



ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Monday, 11th May 2015



COVER

LOT #78
BEN ENWONWU

HEAD OF CAROLINE

BACK COVER

LOT #77
YUSUF GRILLO

TRULY HIJAB?

INSIDE FRONT COVER

LOT #2
ANDREW ESIEBO

HAUSA ROYAL GUARDS

INSIDE BACK COVER

LOT #71
BRUCE ONOBRAKPEYA

SAHELIAN MASQUERADE

OPPOSITE CONTENTS

LOT #83
GEORGE OSODI

EGUNGUN II

Acknowledgements

Written Contributions from:

Anna Evi-Parker (AP)
Dr. Chika Okeke-Agulu, Assistant Professor, Princeton University (CO)
Prof. Jerry Buhari (JB)
Joseph Gergel (JG)
Various Artists as indicated by the term "Artist's Statement"

Design: 70PR Design, Mumbai, India

All images and content (c)2008-2015, Arthouse Contemporary Ltd.

Catalogue Production
& Photography

Sumbo Biobaku
Aditya Chellaram
Kavita Chellaram
Anna Evi-Parker
George Osodi
Nana Sonoiki
Emmanuel Tonato

MODERN AND CONTEMPORARY ART

11th May 2015, 6 pm

AUCTION

Monday, 11th May 2015
The Wheatbaker
4 Onitolo Road
Ikoyi, Lagos, Nigeria

VIEWINGS

Saturday, 9th May 2015, 11 am - 4 pm
Sunday 10th May 2015, 12 pm - 6 pm
Monday 11th May 2015, 10 am - 1 pm

AUCTIONEER

John Dabney

CONDITIONS OF SALE

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

CONTACT US

All enquiries +234 1 774 0909
Nana Sonoiki +234 805 250 0195
Sumbo Biobaku +234 805 509 9096

ARTHOUSE
CONTEMPORARY LIMITED

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



Contents

Title & Acknowledgements	2
Charity Sale	6
Main Sale	11
Terms and conditions	90
Absentee Bid form	94
Index	99

SEEING IS BELIEVING



**\$79 MILLION
RAISED
3 MILLION
EYE SIGHTS
RESTORED**

\$100 MILLION BY 2020

seeingisbelieving.org



Seeing is Believing

Seeing is Believing is a global initiative to tackle avoidable blindness, and is a collaboration between Standard Chartered and the International Agency for Prevention of Blindness (IAPB) and its membership of eye health organisations. For more than a decade Seeing is Believing has been supporting projects to tackle avoidable blindness and visual impairment. To date, Seeing is Believing has raised over USD79 million against its target of USD100 million by 2020. Funds raised through Seeing is Believing represent the single largest cash contribution from the private sector to the development of eye health programmes through IAPB. As part of the Seeing is Believing programme, Standard Chartered pledges to match all donations until the target of USD100 million is reached.

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 to the final price.



C1
TOLA WEWE (b.1959)

IBEJI
2014
Teracotta on board
30½ x 30½ cm. (12 x 12 in.) each

Signed and dated (lower right)

₦ 200,000-300,000
(\$1,000-1,500)

C2
NIKE OKUNDAYE (b. 1959)

SILKWORM TREE
2007
Pen and ink on paper
33 x 47 cm. (13 x 18½ in.)

Signed and dated (lower left)

₦ 300,000-400,000
(\$1,500-2,000)



C3
OGBAMI ALENOSI (b.1982)

HESITATION
2014
Mixed media on canvas
91½ x 91½ cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 300,000-500,000
(\$1,500-2,500)



C4
MODUPEOLA FADUGBA (b. 1985)

LAZY SUNDAY
2013
Mixed media on canvas
112 x 110 cm. (44 x 43¾ in.)

Signed and dated (lower right)
₦ 600,000-800,000
(\$ 3,000-4,000)

MAIN SALE BEGINS



1
SEGUN AIYESAN (b.1971)

OYIN MOMO
2015
Acrylic on textured canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 1,000,000-1,200,000
(\$ 5,000-6,000)



2

ANDREW ESIEBO (b.1978)

HAUSA ROYAL GUARDS
2007
Digital print on archival paper
edition 1 of 3
86.5 x 56 cm. (34 x 22 in.)

₦ 500,000-650,000
(\$ 2,500-3,250)



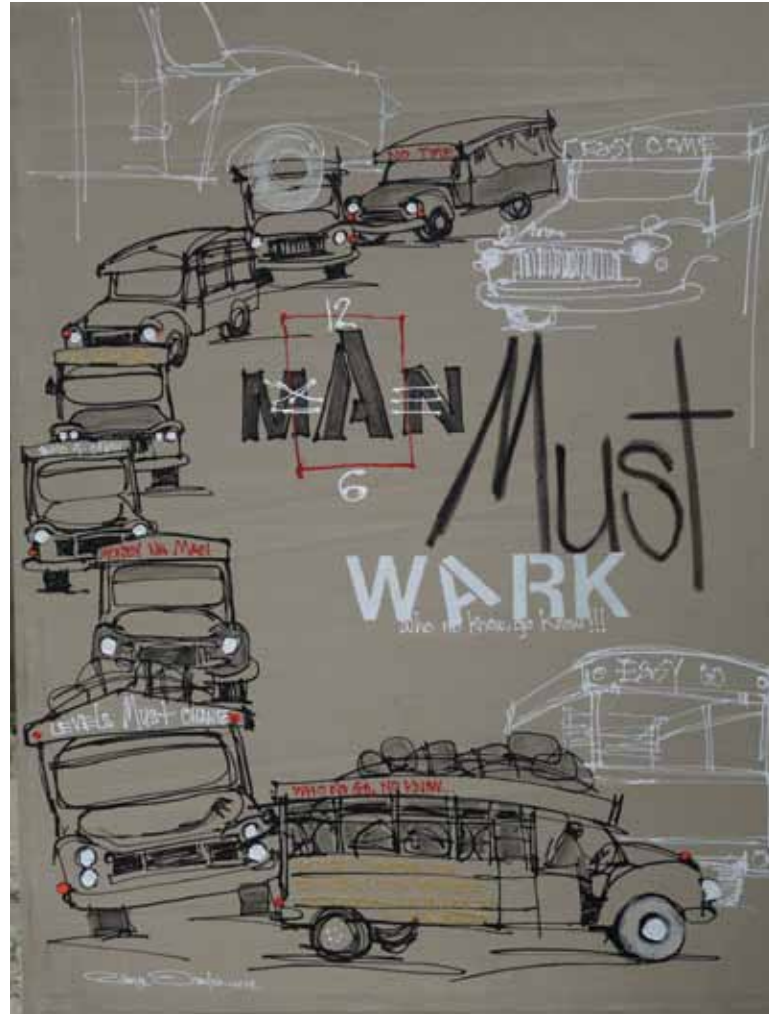
3

RICHARDSON OVBIENO (b. 1982)

LOVE STORY
2015
Mixed media
80 x 124 x 6 cm. (31½ x 48¾ x 2.5 in.)

Signed and dated (lower right)

₦ 300,000-500,000
(\$ 1,500 2,500)



4
DISEYE TANTUA (b.1974)

MAN MUST WARK
2014
Acrylic on canvas
92 x 122 cm. (36 x 48 in.)

Signed and dated (centre left)

₦ 600,000-800,000
(\$ 3,000-4,000)

Artist's Statement: I walk through life in search of interesting reminders for my coloured diary. These drawings, like calligraphy, are mostly a selection of traditional proverbs made popular by headboards, street signs and the slogans on the bumpers of buses, taxis or tricycles; an experiment and research I have spent over a decade on.

4



5
UCHE UZORKA (b. 1974)

UNTITLED
2012
Pen and ink on paper
90 x 103 cm. (35½ x 40½ in.)

Signed and dated (lower centre)

₦ 400,000-500,000
(\$ 2,000-2,500)

5

6
CHARLES OKEREKE
(b. 1966)

IMITATIVE INSTINCT
2013
C-print, edition 1 of 7
91½ x 61 cm. (36 x 24 in)

₦ 400,000-600,000
(\$ 2,000-3,000)



6

Artist's Statement: The force of energy, very apparent as the tendency to replicate all movements, notions, sounds and behavioral patterns in the visible environment, stored as accumulated repositories for growth and survival, is strongly evident during the infantile stage.

This early period excludes any form of responsibility until the period of puberty when self-consciousness sets in, but is basically instinctive in approach and hence could be termed the imitative stage of formation.



7
FIDELIS ODOGWU (b. 1970)

SAY IT LOUD
2014
Metal
81.5 x 84 cm. (32 x 33 in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,000-4,000)



8
FRANCIS UDUH (b. 1964)

SYMBIOSIS
2014
Fibre glass
168 cm. (66 in.)

Signed and dated (back of head)

₦ 600,000-800,000
(\$ 3,000-4,000)

8

9



9
ATO DELAQUIS (Ghanaian b. 1945)

CHAKA S STRATEGY
1992
Acrylic on canvas
71 x 86½ cm. (28 x 34 in.)

Signed and dated (lower left)

₦ 600,000-800,000
(\$ 3,000-4,000)

Born in Ghana in 1945, Ato Delaquis has developed a diverse artistic practice throughout his distinguished career that includes abstraction, naturalism and experimental realism. Delaquis uses an eclectic mix of materials and processes, including acrylics, watercolours, graphite, and printmaking. His works are often focused on cityscapes, ceremonial processions, and social activities as he captures the movement and intensity of daily life in Ghana. He is particularly interested in the clash of cultures in urban city centers, highlighting the juxtaposition between the traditional and the new.

Delaquis studied at the University of Science and Technology, Accra, and at the Tyler School of Art in Pennsylvania, USA. He has participated in numerous exhibitions in Ghana, Nigeria, Germany, USA and the UK. Delaquis has also served as the Dean of the College of Art at his alma mater. (JG)



10
ALEX SHYNGLE (1957-2001)

BEFORE THE GATE

1997
Oil on canvas
134½ x 165 cm. (53 x 65 in.)

Signed and dated (centre right)

₺ 2,200,000-2,800,000
(\$11,000-14,000)



11
ABLADE GLOVER (b. 1934)

MARKET SCENE

2012
Oil on canvas
122 x 152½ cm. (48 x 60 in)

Signed and dated (lower right)

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

Ablade Glover (b. 1934, Accra) is arguably the best known and most influential Ghanaian modern painter. Following a one-year art training at the University of Science and Technology, Kumasi (1957-58), he travelled to England, attending the Central School of Art and Design in London (1959-62), and University of Newcastle-on-Tyne, Newcastle (1964-65). Returning to Ghana, Glover spent the next twenty-two years as a professor in his alma mater at Kumasi, and in the early 1970s earned an MFA and PhD, respectively from Kent State University and Ohio State University in the United States. Glover's influence went beyond his career as a teacher. He founded the Artists Alliance Gallery, Accra—one of the few dedicated contemporary art venues in the Ghanaian capital city. Glover was one of the few Ghanaian artists collected by the Nigerian National Gallery of Art for its inaugural permanent collection. The two most consistent subjects in Glover's painting are representations of the African woman, and areal views of crowds. Usually seen in profile, his elegantly dressed women are rendered with bold expressive strokes of paint, capturing the vivacity of the modern African woman. His crowd paintings, on the other hand, have most frequently depicted open, densely populated market scenes, but he has also painted beach scenes, sprawling townscapes filled with uniform low-rise buildings, and street scenes. Whatever his subject, the compositional approach is similar: he flattens or restricts both his areal and linear perspective, thus transforming his human figures and structures into all-over decorative patterns. In this large *Market Scene* (2012), thick rectangular yellow-brown-cream patches of paint around the top and vertical edges; but also vertical swatches and black dots, and circular dashes of paint in the central areas, summarily suggest market stalls, buyers and sellers, and display trays. Here, Glover is at the height of what one might call narrative pictorial abstraction. (CO)



12
DANJUMA KEFAS (b. 1958)

PORTRAIT OF A TRADE
 1992
 Oil on canvas
 122 x 75 cm. (48 x 29½ in.)

