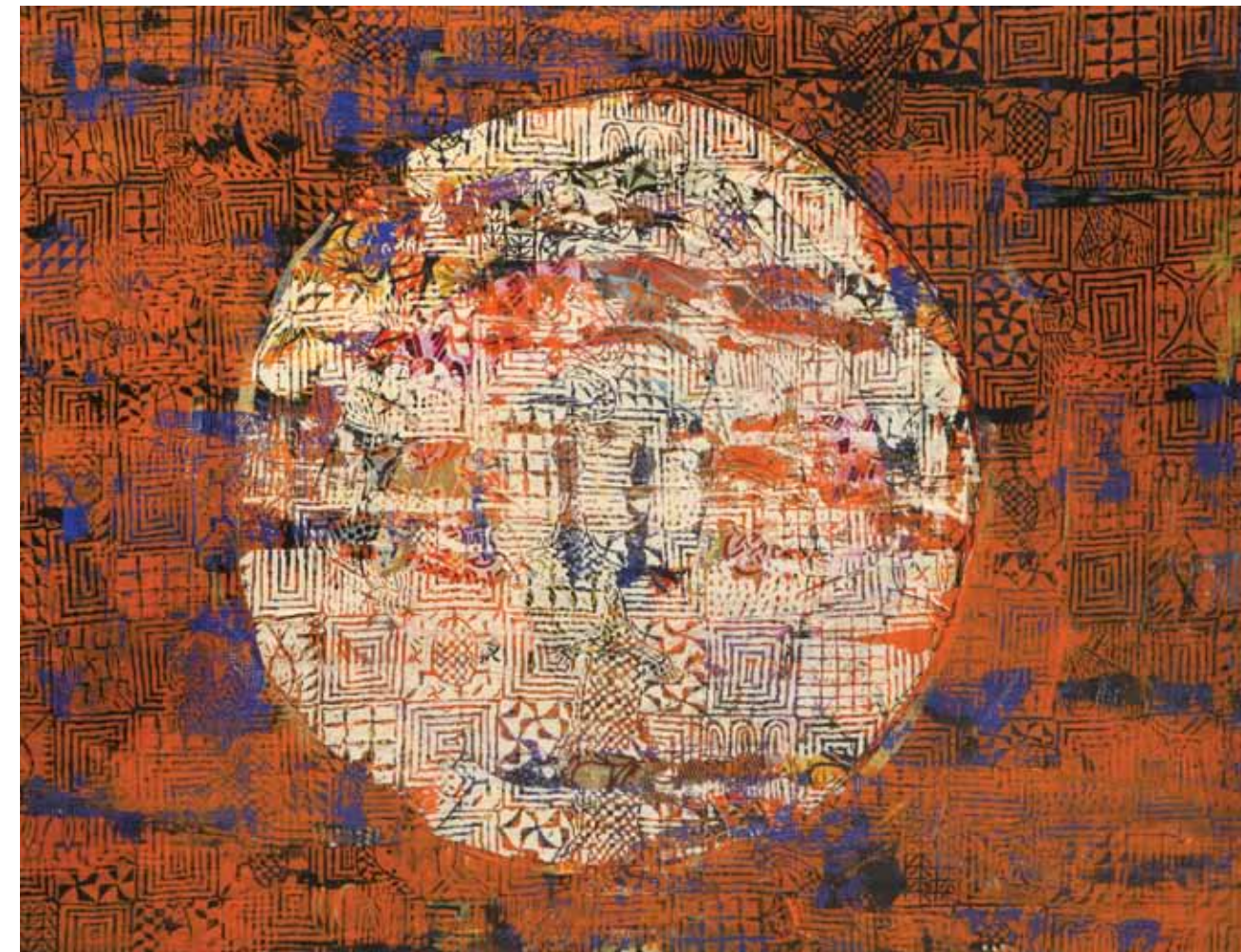


82
ABIODUN OLAKU (b. 1958)

ROOTS
2009
Oil on canvas
76 x 91.5 cm. (30 x 36 in.)

Signed and dated (lower left)

₦ 1,600,000-1,800,000
(\$ 10,000-11,250)



84
VICTORIA UDONDIAN (b. 1982)

UKARA CLOTH AT SUNSET
2013
Mixed media on canvas
116.8 x 89 cm. (46 x 35in.)

₦ 450,000-600,000
(\$ 2,820-3,750)

Victoria Udondian's recent works explore the impact textiles have on societies, particularly in shaping cultural identity and histories. Udondian began her career as a trained tailor and fashion designer and her fascination with the West-African textile industry is clearly inspired by her previous occupation. In 2012 Udondian participated in a group exhibition, 'We Face Forward: Art from West Africa Today' at the Whitworth Art Gallery in Manchester. The title of her work, 'Aso Ikele1948' means 'cloth used to protect the home', in Yoruba. By taking Whitworth's textile collection as its starting point, Aso Ikele questioned the impact that second-hand clothing has on the West African textile industry and cultural identity. Udondian used recycled second-hand clothes, burlap and several fabrics from Manchester and Nigeria to create the hybrid piece.

