



ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

Monday, 3rd November 2014



COVER

LOT #44
KOLADE OSHINOWO

STILT DANCERS

BACK COVER

LOT #13
NNENNA OKORE

FOLIAGE

INSIDE FRONT COVER

LOT #47
MURI ADEJIMI

SPIRITUAL REFRESHMENTS

INSIDE BACK COVER

LOT #40
CHIDI KWUBIRI

CONFLUENCE I & II

OPPOSITE CONTENTS

LOT #60
VICTOR EKPUK

ASIAN UBOIKPA (HIP SISTA) SERIES #4

Acknowledgements**Written Contributions from:**

Dr Kunle Filani, (MFA, PhD)
Dr. Chika Okeke-Agulu, Assistant Professor, Princeton University (CO)
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Various Artists as indicated by the term "Artist's Statement"

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**MODERN AND
CONTEMPORARY ART**

3rd November 2014, 6 pm

AUCTION

Monday, 3rd November 2014
The Wheatbaker
4 Onitolo Road
Ikoyi, Lagos, Nigeria

VIEWING

Saturday, 1st November 2014, 11 am - 6 pm
Sunday 2nd November 2014, 12 pm - 6 pm
Monday 3rd November 2014, 10 am - 1 pm

AUCTIONEER

John Dabney

CONDITIONS OF SALE

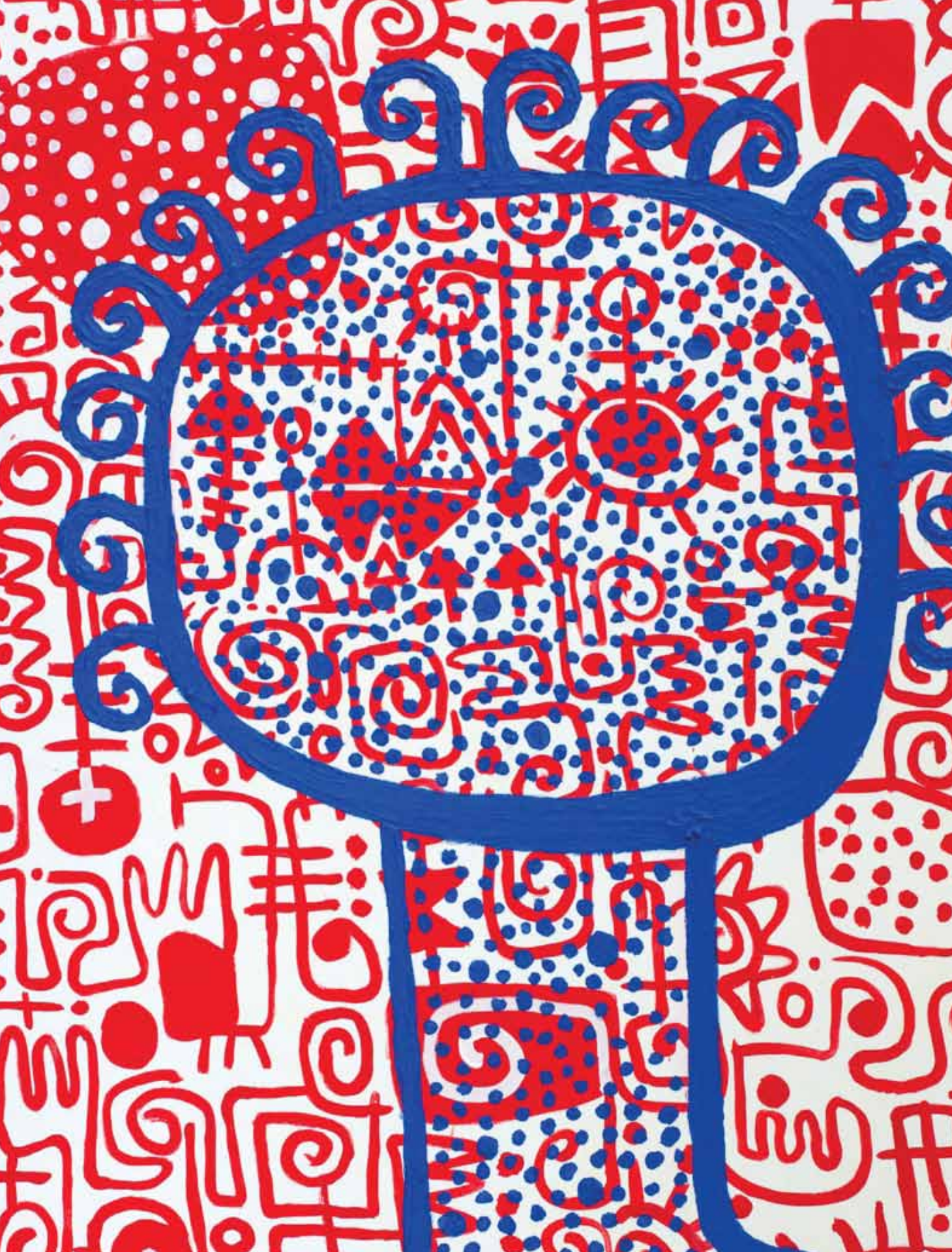
This auction is subject to
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ARTHOUSE
CONTEMPORARY LIMITED

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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.

The Arthouse Foundation supports artists in the following areas:

- Establishment of a residency program in Lagos, Nigeria that invites Nigerian and international artists to live/work for extended periods and produce new artistic projects
- Support of Nigerian artists to participate in international art platforms
- Reciprocal exchange programs with international art residencies
- Educational initiatives including workshops, talks, mentorship, and extended public programs

The Arthouse Foundation has inaugurated its first year by supporting Nigerian artists in their participation in art programs abroad, including Victoria Udondian's graduate study at Columbia University in New York, residencies for Uchay Joel Chima and Tayo Olayode at the Vermont Studio Center, and Chibuike Uzoma in Vienna, Austria.

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



C1
YETUNDE AYENI-BABAEKO (b. 1978)

WESTERN AVENUE AT NIGHT
2011

Print on dibond, edition 1 of 10
40.5 x 91.5 cm. (16 x 36 in.)

₦ 250,000-350,000
(\$1,875-3,125)

C2
UCHAY JOEL CHIMA (b. 1971)

ANTICIPATING

2013

Mixed media on canvas
89 x 89 cm. (35 x 35 in.)

Signed and dated (lower right)

₦ 300,000-450,000
(\$1,875-2,815)



C3
TAYO OLAYODE (b. 1970)

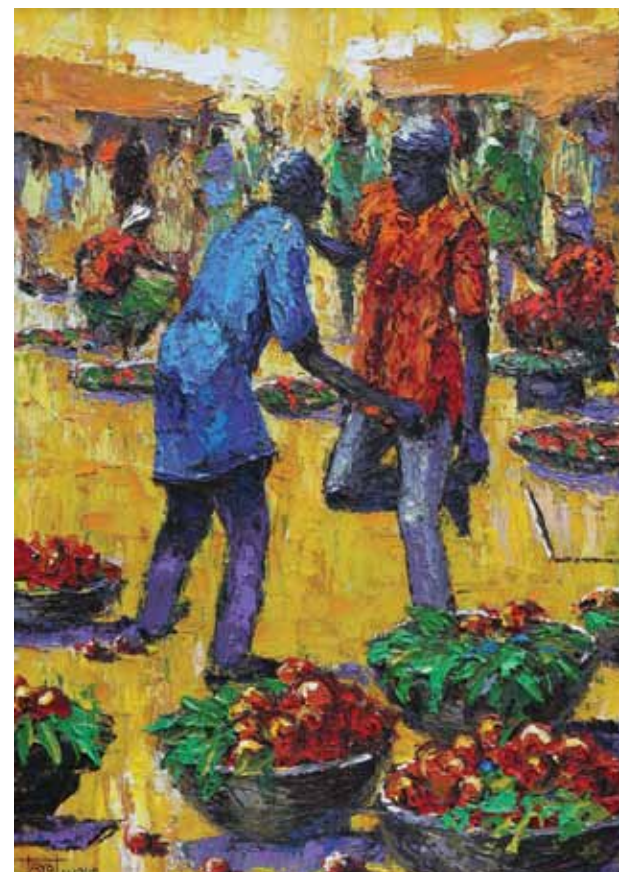
MALLAM 'SOLD'

2014

Oil on canvas
99 x 70 cm. (39 x 37.5 in.)

Signed and dated (lower left)

₦ 250,000-350,000
(\$1,565-2,190)



C4
MURAINA OYELAMI

UNTITLED

2009

Oil on canvas
56 x 43 cm. (22 x 17 in.)

Signed and dated (lower right)

₦ 300,000-500,000
(\$1,565-2,190)



MAIN SALE BEGINS



1
OWUSU ANKOMAH (Ghanaian, b.1956)

MOVING FOOTBALL (NIGERIA)
2006-2014
Mixed media & photographic print
on giclée
88 x 68 cm. (34 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in.)

Dated (lower left)
₦ 300,000-400,000
(\$ 1,880-2,550)



2

2

NYEMIKE ONWUKA (b.1972)

ENGULFED
2009
Mixed media on canvas
107 x 122 cm. (42 x 48 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000
(\$ 4,380-6,250)



3



3

PEJU ALATISE (b. 1975)

I'LL BE WATCHING YOU (DIPTYCH)
2009
Acrylic on canvas
99 x 99 cm. each (39 x 39 in. each)

Signed and dated (lower right)

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

4



4
WIZ KUDOWOR (Ghanian, b.1957)

WHITE FORM ON BLUE
2003
Acrylic on canvas
79 x 59 cm. (31 x 23¼ in.)

Signed (lower right)

₦ 350,000-450,000
(\$ 2,190-2,820)

5



5
EBONG EKWERE (b. 1961)

MUSCULAR TUSSLE
2014
Wood
81 cm. (32 in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,570-2,190)

6



6
KOFI AGORSOR (Ghanian, b. 1970)

THREE FISH & WE ARE STAYING TOGETHER
(PAIR)
2002
Acrylic on canvas
134 x 27.5 cm. (52¼ x 10¾ in)

Signed and dated

₦ 500,000-750,000
(\$ 3,130-4,690)

7



7
ADEMOLA AKINTOLA (b. 1952)

WOMAN
2013
Metal
80 x 122 cm. (31½ x 48 in.)

₦ 500,000-700,000
(\$ 3,130-4,380)

8



8
MODUPE FADUGBA (b. 1985)

HEART SIDE UP: FLOWERS, FOR YOU
2014
Acrylic & coloured pencil on burned paper
91.5 x 122 cm. (36 x 48 in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,750-5,000)

9



9
RAQIB BASHORUN (b. 1955)

STARS IN MY CITY II
2013
Mixed media
155 x 109 cm. (61½ x 43 in.)

Signed and dated (upper centre)

₦ 700,000-900,000
(\$ 4,380-5,630)

10



10
UCHE PETERS (b. 1973)

DISTRACTED
2014
Metal wire and metal pieces
168 cm. (66 in.)

₦ 700,000-900,000
(\$ 4,380-5,630)

“Uche is an unusual artist. He did not study art; he does not earn a living through art, he is not a member of any professional art body, but there is no doubt about his being an artist. His works prove it.” – Jess Castellote

Although not a student or full-time practitioner of art, Peters has distinguished himself as worthy of note. His works are anything but simplistic; his intricate installation pieces, more often than not, will fill viewers with awe. Peters’ deeply provocative works confront the viewer with questions and realities that are often somewhat uncomfortable. (UO)

(Source: “George Edozie and Uche Peters at Lagos Business School (LBS)”, <http://jesscastellote.wordpress.com/2012/10/01/george-edozie-and-uche-peters-at-lagos-business-school-lbs/>)



11

11
 GEORGE OSODI (b. 1974)

EYO ONIKO
 2009
 C-print (Edition 1 of 5)
 120 x 80 cm. (47¼ x 31½ in)

₦ 850,000-1,000,000
 (\$ 5,320-6,250)

12a



12b



12c



12
 KELECHI AMADI-OBI (b. 1969)

GELE IN BLOOM 1, 2 & 3
 2011
 Photographic print on aluminium
 61 x 76.2 cm. each (24 x 30 in.)

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



13
NNENNA OKORE (b. 1975)

FOLIAGE
2009
Handmade paper yarn, dye,
acrylic & burlap
127 x 91.5 cm. (50 x 36 in.)

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



14
ADE ADEKOLA (b. 1966)

**'1914 - THE AMALGAMATION OF IDENTITY AND THE
CREATION OF...?'**
2014
C- print mounted on plexiglass (Artist's Proof, Edition 2 of 5)
100 x 100 cm. each (39 1/2 x 39 1/2 in.)

₦ 1,800,000-2,000,000
(\$ 11,250-12,500)



15a



15b

15
CYRIL OMAMOGHO (b. 1983)

SOLDIER I & II
2012
Acrylic & oil on canvas
107 x 86.5 cm. each (42 x 34 in.)