Signed and dated (lower left)

₦ 600,000-800,000
 (\$ 3,000-4,000)

12



14

14
DONALD ONUOHA (b. 1973)

UNTITLED
 2004
 Acrylic on canvas
 130 x 130 cm. (51 x 51 in.)

Signed and dated (lower left)

₦ 500,000-700,000
 (\$ 2,500-3,500)



13

13
MAVUA LESSOR (b. 1952)

OKADA TO THE RESCUE
 2012
 Oil on canvas
 89 x 112 cm. (35 x 44 in.)

Signed (lower right)

₦ 700,000-900,000
 (\$ 3,500-4,500)



15
SOJI ADESHINA (b. 1981)
DREAMER
 2010
 Acrylic on canvas
 165 x 152.5 cm. each (65 x 60 in.)

Signed and dated (lower left)

₦ 600,000-800,000
 (\$ 3,000-4,000)

Artist's Statement: "The Dreamer" is a part of the conflict series, which tries to explore the various contradictions between hope and fear in the mind of a child. The visual language of the series depicts a combination of structured portraiture and the fluidity of splashed colors.



16
BEN OSAGHAE (1962)
ENVIRONMENTAL SANITATION
 1995
 Oil on canvas
 86.5 x 112 cm. each (34 x 44 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
 (\$ 4,000-6,000)

Ben Osaghae's art is distinctive. Painting from memory, his contextual dispositions are more descriptive than naturalistic, acting as a window into the exploration of everyday events in the city; often times a complicated web in which political, social and economic issues are interwoven. (AP)



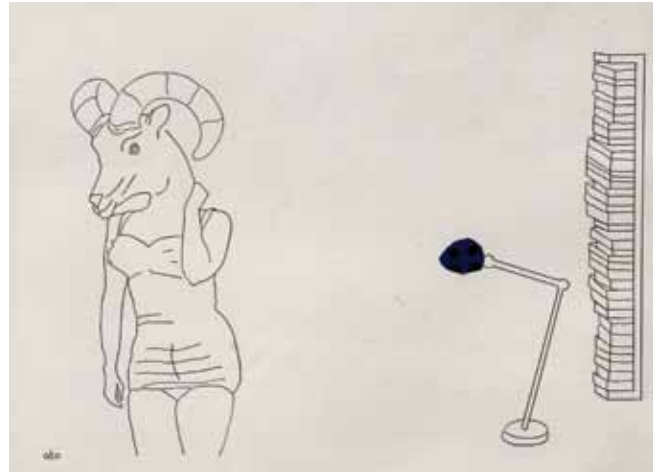
17
GEORGE HUGHES (Ghanaian, b. 1962)

HEAD AND AEROSOL
 2002
 Mixed media on canvas
 165 x 152½ cm. (65 x 60 in.)

Signed and dated (lower right)

₦ 1,200,000-1,600,000
 (\$ 6,000-8,000)

18

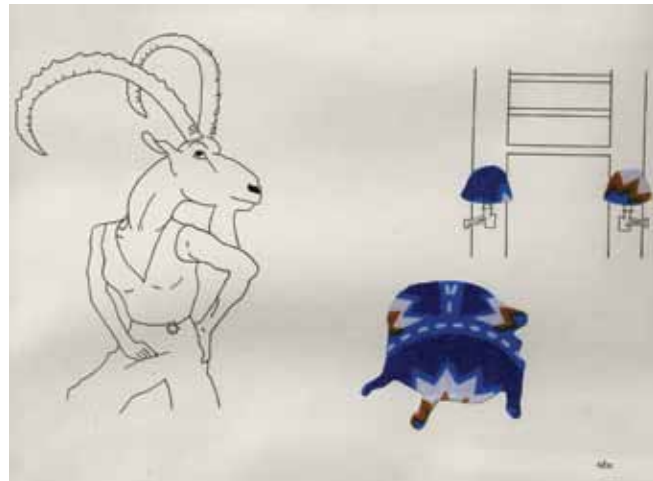


18
ATO MALINDA (Kenyan, b. 1981)

UNTITLED
Mixed media on paper
61½ x 40.5 cm. (24 x 16 in.) each

Signed (lower right & lower left)

₦ 300,000-400,000
(\$1,500-2,000)



19
FELIX OSIEMI (b. 1961)

THE COUPLE
1996
Oil on canvas
104 x 81½ cm. (41 x 32 in.)

Signed and dated (lower left)

₦ 600,000-800,000
(\$ 3,000-4,000)



19



20

20
JACQUELINE SUOWARI (b.1990)

FINER THINGS
2014
Mixed media on board
122 x 89 cm. (48 x 35 in.)

Signed and dated (lower right)

₦ 300,000-450,000
(\$ 1,500-2,250)

Jacqueline Suowari is a Draughtswoman, mixed media artist and art consultant who received her B.A in Fine Arts and Design and majored in painting, from the University of Port Harcourt. She is most fascinated with the human figure for its expressions and body language. However, she prefers to work with the female body as a design muse because of the honesty and fluidity which she sees in its expressions. With each piece she combines various elements of design to share a piece of her experiences and inspiration with the viewer. (AP)

Artist's Statement: Every artist has a task to create a story that evokes emotion, thought and passion. I am an artist who seeks to do so by exploring the human form. My work is motivated by my feelings towards how I experience life. Art is communication and I tell it as I see it.

21
RAQIB ABOLORE BASHORUN
(b.1955)

UNFOLD MYSTERY
2014
Steel and bronze
41 x 48½ x 43 cm. (16 x 19 x 17 in.)

Signed and dated (base of work)

₦ 400,000-600,000
(\$ 2,000-3,000)



21



22
KOFI ARGOSOR (Ghanian, b. 1970)

DIVINE SHADOW
2012-2014
Acrylic on canvas
150 x 122 cm. (59 x 48 in.)

Signed (lower right)

₦ 1,200,000 1,400,000
(\$ 6,000-7,000)

23
VICTOR EHIKHAMENOR (b.1970)

EXCUSE ME DANCE PLEASE
2015
Acrylic on canvas
113 x 142 cm. (44½ x 56 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
(\$ 4,000-5,000)

Ehikhamenor's paintings are often large-scale figurative works combining complex folkloric, mythological and Catholic iconography. His figures intersect and overlap in a proliferation of forms. He works in a variety of media including photography, acrylic and oil. (JB)



24
UCHE PETERS (b. 1973)

RUMPLE
2013
Metal
119.5 x 117 cm. (47 x 46 in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,000 4,000)





25
ZACHEUS OLOWONUBI
OLORUNTOBA (1934 - 2014)

UNTITLED
1992
Pen and ink on rice paper
50 x 70 cm. (19½ x 27½)

Signed and dated (lower centre)

₦ 300,000-500,000
(\$ 1,500-2,500)

25

26
RUFUS OGUNDELE
(1946-1996)

SEA LIZARD
1995
Oil on paper
37 x 48.5 cm. (14½ x 19 in.)

Signed and dated (lower right)

₦ 350,000-500,000
(\$ 1,750-2,500)



26



27
PEJU ALATISE (b.1975)

WHEN DAWN BREAKS
2005
Acrylic on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 1,600,000-2,000,000
(\$ 8,000-10,000)



28
SAM OVRAITI (b. 1961)

UNTITLED
 2005
 Pastel on paper
 53 x 74 cm. (21 x 29 in.)

Signed and dated (lower right)

₦ 600,000-800,000
 (\$ 3,000-4,000)

28

Best known as one of the foremost watercolorists in Nigeria, Sam Ovralti hails from the respected Auchi School, a style that is characterised by the use of vibrant colour to express mood. Ovralti has also worked with oils on canvas consistently throughout his prolific career, often creating cubist-inspired depictions of the human body. Using indeterminate forms that defy linear perspective, Ovralti depicts fragments of the body in a fluid manner that falls between abstraction and representation.

Born in 1961 in Zaria, Nigeria, Sam Ovralti studied at the Federal Polytechnic, Auchi, and obtained a Masters of Fine Art at the University of Benin. Ovralti also served as a professor at the Federal Polytechnic at Auchi for many years. Ovralti has participated in multifarious exhibitions in Nigeria, Europe, and the United States. Ovralti is currently the director of the prestigious Harmattan Workshops in Delta State, and is a member of the Guild of Fine Artists, Nigeria. (JG)



29

29
NIKE OKUNDAYE (b. 1959)

VILLAGE SERIES III
 2008
 Watercolour, pen & ink on paper
 67.5 x 43 cm. (26¼ x 17 in.)

Signed and dated (upper left)

₦ 300,000-500,000
 (\$ 1,500-2,500)



30
WIZ KUDOWOR (Ghanian, b.1957)

FRUITS OF PASSION
 1998
 Acrylic on canvas
 119.5 x 138.5 cm. (47 x 54½ in)

Signed and dated (lower left)

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

31



31
KELANI ABASS (b. 1979)

OBA GBADEBO 1,
CALENDAR SERIES
2013
Mixed media on canvas
107 x 122 cm. (42 x 48 in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,000-4,000)

32



32
TAIYE IDAHOR (b. 1984)

UNTITLED
2015
Mixed media on canvas
51 x 65 cm. (20 x 25½ in.)

Signed and dated (lower right)

₦ 200,000-300,000
(\$ 1,000-1,500)



33

33
ALIMI ADEWALE (b.1974)

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

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,000-4,000)

34



34
WOLE LAGUNJU (b.1966)

MAGICIANS AND DREAMERS
2002
Mixed media on canvas
140 x 84 cm. (55 x 33 in.)

Signed and dated (lower right)

₦ 500,000-600,000
(\$ 2,500-3,000)

35

ROM ISICHEI (b. 1966)

BODY LANGUAGE I

2010

Mixed media on board

122 x 91.5 cm. (48 x 36 in)

Signed and dated (upper centre)

₦ 1,300,000-1,600,000

(\$ 6,500-8,000)



36

ABIOLA IDOWU (b.1973)

TRUE LOVE 2

2014

Acrylic on canvas

122 x 120 cm. (48 x 47 in.)