This artwork titled, 'Ukara Cloth at Sunset', addresses Udondian's experiences growing up in Nigeria. She ascertained that fundamental changes in fabric (West African textiles) can affect one's perception of his or her identity. By using second-hand and foreign-made fabrics, Udondian interrogates Nigeria's increasing dependence on outsourcing for textile products while also exploring the historical consequence on the national psyche.



83
RAQIB BASHORUN (b.1955)

REBIRTH
2005
Wood and aluminium
124.5 x 112 cm. (49 x 44 in.)

Signed and dated (upper left)

₦ 650,000-800,000
(\$ 4,070-5,000)

85

EL ANATSUI (b. 1944, Ghana)

COMMERCIAL AVENUE

2014

Wood, aluminium & house paint
212 x 278 cm. (83½ x 109½ in.)

Signed and dated (lower right)

₵ 33,000,000-36,000,000
(\$ 206,250-225,000)

Since the early 2000s, El Anatsui's internationally renowned, large-scale, metal bottle-cap sculptures have dominated his oeuvre. However, as this work, *Commercial Avenue* (2014), shows, he has continued to work with wood for which he gained early critical attention in the 1980s and 1990s. In its earlier manifestation, his multi-piece wooden plaques, frequently featured dramatic, abstract or highly stylized anthropomorphic imagery, carved with chainsaw, routers and other power tools and burned with oxyacetylene flame. He also sometimes included additional colour by painting parts of the plaques. In the new plaques, exemplified by the piece shown here, he combines the material form and design elements of his previous wood and later metal sculpture. There is also a greater emphasis on colour; the reliance on the natural colour of various tropical woods in the earlier reliefs has given way to greater use of paint, in addition to the bold, patterned colours of the aluminium strips affixed onto the wood. The work also features the "faded jeans" textures that extend the compositional complexity of the work. The effect of the very irregular outline of the work, and the cacophony of colours and textures, and the halting attempt to link the strips with diagonal white lines, is an optical overload reminiscent of the sensory experience of walking down any busy African street. – CO





86
YVES MIDAहुEN (b. 1974, Togo)

LA COURSE AU TRESOR
2013
Mixed media on canvas
119.4 x 147.3 cm. (47 x 58 in.)

Signed and dated (lower right)

₦ 500,000-600,000
(\$ 3,130-3,750)



87

87
BUNMI BABATUNDE (b.1982)

ACROBAT
2010
Bronze
197 cm. (77³/₄ in.)

Signed and dated (back of work)

₦ 1,200,000-1,500,000
(\$ 7,500-9,380)

88
GANI ODUTOKUN (1946-1995)

THE KING AND THE COUP
PLOTTERS
1988
Gouache on paper
48.5 x 66 cm. (19 x 26 in.)

Signed and dated (lower right)

₦ 2,000,000-2,500,000
(\$ 12,500-15,630)



88



89
KELANI ABASS (b.1979)

ASIKO II
 (Diptych)
 2013
 Laminated print, acrylic & pastel on canvas
 122 x 183 cm. (48 x 72 in.)

₦ 700,000-800,000
 (\$ 4,380-5,000)

He is a proficient colourist. Poetises his paintings with compelling chromatism, simulating a patina of hues, thereby bequeathing them with a respectability that comes with age on what are in fact recent paintings. He applies multiple tonalities of analogous and complementary colours in such a manner that a symphonist's harmony is orchestrated. He creates diverse emotions with the manipulation of earthy hues of ochre, brown and grey without making the palette dirty. Some of his paintings display complex visual appropriations, such as foreshortening, aerial perspective, acrobatic mobility and structural vitality with seeming ease. Painterly grace dominates his pictorial compositions and spatial dimensions. He depicts objects with tactile and textural fidelity. He suspends forms in space using effective tonal manipulations to create atmospheric illusion. He uses what can be described as neo-photorealism to depict lucid transparency and translucency. - *KF*

Kelani Abass' works are meticulous, refined yet gentle. Having begun with a photographic naturalistic style, he quickly went on to merge naturalism with conceptual compositions. The transformation of creative ideology and style is reflected in his works from his cerebral exhibition in 2013, titled, 'Asiko': Evoking Personal Narratives and Collective History'.



90
BRUCE ONOBRAKPEYA (b.1932)

MASK OF THE BURNING WETLAND(PANEL I)
 2003
 Additive plastograph on paper
 89 x 203 cm. (35 x 80 in.)

