

ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Monday, 2nd November 2015



Oshinowo
88

COVER

LOT #25
BEN ENWONWU

UNTITLED

BACK COVER

LOT #52
EL ANATSUI

TABULA RASA

INSIDE FRONT COVER

LOT #18
KOLADE OSHINOWO

EMIR'S HORSEMEN

INSIDE BACK COVER

LOT #11
JACOB JARI

SAND, SEA AND SUN

OPPOSITE CONTENTS

LOT #71
ROM ISICHEI

RE-FIGURATION OF THE WHITE HEADBAND

Acknowledgements**Written Contributions from:**

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**MODERN AND
CONTEMPORARY ART**

2nd November 2015, 6 pm

AUCTION

Monday, 2nd November 2015
The Wheatbaker
4 Onitolo Road
Ikoyi, Lagos, Nigeria

VIEWINGS

Saturday, 31st October 2015, 11 am - 4 pm
Sunday 1st November 2015, 12 pm - 6 pm
Monday 2nd November 2015, 10 am - 1 pm

AUCTIONEER

John Dabney

CONDITIONS OF SALE

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

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ARTHOUSE
CONTEMPORARY LIMITED

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online at **arthouse-ng.com**



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ARTHOUSE FOUNDATION

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

The ArtHouse Foundation supports artists in the following areas:

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

The ArtHouse Foundation has inaugurated its first year with our first artist in residence, Victor Ekpuk, who is completing a four month residency in Lagos. The Arthouse Foundation has also supported Nigerian artists in their participation in art programs abroad, including Victoria Udondian's graduate study at Columbia University in New York, residencies for Uchay Joel Chima, Richardson Ovbiebo, and Tayo Olayode at the Vermont Studio Center, and Chibuike Uzoma in Vienna, Austria.

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



C1
ISAAC EMOKPAE (b.1976)

A WHISPER , AN ECHO
2015
Oil on papex board
76 x 63.5 cm. (30 x 25 in.) each

Signed dated (lower right)

₦ 300,000-500,000
(\$1,500-2,500)



C2
GBENGA OFFO (b. 1957)
RECLINING NUDE
 2015
 Acrylic on canvas
 117 x 99 cm. (46 x 38 5/8 in.)
 Signed and dated (lower right)
 ₦ 500,000-700,000
 (\$ 2,500-3,500)



C4
OLU AJAYI (b. 1963)
BRIDE
 2013
 Oil on canvas
 61 x 51 cm. (24 x 20 in.)
 Signed and dated (lower centre)
 ₦ 300,000-400,000
 (\$ 1,500-2,000)



C3
SADE THOMPSON (b.1972)
SPILLS
 2014
 Mixed media on canvas
 61 x 91.5 cm. (24 x 36 in.)
 Signed and dated (lower right)
 ₦ 200,000-300,000
 (\$1,000-1,500)



C5
ROM ISICHEI (b. 1966)
PASSAGES
 2014
 Oil on canvas
 91.5 x 95.5 cm. (36 x 37 1/2 in.)
 Signed and dated (upper left)
 ₦ 900,000-1,200,000
 (\$ 4,500-6,000)