Signed and dated (lower left)

₦ 800,000-1,000,000
(\$ 5,000-6,250)



16

16
BEN OSAWE (1931-2007)

COMPOSITION FOR TERRACOTTA II & III
1965
Charcoal on paper
48 x 30.5 cm. each (19 x 12 in.)

Signed and dated (lower left)

₦ 600,000-900,000
(\$ 3,750-5,630)

17



17
OYERINDE OLOTU (b. 1959)

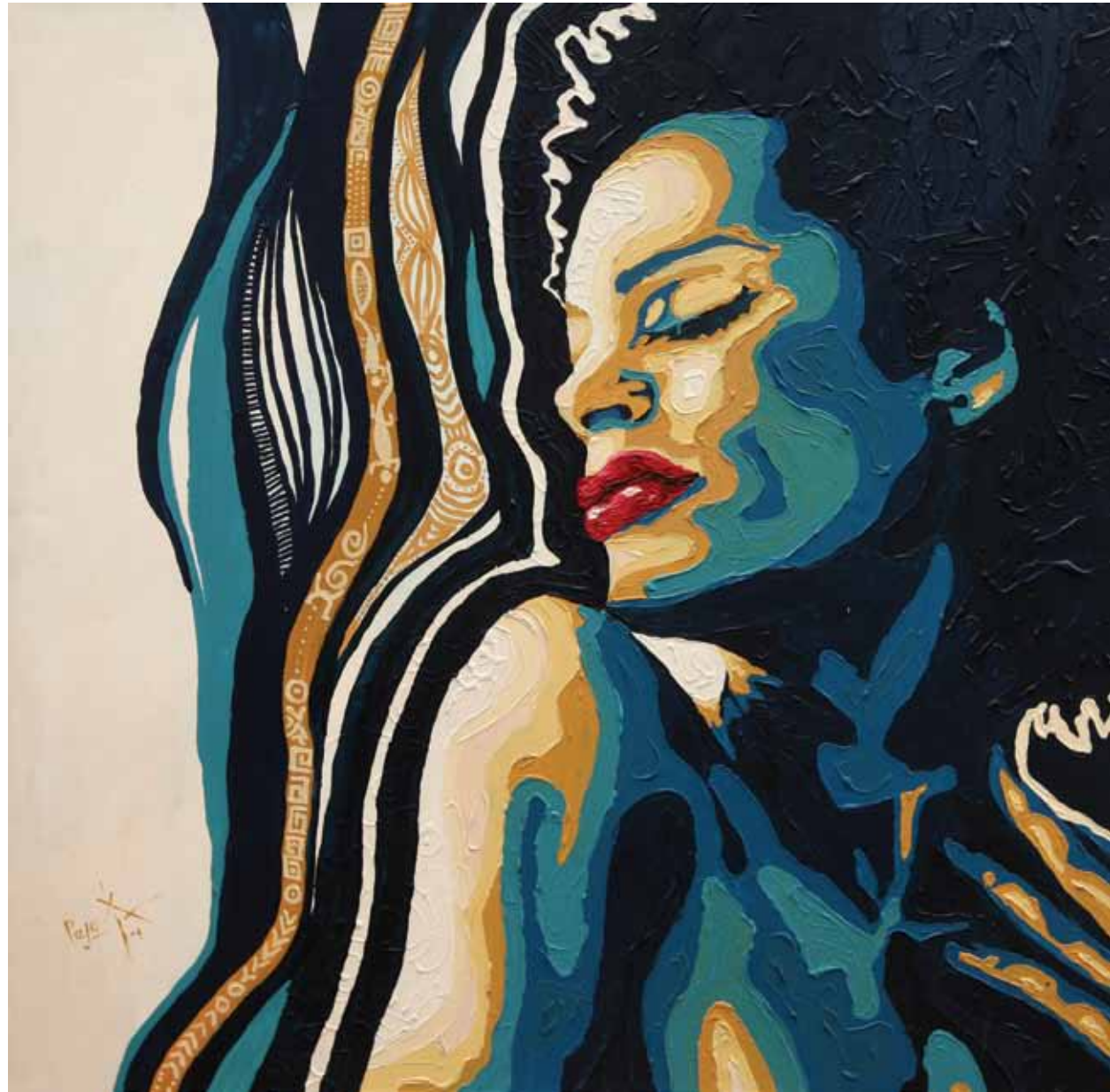
UNTITLED
1988
Oil on canvas
102 x 56 cm. (40 x 22 in.)

Signed and dated (lower right)

₦ 500,000-700,000
(\$ 3,130-4,380)

Oyerinde Olotu indulges in genre narratives. He equally renders the subject matter with simple compositional arrangement. In the painting displayed here, he explores the popular theme of folk music, a prominent part of the social landscape in Nigeria. The monochromatic printing is complemented by the sparing use of orange, red and brown tones in order to accentuate the musical instrument, a sekere, and the human faces. He also documents the sartorial elegance of indigenous fashion design. (KF)

18



18
PEJU ALATISE (b. 1975)

THE WAY SHE LIKES IT
2004
Acrylic on canvas
109 x 109 cm. (43 x 43 in.)

Signed and dated (lower left)

₦ 1,000,000-1,300,000
(\$6,250-8,130)

19



19
BEN ENWONWU (1921-1994)

AFRICA DANCES
1975
Print
76 x 58.5 cm. (30 x 23 in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,570-2,190)

20



20
DISEYE TANTUA (b.1974)

FEELING BLUE
2014
Acrylic and gold leaf on canvas
106 x 132 cm. (41 5/8 x 52 in.)

Signed and dated (lower left)

₦ 600,000-750,000
(\$ 3,750-4,690)

21



21
SOLOMON WANGBOJE

MOTHER AND CHILD

Print (Artist's proof)
56 x 29 cm. (22 x 11 1/2 in.)

Signed (lower right)

₦ 250,000-400,000
(\$ 1,570-2,500)

22



22
FIDELIS ODOGWU (b. 1970)

GYMNAST

2014
Welded Metal
99 x 64 cm. (39 x 25 in.)

Signed and dated (lower right))

₦ 500,000-750,000
(\$ 3,130-4,690)

23

BEN ENWONWU (1921-1994)

FOUR DANCING FIGURES

1955
Gouache on paper
27.5 x 19.5 cm. (10 3/4 x 7 3/4 in.)

Signed and dated (lower right)

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

As an artist, Ben Enwonwu continuously returned to particular themes, including dancing African figures and Igbo masks, throughout his career. Whereas his earliest paintings were rendered in the naïve naturalism of the Murray School, he was more confidently drawn to figurative abstraction. This gouache on paper painting showing four figures with five legs is typical of his early 1950s style. At this point in his career, Enwonwu had encountered the Negritude of Leopold Sedar Senghor who made the link between black identity and rhythmic dance.

In this piece, Enwonwu deftly suggests the polyrhythm of traditional African dance by arranging the torsos of four figures in synchronic formation, while their legs are in counterpoint. Moreover, by incrementally eliminating details of the dancers' features beginning with the figure closer to the picture plane, the image also optically suggests one single figure whose dance movement is frozen in space-time as if captured by a chronophotograph. In any case, this superimposition of multiple dancing forms, with arms and legs displaced in such a way as to suggest musical asynchrony is reminiscent of a series of oil paintings of dancing figures rendered in a similar, though less abstract style that Enwonwu exhibited at the Berkeley Galleries, London, in 1952. (CO)



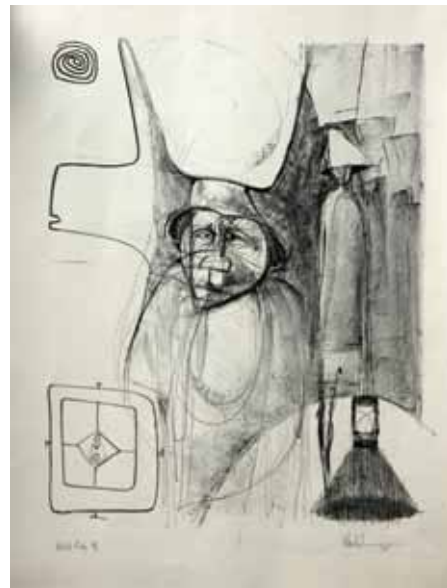
23



24



25



25

24
CHIKA OKEKE-AGULU (b. 1966)

LA COPINE II
1996
Watercolor on paper
56 x 76.5 cm. (22 x 30 in.)

₦ 850,000-1,000,000
(\$ 5,320-6,250)

PEOPLE OF THE NIGHT & ONYE NDIDI:
THE PATIENT PERSON (PAIR)
1985
Lithograph
51 x 39 cm. each (20 x 15 1/4 in. each)

Signed and dated (lower right)

₦ 500,000-750,000
(\$ 3,130-4,690)

26



26

26
YETUNDE AYENI BABAOKO (b. 1978)

SEPARATION
2014
Print on dibond
76 x 102 cm. (30 x 40 in.)

₦ 200,000-350,000
(\$ 1,250-2,190)



27

27
EMMANUEL MBANEFO (b.1960)

IKPORO I & II (PAIR)
2009
Acrylic on paper
75 x 29 cm. each (29 1/2 x 11
1/2 in.)
Signed and dated (lower right)

₦ 700,000-1,000,000
(\$ 4,380-6,250)



28

28
ABIODUN OLAKU (b. 1958)

METROPOLITAN MOOD
2011
Oil on canvas
91.5 x 122 cm. (36 x 48 in.)

Signed and dated (lower left)

₦ 1,800,000-2,500,000
(\$ 11,250-15,630)



29

29
KOLADE OSHINOWO (b. 1948)

LADY WITH SUKU
 2013
 Mixed media on canvas
 122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

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

30
ASIRU OLATUNDE (1919-1992)

UNTITLED

Aluminium repoussé
 39.5 x 60 cm. (15 1/2 x 23 3/4 in)

Signed and dated (lower centre)

₦ 250,000-350,000
 (\$ 1,570-2,190)



30

31



32



31
KOLADE OSHINOWO (b. 1948)

UNTITLED
 1988
 Oil on board
 27 x 71 cm. (10 1/2 x 28 in.)

Signed and dated (lower left)

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

32
ABIODUN OLAKU (b. 1958)

SHADOWS OF THE NIGHT
 1988
 Oil on board
 46 x 66 cm. (18 x 26 in.)

Signed and dated (lower left)

₦ 800,000-1,000,000
 (\$ 5,000-6,250)



33
EL ANATSUI (Ghanaian, b.1944)

MASK
1978
Manganese body and clay
30.5 cm. (27 in.)

₦ 10,500,000-12,000,000
(\$ 65,630-75,500)



(rear view)

Following his appointment as a sculpture teacher in the Department of Fine and Applied Arts, University of Nigeria, Nsukka in 1975, El Anatsui's work in the late 1970s was defined by two distinctive series. The first was the wooden tray series he began while in Ghana, but which reached its full elaboration in Nsukka as a result of his incorporation of Igbo Uli motifs and design to his circular compositions. The second was the terracotta sculptures that would include some of his earliest sculptural masterpieces. The Broken Pot series, as the latter was called, was Anatsui's first engagement with clay as an artistic medium; it also inaugurated his long-term fascination with clay's plastic possibilities, its material condition and the conceptual densities of pottery, terracotta and the earth. In clay he saw a relationship between the physical transformation of malleable earth into new strong terracotta forms and the metaphysical process of reincarnation. 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 cultural traditions in order to retain its identity in the present.

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. But there is yet a historical dimension to his attraction to the medium. Working with clay was his own way of identifying with the history and culture of his Ewe people, particularly their struggle for survival, by mastering the arts of clay working, while held in bondage by Agorkoli, the seventeenth-century tyrant king of the neighbouring Notsie in present-day Togo. In reference to the importance of this history to terracotta sculptures, the art historian Olu Oguibe notes that: "To handle clay was to re-enact history, to reiterate memory through performance... To confront it was to recollect, to underline the persistence of memory." *Chambers of Memory* (1979), a key work from the series, speaks to the artist's engagement with this history, and the implied connection between creativity and the survival of a people.

Although several works from *Broken Pots* are either single-form fragments with abstract Uli notations on them, or they are incomplete or ruptured pot-like forms, the inside of which are filled with numerous other elements, a few are anthropomorphic including *Chambers of Memory* and this piece, *Mask*. But whereas *Chambers* depicts a head with well-defined sculpted, Nok terracotta-like facial features, this piece—one of the largest in the series—takes the shape of a crudely shaped cylindrical jar. As with all the works in the series, the structural integrity and wholeness of the sculpture's form is compromised by the roughly cut holes at the top and at the back. Unlike in other comparable sculptures in the series, Anatsui here combines two- and three-dimensional elements in defining the jar as a human head. The "face" is summarily outlined with splashes of black clay, the "drawing" reminiscent of the hatching style developed by Uche Okeke in the 1960s. The back features two black-edged holes the larger at the top, the small below, both linked by a black line that creates the illusion of a deep connecting fissure. Another noteworthy feature of this work—and *Broken Pot* series—is the all-over black spots on its surface, which Anatsui achieved by adding Manganese dioxide to the clay body.