₦ 1,200,000-1,500,000
 (\$ 7,500-9,380)

91
SUSANNE WENGER
 (b. 1915 Graz, Austria,
 d. 2009, Oshogbo)

IWIN
 Print
 51 x 59.5 cm. (20 x 23^{3/8} in.)

₦ 350,000-500,000
 (\$ 2,190-3,130)

Susanne Wenger is widely believed to be one of the most important modern artists in post-war Austria because of her pioneering works in Europe and her deep, creative relationship with the Yoruba culture.

Her works have been described as, "the coalescence of great myths of all time into an epos of creation, death, sacrifice and reincarnation." (Wolfgang Denk, Susanne Wenger Foundation)



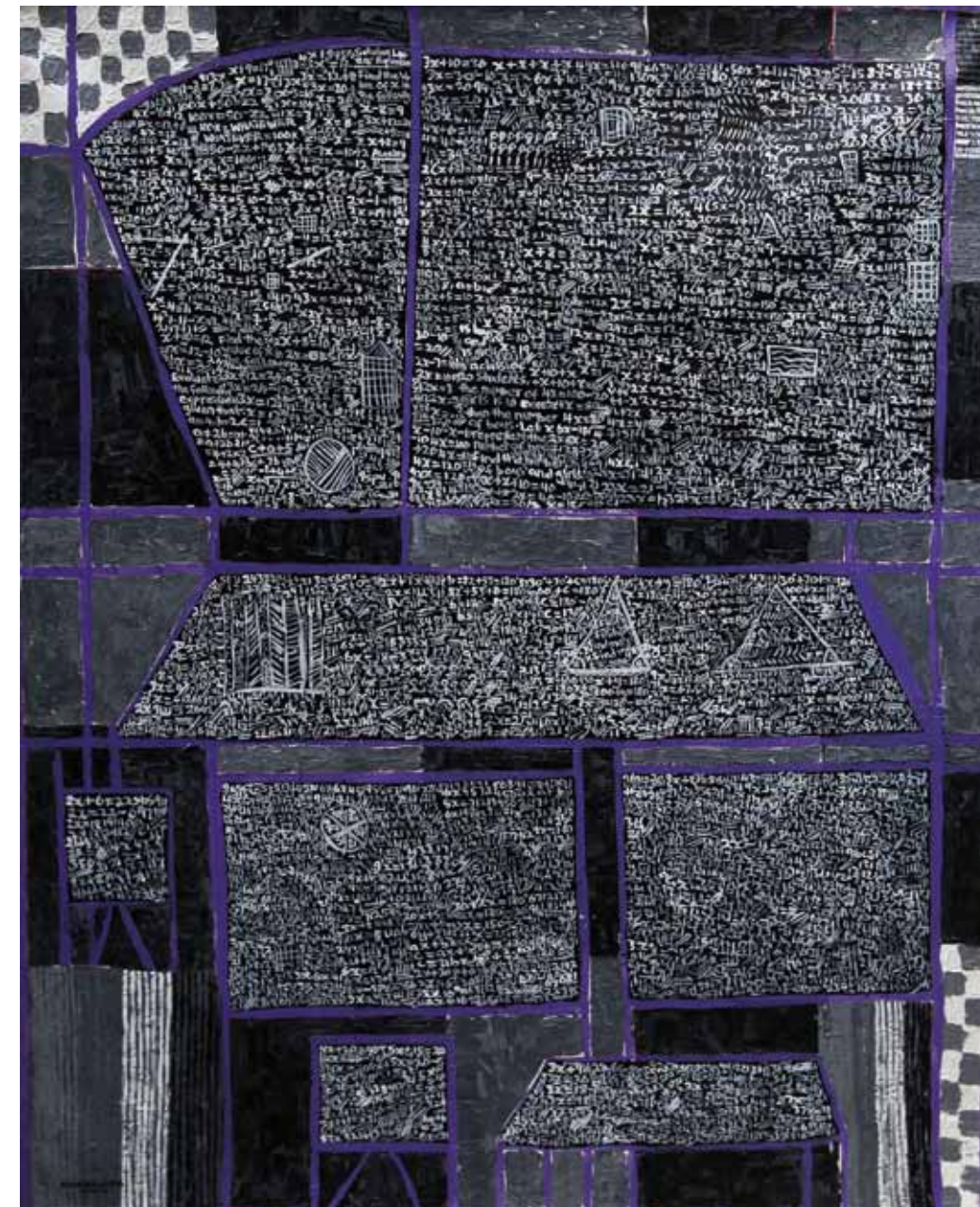


92
OKPU EZE (1932-1995)

MAIDEN SPIRIT
1992
Ebony wood
155 cm. (61 in.)