Signed and dated (lower right)

₦ 500,000-600,000

(\$ 2,500-3,000)



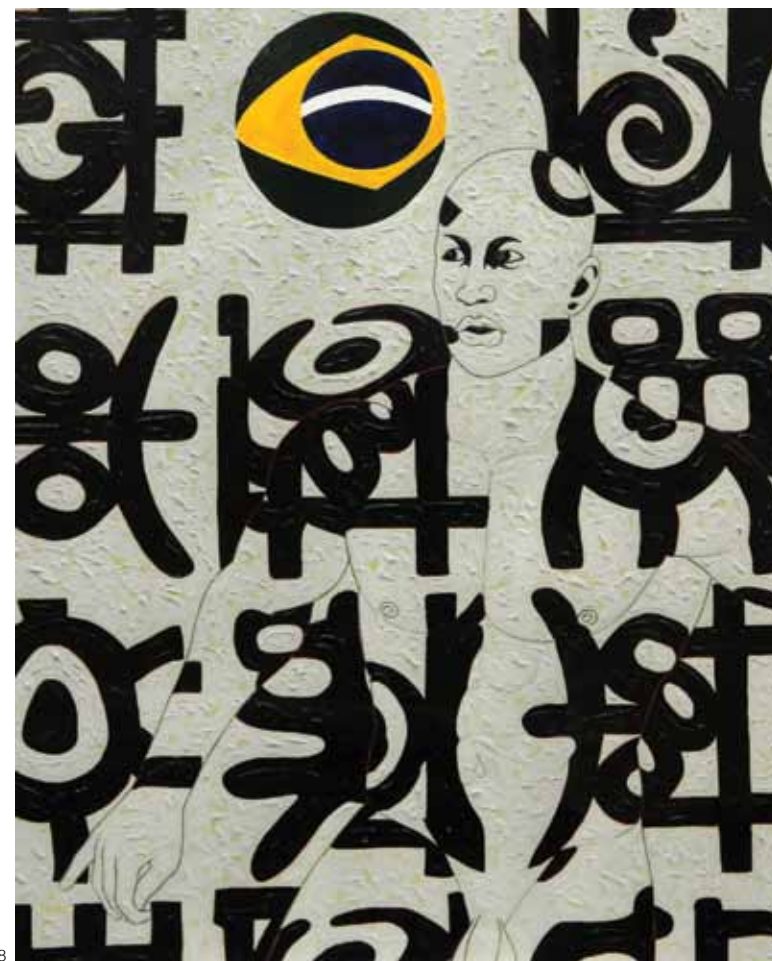
37
 CHARLY D'ALMEIDA (Beninise, b. 1968)

LA BOUCHE SCAREE (THE SACRED MOUTH)

2014
 Mixed media on canvas
 85 x 169 cm. (33½ x 66¾ in.)

Signed and dated (lower right)

₦ 700,000-1,000,000
 (\$ 3,500-5,000)



38
 OWUSU ANKOMAH (Ghanian, b.1956)

MOVING FOOTBALL (BRAZIL)

2014
 Mixed media & photographic print on giclee
 (Edition 11: No 7)
 75 x 60 cm. (29½ x 23½ in.)

Signed and dated (lower right)

₦ 400,000-600,000
 (\$ 2,000-3,000)



39
 SOKARI DOUGLAS- CAMP (b. 1958)

EASY DAISY

2014
 Steel and acrylic paint
 79 cm. (31 in.)

₦ 800,000-1,200,000
 (\$ 4,000-6,000)



40
 SOKARI DOUGLAS- CAMP (b. 1958)

SCATTER DAISY

2014
 Steel and acrylic paint
 80 cm. (31¼ in.)

₦ 800,000-1,200,000
 (\$ 4,000-6,000)



41

41
SAMUEL TETE KATCHAN (Togolese, b. 1975)

LAST SUPPER
2014
Acrylic on canvas
81.5 x 116 cm. (32 x 45½ in.)

Signed and dated (lower right)

₦ 400,000-600,000
(\$ 2,000-3,000)

42



42
LEKAN ONABANJO (b. 1967)

DEEP RESEARCH
2014
Mixed media on canvas
115 x 76 cm. (45 x 30 in.)

Signed and dated (lower right)

₦ 700,000-950,000
(\$ 3,500-4,750)

43



43
GEORGE EDOZIE (b. 1972)

WOMEN III
2005
Oil on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower left)

₦ 600,000-900,000
(\$ 3,000-4,500)



44
GERALD CHUKWUMA (b. 1973)

TO LET...FOR SALE
2015
Mixed media
317 x 152.5 cm. (125 x 60 in.)

Signed (lower right)

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

TO LET ... FOR SALE, is Chukwuma's personal resolve to settle once and for all the problem of perpetual increase in house rent and the illusive quest to build or own a house. His creative solution is to employ differently seasoned wood panels and cut flat metal sheets upon which he assembles, pastes and engraves to create a mosaic-like structure of 119 housing units. Now does he not only own a house but an entire housing estate and he is forever free from the harassment of landlords and land speculators.

Works like this enrich our understanding of the myriad challenges citizens of a nation face. This work creates vocal platforms of national discourse on issues of nation building. The potency and efficacy of art as a medium for national development is again here so graphically and intellectually articulated. (JB)

45
LAMIDI OLONADE FAKEYE
(1928-2012)

UNTITLED
Wood
86.5 cm. (34 in.)

Signed and dated
(base of work)

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

Lamidi Fakeye comes from five generations of sculptors (not carvers). His creative background includes farming, barbering, photography and mechanical repair and from this rich background did the master sculptor emerge. Described by scholars as a master of the axe and wood, he must also be seen as a documenter and interpreter of our cultural heritage. In this untitled work, Fakeye takes on the female form to explore the complex offerings of our culture in its completeness. The result is a richly clothed young woman with an articulate hair-do, intricate facial marks and scarification of her abdomen competing and blending with the design on her wrapper. Her breasts are proudly erect, an evidence of fertility and the capacity to sustain the next generation of sculptors. Her pose is characteristic of a gift presentation. However, a close study would suggest a more important gesture, that of one making a sacrificial offering on behalf of the land and its people. (JB)

45



Akinola Lasekan (1916-1974) became, with the exception of Ben Enwonwu, the only truly nationally renowned modern Nigerian artist by 1950. A former student of the pioneer painter Aina Onabolu, Lasekan first worked as an illustrator for the Church Missionary Society, and, more famously, from 1944 to 1966, as a cartoonist for *West African Pilot*, the legendary newspaper established by the foremost nationalist Nnamdi Azikiwe. Lasekan briefly travelled to England in 1945 for further

training at the Hammersmith School of Art, London. He played a major role—through his correspondence courses—in establishing pictorial naturalism as the dominant mode of modern art in Nigeria in the second half of the twentieth century. As a painter, Lasekan dealt with diverse subject matter, including Yoruba history (for a period in the 1940s and 50s), genre scenes, and portraiture. He often painted his clients from photographs, paying far more attention

to the details of their colourful attires than he did to their body parts. This portrait, painted two years before he died, is unusually spare; the limited palette, the flat and continuous space from floor to wall, the minimal design of the woman's black, white and grey fashion ensemble matches the powerful disposition and character of the elderly subject. The awkward drawing of the woman's hands is typical of Lasekan's portraiture. (CO)

46
AKINOLA LASEKAN (1916-1974)

PORTRAIT OF MADAM ARALEPO
1972
Oil on board
114 x 61.5 cm. (45 x 24 in.)

Signed and dated (lower right)

₦ 3,000,000-4,500,000
(\$ 15,000 22,500)



46

47
NYEMIKE ONWUKA (b. 1972)

DEEP THOUGHT I & II
2005 & 2008
Mixed media on paper
58.5 x 37.5 cm. (23 x 14¾ in.)
each

Signed and dated (lower left)

₦ 600,000-800,000
(\$ 3,000-4,000)



47

49
OKPU EZE (b.1932-1995)

CELESTIAL SERIES
1982
Oil on glass
61.5 x 49.5 cm. (24 x 19¼ in.)

Signed and dated (centre left)

₦ 800,000-1,000,000
(\$ 4,000-5,000)

Okpu Eze is better known as a sculptor because of the power of his proudly erect and graceful ebony wood forms that draw inspiration from the rich Igbo "Ikenga" form. In Celestial Series one is fascinated by the artist's deep spiritual relationship with the artistic medium of painting. This work is a rare exposition of the painter in Okpu Eze that many are not aware of. The minimalist use of the palette, red, white and black, truly evoke a celestial experience of a heavenly contest. This can be seen in the way the serene and peaceful luminous white permeates the sacrificial red pushing the dark ominous black to a corner. Okpu Eze appears more comfortable with this liquidised colour technique when he turns to painting. He combines these modernist ideas with his deeply rooted Igbo belief of the existence of a soul in all living and non-living beings. (JB)



48
BEN OSAWE (1931-2007)

BUST OF A WOMAN
1998
Wood
109 cm. (43 in.)

Signed and dated (lower right of base)

₦ 2,500,000-3,500,000
(\$ 12,500-17,500)



48



50
BEN ENWONWU (1921-1994)

NEGRITUDE
 1977
 Print
 69 x 53.5 cm. (27 x 21 in.)

Signed and dated (lower left)

₦ 600,000-800,000
 (\$ 3,000-4,000)



51
BRUCE ONOBRAKPEYA (b. 1933)

IMAGES (PANEL OF THREE)
 1990-1993
 Plastocast on board
 109 x 241.5 cm. (43 x 95 in.)

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

Born in Agbarha-Otor in Delta State, Onobrakpeya's career took a decisive turn during his university studies at the Nigerian College of Arts, Science, and Technology in Zaria in the 1960s. As a member of the Zaria Arts Society, popularly known as the Zaria Rebels, Onobrakpeya combined his training in the Western-representational style with a focus on Nigeria's artistic history.

Onobrakpeya has participated in artist residencies and professorships both in Nigeria and abroad and has exhibited in major international arts institutions including the Tate Modern (UK), the National Museum of African Art of the Smithsonian Institution (USA), and the Malmö Konsthall in Malmö (Sweden). In 1989, Onobrakpeya founded the Bruce Onobrakpeya Foundation, which provides opportunities for artists to improve their skills. The foundation's annual Harmattan Workshop has mentored many of the leading figures in the arts community in Nigeria today.

Onobrakpeya is the recipient of numerous awards, most recently as the honoree at the Smithsonian National Museum of African Art's fiftieth anniversary in Washington, DC. He has also received the UNESCO Living Human Treasure Award as well as the prestigious Nigerian Creativity Award by the Federal Republic of Nigeria. (JG)



52
UMOH AKANIMOH (b.1981)

UNTITLED
 2007
 Watercolor on paper
 56 x 38.5 cm. (22 x 15 in.)

Signed and dated (lower right)

₦ 200,000-300,000
 (\$1,000-1,500)



53
TONY ENEBELI (b.1956)

SUN WORSHIPPER
1991
Metal foil etching on board
122 x 51 cm. (48 x 20 in.)

Signed (lower right)

₦ 400,000-600,000
(\$ 2,000-3,000)

54
SADE THOMPSON (b. 1972)

ADUKE
2007
Collage on board
123 x 84 cm. (48½x 33 in.)

Signed (lower right)

₦ 300,000-500,000
(\$ 1,500-2,500)





55
ABAYOMI BARBER (b.1934)

STUDY OF JOSEPHINE
1972
Pencil on paper
33 x 27 cm. (13 x 10½ in.)

Signed and dated (lower left)

₦ 600,000-800,000
(\$ 3,000-4,000)

Best known for his surrealist landscapes and sculptural works, Abayomi Barber is a master Nigerian artist who created some of the most iconic pieces of the modern period. Working against the prevailing notion of African art as primitive and inherently expressionist, as popularized by the Cubist movement in the West, Barber prioritised the natural form. Influenced by African subjects, including people, landscapes, and events, as well as Yoruba mythology and culture, Barber combined a realist approach with a supernatural and uncanny twist. His pastoral scenes often include natural flora that take the shape of mystical associations and spiritual forms.

Born in 1934 in Ile-Ife, Barber received his early training at the Yaba Technical Institute, now the Yaba College of Technology. He subsequently attended the Central School of Arts and Crafts in London on a government scholarship, remaining in the UK for over a decade. Barber returned to Nigeria in 1971 as an art professor at the University of Lagos, where he set up the Centre for Creative Studies. (JB)



56
SUSAN WENGER (1915-2009)

IWIN
Print
49.5 x 58.5 cm. (19¾ x 23 in.)

Signed (lower right)

₦ 400,000-500,000
(\$ 2,000-2,500)



57
DUKE ASIDERE (b.1961)

THE BLACKBOARD
2012
Oil on canvas
136 x 122 cm. (53½ x 48 in.)