Bibliography:
Binder, Lisa M. ed. El Anatsui: *When I Last Wrote to You About Africa* (Museum of African Art, 2010).
Oguibe, Olu. "El Anatsui: Beyond Death and Nothingness," *African Arts* 31:1 (1998): 48-55, 96.
Ottenberg, Simon. *New Traditions from Nigeria: Seven Artists of the Nsukka Group* (Smithsonian Institution Press, 1997)



34

34
BUNMI BABATUNDE (b. 1957)

POSSIBILITIES IV
 2013
 Bronze (Edition 2 of 12)
 157 x 176.5 cm. (61 3/4 x 69 5/8 in)

Signed and dated (lower back)

₦ 4,000,000-5,000,000
 (\$ 25,000-31,250)

Bunmi Babatunde's work explores the human form and its inherent potential. His often larger-than-life sculpted figures, with limbs curved and stretched often to superhuman proportions, seem to transcend the boundaries of the physical and serve as a metaphor to speak to possibilities in endless facets. True to his usual theme, his 'Possibilities' series is a detailed study of the human body. The vitality of the pieces rises above the medium of their making.

With sweeping and sometimes exaggerated lines, Babatunde's sculptures are evocative and arresting in their beauty and elegance and appear to vary between the realistic and the abstract.

Babatunde has been a practicing studio artist since 1984 and is a founding member of the Universal Studios of Art, Nigeria. His work has been exhibited locally and internationally. (UO)



35
BRUCE ONOBRAKPEYA (1932)

TOTEMS OF THE DELTA
 2003
 Copper foil relief on board
 155 x 201 cm. (61 x 79 in.)

Signed and dated (lower right)

₦ 3,500,000-4,500,000
 (\$ 21,880-28,130)

A quintessential Onobrakpeya in bronzed copper relief, this work, composed of thirteen totem-like vertical figures, has strong ties to the artists' oeuvre of at least the past fifteen years. The way its pictorial ground privileges the concept "more is adequate" contrary to the Bauhausian cliché "less is more" leads to sinuous lines of diverse shapes that run in dissimilar and similar directions, encasing and defining myriads of shapes with different orientations.

The obvious impression that the forms manifest is their mimicry of real totem poles as carefully delineated shapes surmount or are surmounted by other forms. Each pole by way of identity comes to stand on its own while supporting other poles in the construction of synchronised or coincident identities. (But it is to be noted that poles five and thirteen share the same identity). Thus, the repetitive amassing of design elements and forms and their orientations are the core ingredients of Onobrakpeya's compositions.

Regarding this style, Onobrakpeya tells his audience that his work is ecological. The environment in the swamps of the Niger Delta where the artist grew up is characteristically dense and congested. Hence, from the point of view of history, many relief sculpture of African origin share the same gestalt. (FU)



36
BEN ENWONWU (1921-1994)

ELONGATED FEMALE FIGURE

1978

Wood

160 cm. (63 in.)

₦ 12,000,000-15,000,000
(\$ 75,000-93,750)

Enwonwu's exploration of abstract figuration, which began in earnest in the late 1940s, manifested in two major streams, the first of which was the combination of abstract and realistic elements in one figure, the other tending toward non-realistic, lyrical abstraction. The first, similar to the style of his early 1950s paintings of dance forms is most eloquently expressed in his masterpiece, *Anyanwu* (1957), the design of which is characterized from head to feet by a progressively abstract body parts. Several other sculptures in wood and bronze followed *Anyanwu*, the only enduring elements—as in this piece—being the attenuated form and the trunk-like lower region along which is carved a foliate design.

The highly stylized, masklike face and raised, stiff arms of this piece and others like it are a drastic departure from the realistic head and dainty lowered arms of the many versions of *Anyanwu*. The reduction of details and the tight vertical orientation of this piece clearly suggest that Enwonwu was perhaps primarily interested in using the columnar wood form to stretch the human form to its structural limits. (CO)

BEN ENWONWU (1921-1994)

UTUTU, MORNING MEETING OF CHIEFS AT OLD ASABA

c. 1970

Oil on canvas

84 x 104 cm. (33 x 41 in.)

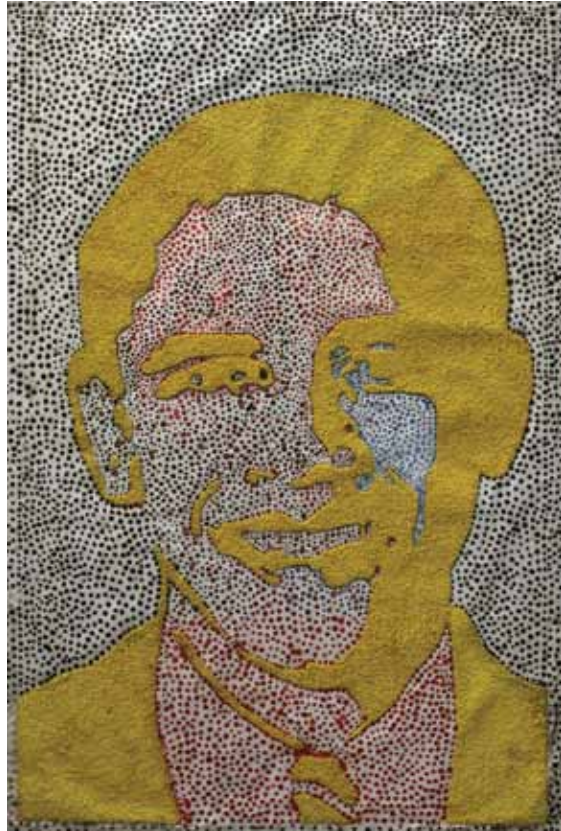
₦ 9,000,000-12,000,000

(\$ 56,250-75,000)

From the onset of his career as a painter Ben Enwonwu frequently painted village scenes in which the drama of native life and customs played out. Enwonwu—true to his teacher Kenneth C. Murray's call in the 1930s for preservation of the supposedly unspoiled life-ways of African peoples—depicted rural, tropical landscapes with human figures engaged in mundane activities for years to come. Compared with the artist's other recurring themes, especially the female dance-form and Igbo masks, the rural landscape scenes seem to have occurred with less frequency; yet it is in these paintings that he pursued, with ardent vigour, the legacy of Murray's romantic nativism, combining an interest in "native life" with an attraction to the verdant flora of the tropical rain forest. Whereas some scholars have argued that this preoccupation with rustic genre scenes reflects Enwonwu's exploration of the spiritual dimension of Igbo creativity, the paintings in themselves perhaps more readily exemplify the artist's location of the authentic African experience in the socio-cultural institutions and natural environments as yet untouched by forces and agents of colonial and industrial modernity. To be sure, although the initial impetus for Enwonwu's attraction to village life as an artistic subject matter came from the time of his tutelage under Murray, his sojourn in Britain and his encounter with Negritude literature and philosophy, in particular their call for reclamation of ancestral Africa as a form of resistance to and rejection of European racist denigration of black peoples, was instrumental to his enduring commitment to non-urban subject matter, despite that he lived most of his life—as did his Negritude counterparts—in Western and African cities.

This painting, *Ututu, Morning Meeting of Chiefs at Old Asaba*, most likely painted in 1970 depicts a subject to which the artist returned a few times during his professorial tenure at the University of Ife. It is a slightly different version of the better-known work of the same title published by two important Enwonwu scholars, the art historians Nkiru Nzegwu and Sylvester Ogbecchie (According to Ogbecchie the artist painted three versions, the last in 1989). Both paintings show two clusters of people in a clearing along an unpaved road bounded by a forest of old, towering trees pierced by a few diagonal shafts of morning light. In the foreground are women and children at play or simply running errands; behind is a group of men clad in white cloth and tall red caps—the appropriate attire of traditional ozo title-holders in the Onitsha-Asaba parts of Igboland. To the left edge of the picture is a small thatch-roofed structure of what might be a village shrine. Despite these compositional and thematic similarities, the version of *Ututu* presented here is arguably the more successful pictorially. Whereas in the other paintings the spatial relationship between the clusters of women/children and men defies perspectival logic, in this painting the artist has more confidently resolved this by downscaling and pushing the men's figures to the pictorial middle ground, thus conveying the distance between their ritualized parade and the playful interaction of women and children. The juxtaposition of nature and culture, sacred and secular spaces, ritual order and dynamic socialization, laboured and summary paint application in this work, is characteristic of Enwonwu's pictorial style. (CO)





38

38
TAYO OLAYODE (b. 1970)

POWER

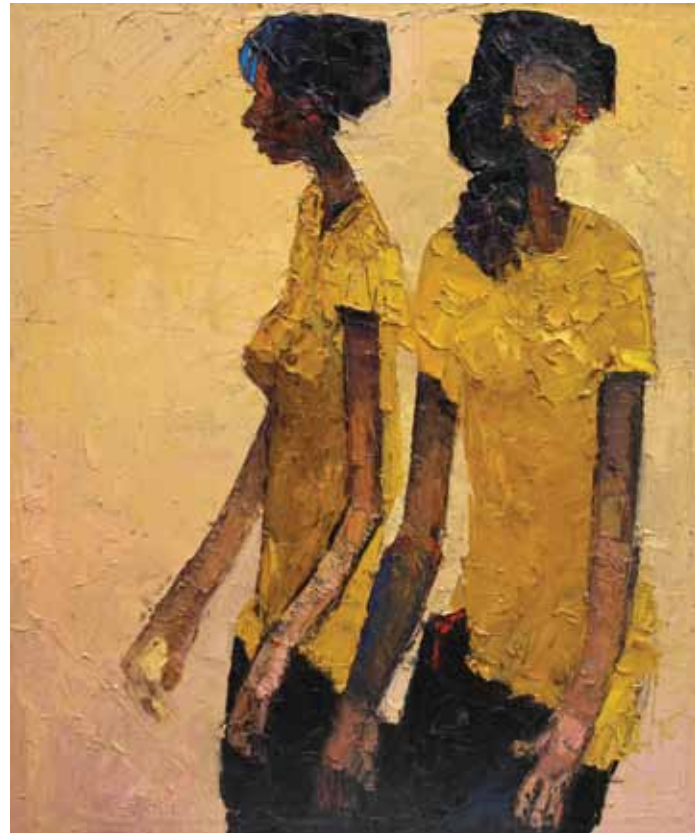
2014

Glass beads on Japanese rice paper
107 x 75 cm. (42 x 29 1/2 in.)

₦ 450,000-600,000
(\$ 2,820-3,750)

A full-time studio artist based in Lagos and Accra, Tayo Olayode graduated with a Bachelor of Arts from Ahmadu Bello University, Zaria—where he was president of the Watercolour League. In his recent work, Olayode experiments with rice paper and a burning technique he learnt while at an art residency in Vermont.

Olayode is the recipient of several honours, including the AFAS Award and a Ford Foundation scholarship. He has exhibited in Nigeria and abroad. (UO)



39

39
DUKE ASIDERE (b. 1961)

IJEOMA

2013

Oil on canvas
122 x 102 cm. (48 x 40 in.)

Signed and dated

₦ 700,000-900,000
(\$ 4,380-5,630)



40

40
CHIDI KWUBIRI (b. 1966)

CONFLUENCE I & II

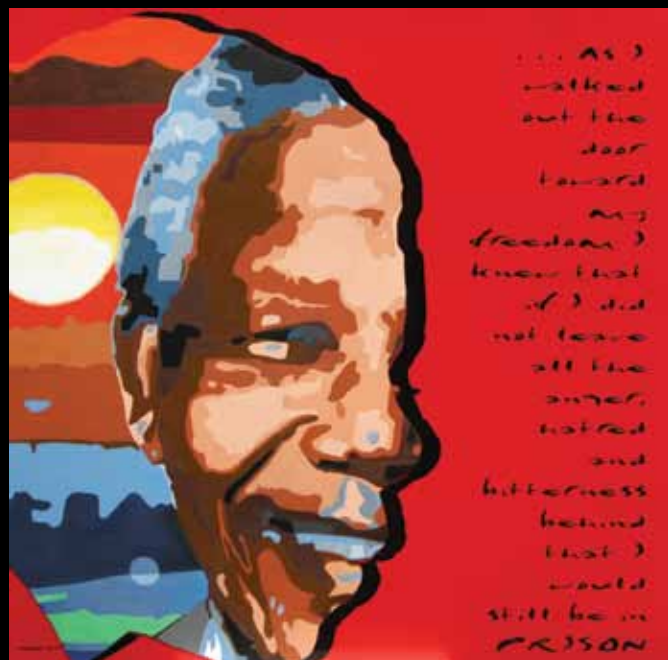
2014

Acrylic on canvas
100 x 200 cm. (43 1/2 x 78 3/4 in.)