MAIN SALE BEGINS

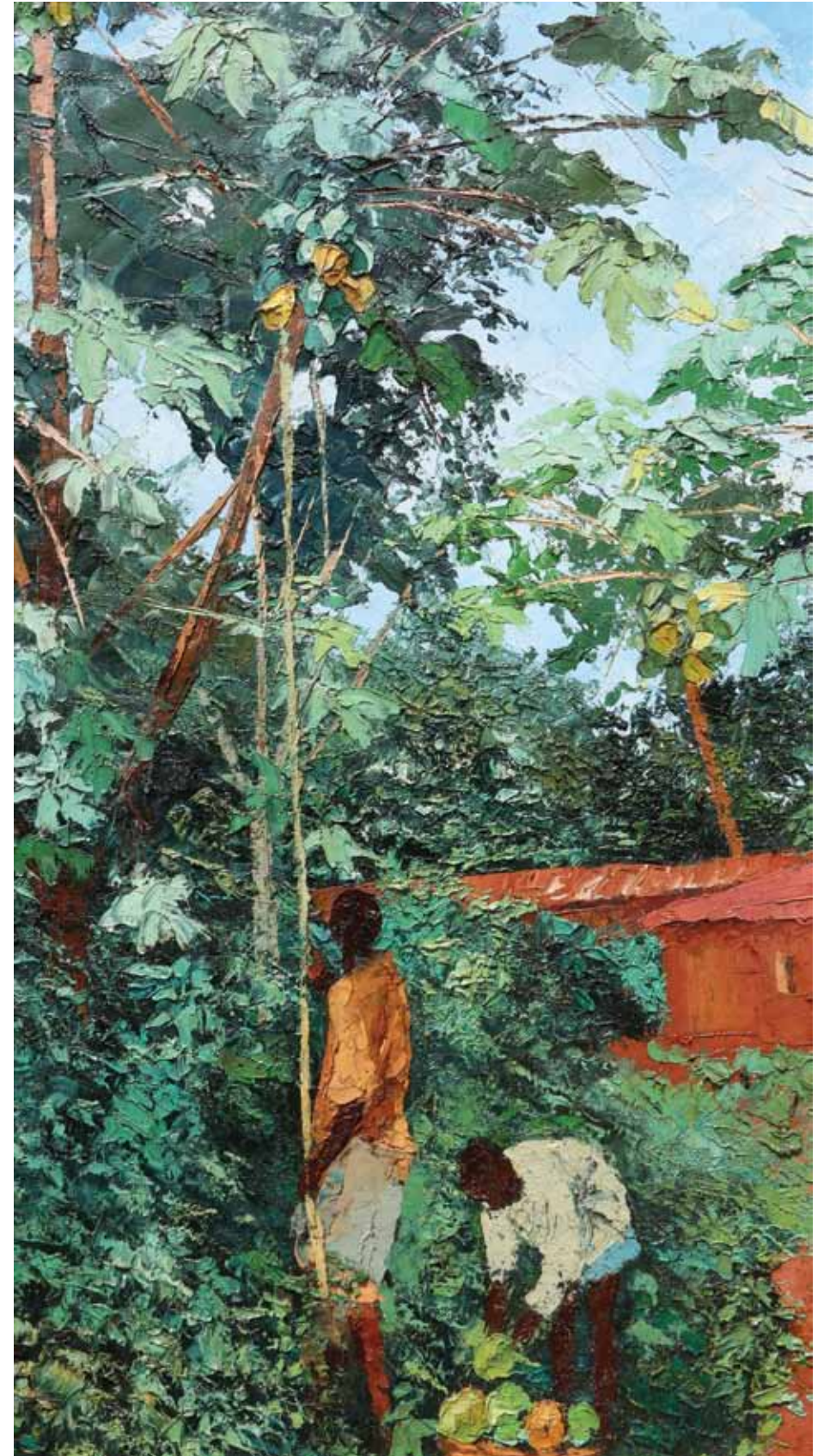
1
OYERINDE OLOTU (b.1959)

PLUCKERS

Oil on canvas
81 x 46 cm. (32 x 18 in.)

₦ 400,000-600,000
(\$ 2,000-3,000)

Olotu is a naturalistic painter who selects themes that remind people of their historical past. He often creatively renders such in black and white monochromes in order to create the ambience of the past. However in the painting entitled Pluckers, Olotu uses natural colours of green and muddy brown tones to depict two men plucking and gathering pawpaw fruits from a backyard farm. The tints and shades of green used in painting the leaves and the bushes around the small mud village houses allow for the simulation of a village scene. (KF)





2

REUBEN UGBINE (b.1956)

ATHLETICISM I

2011

Wood

190 cm. (74 ¾ in.)

Signed and dated(back of base)

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



3

RAQIB BASHORUN (b. 1955)

THORN CITY

2015

Steel and copper

48.5 x 59.5 cm. (19 x 23½ in.)

Signed and dated (top of work)

₦ 500,000-600,000
(\$ 2,500 3,000)

Raqib Bashorun is a sculptor and installation artist known for using found materials of the domestic environment. His work explores issues of waste, recycling and environmental sustainability. Bashorun holds an MFA in sculpture and an M.Ed in Art Education from the University of Missouri, Columbia. Since 1995, Bashorun has served as Principal Lecturer at his alma mater, the School of Art, Design and Printing at Yaba College of Technology. (JG)

Artist's Statement: *Thorn City* is selected from the body of my recent work *Evolving in 360*, a series of investigations into form and material.