Signed and dated (lower right)

₦ 900,000-1,200,000
(\$ 4,500-6,000)



58
GERRY NUBIA (b.1966)

THE CUSTODIANS
2014
Acrylic on canvas
138 x 122 cm. (54¼ x 48 in.)

Signed and dated (lower right)

₦ 650,000-800,000
(\$ 3,250-4,000)



59
ANTHEA EPELLE (b.1972)

FALL IN
2014
Oil on canvas
163 x 122 cm. (60 x 48 in.)

Signed (lower right)

₦ 400,000-600,000
(\$ 2,000-3,000)



60
TAYO OLAYODE (b.1970)

DIFFERENT STROKES
2014-2015
Acrylic and oil on canvas
87 x 91.5 cm. (34 x 36 in.)

Signed and dated (lower right)

₦ 600,000-900,000
(\$ 3,000-4,500)

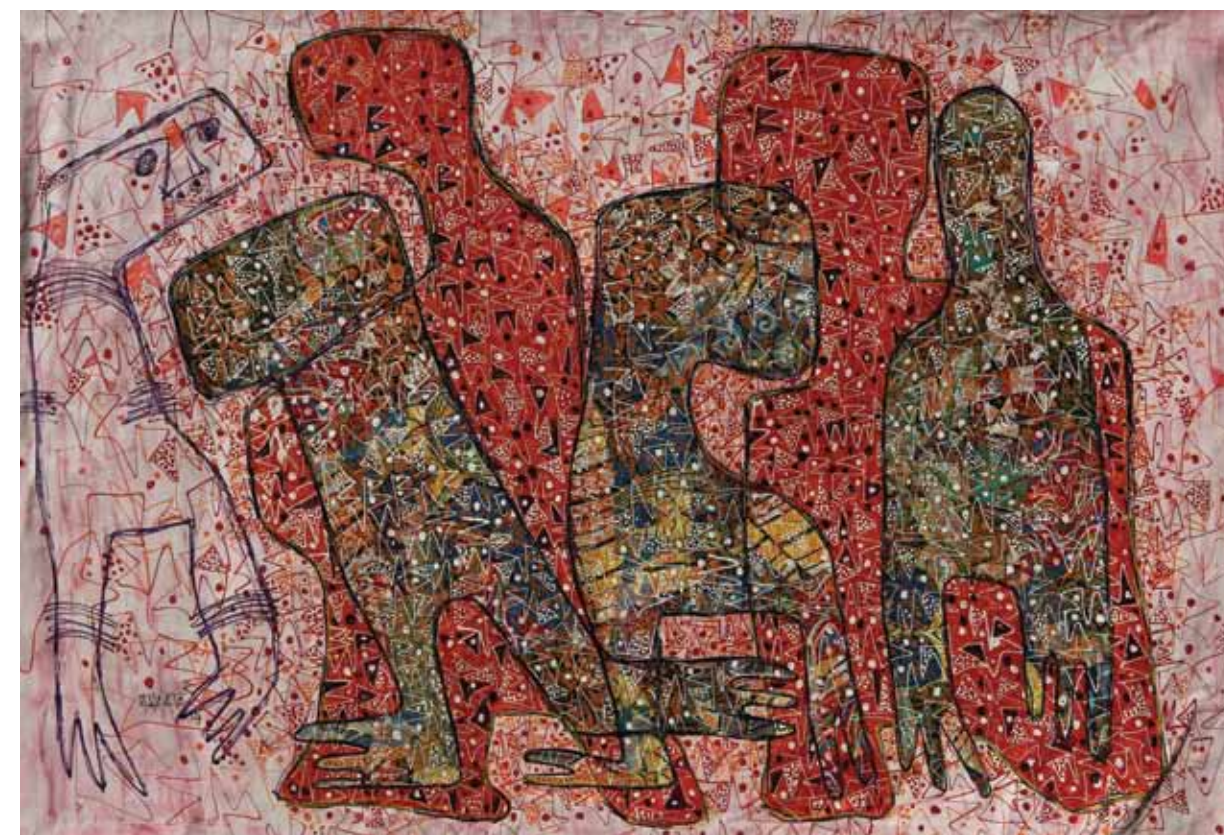
Artist's Statement: My art is a reflection of my state of mind. I'm an experimental artist with a passion for materials and method; I do not try to philosophize with my paintings. However, if my works evoke thought or feeling it's not deliberate on my part, but in the viewer's state of mind. Most of my recent works are characterized by the use of line; transparent, overlapping form; and surrealistic expression. "Different Strokes for Different Folks" is one of the many works done in my quest for difference and versatility. It is a window into mind, body and soul in an unlimited expanse and endless development.

61
OBINNA MAKATA (b.1981)

CROWD ENCHANTMENT
2014
Mixed media on canvas
122 x 183 cm. (48 x 72 in.)

Signed and dated (lower left)

₦ 500,000-700,000
(\$ 2,500-3,500)





62
DOMINIQUE ZINKPE (Cotonou, b. 1969)

UNTITLED
2013
Wood
174 cm. (68½ in.)

Signed and dated (lower right)

₦ 1,200,000-1,800,000
(\$ 6,000-9,000)



63

63
ABIODUN OLAKU (b.1958)

STORY TIME
2014
Oil on tex paperboard
74 x 61.5 cm. (29 x 24 in.)

Signed and dated (lower right)

₦ 1,200,000-1,400,000
(\$ 6,000-7,000)

Abiodun Olaku's works on canvas explore the artist's fascination with the Nigerian social landscape. Working in a highly realistic style with a technical precision to detail, Olaku's artistic practice is rooted in the representational tradition with a focus on nature and the urban environment. His subtle use of colour and light evokes a haunting and immediate presence.

Olaku graduated from the Yaba College of Technology, Lagos, in 1981, under the mentorship of Prof. Yusuf Grillo, Kolade Oshinowo, and Dr. Isiaka Osunde. Olaku is the former Vice President of the Guild of Professional Fine Artists of Nigeria and a foundation member of one of Nigeria's oldest group studios, Universal Studios of Art, located at the National Theatre complex in Lagos. (JG)



64
BRUCE ONOBRAKPEYA (b.1932)

AJEBANDELE
1983
Metal foil etching on board
200 x 69 cm. (78½ x 27 in.)

Signed and dated (lower right)

₦ 1,800,000-2,200,000
(\$ 9,000-11,000)



65
ABLADE GLOVER (b.1934)

MOTHER AGAIN 3
 2013
 Oil on canvas
 153 x 76 cm. (60 x 30 in.)

Signed and dated (lower left)

₺ 1,800,000-2,000,000
 (\$ 9,000-10,000)

Born in Accra, Ghana, in 1934, Ablade Glover has created a distinct artistic style that blends together bright colours and rich textures as he explores the details of his immediate environment. Glover's oils on canvas, applied with a palette knife, capture dramatic scenes of the urban landscape. Often shown from a high vantage point, Glover's work depicts bustling crowds, market stalls and shantytowns, encapsulating the energy and vibrancy of social interactions. Glover has also completed numerous studies of women, portrayed with quiet dignity and courage. Filtering between abstract and realist painterly sensibilities, Glover has mastered the movement and activity of Ghana's rich cultural life.

Educated in Ghana, Britain, and the United States, Ablade Glover served as Associate Professor and Head of the Department of Art Education at the University of Science and Technology, Kumasi, Ghana. He has received numerous recognitions for his work, including the FLAGSTAR Award, the highest award for the arts in Ghana, and was named Life Fellow at Royal Society of Art in London. His work is included in the collections of the Imperial Palace of Japan, the UNESCO Headquarters in Paris, Chicago's O'Hare International Airport, the Commonwealth Foundation in London, and the World Bank, Accra. Glover is also the founder and director of the Artists Alliance Gallery, Ghana. (JG)



66
ADEOLA BALOGUN (b.1966)

GYRATION II
 2014
 Mixed media
 114.5 cm. (45 in.)

₺ 500,000-700,000
 (\$ 2,500-3,500)



67
JOE AMENECHI (b.1961)

UNTITLED
 2009
 Plastocast on board
 186 x 51 cm. (73 x 20 in.)

Signed and dated (lower right)

₺ 400,000-500,000
 (\$ 2,000-2,500)



68
OYERINDE OLOTU (b.1959)

GYRATION
1983
Oil on canvas
71 x 173 cm. (28 x 68 in.)

Signed and dated (lower right)

₦ 1,200,000-1,600,000
(\$ 6,000-8,000)



69
BEN ENWONWU (1921-1994)

UNTITLED
1951
Watercolor on paper
45 x 35 cm. (17¾ x 13¾ in.)

Signed and dated (lower right)

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



70
BEN ENWONWU (1921-1994)

ROAD TO SOKOTO
1974
Oil on board
57 x 75 cm. (22½ x 29½ in.)

Signed and dated (lower right)

₦ 6,000,000-9,000,000
(\$ 30,000-45,000)

In 1971, Ben Enwonwu, who served as the Federal Art Supervisor (1959-1968) and Federal Cultural Advisor (1968-1971), was appointed professor of fine art at the University of Ife. Freed from the official duties of the previous decade, Enwonwu's tenure at Ife proved to be one of the most productive years in his career as an artist. While there he painted mostly southern Nigerian rural scenes, including his well-known *Ututu* series. In these landscapes, gigantic, gnarled tropical trees tower over village clearings in which people carry out their routine or ceremonial activities. Through them Enwonwu expressed his romantic fascination for the pristine environment uncorrupted by the chaos and instability of the modern life.

This modestly sized painting, *Road to Sokoto* (1974), has all the stylistic elements of the artist's Ife-period landscapes: the impressionistic rendering, the use of black paint to delineate arboreal forms, and the liberal use of yellow paint to depict foliage. What is unusual here is precisely the fact that this heavily forested landscape is apparently on the way to Sokoto in the northern fringes of the very thinly forested savannah region. Rather than depict the more familiar open vistas and grasslands of the far north, Enwonwu's picture draws on the pictorial elements of his southern landscapes—roadways, and humans dwarfed by natural, vigorous vegetation. (CO)



71
BRUCE ONOBRAKPEYA
 (b.1932)

SAHELIAN MASQUERADE
 1988
 Metal foil on board
 150 x 239 cm. (59 x 94 in.)

Signed and dated (lower right)

₦ 5,000,000-6,000,000
 (\$ 25,000-30,000)

Throughout his prolific career spanning over fifty years, Bruce Onobrakpeya has cemented himself as one of Nigeria's most celebrated contemporary artists. Experimenting with diverse mediums including printmaking, serigraphy, painting, sculpture and installation, Onobrakpeya's artistic practice has been integral in developing the modern tradition of Nigerian art through a re-invigoration of indigenous cultures and iconographies. (JG)

72
EL ANATSUI (Ghanian, b. 1944)

TROR
 1990
 Wood panels
 58.5 x 158 cm. (23 x 62 in.)