Signed and dated (lower right)

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

Confluence I and II is a composite piece. In its configuration, identical forms of same contexts brace each other as opposites. The pairing is invigorated in the instance where the artist explores the values of complementary colours. In two joined quadrangles are rendered two profile faces that are tacit in their disposition. They each project their arms across the divide, laying them on each other's shoulders. The poetry the images suggest remains at best theatrical; are they here to be watched? Their animated hues, graded in tints and shades as they appear on canvas, give ascent to the dramatic essence the composition projects. As the title suggests, and as the painting is structured, the limbs and the transformation they have undergone, crossing their various thresholds, sustain the painting's essence. (FU)



41

41
LEMI GHARIOKWU (b. 1955)

MANDELA - MORAL CAPITAL
2014
Mixed media on aluminium
122 x 122 cm. (48 x 48 in.)

₦ 650,000-850,000
(\$ 4,070-5,320)

42
JIMOH BURAIMOH (b. 1943)

SEA FOOD
1990
Mixed media on board
61 x 122 cm. (24 x 48 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
(\$ 5,000-6,250)



42

43



43
ABLADE GLOVER (Ghanaian b. 1934)

RED TOWNSCAPE
2008
Oil on canvas
76 x 76 cm. (30 x 30 in.)

Signed and dated (lower right)

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

44
KOLADE OSHINOWO (b. 1948)

STILT DANCERS
1981
Oil on canvas
160 x 90 cm. (63 x 36 1/2 in.)

Signed and dated (lower left)

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

The Lagos-based painter Kolade Oshinowo is widely recognized as one of the most influential Nigerian artists of his generation. A long-time teacher and administrator at the Yaba College of Technology, Lagos, (with Yusuf Grillo once at the helm), he played a major role in transforming Yaba into a leading school of painters from the mid-1970s onward. Oshinowo's themes and formal style varied over the years, however his paintings of festive and genre activities and his aerial views of pristine rural or densely populated urban landscapes—rendered in astutely deployed, impressionistic brushwork and tightly controlled palette—are important markers of his personal style. In this exemplary painting, a crowd in the foreground watches a dramatic performance of stilt dancers and their musical ensemble. The overall monochromatic palette, the confident, linear strokes defining the figures, and the dynamic combination of vertical and diagonal compositional lines show the artist arriving at his mature period as a painter. (CO)



45
BEN OSAWE (1931-2007)

MOTHER AND CHILD
1992
Wood
165 cm. (65 in.)

Signed (lower front)

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

Ben Osawe's "Mother and Child", sculpted from ebony, may appear to have a rustic finish. This work carries a typical axial orientation for which African wood sculptures have made their mark. In formal stylistics African wood sculptures are known to be strong in their overall formal presentation and are dominantly "mono-oxyle", or carved from one trunk.

"Mother and Child" has an utterly articulate visual structure even when it lacks well defined musculature. This is suggested in dexterous limbs associated with womanhood and maternal care and affinity in the way the child is clutched. The filial gaze and gesture that is centred toward the child further accentuate this "motherhood". The lower volume of the composition, a voluptuous drapery, becomes only complementary in its diagonal lineal incisions.

The theme of mother and child remained inexhaustible to Osawe throughout his career. Even with regular feminist bash on this role, the natural thrust and emotions associated with "motherhood" are somehow concretised by this and other sculptures by the artist. (FU)



46
FELIX OSIEMI (b. 1961)

THE BATHERS
1995
Acrylic on canvas
143 x 63 cm. (56 1/4 x 24 3/4 in.)

Signed and dated (lower right))

₦ 1,200,000-1,400,000
(\$ 7,500-8,750)

"As I contemplate on my works, and the implication of how my aesthetic expression and values may impact the political, the social, the existential, and environmental quality of life, I am compelled to study across disciplines. My intention is to organize the material world and reflect meaning that can be shared with others."

A painter for over twenty-three years, Osiemi's work has been widely exhibited and collected locally and internationally.

His well known, elongated dance figures and portraits, with their swift lines, are highly regarded, and some of them can be found on permanent display at the National Gallery of Modern Art in Lagos, Nigeria.

Osiemi was highly instrumental to the success of the distinguished Mural Arts Programme in Philadelphia, with works including the acclaimed 'Women of Jazz'. (UO)



47



47
MURI ADEJIMI (b. 1958)
SPIRITUAL REFRESHMENTS
 1997
 Oil on canvas
 81.5 x 122 cm. (32 x 48 in.)
 Signed and dated (lower left)
 ₦ 3,000,000-3,500,000
 (\$ 18,750-21,880)

48



48
OBI EKWENCHI (b. 1959)
UNTITLED
 1996
 Oil on canvas
 57.5 x 57 cm. (22 3/8 x 22 in.)
 Signed and dated (lower left)
 ₦ 600,000-900,000
 (\$ 3,750-5,630)

49



49
BISI FAKEYE (b. 1942)
JUNE 12
 2003
 Wood
 97 cm. (38 in.)
 ₦ 700,000-1,000,000
 (\$ 4,380-6,250)

50



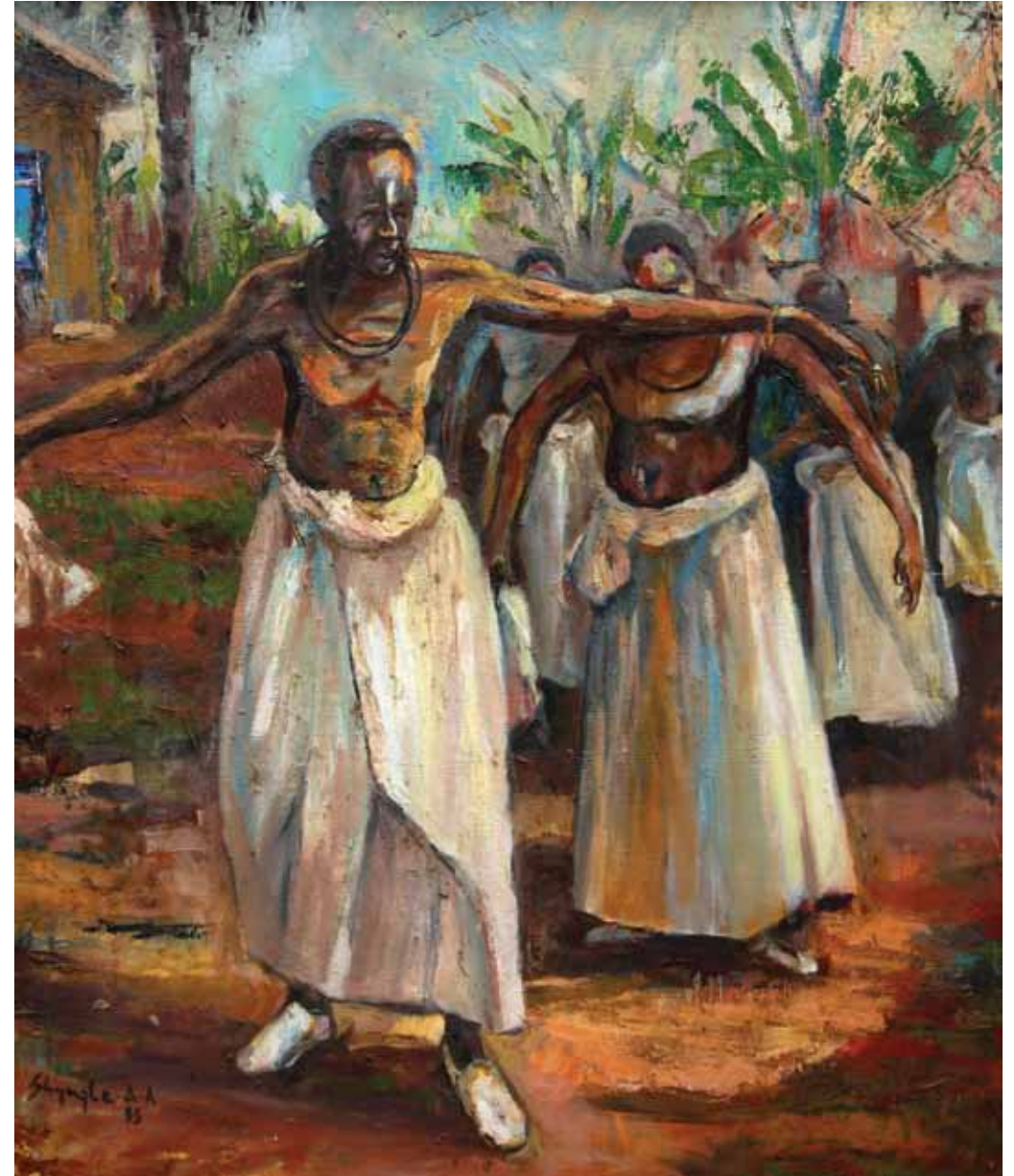
50
GANI ODUTOKUN (1946-1995)

THE KING AND QUEEN
1986
Oil on canvas
102 x 122 cm. (40 x 48 in.)

Signed and dated (lower right)

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

51



51
ALEX SHYNGLE 1957-2001)

RITUAL DANCE
1995
Oil on canvas
102 x 86.5 cm. (40 x 34 in.)

Signed and dated (lower left)

₦ 550,000-750,000
(\$ 3,440-4,690)

YUSUF GRILLO (b.1934)

HAWKER IN BLUE

1964

Oil on board

58 x 70 cm. (23 x 27 1/2 in.)

Signed and dated (lower left)

₦ 10,000,000-12,000,000

(\$ 62,500-75,000)

Yusuf Grillo (b. 1934, Lagos) trained as a painter at the Nigerian College of Arts, Science and Technology, Zaria where as a student he was a member of the Art Society until graduation in 1960. A founding member of the Society of Nigerian Artists (1964), he played a pivotal role in consolidating the academic art program of Yaba College of Technology, Lagos, where until 1987 he served as director of the School of Art, Design and Printing. While some members of the Art Society—including Uche Okeke, Demas Nwoko and Bruce Onobrakpeya—emphasized the stylistic value of indigenous Nigerian and African art forms and aesthetics, Grillo's painting style and figuration, after Zaria, were mainly inspired by formal elements of European modernist work. Often featuring half-length or full-figure subjects depicted in a tightly-cropped picture space revealing little information about the subjects' surrounding environment, his paintings testify to an enduring interest in the volumetric, architectonic qualities of solid forms. His palette, for the most part, is dominated by violets and blues, and this has led some scholars, following the art historian Marshall Ward Mount, to suggest a connection between his colour sensibility and the Yoruba textile tradition of indigo dyeing. However, according to Grillo, Pablo Picasso's "Blue Period" (1901-04) and Amedeo Modigliani's figuration and compositional style were his primary inspiration, thus making clear his productive debt to the historical avant-garde.

A keen observer of life in Lagos, Grillo is drawn as much to the city's cultural heritage—in which Yoruba, Islamic, Afro-Brazilian, Euro-American, and other Nigerian traditions coalesce into a rich and eclectic, vibrant expressive manifestation—as to particular personality types that populate its teeming streets. In fact, Grillo hardly depicts the overwhelming human density and noisy ambience that characterize his native city; rather he uses single or double-figure compositions to simultaneously convey fleeting

impressions and essential character type—rather than unique individuality—of the persons featured in his work. As much as his human figures display a spectrum of urban Yoruba attires, and might be engaged in a full range of activities characteristic of Lagos life, Grillo more importantly uses them to resolve formal, painting problems.