Navigating out of decades of a self consciously created comfort artistic zone, back in the beginning and back in time, I embarked on yet, this self defined creative exploration; acknowledging that, in contemporary times, "it is more important to be the best version of oneself than a bad copy of someone else".



4
CHUKS ANYANWU (1937-1990)

UNTITLED
Oil on canvas mounted on a board
84 x 46 cm. (33 x 18 in.)

Signed (lower right)

₦ 500,000-700,000
(\$ 2,500-3,500)



5
OBIORA UDECHUKWU (b. 1946)

WHAT THE WEAVER WOVE
1992
Oil on board
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 1,300,000-1,500,000
(\$ 6,500-7,500)

The painter and poet, **Obiora Udechukwu**, is widely regarded as one of the most influential artists in contemporary Nigerian art. In 1965 he enrolled at the Ahmadu Bello University, Zaria, but following the crises resulting from pogroms in Northern Nigeria, he transferred to the University of Nigeria, Nsukka, graduating in 1972 with a thesis on Igbo Uli mural painting. Central to Udechukwu's work is his interest in the relationship between poetry and drawing; in fact his research into Igbo Uli provided him the theoretical basis as well as technical facility and formal language with which to turn the act of ink drawing into lyrical journey.

This painting, *What the Weaver Wove* (1992) is a pivotal piece. Although Udechukwu created some of his

important early work in oils, in the 1970s and 80s, ink drawing was his primary medium (he became Nigeria's first professor of drawing in 1986). But by the early 1990s, he began to translate his experiments in drawing and calligraphy into oils. *What the Weaver Wove* is one of the significant paintings he produced at this time. In small squares that constitute the work, he uses diverse textural effects, linear elements and color moods to create autonomous picture worlds—abstract gestures and narrative compositions. This quilt-like painting of stunning formal complexity is a festive celebration of line and color. (CO)

Bibliography:
Okeke[-Aguluj], Chika. "Obiora Udechukwu: The Uli Artist from Nigeria," in *Contemporary Textures: Multidimensionality in Nigerian Art*, edited by Nkiru Nzegwu, 269-297. Binghamton, NY: ISSA, 1999.



6
FELIX OSIEMI (b. 1961)
UNTITLED
 1993
 Watercolour & charcoal on paper
 54 x 37 cm. (21 x 14½ in.)
 Signed and dated (lower right)
 ₦ 200,000-300,000
 (\$ 1,000-1,500)



7
NIKE OKUNDAYE (b.1959) & TOLA WEWE (b. 1959)
SECRET OF AFFECTION
 2003
 Pen and ink on canvas
 61 x 84 cm. (24 x 33in.)
 Signed and dated (lower right)
 ₦ 500,000-700,000
 (\$ 2,500-3,500)



8
TIMOTHY ADEBANJO FASUYI (b. 1935)
THE REPORTER
 2014
 Oil on canvas
 100 x 80 cm. (39¾ x 31½ in.)
 Signed and dated (lower right)
 ₦ 600,000-800,000
 (\$ 3,000-4,000)



9
SAMUEL TETE KATCHAN (Togoese, b. 1975)

FAMILY
2013
Oil on canvas
79 x 115 cm. (31 x 45¾ in.)

Signed and dated (lower right)

₦ 400,000-600,000
(\$ 2,000-3,000)

10
VICTORIA UDONDIAN (b. 1982)

AFRO RAPSODY
2015
Mixed media
72 x 76.5 cm. (28¾ x 30 in.)

Signed and dated (back of work)

₦ 800,000-1,000,000
(\$ 4,000-5,000)



11
JACOB JARI (b. 1960)

SAND, SEA AND SUN
2007
Bead on board
40.5 x 61 cm. (16 x 24 in)

₦ 500,000-700,000
(\$ 2,500-3,500)



12
RUFUS OGUNDELE
(1946-1996)

PORCUPINE
1977
Monoprint, edition 1 of 1
40.5 x 49 cm. (16 x 19½ in.)