Signed and dated (lower front)

₦ 1,750,000-2,000,000
(\$ 10,940-12,500)



93
NYORNUWOFIA AGORSOR (b.1983, Ghana)

INVENTIONAL CALCULATION
2013-2014
Acrylic on canvas
152.5 x 122 cm. (60 x 48 in.)

Signed and dated (lower left)

₦ 300,000-450,000
(\$ 1,880-2,820)



94
UCHAY JOEL CHIMA (b.1971)

THE RETURN OF THE DELEGATE I
2013
Mixed media on canvas
130 x 150 cm. (51 x 59 in.)

Signed and dated (lower left)

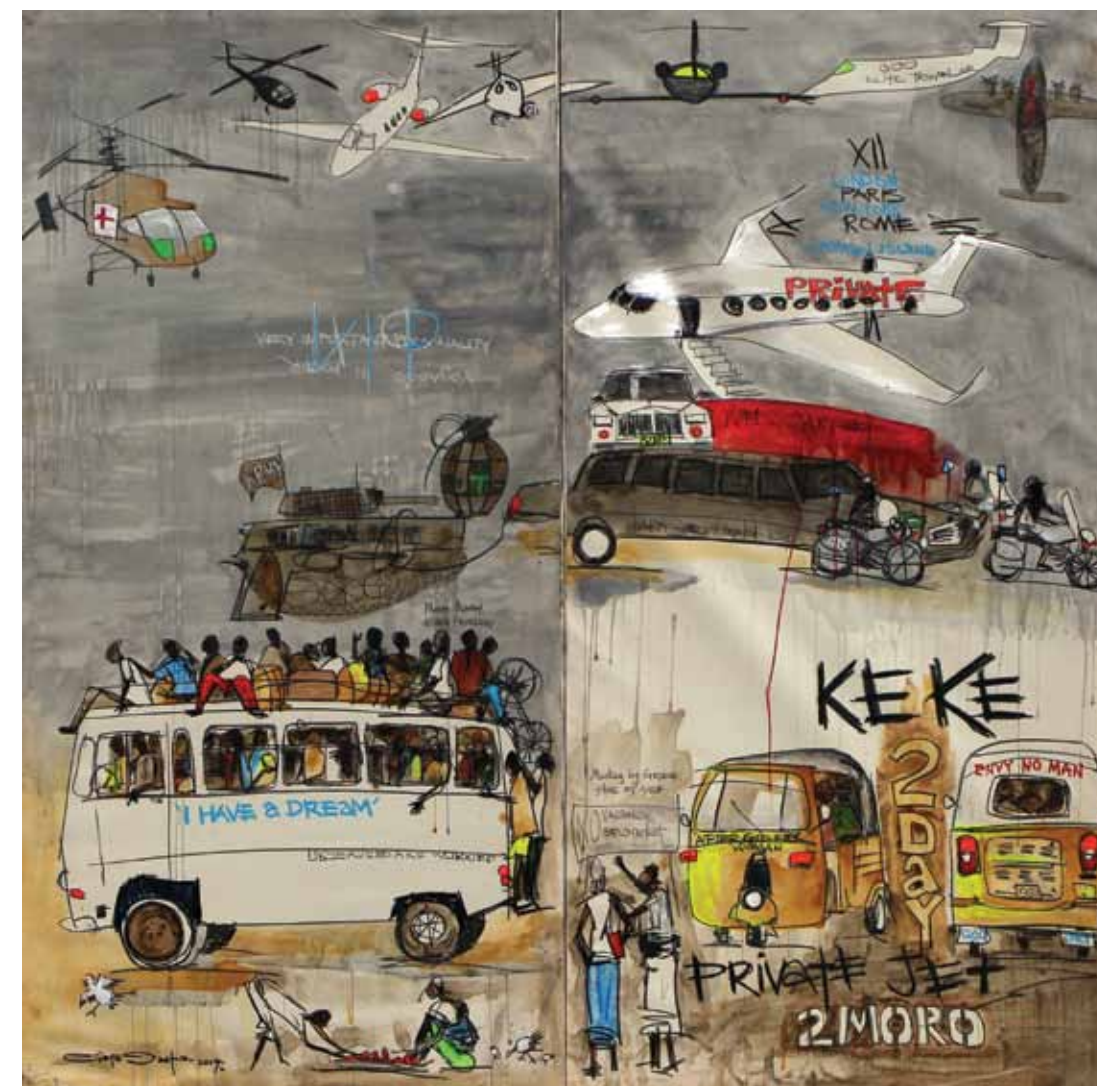
₦ 600,000-800,000
(\$ 3,750-5,000)

95
DISEYE TANTUA (b.1955)

I HAVE A DREAM
(Dptych)
2014
Acrylic & crayon on canvas
183 x 183 cm. (72 x 72 in.)