Hawker in Blue II (1964) shown here, for instance, depicts a young woman hawker. However, the picture says less about the specific type of trade with which she is engaged, or about her environmental context. Rather, by posing her against a flat, nondescript background, by reducing her figure, dress, tray and ware to simple forms, and with the aid of controlled, limited palette, this portrait is anti-ethnographic. The artist has deftly aligned every pictorial element along a vertical or horizontal line, the sweeping lines of her shoulder and arms accentuating the work's overall poetic rhythm. Other 1964 paintings by Grillo, including *Sabada Dance*, and the well-published *Harvest*, show this same use of single or double figures as subjects of rigorous formal and colour composition. In other words, in these early paintings, Grillo demonstrates his familiarity with the urban life of Lagos, yet has transferred this experience to his insistent meditation on and exploration of plastic and pictorial problems. And it is on account of this that his reputation as a leading Nigerian modernist painter is secure. (CO)

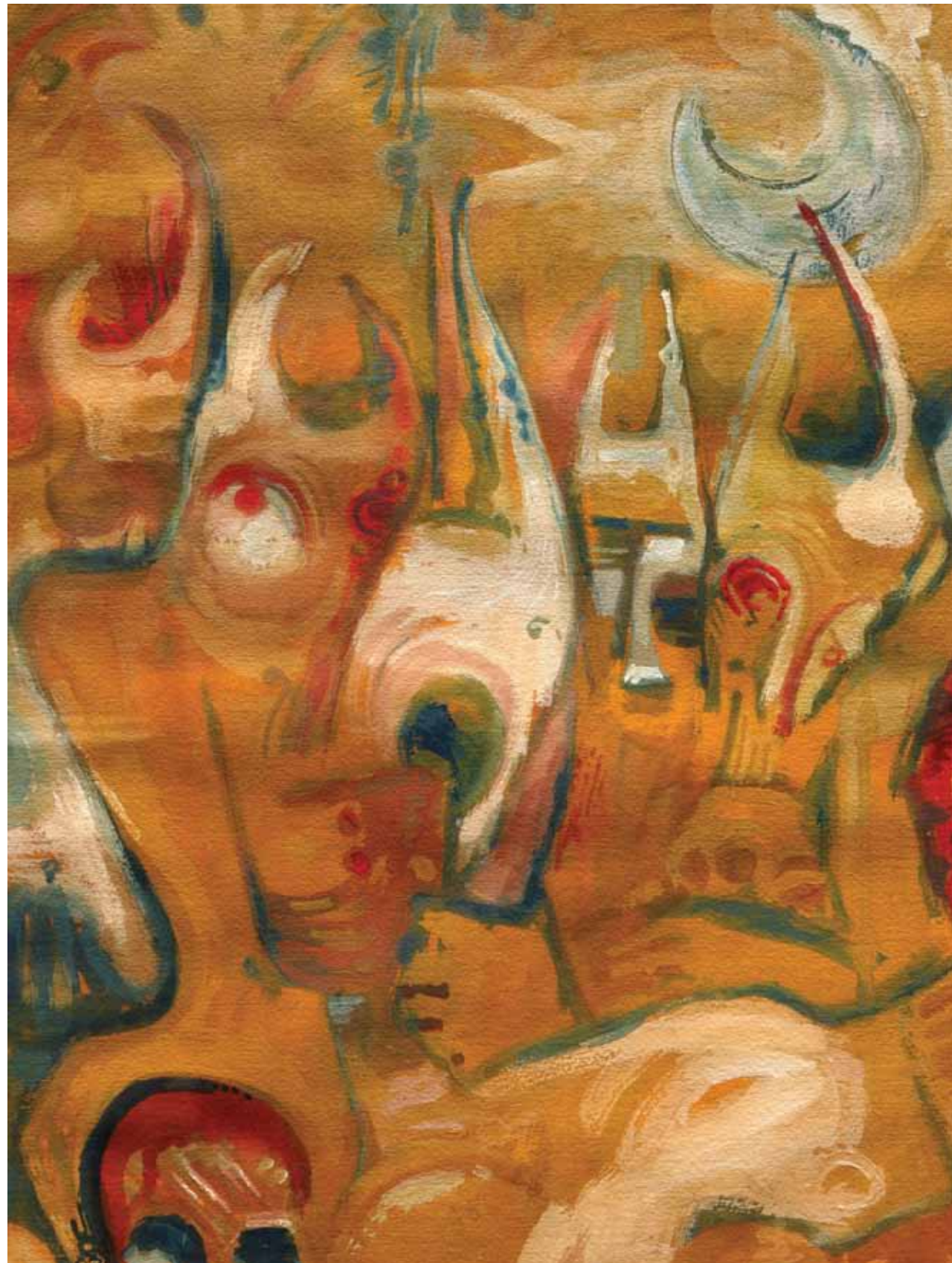
Bibliography:

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Mount, Marshall Ward. *African Art: The Years Since 1920* (Indiana University Press, 1973)

Okeke-Agulu, Chika. "The Art Society and the Making of Postcolonial Modernism in Nigeria," *South Atlantic Quarterly* 109, 3 (Summer 2010), 505-527.





53

53
UCHE OKEKE (b.1962)

ONWA IKENGA
1993
Watercolor on paper
61 x 46 cm. (24 x 18 in.)

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



54

54
OKPU EZE (1932-1995)

UNTITLED
1981
Acrylic on paper
75 x 61 cm. (29 3/4 x 24 in.)

Signed and dated (lower left)

₦ 800,000-1,000,000
(\$ 5,000-6,250)



55

55
TCHIF (Beninese b.1973)

UNTITLED
2007
Mixed media on canvas
93 x 69 cm. (36 1/2 x 27 in.)

Signed and dated (lower right)

₦ 350,000-500,000
(\$ 2,190-3,130)



56

56
ALEX NWOKOLO (b.1963)

FACEBOOK
2014
Mixed media on board
183 x 122 cm. (72 x 48 in.)

Signed and dated (lower centre)

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



57

57
KUNLE ADEGBORIOYE (b.1966)

CHILD'S PLIGHT
2013
Mixed media on canvas
140 x 89 cm. (55 x 35 in.)

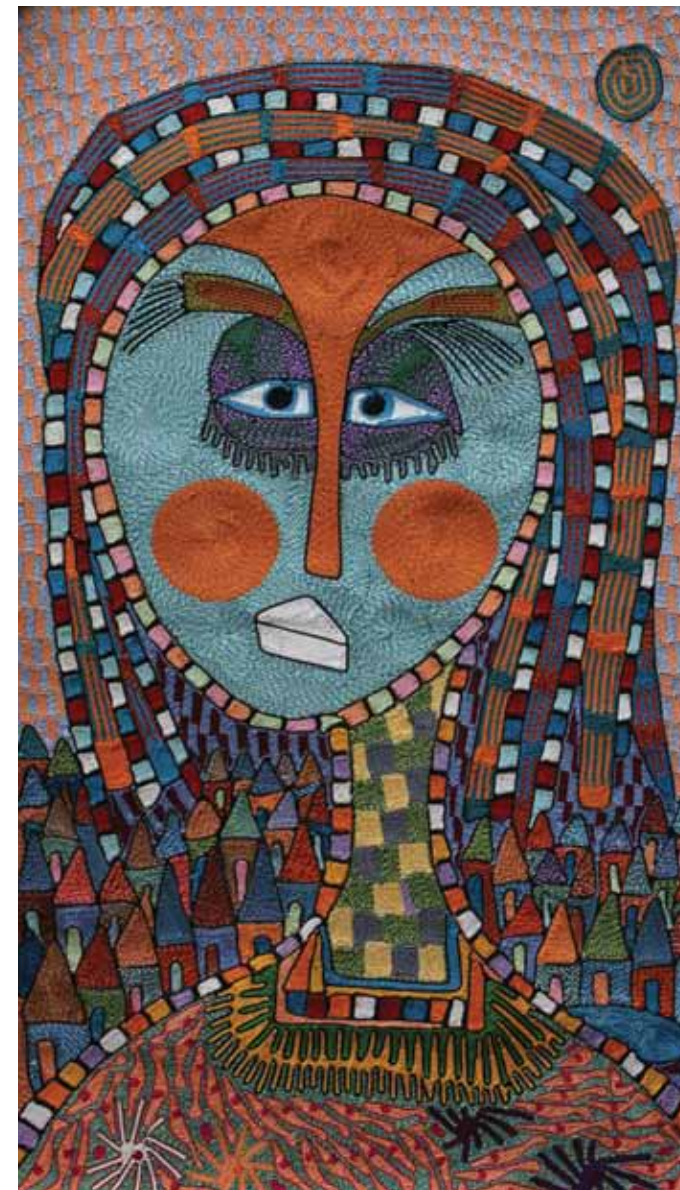
Signed and dated (lower right)

₦ 500,000-750,000
(\$ 3,130-4,690)

Artist's Statement: "Child Plight" is a mixed media painting that challenged me to re-connect with my birthplace - Ibadan. I have responded to significant cultural and traditional activities that have had profound changes in our society over the years.

A curious combination of civility and sincerity form the basis of this piece. The emotions of children born in an unfortunate environment display the parallel between the privileged and the not-so privileged.

Furthermore, the painting illustrates my compassion for human incidents that lend towards a striking visual form – thus, confirmed by the resolution and powerful precision of the pictorial language. Suddenly, coherence is discovered, tempering with emotion, introducing laughter, joy and forgiveness through colour, in the face of abuse.



58

58
Z.O.OLORUNTOBA (1919 - 2014)

VILLAGE PROTECTION
2012
Thread collage on canvas
109 x 61 cm. (43 x 24 in.)

Signed (lower right)

₦ 500,000-600,000
(\$ 3,130-3,750)

"Chief Oloruntoba works using traditional methods and materials to evoke the phantasmagoric world of spirits and its interactions with the human world." - Gerard A. Houghton

Oloruntoba's work is vivid and richly steeped in Yoruba culture and world-view. Among his early works are many intricate and beautiful batik-like prints to which he applied vegetable dyes and wax. Oloruntoba believes in the therapeutic, spiritual quality of art. He insists that the dyes he uses "are not simply colours; they are medicines that endow the paintings with different therapeutic powers, depending on the figures involved and the colours used."

With a career spanning a period of about forty years, Oloruntoba's work has remained consistent and is easily recognized. Focusing largely on the spirit world, as held by Yoruba tradition, Oloruntoba's work depicts representations of gods from the Yoruba pantheon, ancestors, ghosts and a number of otherworldly beings. Oloruntoba also creates tableaux that portray the physical, daily life, particularly in rural settings – birds and cattle, villagers, musicians, dancers, medicine men and priests, often featured against a background of village huts.

Oloruntoba has had a long and distinctive career. His work has been collected by Queen Elizabeth II, Ornette Coleman, David Rockefeller and Mohammed Ali. (UO)

(source: "Chief Z. O. Oloruntoba - The World Is My Village". London, October Gallery: 2000.)



59

59
FELIX OSIEMI (b.1961)
WE WEAR THE MASK AND DANCE
 2014
 Mixed media on canvas
 168 x 152.5 cm. (66 x 60 in.)
 Signed and dated (back of work)
 ₦ 1,600,000-2,000,000
 (\$ 10,000-12,500)

Artist's Statement: This work is an attempt to provoke a critical dialogue across borders in response to the issues of our time. It is aligned with the work of Wole Soyinka's *Kongi's Harvest*: a world of maladministration and blatant violence.

"We have been programmed into a belief structure that is losing its feasibility... we can't recover without being open to transformation...a willingness to make a system shift. This transformation has become the moral imperative of our time"
 –Suzi Gablik

The result of hiding our pain and intentions behind the mask may be a form of slavish submission to the negative forces that shape and frame our future and further impact the African diaspora. We need to remove these masks to confront barriers and embrace truth, to find the door and 'occupy' the space between and beyond these walls to a fruitful harvest. We should remove the masks to see and dance from our most intimate space and place.

"Love takes off masks that we fear we cannot live without and know we cannot live within." –James Baldwin

I want to believe that in the space between our inhibitions and our fear resides true creative freedom that may lead to a bountiful harvest.



60

60
VICTOR EKPUK (b.1964)
ASIAN UBOIKPA (HIP SISTA) SERIES #4
 2014
 Acrylic on canvas
 91.5 x 122 cm. (36 x 48 in.)
 Signed and dated (back of work)
 ₦ 1,800,000-2,200,000
 (\$ 11,250-13,750)

"I have combined convex and concave forms mixed with geometric shapes and intricate designs to achieve a three-dimensional reality. The idea is to thrill the beholder to a standstill, to ponder and wonder and for him or her to appreciate the complex nature of creativity."

Reuben Ugbine's work sometimes displays a light-hearted quality, but is always highly skilful and even otherworldly, presenting the viewer with a pleasing paradox. Working with wood as his primary medium, Ugbine uses concave and convex shapes with a playful mastery, creating insightful and peculiar art with his unmistakable signature.

The raw energy of Ugbine's works is undeniable. A master innovator, Ugbine pioneered figurative terracotta based on traditional Nigerian costumes. His textured designs and outstanding craftsmanship have earned him a reputation as a master of sculpture. (UO)

(source: "Artist in Focus: Reuben Ugbine", <http://aabru.co.uk/blog/tag/west-africa/>)

61
REUBEN UGBINE (b.1956)
MOTHER AND CHILD
 1989
 Wood
 216 cm. (85 in.)
 Signed and dated (back of base)
 ₦ 800,000-1,100,000
 (\$ 5,000-6,880)

61





62
DENNIS OSAKWE (b.1968)

CAMERA LIGHT ACTION
2013
Mixed media on canvas
132 x 101.2 cm. (52 x 40 in.)

Signed and dated (lower right)

₦ 650,000-750,000
(\$ 4,070-4,690)



63
VICTORIA UDONDIAN (b.1982)

'UKARA EKPE (RHAPSODY)
2012
Mixed media on board
183 x 89 cm. (72 x 35 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
(\$ 5,000-7,500)

A trained tailor, fashion designer and painter, Udondian's work is largely influenced by her interest in fabrics and textiles that are used to explore issues of identity, history, ownership and estrangement.

Udondian's recent work calls attention to the implications of the influx of second-hand clothing in West Africa, and the crisis of culture and identity that possibly comes with it. Using techniques such as dyeing and printing, weaving, tying, cutting, sewing, and materials like used fabrics, paper and plastic bags, Victoria forms intricate patterns and sculptural elements that generate questions on cultural identity and consumerism in West Africa.

In 2012 Victoria's work was featured in 'We face Forward: Art from West Africa Today', at the Manchester Art Gallery, the Whitworth Art Gallery, Manchester and others in the UK. Udondian sees her work as "the means to investigate the context, the environment, the history of cultures." (UO)



64
AMOS ODION (b.1943)

UNTITLED
2012
Wood
178 cm. (70 in.)