Signed and dated (lower right)

₦ 250,000-400,000
(\$ 1,250-2,000)

Rufus Ogundele's mono-print is interesting mainly because of the fluidity of lines used to depict overlapping animal forms and faces. The use of economy of means in the rendition of lines and forms adds value to the compositional structure. The volume and void design ambivalence coupled with the soft texture of the print ranks it among his best. (KF)



13
RUFUS OGUNDELE
(1946-1996)

UNTITLED
1979
Oil on board
107 x 122 cm. (42 x 48 in.)

Signed and dated (lower right)

₦ 900,000-1,200,000
(\$ 4,500-6,000)

Rufus Ogundele is one of the few famous pioneers of the Oshogbo workshop trained artists. His paintings are generally characterized by fantasy images rendered in geometric compartments. In this painting done in 1979, chimerical figures are depicted in mural-like formation. The composition is graphically arranged into two dimensional volume and void foreground and background. Ogundele successfully uses the exoteric images as geometric designs to adorn the pictorial surface. (KF)



14
DONALD ONUOHA (b. 1973)

UNTITLED
2004
Oil on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 500,000-700,000
(\$ 2,500-3,500)

15
WIZ KUDOWOR (Ghanaian, b. 1957)

COMFORT ZONE AND ANCHORED IV
2013

Acrylic on canvas
118 x 48 cm. each (46¾ x 19 in.) each

Signed and dated (lower right)

₦ 700,000-1,000,000
(\$ 3,500-5,000)



16
OLUSEGUN ADEJUMO (1965)

MYSTIC BLUES
2013

Acrylic and acrylic paste on canvas
99 x 104.5 cm. (39 x 45 in.)

Signed and dated (lower left)

₦ 600,000-900,000
(\$ 3,000-4,500)



17
ANGELA ISIUWE (b. 1968)
REJOICE & WAITING (pair)
 2009
 Watercolour on paper
 54 x 36.5 cm. each (21 x 14½ in.) each
 Signed and dated (lower centre and lower right)
 ₦ 400,000-500,000
 (\$ 2,000-2,500)



18
KOLADE OSHINOWO (b.1948)
EMIR'S HORSEMEN
 1988
 Oil on board
 51 x 74 cm. (20 x 29 in.)
 Signed and dated (lower left)
 ₦ 1,300,000-1,700,000
 (\$ 6,500-8,500)

Kolade Oshinowo's memory of his Zaria school days persisted in his imagination. He depicts horse riders who are turbaned in the Hausa/Fulani emirate tradition. The horses are schematic and undefined in form, while the riders are posed in passive rigidity. Oshinowo basks the horizon of the pictorial composition in blazing orange, thereby capturing the intense atmospheric heat often generated in the northern part of Nigeria. (KF)



19
BEN OSAWE (1931-2007)

UNTITLED
1964
Pastel on paper
44 x 35 cm. (17¼ x 13¾ in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,000-2,500)



20
AKINOLA LASEKAN (1916-1974)

PORTRAIT OF OGUNMOLAWA
1957
Oil on board
109 x 91.5 cm. (43 x 36 in.)

Signed and dated (back of work)

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

21
DAVID H DALE
(b. 1947)

AT THE WELL
1982
Deep etching
53.5 x 71 cm. (21 x 28 in.)

Signed and dated (lower right)

₦ 500,000-600,000
(\$ 2,000-3,000)

David Dale's mastery of printmaking techniques is remarkable. A very graphic draughtsman, he carefully and successfully depicts dyers' working at a big dye pit. The vertical and horizontal dry sticks used as hangers around the pit add dramatic movement to the otherwise inactive figures of the dyers. The entire composition is compact and cast in an arid northern landscape with infinitesimal spatial illusion. Most endearing are the indigenous African motifs and patterns carefully etched unto the Ankara prints worn by the female dyers. The selective inking of the plate with various colours enhances the beauty of the print. (KF)



22
OGBEMI HEYMANN (b.1967)

SLUMBER 2
2013
Acrylic on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 500,000-700,000
(\$ 2,500-3,500)



23
BEN OSAGHAE (b. 1962)

RAIN KEEPS NO CALENDAR
2013
Acrylic on canvas
141 x 141 cm. (55½ x 55½ in.)