Signed and dated (lower right)

8,000,000-10,000,000
 (\$ 40,000-50,000)



Once he discovered the creative potential of power tools and, later, oxyacetylene flame, following his studio residency in Massachusetts in 1980, El Anatsui's sculptural practice changed radically from free-standing work in various media to the wood reliefs for which he received significant international attention during the 1990s. Throughout the 1980s, he worked to control the power of the chainsaw, adding other tools, including the rotary saw, plunge routers and drills, all of which allowed him to create linear, circular, and composite design marks in his wood panels. By 1990, when *Tror* was produced, Anatsui had attained the level of compositional and design complexity characteristic of his finest works in this mode. By this time, also, he frequently used tempera paint to add more colour to his compositions. Built from sixteen panels of four different types of tropical woods, large sections of the surface of *Tror* has been cut up, burned, and engraved, using the more controllable plunge router—resulting in the subtle shades of umber and ochre rectangles scattered in a black, richly textured field. The visual impact of this piece relies on the dynamic balance of rough and smooth surfaces, but it also depends on the tension between the centripetal, organizing, energy of the spiral forms in the background and the disorder of the rectangular elements. (CO)



73
GANI ODUTOKUN (1946-1995)

FRIENDLY WHISPERS AT SUNSET

1980
Oil on board
74 x 51.5 cm. (29 x 20½ in.)

Signed and dated (lower left)

₦ 1,800,000-2,200,000
(\$ 9,000-11,000)

Gani Odutokun's exploration with liquid colours goes back to his undergraduate days in the 70s as a student of painting in Zaria. The colours he used then are polymer based (like acrylic) and they come in tubes. From time to time, since his graduation in 1975, he would return to this colouring technique where an open atmosphere and active negative space makes colour both subject and motif. The colour celebrates life; figures at this stage were suggested through dotted marks and loose organic forms. *Friendly Whispers at Sunset* (1980) represents a significant departure from these liquidised paintings. The figures are centralised on the picture plain and almost abstracted by the Hausa vernacular architecture. His favourite landscape motif, the Rimi trees, are translated into Arabic calligraphy and scattered above the horizon and in the foreground. *Friendly whispers at sunset* is his way of addressing issues of romance, warmth, trust, intimacy and all that make life meaningful. (JB)



74
ABAYOMI BARBER (b.1934)

LANDSCAPE

2003
Oil on board
36 x 62.5 cm. (14 x 24½ in.)

Signed and dated (lower right)

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

75
BEN ENWONWU (1921-1994)

UMUDIKE

1940
Gouache on paper
36 x 42.5 cm. (14 x 16½ in.)

Signed and dated (lower left)

₦ 2,500,000-3,500,000
(\$ 12,500-17,500)





76
BEN ENWONWU (1921-1994)

THE BOXER
 1942
 Wood
 63½ cm. (without base); 76 cm. (with base)
 25 in. (without base), 30 in. (with base)

₦ 6,000,000-8,000,000
 (\$ 30,000-40,000)

Ben Enwonwu (1917-1994) was the most important Nigerian modernist sculptor. Although he is said to have had his first art training under his father who was a traditional sculptor, and despite that he worked in both realistic and abstract styles, his art generally reveals an unmistakably modernist sensibility. He received his first art instruction in the 1930s while a student under the first British art teacher in colonial Nigeria, Kenneth C. Murray. But, unlike his classmates who never went beyond the naïve naturalism encouraged by Murray, he developed a sculptural language largely influenced by the work of European modernists. His later sculpture, after his training overseas and after his encounter around 1950 with the Negritude philosophy of the Paris-based Leopold Senghor and Aimé Césaire, expressed formal rhythms he associated with African music and dance.

This figure of a boxer, carved while Enwonwu served as a teacher at Edo College, Benin City in the early 1940s, predates his Negritude-inspired sculpture. This work is a good example of Enwonwu's post-Murray period style, and was possibly included in his exhibition of paintings and wood sculpture held between December 31, 1943 and January 15, 1944. (CO)



77
YUSUF CAMERON GRILLO (b.1934)

TRULY HIJAB?
 2011-2012
 Oil on board
 114.4 x 60 cm. (45 x 23½ in.)

Signed and dated (upper left & lower left)

₦ 10,000,000-12,000,000
 (\$ 50,000-60,000)

Yusuf Grillo (b. 1934, Lagos), is widely acclaimed as a foremost Nigerian modernist painter who, as a teacher and administrator, turned the art program at the Yaba College of Technology into a nationally-renowned school of painting. Although a keen observer of life in Lagos, its cultural heritage and teeming street scenes, his earlier painting tended to focus on single or double figures, actors in the city's daily drama. In part because of his early interest in geometry, and experience as a draughtsman with the Ministry of Works, where he made maps, technical and architectural drawings, but also due to his interest in post-Cubist formalism, his early work tended to feature fragmented planes and shapes of colour; his forms more resolutely three-dimensional. Another defining characteristic of his personal style evident in his early work was the prevalence of a blue-violet palette and colour scheme, which can be traced to his attraction, while in art school, to the "Blue Period" paintings of Pablo Picasso. And finally, his spurned, as did many artists of his generation, the naturalism of earlier Nigerian artists; while he frequently showed his figures against plain backgrounds, as if to focus on their individuality, they came across as character types rather than portrait studies. (CO)

BEN ENWONWU (1921-1994)

HEAD OF CAROLINE

Fibre glass

33 cm. (without base), 49.5 cm. (with base)

13 in. (without base), 19½ in. (with base)

₦ 7,000,000-10,000,000

(\$ 35,000-50,000)



The legendary Nigerian artist Ben Enwonwu (1917-1994) raised the level and stakes of modern art in the country after the Second World War. From the onset of his long artistic career he expressed himself in both sculpture and painting. Even so, and in part because of his many important commissions—including most famously his bronze portrait statue of Queen Elizabeth II (1957) originally installed in front of the Federal House of Parliament, and the figure of *Anyanwu* (1955) on the façade of the National Museum, Onikan, Lagos—it is sculpture that secured his international artistic reputation. In sculpture, as in painting, Enwonwu frequently changed his style, simultaneously working in the modernist abstract and academic realist modes. In this undated portrait of Caroline, his second wife, Enwonwu's familiarity with post-Cubist modernist figuration is in full evidence. Despite that the portrait is obviously meant to capture the individuality of the subject, the formal choices made by the artist, specifically his manipulation of the subject's facial forms, reminds us of modernism's debt to traditional African sculpture, the art of his ancestors. The exaggerated sweep of her massive brows, the impossibly clean hairline, and the insistently oval shape of her head clearly gestures to African mask design. Enwonwu thus uses his wife's portrait to make a modernist statement about the iconicity of African sculpture. Compared to the style of his 1960 portrait of the artist Afi Ekong, in the more resolutely modernist *Head of Caroline*, design trumps realism. (CO)

JUSTUS D. AKEREDOLU (1915-1984)

PORTRAIT OF CHIEF JACOB ADEDAPO AISIDA

1978

Oil on board

201 x 114.5 cm. (79 x 45 in.)

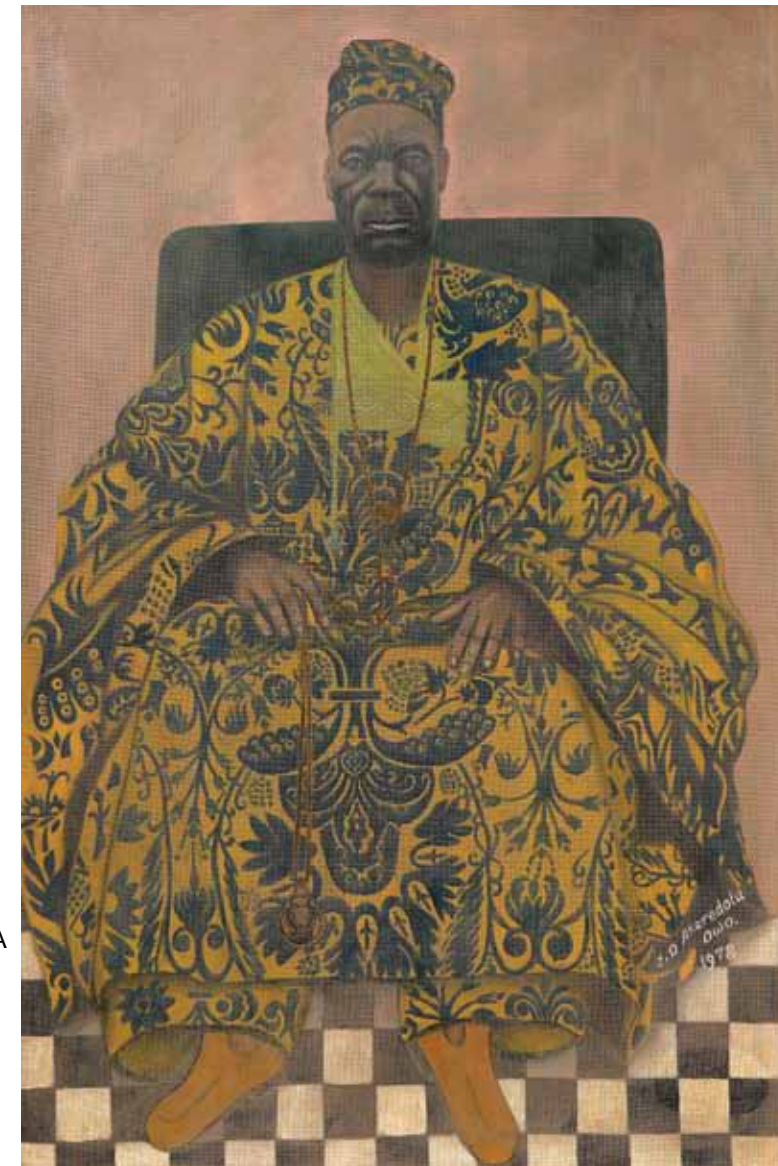
Signed and dated (lower right)

₦ 4,000,000-6,000,000

(\$ 20,000-30,000)

Justus D. Akeredolu (1915-1984), born in Owo, in southwestern Nigeria, was one of the better-known first-generation modern Nigerian artists. Frequently associated with the more influential Akinola Lasekan, with whom he, for a period, shared a studio in Lagos, Akeredolu distinguished himself as an originator of the widely collected miniature tree thorn carvings. In the 1950s, he travelled extensively in Europe through a Nigerian government scholarship, training at the Hammersmith School of Arts & Crafts in London (1951-1953); the Institute of Archaeology at the University of London, where he studied museum technology; and the British Museum where he studied plaster cast restoration (1958). In the course of his career, Akeredolu served as a teacher in several schools in Owo and Lagos, and as a commercial artist with the C. M. S. Bookshops in Lagos. He was a conservator in the Department of Antiquities, and spearheaded the establishment, in 1959, of the Owo Museum on behalf of the National Commission for Museums and Antiquities.

While Akeredolu's artistic reputation lies singularly in his thorn figures, and his sculptures in other media, this painting is indicative of his secondary interest in portrait painting. Painted late in his career, it reveals the extent to which his pictorial style echoes those of his other contemporaries, especially Lasekan. The flatness of the picture plane, produced by the combination of different lines of perspectives—notice for instance that the checkerboard carpet seems to be hanging on the wall rather than on the floor, while the view of the man's trousers is from below eye level—is exemplary of the naïve naturalism of that generation of artists. Similarly, the considerable attention paid to the man's attire as if to convey his social status, at the expense of a detailed study of his face and realistic rendering of his hands, but also the unusual displacement of the man's shoes, recalls the 1950s portraits of Lasekan, such as his *Portrait of a Man* (1956) and *Portrait of J. D. Akeredolu* (1957). (CO)



80



80
ATO ARINZE (b. 1972)

TREE OF LIFE
2014
Fired clay
54.5 cm. (21¼ in.)

Signed and dated (lower back)

₦ 250,000-350,000
(\$ 1,250-1,750)

81

KENNY ADEWUYI (b.1959)

AFFECTION
1998
Bronze
65 cm. (25½ in.)