₦ 800,000-1,200,000
(\$ 5,000-7,500)

65
GEORGE HUGHES (GHANIAN b.1962)

DATE & 2ND DATE (PAIR)
2010
Print (Edition 8 of 50 & 6 of 50)
27 x 36.5 cm. each (10 3/8 x 14 1/2 in. each)

Signed and dated (lower right)

₦ 350,000-500,000
(\$ 2,190-3,130)



66



66
SOKARI DOUGLAS CAMP (b.1958)

NOT LISTENING
2013
Steel nickel
91 cm. (36 in.)

₦ 2,500,000-3,000,000
(\$ 15,630-18,750)

67



67
SOKARI DOUGLAS CAMP (b.1958)

NOT TALKING
2013
Steel nickel
96 cm. (38 in.)

₦ 2,500,000-3,000,000
(\$ 15,630-18,750)

68



68
SOKARI DOUGLAS CAMP (b.1958)

NOT LOOKING
2013
Steel nickel
99 cm. (39 in.)

₦ 2,500,000-3,000,000
(\$ 15,630-18,750)

Working with steel as her primary medium, Sokari Douglas-Camp uses her art to refer to Nigerian culture, particularly her Kalabari heritage, while addressing global issues. Sokari uses dress, accessories and motion in her figures to present the local culture but speaks to issues of diaspora, violence, culture and the socio-political and environmental issues within the Niger Delta arising from oil exploration. The three sculptures here take on more precise and controversial meaning when considered through this lens.

"Sokari chooses to deal with issues she feels strongly about, and they emerge through the welding of steel and fabrication of human figures. What transposes them into the realm of sculptures is the animation of metal, the struggle to articulate space, planes and surfaces and the balance of colour and texture. But it is the introduction of another factor that makes the sculptures her own, and that is a sense of playfulness." – Annette Ratuszniak

Her sculptures portray an illusion of motion, taking on a life of their own, as though invoking the context from which they are inspired. Protesting the static representation of African masks in Western museums, Sokari infuses her sculptures with life and kinesis. (UO)
(source: <http://www.artco-art.com/Sokari-Douglas-Camp/sokari-douglas-camp.php>)



69

69
MOHAMMED ABBA GANA (b.1985)

LOST INNOCENSE - CHILD BRIDE

Mixed media on canvas
102 x 152.5 cm. (40 x 60 in.)

₦ 350,000-500,000
(\$ 2,190-3,130)

70
NIKE OKUNDAYE (b.1959)

THE FOREST

2004
Pen and ink on paper
36.5 x 54.5 cm. (14 3/4 x 21 1/2 in.)

Signed and dated (lower right)

₦ 200,000-400,000
(\$ 1,250-2,500)



70



71

71
LEKAN ONABANJO (b.1967)

IBADAN SERIES
2002
Watercolour on paper
56 x 75.5 cm. (22 x 29 5/8 in.)

Signed and dated (lower right)

₦ 450,000-650,000
(\$ 2,820-4,070)

72
NSIKAK ESSIEN (b.1957)

UNTITLED

Mixed media on board
122 x 113 cm. (48 x 44 3/8 in.)

Signed (lower left)

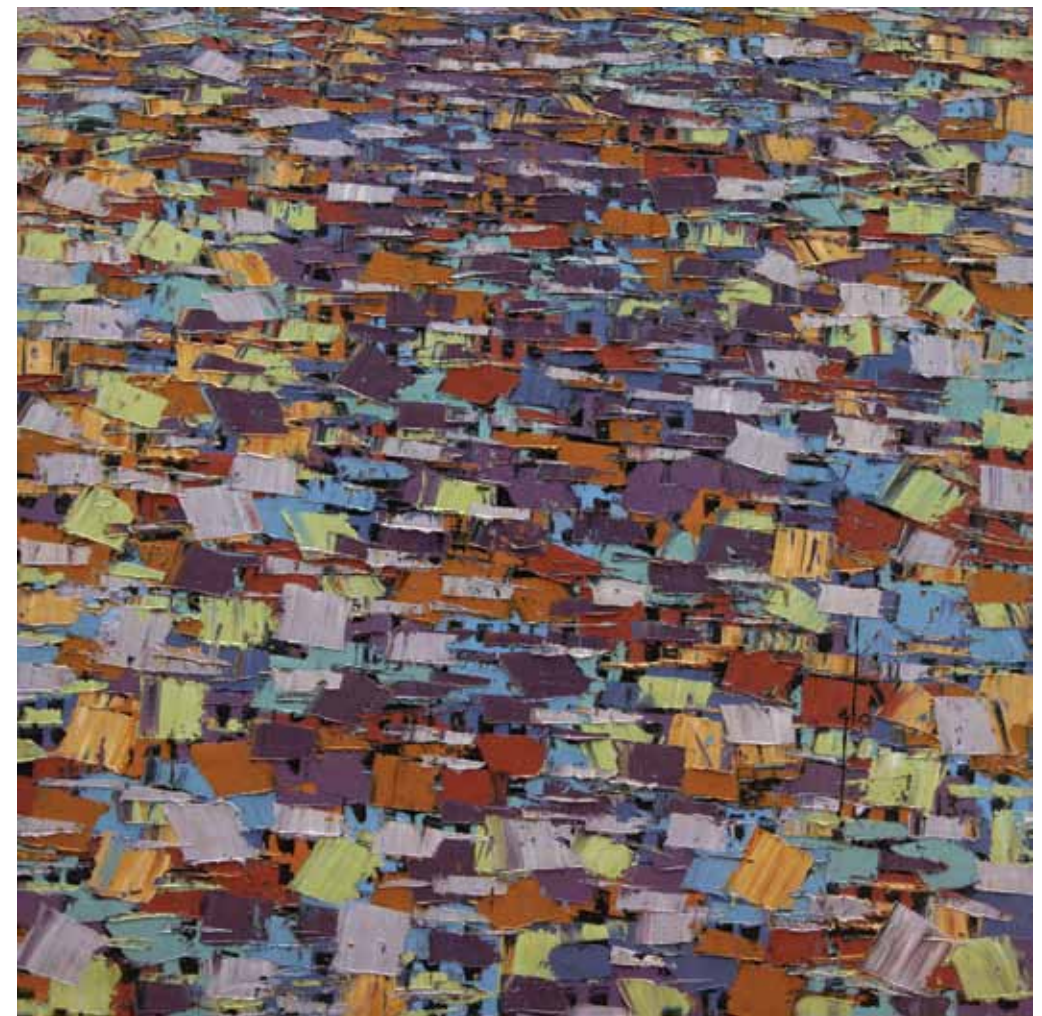
₦ 750,000-900,000
(\$ 4,690-5,630)

A master of mixed media, Essien employs oils, acrylics, inks, pastel, watercolour, metal and several others to create his exceptional art. Never one to shy away from the novel, Essien takes on a lot of experimental projects. His larger-than-life installation project, 'Orange Peel', created for a street performance, is a stellar example of Essien's wilful disregard for boundaries.

Essien's motivation, clearly seen through his work, is the boundless diversity that life presents, and his desire to express this through his art. Refusing to restrict his art to any stylistic direction, Essien retains a fresh, unpredictable quality in his work. (UO)



72



73

73
ABLADE GLOVER (b.1934)

PURPLE TOWNSCAPE
2013
Oil on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 1,800,000-2,200,000
(\$ 11,250-13,750)



74

74
EVA OBODO (b.1963)

CUT AND JOIN
2011
Mixed media (jute, dye, & nylon threads)
206 x 127 cm. (81 x 50 in.)

Signed and dated (lower right)

₦ 700,000-900,000
(\$ 4,380-5,630)

75
SAMUEL AJOBIEWE (b.1969)

IF I WERE A CHIBOK GIRL
2014
Acrylic on canvas
99 x 71 cm. (39 x 28 in.)

Signed and dated (lower left)

₦ 600,000-850,000
(\$ 3,750-5,320)



75

76



76
ABIOLA IDOWU (b.1973)

EYE WITNESS
2014
Mixed media on canvas
180 x 137 cm. (71 x 54 in.)

Signed and dated (lower right)

₦ 400,000-600,000
(\$ 2,500-3,750)

77



77
KOFI ASEMNYINAH (b.1953)

WAR SAVAGED PEOPLE PATIENTLY WAIT FOR WATER SUPPLY
2014
Pen and ink on paper
76 x 102 cm. (30 x 40 in.)

Signed and dated (lower right)

₦ 500,000-800,000
(\$ 3,130-5,000)

78



78
POLLY ALAKIJA (b.1966)

MAPO (TRYPTICH)
1990
Oil on canvas
89 x 267 cm. (35 x 105 in.)

₦ 900,000-1,200,000
(\$ 5,630-7,500)

“Her canvases are inhabited by gentle giants of nature, whose energy is conserved in a permanent lethargy, where rich colour contrasts, brushwork, form and texture dominate.” – Barbara Lindop

A painter, illustrator and designer, Polly Alakija likes to work with figures, creating art that is demystified yet profound; simple without being simplistic. She is inspired by the historical traditions in art as well as her personal life experiences.

Alakija’s work has been exhibited in France, the UK, South Africa, Lagos and Ibadan, and is widely collected. (UO)
(source: “About”, <http://www.pollyalakija.com/about.html>)





79
SAM MADUIKE (b.1959)
STAIN ON THEIR BOOTS
 2014
 Metal
 35 x 39.5 cm. (13 5/8 x 15 1/2 in.)

Signed and dated (upper right)

₦ 500,000-700,000
 (\$ 3,130-4,380)



80
NAOMI WANJIKU GAKUNGA (Kenyan, b.1960)
MAGETHA MA MWERE (THE SMALL HARVEST)
 2013
 Stainless steel wire
 214 x 91 cm. (84 x 35 3/4 in.)

₦ 2,200,000-2,600,000
 (\$ 13,750-16,250)



81
GANI ODUTOKUN (1946-1995)
UNTITLED
 1992
 Gouache on paper
 55 x 74 cm. (21 3/4 x 29 in.)

Signed and dated (lower right)

₦ 1,800,000-2,200,000
 (\$ 11,250-13,750)

Gani Odutokun's oeuvres, especially his paintings, have become distinct by the visual turmoil they appear to instigate, and this comes by way of his directed brush strokes. Likewise, in this work, agitated swirls enmesh the approaching equestrian figure drowning out the other figures in the composition, making them dimunitive.

The architectural landmarks that frame the background of the composition is of mixed traditions. Thus, surrounding the arched city gate and the parapet, common in northern Nigerian cities such as Zaria or Kano, is implanted quadrangular, modern architecture dominating our attention. This same edifice frames the equestrian figure. Thus that which is modern is made to project a quintessential royal foray of a horse rider. Invariably the painting is set within a mix of conventions – the traditional and the modern.

The painting's thematic framework is aptly anchored on the ecological as it is indexed on the harmonious translation between the traditional and what is modern. The swirls become characteristic of the dominant atmosphere and weather dynamics that are common in northern Nigeria. The cool colour scheme of dominant blue in this work, which supposedly bears a calming effect, is agitated by its complementary yellow, which then is given further ascent with flickers of red. (FU)



SEGUN AIYESAN (b.1971)

THE PARADE II (OMOGE SERIES)

2014

Acrylic on textured canvas
120 x 270 cm. (47 x 106 1/2 in.)

Signed and dated (lower left of each panel)

₦ 1,500,000-1,750,000
(\$ 9,380-10,940)

“Not even after the baroque tradition with Giovanni Lorenzo Bernini (1598-1680) and the revival of a stupendous humanistic tradition of Christianity, which the Baroque tradition served, can one recall any detailed attention to grandeur that so defines the human form as Segun Aiyesan’s work stands in appreciation.” – Frank A. O. Ugiomoh (source: Daily Independent Nigeria)

A self-taught painter, Aiyesan’s body of work has an interesting diversity to it, moving from boldly exuberant to sober and brooding. His extensive use of dark hues makes the occasional appearance of colour in his work all the more striking. Many of his recent works have a three-dimensional effect and tactile quality that attest to his mastery of colours and rendering.

Aiyesan’s work, with its insightful delivery, depicts the wide range of life experiences and subjects from which he draws inspiration, addressing themes such as self-imposed captivity, human bonding and the human spirit. (JO)



ABIODUN OLAKU (b.1958)

FADE-OUT (OKO BABA SERIES)

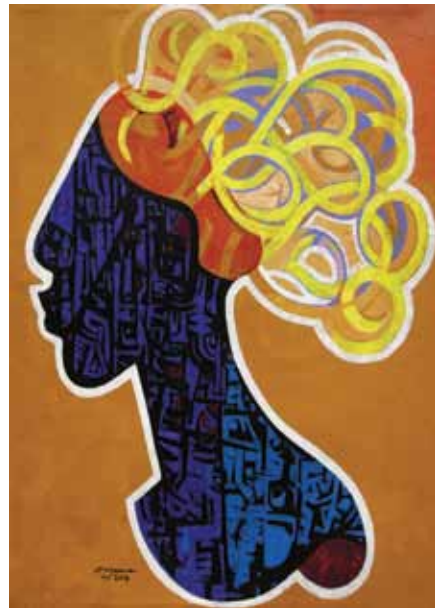
2014

Oil on Tex-paper canvas
76 x 122 cm. (30 x 48 in.)