Signed and dated (lower right)

₦ 1,300,000-1,500,000
(\$ 6,500-7,500)



24

24
BUNMI BABATUNDE (b. 1957)

SUPPLICANT

2014
 Bronze
 height: 48.5 cm. (19 in.)

Signed and dated (lower left)

₦ 500,000-600,000
 (\$ 2,500-3,000)

25
BEN ENWONWU (1917-1994)

UNTITLED

1976
 Oil on board
 70 x 50 cm. (27½ x 19¾ in.) each

Signed and dated (lower centre)

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

As a painter, Ben Enwonwu (1917-1994) focused on a few subjects around the theme of dance from early on. While a postgraduate student at the University College of London, as the art historian Sylvester Ogbecchie has shown, Enwonwu read Geoffrey Gorer's book, *Africa Dances*, an account of life in colonial French West Africa. His artistic response to Gorer's work, which he saw as a missed opportunity to examine the deep, metaphysical import of dance to African peoples, resulted in a lifelong series of paintings also called *Africa Dances*. The theme of dance, through which Enwonwu explored and celebrated Igbo cultural and artistic traditions, also allowed him to identify, ideologically, with a resonant theme in Negritude philosophy and aesthetics, especially as espoused by Leopold Sédar Senghor: the expression of an essential African subjectivity through music and dance. Thus, whether he depicts men and women in the act of dancing, or Igbo masked figures in performance, his compositions reflect the artists' association of rhythmic bodily gesture with ritual action and spiritual expression.

By the time Enwonwu painted this untitled canvas in 1976, he was at the height of his mastery, in sculpture and painting, of the plastic possibilities of gesturing black bodies. Using compositional tropes already evident in his early 1950s dance paintings, he achieves a pictorial analogue to the polyrhythmic structure of African dance and musical forms. Notice, for instance how the superimposition of figures to reveal multiply displaced arms and legs, as well as the profoundly distorted and disembodied parts, create a visual tension between choreographed action and individual, independent movement. Also characteristic of his pictorial style is the radical use of aerial perspective—the body of the dancer in the foreground is solidly articulated with quick dashes of light and dark shapes of colour, whereas the three figures right behind him fade quickly as you move to the farthest figure, and the effect reminds us of the visual thrill of a photographic image with a shallow depth of field. (CO)

Bibliography:

Nzegwu, Nkiru. "Representational Axis: A Cultural Realignment of Enwonwu." *In Contemporary Textures: Multidimensionality in Nigerian Art*. Edited by Nkiru Nzegwu, 139-185. Binghamton, NY: International Society for the Study of Africa, 1999.
 Ogbecchie, Sylvester Okwunodu. *Ben Enwonwu: The Making of an African Modernist*. Rochester, NY: University of Rochester Press, 2008.



25



26
ALEX NWOKOLO (b. 1963)

THE ROYAL FAMILY
2013
Mixed media on canvas
122 x 132 cm. (48 x 52 in.)

Signed and dated (lower right)

₦ 900,000-1,100,000
(\$ 4,500-5,500)