Signed and dated (lower back of work)

₦ 1,600,000-1,800,000
(\$ 8,000-9,000)

The Mother and Child is one of the most favourite artistic subjects inspiring artists across geo-cultural boundaries. It is an inexhaustible subject and can be likened to love songs for musicians. With this subject, creative people have been able to find profound expressions, developing a unique and personal artistic language. This appears to be the case with Adewuyi's "Affection". This bronze work emerged from a series of figures developed from his postgraduate work. Here he explores aesthetic synthesis of idealistic African form with a modernist twist. The pose, tilted slightly sideward with the mother wrapping the baby, is suggestive of breastfeeding. The two arms enfold the baby in a complete womb-like shape; the mother is protective and affectionate. Note how the traditional wrapper is translated to look like a long skirt gown. When Kenny Adewuyi takes on a female form, line, grace, balance and expression find equilibrium. (JB)



81

82

KOLADE OSHINOWO (b.1948)

CATTLE REARERS
1992
Oil on board
86.5 x 117 cm. (34 x 46 in.)

Signed (lower right)

₦ 3,000,000 4,500,000
(\$ 15,000-22,500)

Kolade Oshinowo's experience in the northern landscape and culture of Zaria can be said to have left an indelible mark in both his personal life and artistry. Perhaps one of the most evident features is the influence of the colours of dry harmattan season of the region on his palette - siennas, umbers, ochres and drying greens.

In "Cattle Rearers", Oshinowo captures a serene savannah landscape of grass, trees and brilliant sky. He inserts a heard of cows grazing away from the viewer with herdsmen strategically positioned around them offering protection and guidance. Those familiar with the shepherd life will quickly realise the artists's strong sense of observation. It is as if Oshinowo had, himself once been a shepherd boy. This painting reminds us of the once peaceful Fulani life that has lost its innocence and tranquility in recent times. The painting therefore has historic significance begging the question, what dislocated this once peaceful and tranquil landscape? (JB)

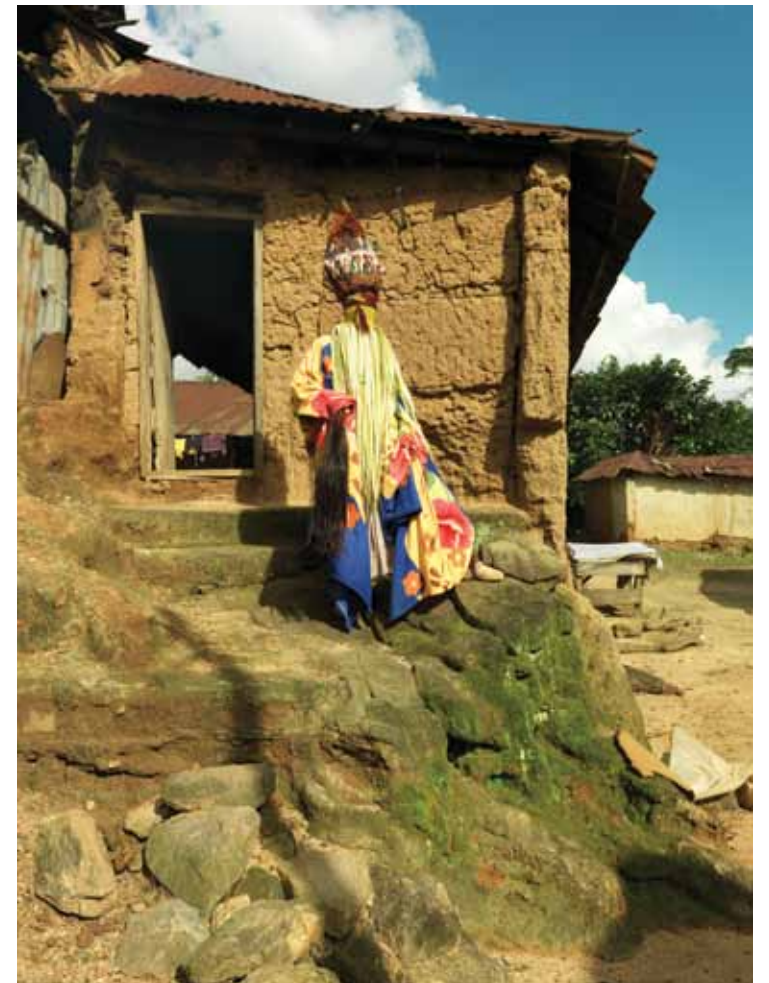


83

GEORGE OSODI (b.1974)

EGUNGUN II
2012
C-print on dibond, edition 1 of 5
120 x 90 cm. (47½ x 31½ in.)

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



84
AMON KOTEI (Ghanaian, b. 1915-2011)

SCENERY
1990
Oil on board
58 x 49 cm. (22½ x 19 in.)

Signed and dated (lower centre)

₺ 900,000-1,000,000
(\$ 4,500-5,000)

Born in 1915 in La, near Accra, Amon Kotei is considered one of Ghana's leading artists. Best known as the designer for Ghana's official coat of arms, Kotei also worked as a sculptor, painter, and musician. Kotei's paintings depict routine scenes of daily life in Ghana, including ceremonies, portraits, and landscapes that are executed with expressive paint strokes and vivid colours.

Amon Kotei studied at the Achimota School, Ghana, and the London School of Printing and Graphic Art. Kotei was awarded Ghana's State Honor of Grand Medal in 1997 in celebration of his lifelong artistic achievements. (JG)



86
KAINEBI OSAHENYE (b.1964)

PORTRAIT II
2010
Mixed media on board
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₺ 1,200,000-1,400,000
(\$ 6,000-7,000)



85
ABIODUN OLAKU (b.1958)

QUIETUDE(OKOBABA SERIES)
2008
Oil on paperboard
38 x 38 cm. (15 x 15 in.)

Signed and dated (lower right)

₺ 600,000-800,000
(\$ 3,000-4,000)

87
MONDAY AKHIDUE (b.1952)

INTIMACY
2014
Wood
184 cm. (72½ in.)

Signed and dated (base of work)

₺ 800,000-1,000,000
(\$ 4,000-5,000)





88
BUNMI BABATUNDE (b.1957)

ALAREDE
2014
Bronze

37¾ in. (without base) , 46 in. (with base)
96 cm.(without base) , 117 cm.(with base)

Signed and dated (base of work)

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

89
MODUPEOLA FADUGBA (b.1985)

FLOWER SIDE UP II
2015
Acrylic on canvas
91.5 x 153 cm. (36 x 60 in.)

Signed and dated (lower left)

₦ 600,000-900,000
(\$ 3,000-4,500)

Artist's Statement: I am admittedly not the best writer, listener or artist but images form vividly and in quick succession in my mind as I listen to movement and conversations around me. These days, though void of any grand revelation, I permit the images to take physical form. My recent works attempt to reconcile perceptions of the female form and experience, using a deceptively minimal tri-chrome palette of black, gold and red. Similarly, In Flowers Side Up II (2015), the consistent use of negative space, distinct contrasts and micro-lines serve to negotiate various energies whilst detailing sporadic instances of harmony.



90
UCHAY JOEL CHIMA
(b.1971)

DANCE (diptych)
2014-2015
Mixed media on canvas
89 x 168 cm. (35 x 70 in.)

Signed and dated (lower centre)

₦ 700,000-900,000
(\$ 3,500-4,500)



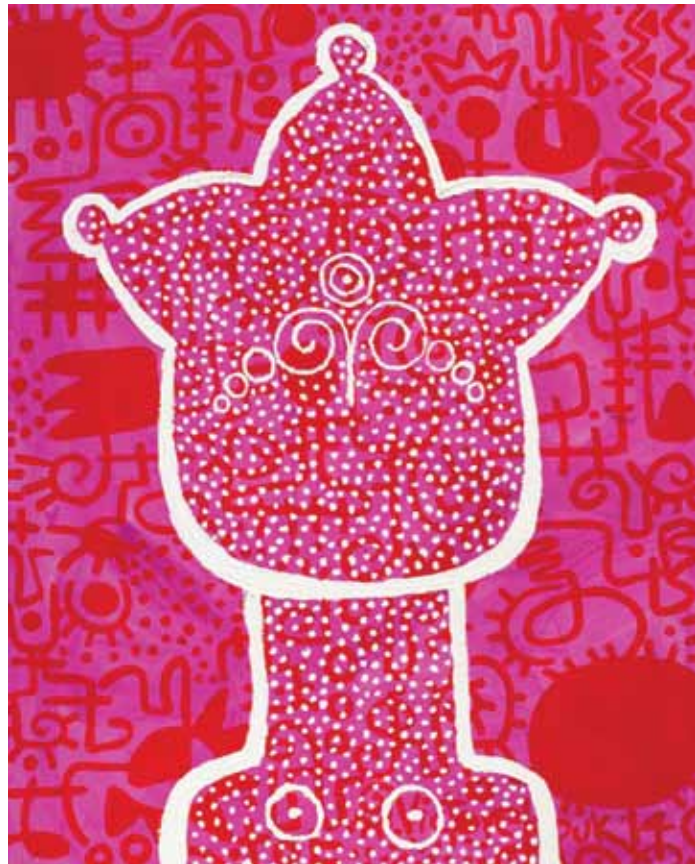
91
KOLADE OSHINOWO (b.1948)

SPIRIT DANCE
2014
Mixed media on canvas
81.5 x 153 cm. (32 x 60 in.)

Signed and dated (lower left)

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

This work belongs to Oshinowo's series of experimentation with coloured fabric yet is a rare work in this series, standing alone. A careful study of the experimental series will show that while the other works retained, to a varying degree, the design and colours of the fabric, this particular work does not. In this work, the artist painted out any identity of the fabric except for its fascinating relief folds. The other elements that inform the composition of this painting are blurred silhouette-like figures set rhythmically along the middle of the picture plain. Because they appear entangled with the folds of the fabric an unusual energy is given to them making them super-beings. The folds also become their costumes, illuminated by dominating creamy hues. The folds literally begin to cause the entire painting to move. (JB)



92
VICTOR EKPUK (b.1964)
ASIAN UBOIKPA (HIP SISTA) SERIES NO 7
2014
Acrylic on canvas
152.5 x 122 cm. (60 x 48 in.)

Signed and dated (lower right)

₦ 2,200,000-2,500,000
(\$ 11,000-12,500)



93
VICTORIA UDONDIAN (b.1982)
PAPER LACE
2014
Mixed media
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 700,000-900,000
(\$ 3,500-4,500)



94
ADE ADEKOLA (b.1966)
EMIR'S GUARD
2010
Ciberchrome print mounted on
dibond and front to plexiglass,
edition 3/5 (2 AP)
120 x 120 cm. (47½ x 47½ in.)

₦ 800,000-1,000,000
(\$ 4,000-5,000)



95
EL ANATSUI (b.1944)

ZATA
2015
Wood panels
109 x 258.5 cm. (43 x 101^{5/8} in.)

Signed and dated (lower right)

₦ 15,000,000-18,000,000
(\$ 75,000-90,000)

In the early 2000s when El Anatsui, the Nsukka-based, internationally celebrated artist, fully embraced liqueur bottle tops, aluminium printing plates and steel graters as his primary sculptural media. This was a radical departure from the wood reliefs that gained him international attention during the 1980s and 1990s. Although the usually monumental metal sculptures, constructed by stitching together numerous bottle caps and seals with copper wires, were, like the wood sculptures, mostly wall-bound, the process of their manufacture—stitching and sewing—differed from the subtractive process of carving wood with manual and power tools. This new work required a rethinking of the artist’s studio operations; the intensive labour called for by the metal works, meant that Anatsui’s assistants had to learn different sets of skills. For him, the metal works demanded a new approach to sculptural composition. While he used carving tools to create the formal elements of his wood reliefs, the metal works had to be built by arranging woven segments of specific colour and pattern into an ensemble. But in spite of these technical, material and stylistic differences, Anatsui conceived both kinds of sculptural objects as flexible, manipulable things that can be reconfigured to suit the sensibilities or desires of their custodians.