Signed and dated (lower left)

₦ 1,000,000-1,300,000
(\$ 6,250-8,130)





96
BEN ENWONWU (1921-1994)

FELLING TREES
 1943
 Wood plaque
 32 x 105 cm. (11½ x 41¾ in.)

Signed and dated (lower right)

₦ 7,000,000-9,000,000
 (\$ 43,750-56,250)

This early wood relief by Nigeria's leading artist during the colonial era exemplifies the art style associated with the pedagogy of Kenneth C. Murray, the first art teacher hired by the colonial government in 1927 to establish formal art training in Nigeria. Murray, a fierce advocate of traditionalism in modern African art, encouraged his students to depict village life and scenes using simple, unsophisticated artistic techniques. Enwonwu, arguably the most talented member of Murray's art class in the 1930s, developed a naturalistic style similar to that of other Murray students, including C. C. Ibeto and Uthman Ibrahim. In this compactly composed piece he depicts a busy scene showing lumberjacks with hand tools felling trees in a tropical forest. Farther away are a crowd engaged in some indefinable activity. As in the work of the Murray School the laws of perspective are only partially applied, despite the focus on creating a pictorial narrative. - CO



97
KOLADE OSHINOWO (b.1948)

ENGAGEMENT
 2011
 Mixed media on canvas
 80.5 x 154 cm. (31¾ x 60½ in.)

Signed and dated (lower left)

₦ 3,000,000-3,500,000
 (\$ 18,750-21,880)

Artist's Statement:

'Engagement' is a focus on the traditional wedding ceremony amongst the Yoruba people of southwest Nigeria. It is usually a joyous occasion preceded by an introduction of the families of the bride and the bridegroom. Mandatory items, as demanded by culture, such as a letter of intent, engagement ring, dowry, suitcase of assorted fabrics, fruits, honey, yam tubers, etc. are presented by the bridegroom's family.

The ceremonies are often characterized by feasting, pomp and pageantry with both families parading 'aso ebi', a uniform fabric used for garments.



98
NYEMIKE ONWUKA (b.1972)

UNTITLED
 2013-2014
 Mixed media on canvas
 122 x 106.7 cm. (48 x 42 in.)

Signed and dated (lower right)

₦ 600,000-700,000
 (\$ 3,750-4,380)



100
EMMANUEL MBANEFO (b.1960)

THE TALKING DRUM
 2012
 Mixed media on board
 59 x 86.5 cm. (23½ x 34 in.)

Signed and dated (back of work)

₦ 350,000-500,000
 (\$ 2,190-3,130)

Emma Mbanefo was born in 1960 in Jos. He studied Fine Arts at the Federal Polytechnic in Auchi. Mbanefo's works are bold and authentic. He benefited immensely from working closely with Nigerian contemporary art masters like Ben Enwonwu, Ben Osawe, Okpu Eze and Bruce Onobrakpeya. In 2012, Mbanefo featured his paintings, etchings, sculptures and installations in an exhibition titled, 'Ambivalence' at the Nimbus Art Gallery in Lagos, Nigeria.

His work titled 'The Talking Drum' is clearly influenced by Yoruba and Hausa culture. The piece is accentuated with intricate details including the refreshing use of primary colours.



101
TAYO QUAYE (b.1954)

AKEDE
 1994
 Lino engraving on japanese rice paper
 91.4 x 61 cm. (36 x 24 in.)

Signed (lower right)

₦ 400,000-500,000
 (\$ 2,500-3,130)