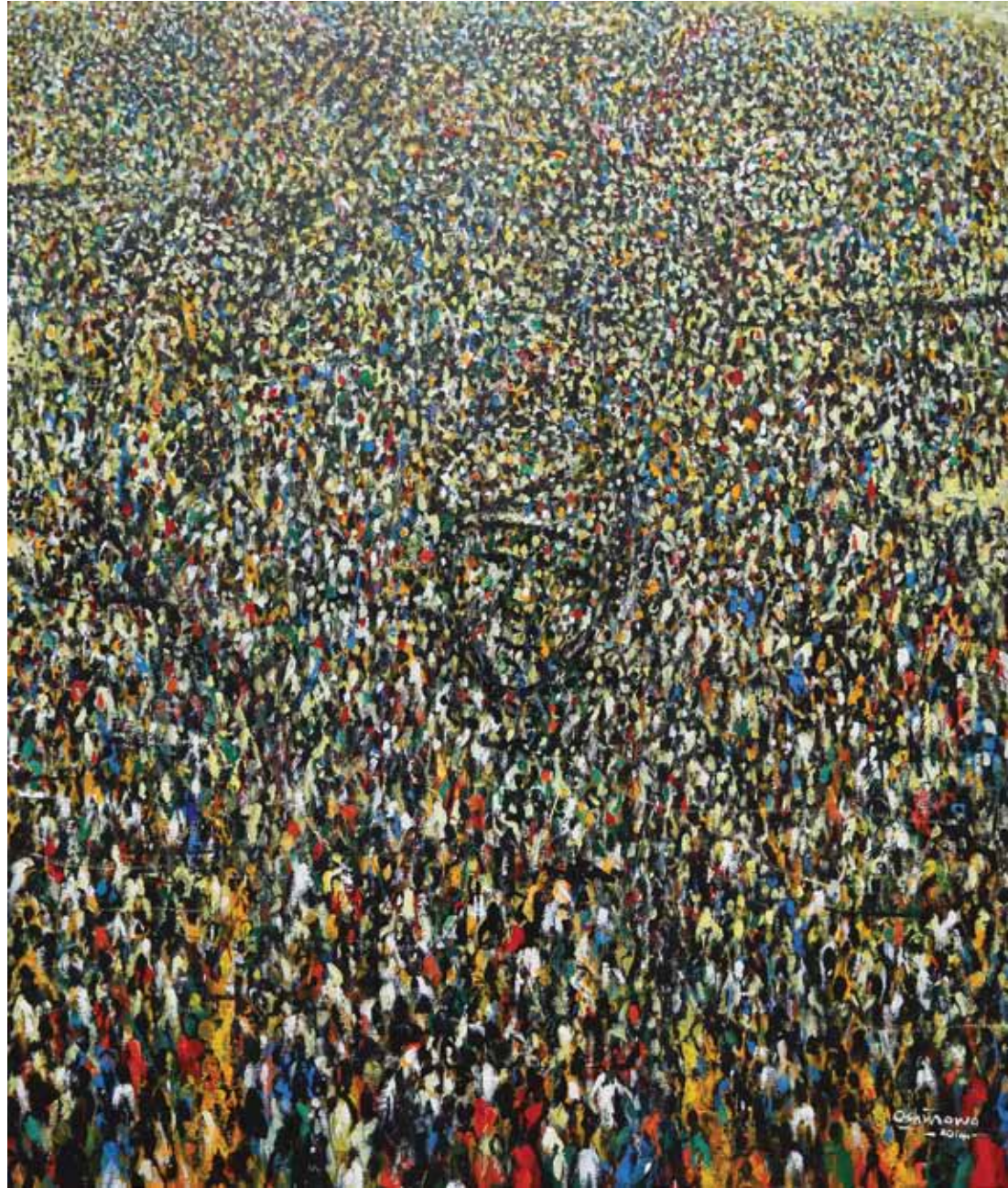


27
CHARLY D'ALMEIDA (Beninoise, b. 1968)

RUPTURE NO 2
2013
Mixed media on canvas
80 x 130 cm. (31¼ x 51 in.)

Signed and dated (lower right)

₦ 500,000-700,000
(\$ 2,500-3,500)



28
KOLADE OSHINOWO (b. 1948)

THE POLITICIAN
 2014
 Acrylic & oil on canvas
 132 x 112 cm. (52 x 44 in)

Signed and dated (lower right)

₦ 3,000,000-3,500,000
 (\$ 15,000-17,500)

Kolade Oshinowo demonstrates his mastery of compositional balance when dealing with the complexity of a crowded scene. The politician's looming image is carefully defined, creatively superimposed and seemingly subsumed within the variety of receding strokes used to capture the ambience of a crowded political rally. Quite impressionistic in rendition, the painting is characterized by Oshinowo's austere use of colours. There are subtle outlines of figural forms behind the central image of the politician which are also superimposed within the crowded background. The effective use of ambivalent forms within the same pictorial frame creates a shimmering mirage that parodies the elusiveness of political promises in Nigeria. (KF)



29
MARIA KIZITO KASULE (Ugandan, b. 1973)

UNTITLED
 1998
 Oil on canvas
 112 x 93 cm. (46 x 36¾ in.)