Signed and dated (lower right)

₦ 1,800,000-2,500,000
(\$ 11,250-15,630)

84



84
ONYEMA OFFOEDU-OKEKE (b.1967)

FIRE BRAND
 2014
 Acrylic on canvas
 122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower left)

₦ 500,000-700,000
 (\$ 3,130-4,380)

85



85
NENGI OMKU (b.1987)

CORKSCREW
 2014
 Oil on canvas
 140 x 99 cm. (55 x 39 in.)

₦ 350,000-500,000
 (\$ 2,190-3,130)

"Religion always had its way of interweaving itself with art... The more I try to piece together the origins of my paintings and understand the plurality of sources they refer to, the more I see that my paintings are as Christian as they are Pagan; hedonistic as well as searching for the divine."

Omuku uses her work to allude to themes of race, understanding and mutual belonging. Based on the premise that things can not only look but also be otherwise, she explores through her use of colour the idea that figures can be transformed from their present reality and given a new kind of being.

Omuku is an award-winning painter. In 2003 she won the British Council Commonwealth Heads of Government Meeting (CHOGM) art competition awarded by Queen Elizabeth II. (OU) (source: http://www.theloydgillgallery.com/Nengi_Omuku.html)

86



86
ISAAC EMOKPAE (b.1976)

PEACE BE UNTO THEE
 2014
 Stained plexiglass
 122 x 183 cm. (48 x 72 in.)

Signed and dated (lower right)

₦ 600,000-850,000
 (\$ 3,750-5,320)

87
OBINNA MAKATA (b.1981)

OBJECT, SUBJECT AND SHADOW
2013-2014
Mixed media on canvas
124 x 101 cm. (48 3/4 x 39 5/8 in)

Signed and dated (lower left)

₦ 350,000-600,000
(\$ 2,190-3,750)



88
SADE THOMPSON (b.1972)

UNTITLED
2014
Acrylic on Canvas
122 x 91.5cm (48 x 36 in.)

Signed and dated (lower right)

₦ 300,000-450,000
(\$ 1,880-2,820)



Sade Thompson is a skilled experimental artist whose art draws from her work with painting, printmaking, fashion, jewellery, textile design and leatherwork. A master of two- and three-dimensional forms, Thompson's daring use of colour and various media infuses her work with a vivacity that is distinct. Thompson often uses her work to throw light on women – their strength and beauty, their vulnerability and hardships. Her 2005 fashion designs, entitled 'Contemporary Gear', examined the issue of women's survival in highly volatile parts of the world.

Thompson graduated from Yaba College of Technology and Ahmadu Bello University Zaria in Fashion Design and Textile Design respectively. She lectures in Industrial Design at Yaba College of Technology, and has been widely exhibited. (UO)

Artist's Statement: In my work, my search is for the extra in ordinary things. I employ two-dimensional and three-dimensional forms to express concepts that focus on political, social and gender issues globally, and in Nigeria particularly. I use materials like food for jewelry, printing sheets for clothes, old newspapers for collages and many others. The choice of technique however depends on what is most appropriate for expressing the message, using different art forms like printmaking, jewelry design, garment construction and painting to drive home my message



89
VICTORIA UDONDIAN (b.1982)

YORUBA CLOTH
2014
Mixed media on canvas
91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

₦ 400,000-550,000
(\$ 2,500-3,440)



90

90
OBI EKWENCHI (b.1959)

RECLINING FIGURE

Marble chips
 41 x 51 cm. (16 x 20 in.)

₦ 500,000-650,000
 (\$ 3,130-4,070)



91

91
JULIEN SINZOGAN (b.1957)

ARMADA

2009
 Coloured ink on paper
 94 x 104 cm. (37 x 41 in.)

₦ 2,200,000-2,500,000
 (\$ 13,750-15,630)

92

92
WIZ KUDOWOR (GHANIAN b.1957)

TORSO IN BROWN TONES

2003
 Acrylic on canvas
 100 x 55.2 cm. (39 1/4 x 21 3/8 in.)

Signed and dated (lower right)

₦ 500,000-700,000
 (\$ 3,130-4,380)



93



93
FRANCIS UDUH (b.1963)

SYMBIOSIS
2011-2014
Wood
198 cm. (78 in.)

Signed and dated (lower right side)

₦ 800,000-1,200,000
(\$ 5,000-7,500)

94
ODUN ORIMOLADE (1976)

INFLUENCE
2014
Mixed media on canvas
140 x 107 cm. (55 x 42 in.)

₦ 450,000-600,000
(\$ 2,820-3,750)

94



95



95
KOLADE OSHINOWO (b.1948)

LADY WITH BRAIDS
2013
Tea and coffee stained paper
60 x 42.5 cm. (23 1/2 x 16 3/4 in.)

Signed and dated (lower left)

₦ 700,000-900,000
(\$ 4,380-5,630)

96
GBENGA ORIMOLOYE (b.1966)

ASO (RHAPSODIES IN YELLOW)
2014
Oil on board
84 x 120.5 cm. (33 x 49 in.)

Signed and dated (lower right)

₦ 400,000-600,000
(\$ 2,500-3,750)

96





97
GERALD CHUKWUMA (b.1973)

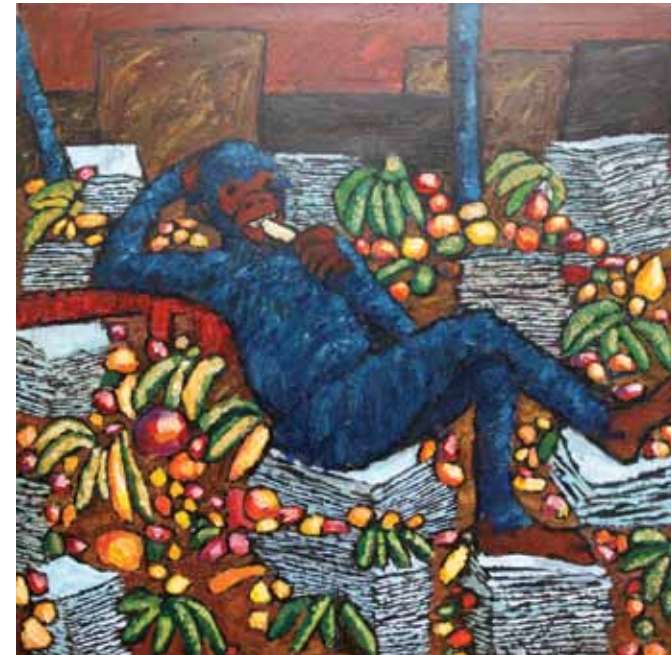
BLACK, WHITE & NUDE
 2014
 Mixed media
 192 x 190 cm. (75 1/2 x 75 in.)

Signed and dated (centre right)

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

97

98



98
OGBEMI HEYMANN (b.1967)

CHAIRMAN II
 2012
 Oil on canvas
 122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 500,000-700,000
 (\$ 3,130-4,380)

99



99
NDIDI EMEFIELE (b.1987)

BROWN RHAPSODY
 2014
 Acrylic, printed fabric and cut-out frame on
 paper
 79 x 96.5 cm. (31 x 38 in.)

Signed and dated (lower right)

₦ 500,000-700,000
 (\$ 3,130-4,380)

100



100
BONA EZEUDU (b.1956)

LEAD SINGER
1988
Wood
71 cm. (28 in.)

₦ 500,000-700,000
(\$ 3,130-4,380)

101



101
KEHINDE OSO (b.1973)

OMO EGBON MI (NEPHEW)
2014
Pastel on paper
91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

₦ 300,000-500,000
(\$ 1,880-3,130)



102

102
MIKE OMOIGHE (b.1958)

REACHING FOR THE TOP
2006
Mixed media on linen canvas
81.5 x 81.5 cm. (32 x 32 in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,750-5,000)



103

103
MURAINA OYELAMI (b.1940)

ALARINJO MASK
2007
Oil on paper
55 x 42.5 cm. (21 3/4 x 16 3/4 in.)

Signed and dated

₦ 300,000-500,000
(\$ 1,880-3,130)



104

104
SILAS ADEOYE (b.1962)

DREAMLAND
2014
Oil on canvas
61 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower right)
₦ 350,000-500,000
(\$ 2,190-3,130)



105

105
JERRY BUHARI (b.1959)

**DELICATE LANDSCAPE:
910 JOURNALS OF NSUKKA**
2008
Watercolor on paper
51 x 69 cm. (20 x 27 in.)

₦ 600,000-900,000
(\$ 3,750-5,630)

Artist's Statement: This work is part of a series of works that explore the delicate and fragile nature of our environment. Each little box is a landscape study of some part of Nsukka. Each and together seeks an intimate visual and intellectual dialogue with the viewer. The work was done during my sabbatical at the University of Nigeria, Nsukka in 2008. The 910 miniature landscapes made in this period capture the distinctive images and motifs that are Nsukka.



106

106
ALIMI ADEWALE (b.1974)

STREET KING
2013
Acrylic on canvas
140 x 122 cm. (55 x 48 in.)

Signed and dated (lower right)

₦ 550,000-700,000
(\$ 3,440-4,380)



107
 FIDEL OYIOGU (b.1957)
 ULI OGO (IN-LAW MOTIVES)
 2005
 Mixed media on board
 91.5 x 91.5 cm. (36 x 36 in.)
 Signed and dated (lower right)
 ₦ 400,000-600,000
 (\$ 2,500-3,750)

107



108
 GBENGA OFFO (b.1957)
 PREGNANT COUPLE
 2014
 Acrylic on canvas
 109 x 135 cm. (43 x 53 in.)
 Signed and dated (lower left)
 ₦ 850,000-1,000,000
 (\$ 5,320-6,250)

108



109

109
KOFI AGORSOR (GHANIAN b.1970)

GALLOPING INFLATION
2009
Mixed media on paper
112 x 112 cm. (44 1/8 x 44 1/8 in.)

Signed and dated (lower right)

₦ 700,000-900,000
(\$4,380-5,630)

110
UCHAY JOEL CHIMA (b.1971)

DISTANT WHISPER II
2013
Mixed media on board
114.5 x 122 cm. (45 x 48 in.)

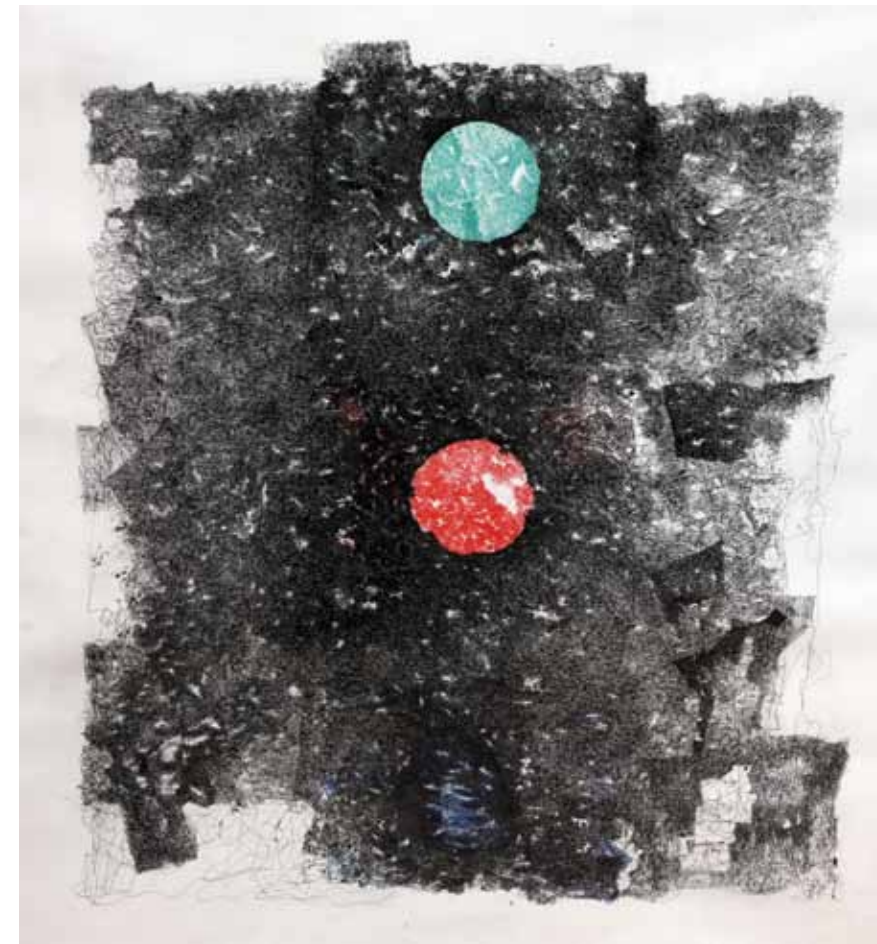
₦ 500,000-700,000
(\$ 3,130-4,380)



111
UCHE UZORKA (b.1974)

WHO RUNS THE WORLD
2014
Mixed media on paper
112 x 112 cm. (44 1/4 x 44 1/4 in.)