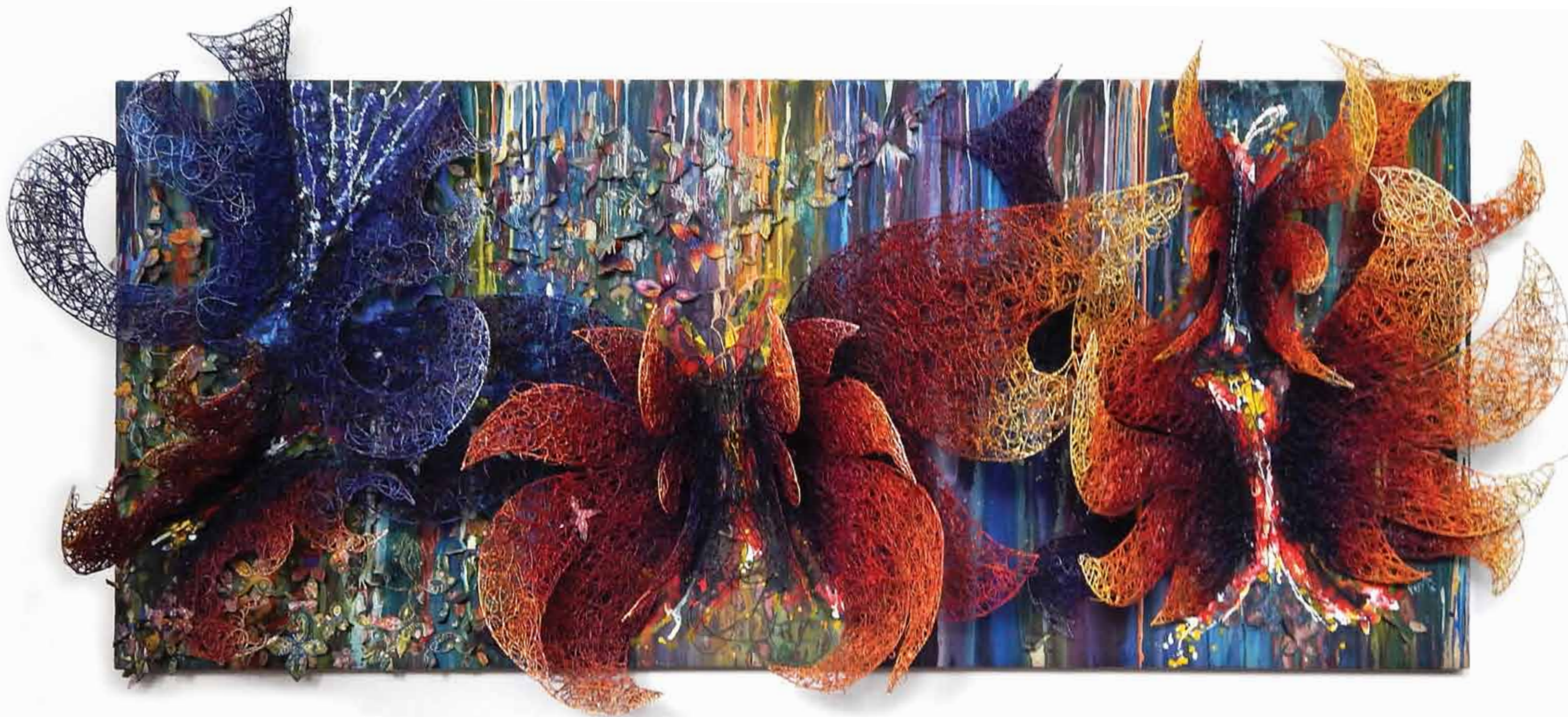
99
LEKAN ONABANJO (b.1967)

IBADAN
 1998
 Watercolour on paper
 53.5 x 74 cm. (21 x 29 in.)

Signed (lower right and lower left)

₦ 450,000-650,000
 (\$ 2,820-4,070)





102
PEJU ALATISE (b.1975)

BUTTERFLY
2011
Mixed media on canvas
132 x 305 x 58.5 cm. (52 x 120 x 23 in.)

Signed and dated (lower right)

₦ 2,200,000-2,500,000
(\$ 13,750-5,630)



103
SEGUN AIYESAN (b.1971)
THE VINEYARD LOVE I & II
 2012
 Acrylic on canvas
 120.7 x 242.6 cm. (47½ x 95½
 in.)
 Signed and dated (centre of work)
 ₦ 800,000-1,000,000
 (\$ 5,000-6,250)



104
WIZ KUDOWOR (b.1957, Ghana)
ELEVATED THOUGHTS II
 2012
 Acrylic on canvas
 98 x 88 cm. (38¾ x 34¾ in.)
 Signed (lower right)
 ₦ 650,000-750,000
 (\$ 4,070 4,690)

“The varied energies in my environment provide an unlimited database for my work” - Wiz Kudowor

105
JERRY BUHARI (b.1959)

YOUNG PLANET WITH SILVER
MOTIF
2012
Oil on board
78 cm. (30³/₈ in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
(\$ 5,000 6,250)



106
UCHE UZORKA (b.1974)

UNTITLED
Ink on paper
110.5 x 116.8 cm. (43¹/₂ x 46in.)

Signed (lower right)

₦ 350,000- 450,000
(\$ 2,190-2,820)



107
LEMI GHARIOKWU (b.1955)

MANDELA - MORAL CAPITAL
2014
Mixed media on aluminium composite panel
152.5 x 114.5 cm. (60 x 45 in.)