Signed and dated (lower left)

₦ 500,000-700,000
 (\$ 2,500-3,500)



30
GBENGA OFFO (b. 1957)

COLLABORATION
2015
Oil on canvas
134 x 104 cm. (52¾ x 40 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
(\$ 4,000-5,000)



31
NYEMIKE ONWUKA (b. 1972)

WHOSE RESPONSIBILITY I
2013
Mixed media on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
(\$ 4,000-6,000)



32
MAVUA LESSOR (b. 1952)

BOTTLENECK
2015
Oil on canvas
102 x 76 cm. (40 x 30 in.)

Signed (lower right), dated (back of work)

₦ 600,000-800,000
(\$ 3,000-4,000)



33
SAM EBOHON (b. 1966)

BREAKING NEWS
2015
Oil on canvas
152.5 x 152.5 cm. (60 x 60 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000
(\$ 3,500-5,000)



34
EBENEZER AKINOLA (b. 1968)

JOURNEY OF NO RETURN
2013
Oil on canvas
122 x 163 cm. (48 x 64 in.)

Signed and dated (lower right)

₦ 450,000-600,000
(\$ 2,250-3,000)



35
DUKE ASIDERE (b. 1961)

DEFINITION
1999
Oil on canvas
150 x 89 cm. (59 x 35 in.)

Signed and dated (lower right)

₦ 700,000-900,000
(\$ 3,500-4,500)

36
EDOSA OGIUGO (b. 1961)

MY NEIGHBOUR, PIUS
2014
Oil on canvas
132 x 107 cm. (52 x 42 in.)

Signed and dated (lower right)

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





37
JIMOH BURAIMOH (b. 1943)

FAMILY
 1968
 Bead on board
 122 x 61cm. (48 x 24 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
 (\$ 4,000-5,000)



38
ZACHEUS OLORUNTOBA (1934-2014)

UNTITLED
 1992
 Thread collage
 89 x 178 cm. (35 x 70 in.)

Signed and dated (lower right)

₦ 500,000-700,000
 (\$ 2,500-3,500)



39
BISI FABUNMI (b. 1945)

UNTITLED
 Thread collage
 155 x 94 cm. (61 x 37 in.)

Signed (lower left)

₦ 700,000-1,000,000
 (\$ 3,500 -5,000)



40
LEMI GHARIOKWU (1955)
FELA - OPEN & CLOSE
 2015
 Acrylic/enamel/canvas on alidibond
 122 x 122 cm. (48 x 48 in.)
 Signed (lower left)
 ₦ 700,000- 900,000
 (\$ 3,500-4,500)



42
OBINNA MAKATA (b. 1981)
**HOW CAN WE SING OUR OWN SONG
 IN A STRANGE LAND**
 2014
 Mixed media on canvas
 122 x 144 cm. (48 x 56¾ in.)
 Signed and dated (lower left)
 ₦ 500,000-700,000
 (\$ 2,500-3,500)



41
DENNIS OSAKUE (b.1968)
HAPPINESS
 2015
 Mixed media on canvas
 201 x 146 cm. (79 x 57½ in.)
 Signed and dated (lower right)
 ₦ 1,200,000-1,500,000
 (\$ 6,000-7,500)

43
ABLADE GROVER (Ghanian b.1934)

EARTHQUAKE ZONE

2004
Oil on canvas
122 x 152.5 cm. (48 x 60 in.)

Signed and dated (lower right)

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



Ablade Glover's palette is consistently warm, passionate and pulsating with life. In this arial view of a big city, densely populated, the colour scheme of middle portion is "v" shaped. Though subtly presented, it becomes both symbolic and curious. The title "Earthquake zone" heightens our curiosity into a puzzle. A casual look at Glover's rooftop cityscape paintings may appear monotonous. But that would be for those not patient enough to seek understanding on why the artist continuously returns to this subject. It is certainly not for want of ideas or subject to explore. In concentrating on his chosen subjects he has not only mastered the subjects but have become authority in them. The diversity of his treatment using complex rendition, colour display and consistently all-over composition has elevated these famous subjects to metaphoric narratives of the dilemmas of modern African city drift. The works points to complex issues that border on crime, unemployment, rural to urban city migration, the intense pressure brought on provision of basic utilities and so many other factors that challenge and expose the quality of governance in modern African nations. (JB)