In spite of the popularity of Anatsui’s metal work in the international art scene, he continued to make wood sculptures, although only few of these have been shown in his personal exhibitions of the past fifteen years. More recently, he began to make mixed media compositions—wood reliefs that incorporate elements of his metal work. These new, hybrid objects combine the intense colour and symbolic charge of the liqueur

bottle tops, and the graphic marking of plain surfaces with power tools and fire, two key aspects of his metal and wood sculpture. These also involve two notions of branding: the triumph of capitalist merchandizing signified by the many liqueur brand names evident in the bottle tops, and the violent marking of wood surfaces. Thus, despite their different yet complementary aesthetic qualities, the new work fuses the symbolisms of Anatsui’s materials and processes, at once invoking histories of slavery and colonization, African art and cultural traditions, and ideas of political and economic globalization.

This impressive and complex composition, *Zata* (2015) is unique and important, as it signals new conceptual and formal directions for Anatsui. For instance, the title of the work is in fact a fabricated word; like his sculptures it is a product of the artist’s creative imagination. Having decided that no extant word suffices as title or caption for his new composition, Anatsui came up with “zata,” a word that has no semantic meaning, though it invokes both “zapa,” the Ewe word, which derives from “jata,” the Mandinka for lion—and from Sunjata (“Lion of Songolon”), the legendary first emperor of the medieval Mali Empire. Also, his use of copper wire to string a block of charred wood to the concave space to the right of the work is a new element in the construction and organisation of his wood-based compositions. (CO)

Bibliography:
Binder, Lisa ed. El Anatsui: *When I Last Wrote to You About Africa* (Seattle: University of Washington Press, 2010)
Okeke-Agulu, Chika. “El Anatsui’s Metamorphic Sculptures,” *Parkett* 90 (2012), 62-65.
Vogel, Susan. *El Anatsui: Art and Life* (New York: Prestel, 2012)



96
DUKE ASIDERE (b.1961)

THREE WOMEN
2000
Oil on canvas
109 x 76 cm. (43 x 30 in.)

Signed and dated (lower right)

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

97
ROM ISICHEI (b.1966)

MIND OVER MATTER
2013
Mixed media on board
122 x 152.5 cm. (48 x 60 in.)

Signed (lower right)

₦ 1,800,000-2,200,000
(\$ 9,000-11,000)

Artist's Statement: We talk with our hands, point to things, and give the thumbs up or down. We mumble and murmur, either as supplication to a divine being or as an expression of discontent. Other times, we sit in the quietude of our private spaces, lost in thought as we mull over the rhapsodies of life. All these embodies "Mind over Matter", abstracted portrait series that alludes to our gestural and sedated habitude. It showcases a figure with mouth agape, and eyes gazing upwards in a manner synonymous with our 'afrocentric' imploration for divine favor and guidance in our daily push.

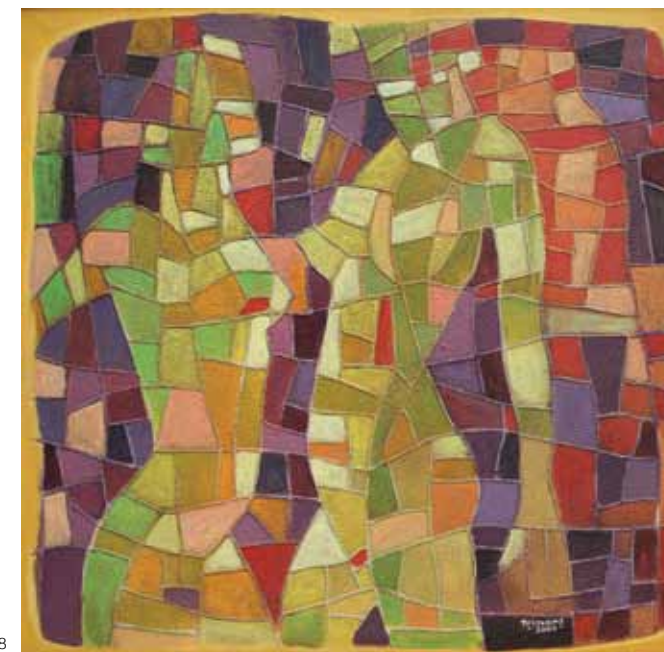


98
TOLA WEWE (b.1959)

RED LIGHT IN AMSTERDAM
2000
Acrylic on canvas
114.5 x 117 cm. (45 x 46 in.)

Signed and dated (lower right)

₦ 900,000-1,300,000
(\$ 4,500-6,500)



99
BRUCE ONOBRAKPEYA (b.1932)

OMO VONI (MOTHER AND CHILD)
1986
Additive plastograph on paper
89 x 67 cm. (35 x 26½ in.)

Signed and dated (centre right)

₦ 700,000-900,000
(\$ 3,500-4,500)

100



100
EVA OBODO (b.1963)

OBIDIYA
2014
Mixed media
104 x 177 cm. (41½ x 69¾ in.)

Signed and dated (lower right)

₦ 700,000-900,000
(\$ 3,500 4,500)

ARTIST'S STATEMENT

I am not interested in narrating a story; rather I explore the interplay between form and colour, material and process. These together provide ground for open-ended reconsideration of experiences, which are reduced to abstraction. In cutting used jute sacks into pieces and animating them with different-coloured threads, I seek to make explicit reference to material culture in a global context. Wrapping, tying and bundling are the techniques employed in highlighting the similarities and differences between the actual and the assumed. Thus the winding strands of nylon fibres in Obidiya bind a web of interconnecting wrapped jute tubular forms to embody strands of thoughts that are amalgamated into a linear entity, which alludes to cloth and what it stands for.

101
PEJU ALATISE (b.1975)

SIGNATURE
2012
Mixed media on canvas
122 x 183 cm. (48 x 72 in.)

Signed and dated (lower centre)

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

101



102
KEHINDE BALOGUN (b.1953)

MARKET WOMEN RETURNING HOME
1987
Oil on canvas
123 x 248 cm. (48 x 96 in.)

Signed and dated (lower right)

₦ 700,000-900,000
(\$3,500-4,500)

103
YOMI MOMOH (b.1958)

UNTITLED
2014
Oil on canvas
112 x 117 cm. (44 x 46 in.)

Signed and dated (lower right)

₦ 500,000-600,000
(\$ 2,500-3,000)



103

104



104
MARY EVANS (b.1963)

CARBON COPY
2011
Mixed media
30 x 40 cm. (12 x 16 in.)

₦ 800,000-1,000,000
(\$ 4,000-5,000)

For over two decades, Mary Evans has explored African Diasporic histories and experiences through mixed media works on paper. Influenced by her Nigerian heritage and European upbringing, Evans utilises a cut-and paste technique that incorporates silhouettes, traditional symbols, and quotidian materials that portray alternative narratives of racial histories. Her work speaks to the processes of dislocation and assimilation brought about by the cultural hybridity of globalisation, often referencing traumatic moments of conflict and aggression. Evans' work ranges from small, intimate works on paper to large-scale site-specific installations.

Born in Lagos, Evans obtained her B.A. at Gloucestershire College of Arts and Technology and her M.A. in Fine Art at Goldsmiths. She also completed a postgraduate residency at the Rijksakademie in Amsterdam. Evans has received prestigious awards and residencies, most recently a Smithsonian Artists Research Fellowship at the National Museum of African Art in Washington, DC. Evans is currently an Associate Lecturer at the Central Saint Martins College of Art and Design in London. (JG)



105
KOFI ASEMNIYAH (Ghanian, 1953)

MARKET WOMEN OF ANCIENT
CITY; JENNE-JENO, MALI
2015
Pen and ink on paper
79 x 115.5 cm. (31 x 41½ in.)

Signed and dated (lower right)

₦ 550,000-650,000
(\$ 2,750-3,250)



106
REUBEN UGBINE (b.1956)

ATHLETICISM II
 2014
 Wood
 102 x 81 cm. (40 x 32 in.)

Signed and dated (base of work)

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



107
KEHINDE OSO (b.1973)

UNTITLED
 2015
 Mixed media on canvas
 152½ x 102½
 cm. (60 x 40½ in.)

Signed and dated (centre left)

₦ 450,000-600,000
 (\$2,250-3,000)



108



107
EDOSA OGUIGO (b.1961)

PERFECT SHOT
 2014
 Oil on canvas
 132 x 107 cm. (52 x 42 in.)

Signed and dated (lower left)

₦ 1,500,000-1,800,000
 (\$7,500-9,000)

Edosa Oguigo is a painter and mixed media artist who uses his canvas to illuminate the hustle and vibrancy of contemporary Nigerian culture. Inspired by the everyday, Oguigo focuses on the characters and locations that make up our routine environment, including musicians, dancers, market scenes, processions, sport, and street life. Oguigo incorporates an intensive use of color and expressive brush strokes to create scenes of action with emotive response.

Born in Ibadan in 1961, Oguigo graduate in Fine Arts from the Yaba College of Technology. His work has been exhibited across Africa, Europe, and America. Oguigo has also served as the president of the Guild of Fine Artists in Nigeria. (JG)



109
PITA OHIWERE (b.1963)
AWE STRUCK
 2010
 Oil on canvas
 122 x 152.5 cm. (48 x 60 in.)
 Signed and dated (lower right)
 ₦ 1,000,000-1,200,000
 (\$ 5,000-6,000)

109

111
OYERINDE OLOTU (b.1959)
PALMWINE TAPPER
 2004
 Oil on canvas
 136 x 86.5 cm. (53½ x 34 in.)
 Signed and dated (centre right)
 ₦ 1,000,000-1,400,000
 (\$ 5,000-7,000)

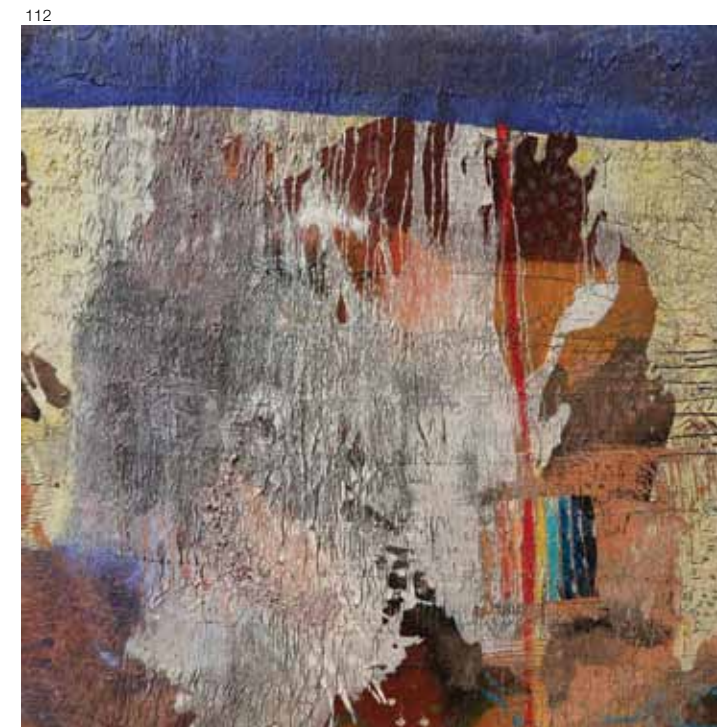


111

110
MARIA KIZITO KASULE
 (Ugandan, b.1973)
UNTITLED
 Oil on canvas
 86.5 x 118 cm. (34 x 46¾ in.)
 ₦ 900,000-1,000,000
 (\$ 4,500-5,000)



110



112

112
TCHIF (Beninoise, b. 1973)
RAINBOW
 2014
 Mixed media on canvas
 99 x 99 cm. (39 x 39 in.)
 ₦ 700,000-900,000
 (\$ 3,500-4,500)

113



113
STANLEY DUDU

NATURE STIRS PLEASURE
2014
Charcoal and pastel on paper
70 x 100 cm. (24 1/4 x 39 3/4 in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,250-1,750)

114



114
NDIDI EMEFIELE (b.1987)

SUMMER TIME
2014
Mixed media on paper
80 x 65 cm. (31 1/2 x 25 1/2 in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,000-4,000)

115
CHIDI KWUBIRI (b.1966)

UNTITLED
2004
Acrylic on canvas
119.5 x 140 cm. (47 x 55 in.)