₦ 350,000-500,000
(\$ 2,190-3,130)



111

END OF SALE

Buying at Arthouse Contemporary

Conditions of Sale

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

Bidder Registration

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

Bidding

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

Absentee Bids

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

Successful Bids

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

Estimates

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

Reserves

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

Buyer’s Premium

Arthouse Contemporary charges a flat-rate premium to the buyer of 10% on the hammer price of the lot.

Tax

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

Payment Instructions

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

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

Shipping

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

Export/Import Permits

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

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

Collection

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

Storage

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

Insurance

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

Important Notices and Explanation of Cataloguing Practice

Condition Reports

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

Other conditions and information

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

Conditions of Sale

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

Preconditions

1. Arthouse Contemporary acts as agent for the seller and, therefore, the contract of sale is made between the seller and the buyer.

2. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry. This can be done by, for example, a personal inspection and examination of the property in which they are interested, a review of the condition report, a consultation with the artist or any other authority on the subject (if known to the buyer) and/or a review of past-sales amounts for similar items, where available. To facilitate in this process, Arthouse Contemporary provides free viewings of the consigned lots prior to the auction, condition reports of individual works, available on request, and price comparables of works sold at auction.

3. Neither Arthouse Contemporary nor the seller provides any guarantee in relation to the property, which is sold in “as is” condition to the buyer, except as stated in the Limited Warranty in paragraph 19 below. This pertains to, but is not limited to, the condition of the work, the authorship and authenticity of the work and any descriptive or historical detail about the work that is disclosed verbally or printed in the catalogue or elsewhere.

In good faith to the buyer, signed declarations by the seller warrant the following: (a) the seller is the owner of the item, or is properly authorized by the owner to sell the item. (b) The seller can and shall, in accordance with the conditions set upon him by Arthouse Contemporary, transfer possession to the buyer with good and marketable title to the item, free from any third party rights, claims or potential claims (including without limitation, by governments or governmental agencies). (c) The seller has provided Arthouse Contemporary in writing with all information concerning the item’s provenance and has notified Arthouse in writing of any concerns expressed by third parties concerning its ownership, condition, authenticity, attribution and export or import history. (d) The seller has paid or will pay all taxes and duties potentially due to her on the sale proceeds of the item.

3. (a) All statements by Arthouse Contemporary made orally or printed in the catalogue entries, the condition reports or elsewhere are statements of opinion and not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. (b) References to damage and restoration are for guidance only and absence to such references does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others

then rounded off; they are contained in parentheses.

(b) All estimates are calculated in the local currency of the auction. USD estimates, contained in parentheses, are used for reference only; they do not propose USD payment. All payments are to be made in the local currency.

The exchange rate is subject to prevailing market rates. The rate displayed in this catalogue is indicative only and taken around the time of catalogue publication with no predictions on future trends.

The exchange rate taken is printed afresh in this section for each catalogue, and further rounded of for the purposes of readability and presentation.

(c) The exchange rate of 160 Nigerian Naira to 1 US Dollar was taken in March, 2014.

Before the Sale

4. (a) A prospective buyer must complete and sign a bidder registration form and provide identification before he has the right to bid. Arthouse Contemporary may require the production of bank or other financial references. (b) A prospective, registered buyer can authorize a third-party to act as agent in the bidding process if the buyer is unable to attend the auction. This arrangement, if such is to occur, must be conveyed in writing to Arthouse Contemporary for acceptance. (c) Arthouse Contemporary has the right, at its complete discretion, to refuse admission to the premises or participation in an auction and to reject any bid.

At the Sale

5. When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer’s premium and all applicable taxes, plus all other applicable charges. This does not apply if the bidder is acting as agent on behalf of an identified third party acceptable to Arthouse Contemporary and this has been explicitly agreed in writing with Arthouse Contemporary before the commencement of the sale. In respect of this situation Arthouse Contemporary will only consider the principal liable for payment. Conditions in paragraph 4 apply to both the agent bidder and the principal for the bid to be valid.

6. Absentee bids are welcome and Arthouse Contemporary will carry out written bids for the convenience of clients who are not present at the auction in person, through the auctioneer or by way of representation through an agent. We reserve the right to not accept an absentee bid if it does not comply with any of the following conditions: (a) the bidder is registered or submits the bid with a completed bidder registration form; (b) the bid is made in the currency of the country where the auction is held and (c) the bid is received a minimum of 72 hours prior to the auction. Please refer to the absentee bid form on our website for clarifications.

Bidders will receive a receipt of acknowledgement from Arthouse Contemporary, up to 1 working day after it is submitted and will further receive a confirmation that the bid is accepted with a date stamp, the purpose of which is to fairly execute the following circumstance: If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first.

7. Reserve sale prices, indicated by the owner, are included for all lots unless otherwise indicated (by the symbol • next to the lot number). The reserve is the confidential minimum price for the lot. If bidding for a particular lot ends below the reserve, the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. The auctioneer may open the bidding on any lot below the reserve and may continue to bid on behalf of the seller up to, and strictly limited to, the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

8. The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

9. Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer. The auctioneer will indicate that the highest bid has been accepted with a strike of his hammer (hereafter referred to as the 'hammer price'). This same strike of the hammer symbolically and legally establishes the contract for sale between the seller and buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

After the Sale

10. In addition to the hammer price, the buyer agrees to pay Arthouse Contemporary the buyer's premium (this becomes the 'purchase price'), together with any applicable value added tax (VAT), sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium is 10% of the hammer price. The VAT, subject to Nigerian law is 5% of the total purchase price.

11. Immediately following the sale, the buyer must confirm his or her name and permanent address and, if applicable, the details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) immediately after the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required for the lot. The buyer will not acquire title to the lot until all amounts due to Arthouse Contemporary from the buyer have been received in good cleared funds even in circumstances where the lot has been released to the buyer.

12. Payment must be made to Arthouse Contemporary within a period of seven (7) days after the sale. This includes the time required to process cheques or to receive wire transfers. Failure to meet this schedule may incur the buyer additional charges or actions, made at the discretion of Arthouse Contemporary. Possible charges or actions against late- or non-payment are elaborated upon in paragraph 16 below.

13. Arthouse shall be entitled to retain items sold until all amounts due have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, in our sole discretion, shall require. Subject to this, the buyer shall have paid for and collected purchased lots within ten (10) calendar days from the date of sale, unless otherwise agreed upon.

14. Although Arthouse Contemporary shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

15. Unless otherwise agreed by Arthouse Contemporary in writing, the fact the buyer wishes to apply for an export license does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export license on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to

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

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

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

If Arthouse Contemporary resells the property under paragraph (d) above the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If Arthouse Contemporary pays any amount to the seller under paragraph (e) above, the buyer acknowledges that Arthouse Contemporary shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

17. Where purchases are not collected within seven calendar days from the date of sale, whether or not payment has been made, Arthouse Contemporary shall be permitted to remove the property to, an insured and managed third party warehouse at the buyer's expense. Arthouse Contemporary is only liable to release the items after payment in full has been made of all the additional costs incurred, whether for removal, storage, handling, insurance and/or any other activity that warrants charges. This includes payment of all other amounts due to Arthouse Contemporary, in respect of the purchase price and any applicable taxes.

Limited Warranty

18. Arthouse Contemporary agrees to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 19 below. Apart from any of those circumstances, neither the seller nor Arthouse Contemporary, including any of its officers, employees or agents, are responsible for the correctness of any statement of any kind concerning any lot, whether written or oral. This includes any errors or omissions in description or for any faults or defects in any lot.

19. Subject to the terms and conditions of this paragraph Arthouse Contemporary warrants for a period of two years from the date of the sale that any property described in headings in UPPER CASE TYPE in

this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property. Arthouse Contemporary only warrants lots in this catalogue with headings of UPPER CASE TYPE. Arthouse Contemporary's warranty does not apply to supplemental material, which appears below the UPPER CASE TYPE headings of each lot. Arthouse Contemporary is also neither responsible for omission or errors of such information below the heading. The warranty does not apply to any heading, which is stated to represent a qualified opinion (for example, in cases where the seller of a lot is the author of that lot). The warranty is subject to the following:

(a) It does not apply where the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions. (b) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Arthouse Contemporary. (c) The buyer's sole and exclusive remedy against Arthouse Contemporary and the seller is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Arthouse Contemporary nor the seller will be liable for any special, incidental or consequential damages, including,

GUIDE FOR ABSENTEE BIDDERS

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

This service is free and confidential.

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

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

"Buy" or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

without limitation, loss of profits nor of interest. (d) The buyer must give written notice of claim to us within two years from the date of the auction. The buyer is required to obtain the written opinions of two recognised experts in the field, mutually acceptable to Arthouse Contemporary and the buyer, before Arthouse Contemporary decides whether or not to cancel the sale under the warranty. (e) The buyer must return the lot to Arthouse Contemporary in the same condition as at the time of the sale.

Other Conditions

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

21. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

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

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

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

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

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

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

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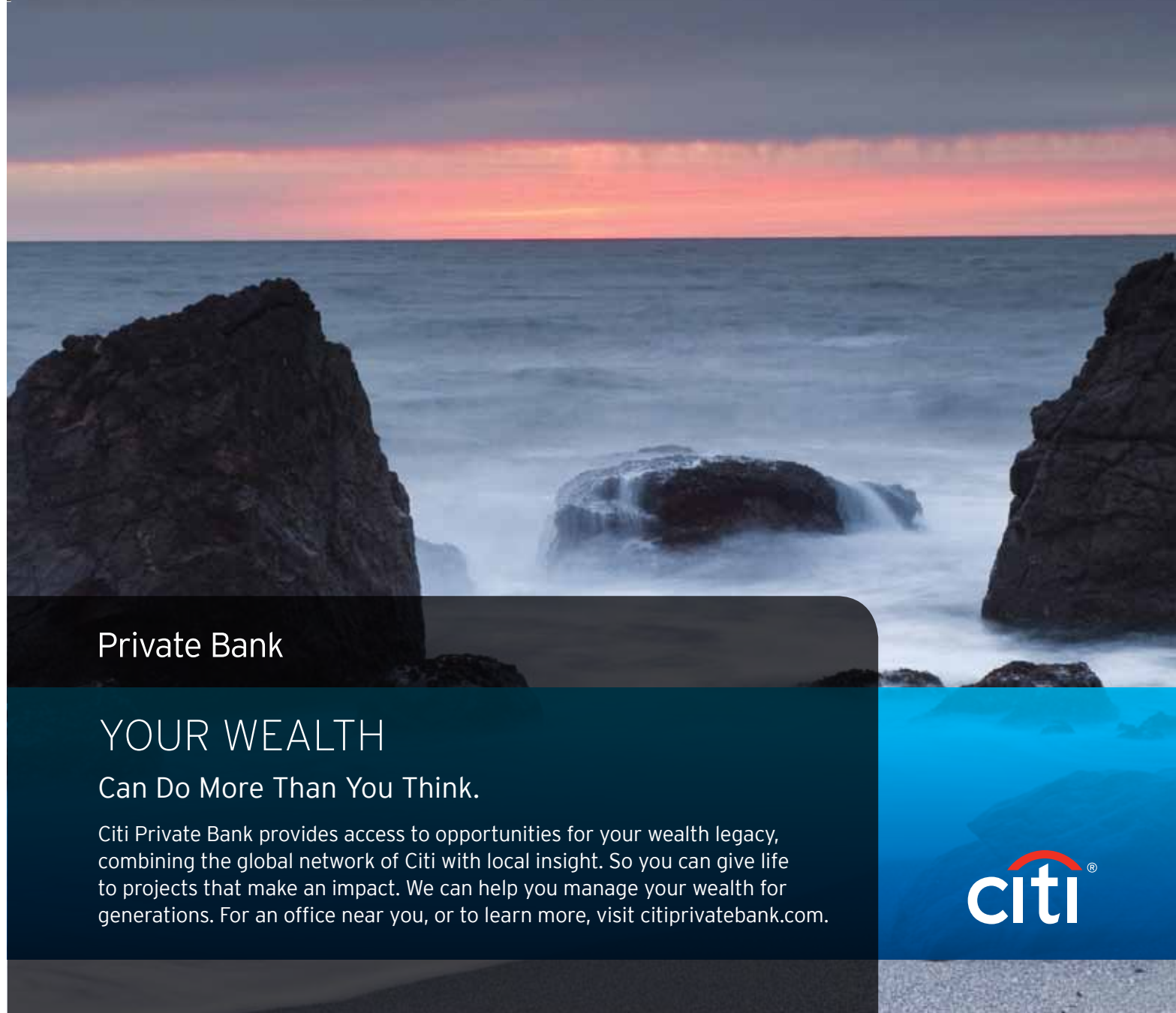
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IN NIGERIA