Signed and dated (lower right)

₦ 650,000-750,000
(\$ 4,070-4,690)



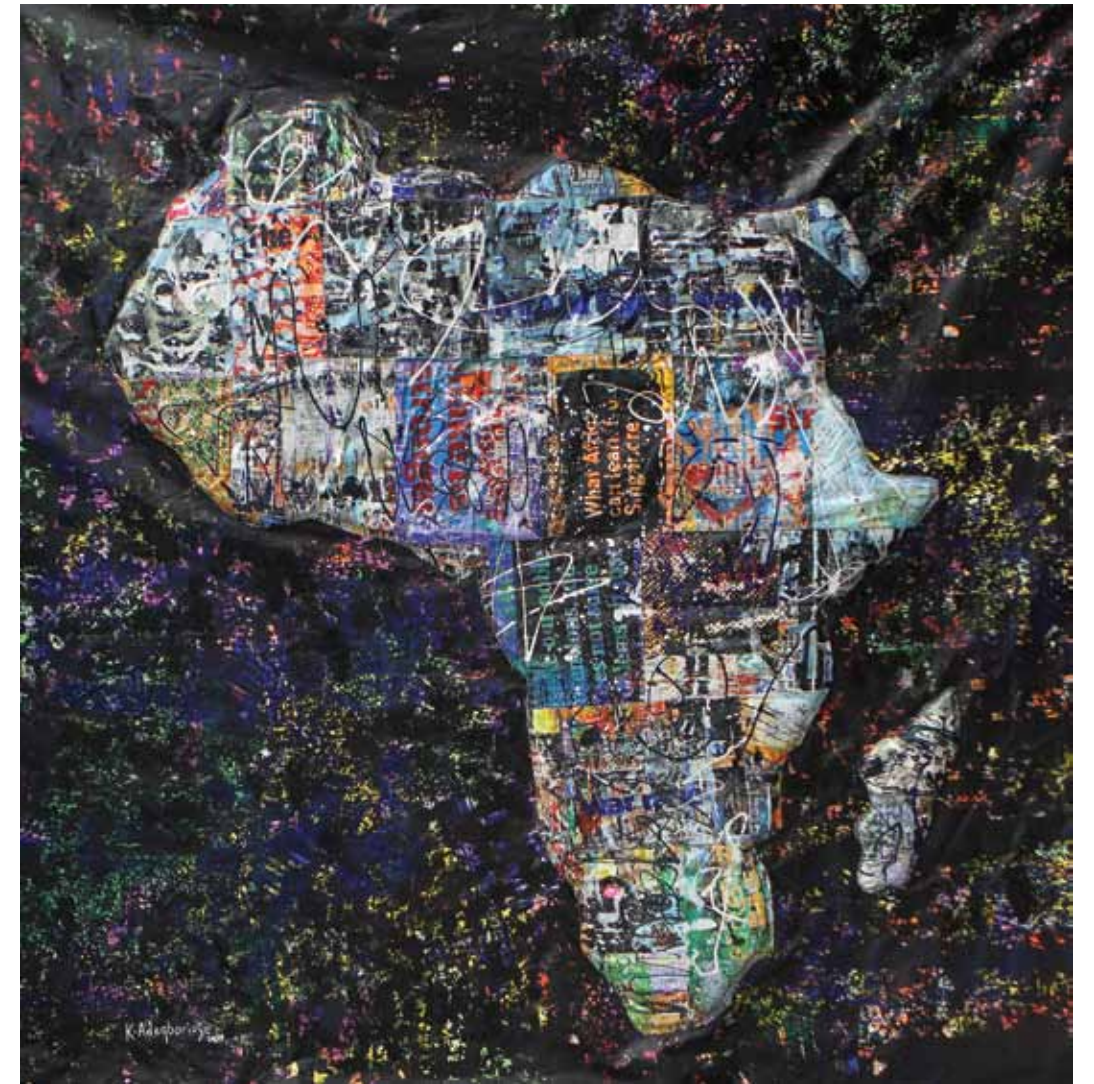
108
KAINEBI OSAHENYE (b.1964)

ORDINARY PEOPLE SERIES
 2006-2012
 Oil, enamel & oil paint stick on canvas
 170.2 x 170.2 cm. (67 x 67 in.)

₦ 1,600,000-1,800,000
 (\$10,000-11,250)

“Kainebi is one of the few artists within the Nigerian contemporary art context who is highly experimental and also very focused on opening up the possibilities of painting both as a medium and as a process.”
 - El Anatsui

Kainebi Osahenye’s work continues to push the boundaries and forces the audience to confront issues like consumerism, globalisation, man’s inhumanity and the environment. The artworks in the ‘Ordinary Peoples’ Series, were created in 2006 and reworked several times in 2007 and 2012. The series contains between 7 to 23 rows of silhouetted human forms queuing in what looks like a continuous file. The ‘whitewash’ over the entire surface represents the continual eradication of the people. The series addresses the harsh realities of life in Nigeria especially for ordinary people who find themselves queuing for everything whilst the privileged “jump” the queue. This particular piece in the series has a unique hanging system.