Signed and dated (lower right)

₦ 1,600,000-1,800,000
(\$ 8,000-9,000)

Born in 1966 in Umuahia, Nigeria, Chidi Kwubiri is a painter, sculptor, and mixed media artist. Kwubiri's work combines an interest in abstraction with references to the symbols and traditions of Nigerian culture. His paintings are created using a dripping and smoothing technique, forming a constellation of paint splatters that serve as background for symbols such as masks and human forms.

Kwubiri graduated from the Art Academy in Dusseldorf, Germany in 2002, and is currently based near Cologne. His work has been exhibited extensively in Nigeria and internationally, with recent exhibitions at Galerie am Brüsseler Platz in Cologne, Temple Muse in Lagos, and Philips de Pury in New York. (JG)



115



116
PAUL ONDITI (Kenyan, b.1980)

OUT-POURING SMOKEY
2015
Oil and inks on synthetic
polyester sheets
253 x 194 cm. (99 1/2 x 76 1/2 in.)

Signed and dated (lower centre)

₦ 1,200,000-1,600,000
(\$ 6,000-8,000)

Like the sporadic movements of the classic commands of MS DOS rains down the new influences. An era when the so called New Age or, better still, the New World Order is fast and furiously taking over. What triggers my thought to this painting is how all these are outsmarting the very 'us' who are implementing them. Smokey—the main character—finds himself in a dilemma of being "out-poured", hence the title.

116

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 200 Nigerian Naira to 1 US Dollar was taken in April, 2015.

Before the Sale

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

At the Sale

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

6. Absentee bids are welcome and Arthouse Contemporary will carry out written bids for the convenience of clients who are not present at the auction in person, through the auctioneer or by way of representation through an agent. We reserve the right to not accept an absentee bid if it does not comply with any of the following conditions: (a) the bidder is registered or submits the bid with a completed bidder registration form; (b) the bid is made in the currency of the country where the auction is held and (c) the bid is received a minimum of 72 hours prior to the auction. Please refer to the absentee bid form on our website for clarifications. Bidders will receive a receipt of acknowledgement from Arthouse Contemporary, up to 1 working day after it is submitted and will further receive a confirmation that the bid is accepted with a date stamp, the purpose of which is to fairly execute the following circumstance: If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first.

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

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

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

After the Sale

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

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

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

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

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

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

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

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

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

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

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

Limited Warranty

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

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

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

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

GUIDE FOR ABSENTEE BIDDERS

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

This service is free and confidential.

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

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

"Buy" or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

Other Conditions

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

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

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

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

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

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

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

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

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

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

ABSENTEE BIDDING FORM

SALE NUMBER
LA 1501

SALE TITLE
MODERN AND
CONTEMPORARY ART

SALE DATE
11 MAY 2015

TITLE (EG. MR, MRS, DR) OR COMPANY NAME IF APPLICABLE _____

FIRST NAME _____ LAST NAME _____

ARTHOUSE CONTEMPORARY LIMITED CLIENT ACCOUNT NO. (IF KNOWN) _____

ADDRESS _____

POST CODE _____

TELEPHONE (HOME) _____ (BUSINESS) _____

EMAIL _____ FAX _____

MOBILE NO _____ VAT NO. (IF APPLICABLE) _____

PREFERRED MODE OF CONTACT TELEPHONE (Please specify) _____ FAX EMAIL

PLEASE TICK IF YOU WOULD LIKE TO BE INCLUDED ON OUR MAILING LIST

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. Bids should be submitted not later than 5 pm on SUNDAY, 10 MAY 2015.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM PRICE (EXCLUDING PREMIUM VAT)
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$
		\$

PLEASE MAIL OR FAX TO:

Arthouse Contemporary Limited
36, Cameron Road,
Ikoyi, Lagos Nigeria
(Tel) +2341 774-0909
(eFax) +44870 199-2487
(Email) lagos@arthouse-ng.com

I agree to be bound by ART HOUSE CONTEMPORARY LIMITED "Conditions of Sale" as published in the catalogue and on the website which govern all purchases at auction, and to pay the published Buyer's Premium on the hammer price plus any applicable taxes.

I consent to the use of this information and any other information obtained by ARTHOUSE CONTEMPORARY LIMITED in accordance with the Guide for Absentee Bidders and Conditions of Sale. If you would like further information on ARTHOUSE CONTEMPORARY LIMITED policies on personal data, or to make corrections to your information, please contact us on +2341 774-0909.

I am aware that all telephone bid lines may be recorded.

Signed _____ Dated _____

INVOICE IF YOU ARE SUCCESSFUL AND WOULD LIKE YOUR INVOICE SENT TO THE ABOVE EMAIL OR FAX, PLEASE TICK BOX , A COPY WILL FOLLOW BY POST.

SHIPPING IF YOU ARE SUCCESSFUL AND WOULD LIKE US TO CONTACT YOU REGARDING SHIPPING, PLEASE TICK HERE

If you are unable to attend the auction and would like to put in a written bid or arrange for a telephone bid kindly fill out this form and send to us by the date requested. A guide explaining the term & conditions of this service is on the reverse.

IMPORTANT
Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to ARTHOUSE CONTEMPORARY LIMITED's other commitments at the time of the auction. ARTHOUSE CONTEMPORARY LIMITED therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. Please note that we will contact new clients to request a bank reference. Payments must be received from the registered bidder. ARTHOUSE CONTEMPORARY LIMITED will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

- FOR WRITTEN/FIXED BIDS**
- Bids will be executed for the lowest price as is permitted by other bids or reserves.
 - "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
 - Alternative bids can be placed by using the word "or" between lot numbers.
 - Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.



Kavita Chellaram
Founder & Specialist



Nana Sonoiki
Manager & Specialist



Sumbo Biobaku
Account Manager



Olasehinde Odimayo
Specialist

Here for ambition

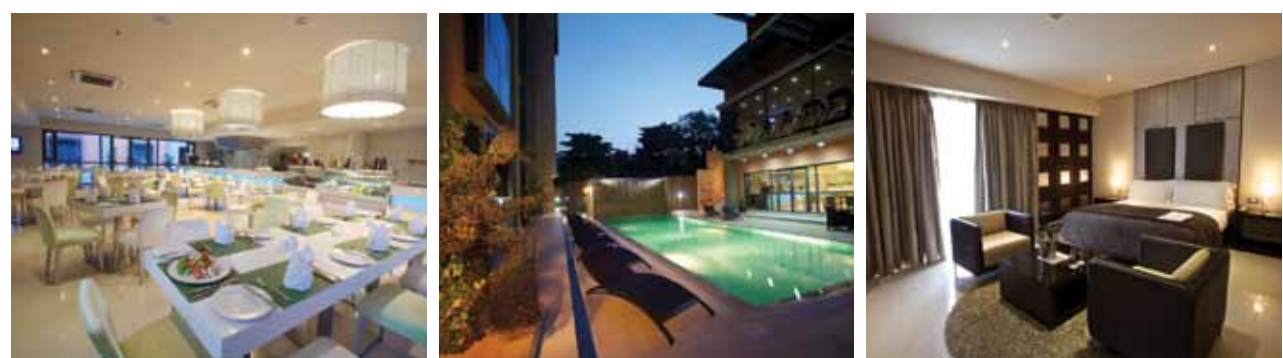
You are focused on developing the next big thing. Making a difference. As your career takes shape, you want a bank to help manage your financial future. With expert guidance you can trust. That's good for your ambition.

Here for good



Index

Artist	Lot	Artist	Lot
Abayomi Barber	55, 74	Kolade Oshinowo	82, 91
Abiodun Olaku	63, 85	Lamidi Olonade Fakeye	45
Abiola Idowu	36	Lekan Onabanjo	42
Ablade Glover	11, 65	Maria Kizito Kasule	110
Ade Adekola	94	Mary Evans	104
Adeola Balogun	66	Mavua Lessor	13
Akinola Lasekan	46	Modupeola Fadugba	c4, 89
Alex Shyngle	10	Monday Akhidue	87
Alimi Adewale	33	Ndidi Emefiele	114
Amon Kotei	84	Nike Okundaye	c2, 29
Andrew Esiebo	2	Nyemike Onwuka	47
Anthea Epelle	59	Obinna Makata	61
Ato Arinze	80	Ogbami Alenosi	c3
Ato Aelaquis	9	Okpu Eze	49
Ato Malinda	18	Owusu Ankomah	38
Ben Enwonwu	50, 69, 70, 75, 76, 78	Oyerinde Olotu	68, 111
Ben Osaghae	16	Paul Onditi	116
Ben Osawe	48	Peju Alatise	27, 101
Bruce Onobrakpeya	51, 64, 71, 99	Pita Ohiwere	109
Bunmi Babatunde	88	Raqib Abolore Bashorun	21
Charles Okereke	6	Reuben Ugbine	106
Charly D'almeida	37	Richardson Ovbiebo	3
Chidi Kwubiri	115	Rom Isichei	35, 97
Danjuma Kefas	12	Rufus Ogundele	26
Diseye Tantua	4	Sade Thompson	54
Dominique Zinkpe	62	Sam Ovrati	28
Donald Onuoha	14	Samuel Tete Katchan	41
Duke Asidere	57, 96	Segun Aiyesan	1
Edosa Oguigo	108	Soji Adeshina	15
El- Anatsui	72, 95	Sokari Douglas-Camp	39, 40
Eva Obodo	100	Stanley Dudu	113
Felix Osiemi	19	Susan Wenger	56
Fidelis Odogwu	7	Taiye Idahor	32
Francis Uduh	8	Tayo Olayode	60
Gani Odutokun	73	Tchif	112
George Edozie	43	Tola Wewe	c1, 98
George Hughes	17	Tony Enebeli	53
George Osodi	83	Uchay Joel Chima	90
Gerald Chukwuma	44	Uche Peters	24
Gerry Nubia	58	Uche Uzorka	5
Jacqueline Souwari	20	Umoh Akanimoh	52
Joe Amenechi	67	Victor Ehikhamenor	23
Justus D. Akeredolu	79	Victor Ekpuk	92
Kainebe Osahenye	86	Victoria Udondian	93
Kehinde Balogun	102	Wiz Kudowor	30
Kehinde Oso	107	Wole Lagunju	34
Kelani Abass	31	Yomi Momoh	103
Kenny Adewuyi	81	Yusuf Cameron Grillo	77
Kofi Argosor	22	Zacheus Olowonubi Oloruntoba	25
Kofi Asemniah	105		



The Wheatbaker

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

Central Reservations

Tel: +27 (0) 11 806 6888 Fax: +27 (0) 11 806 6899
 hotels@legacyhotels.com www.legacyhotels.com
 0800HOTELS / 0800 468357

Wheatbaker Reservations

Tel: +234 (1) 277 3560 Fax: +234 (1) 277 3563
 wheatbaker@legacyhotels.com