109
KUNLE ADEGBORIOYE (b.1966)

UNITY IN DIVERSITY
 2013
 Mixed media on canvas
 203 x 203 cm. (80 x 80 in.)

Signed and dated (lower left)

₦ 700,000-900,000
 (\$ 4,380-5,630)



110
OYERINDE OLOTU (b.1959)

OLD LAGOS
2005
Oil on canvas
61 x 82 cm. (24 x 32 ½ in.)

Signed and dated (lower centre)

₦ 450,000-600,000
(\$ 2,820-3,750)



111
BUNMI BABATUNDE (b.1957)

DANCING TORSO
2001
Wood
118 cm. (46³/₈ in.)

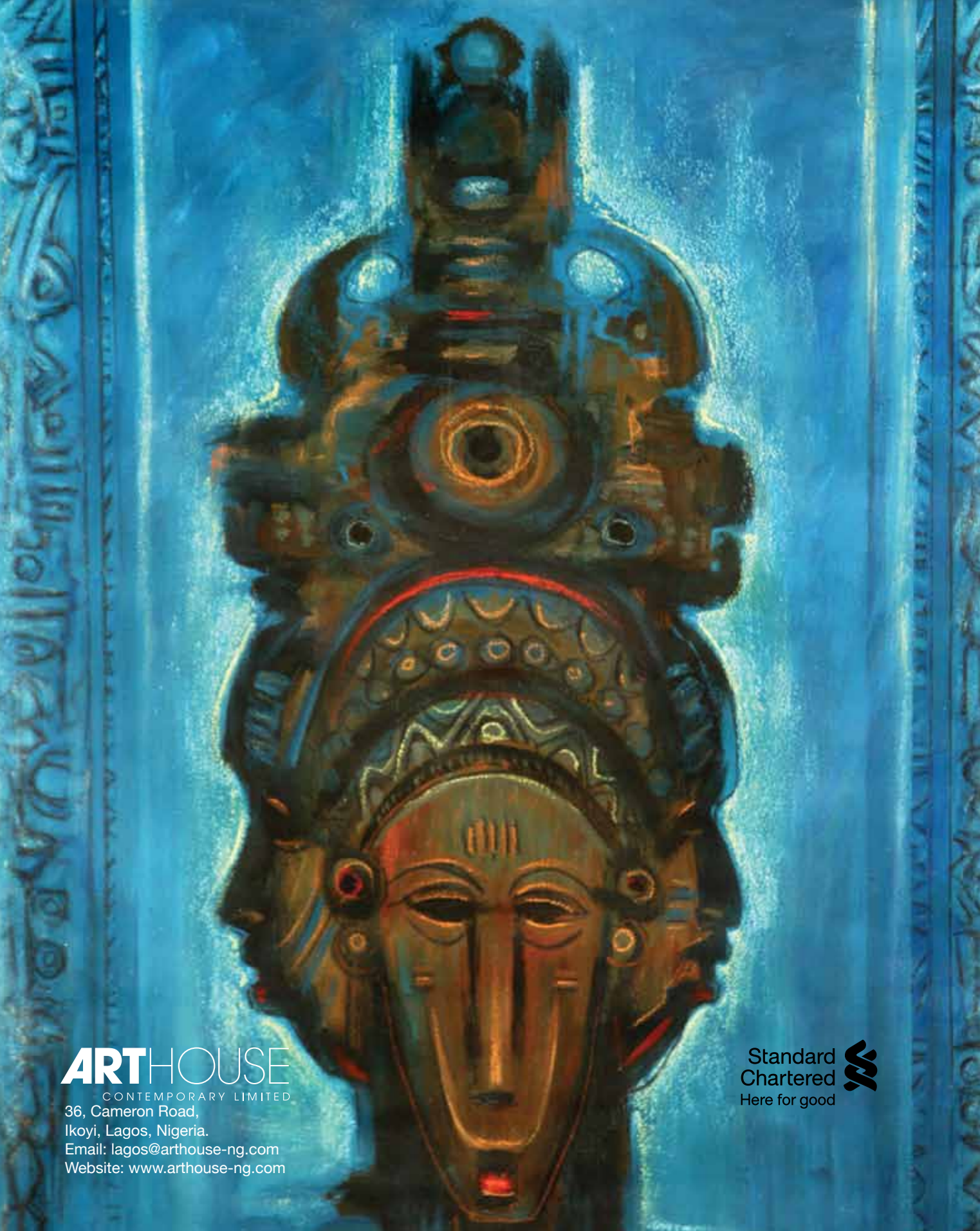
Signed and dated (lower left)

₦ 600,000-750,000
(\$ 3,750-4,070)

END OF SALE



ashimova
2011



ARTHOUSE

CONTEMPORARY LIMITED

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