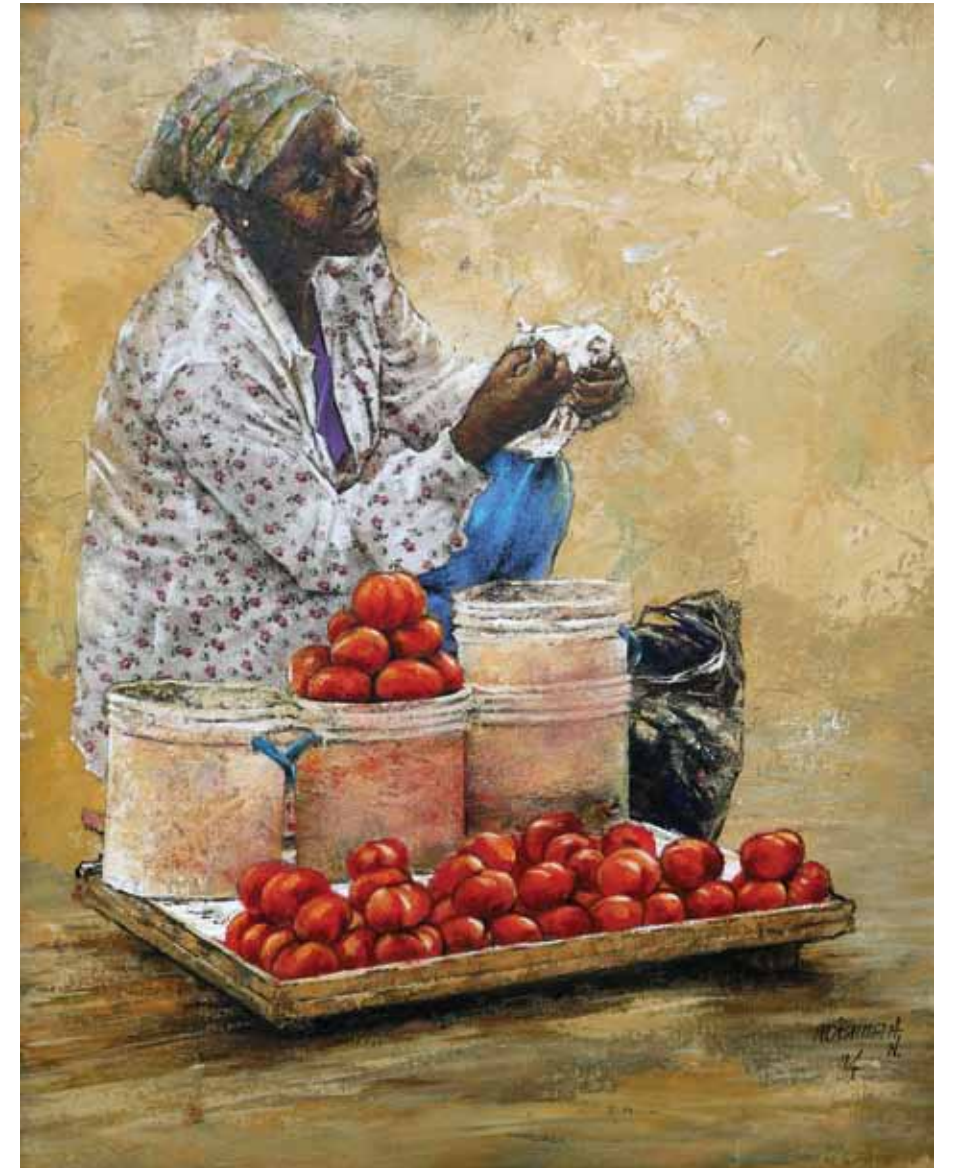
44
BEN OSAWE (1931-2007)

FEMALE FIGURE

1991
Ebony wood
147.4 cm. (58 in.)

Signed and dated (lower left)

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



45
EMMANUEL ADIAMAH (Ghanian, b. 1957)

EVER HOPEFUL, EVER JOYFUL

2014
Mixed media on canvas
51 x 41cm. (20 x 16 in.)

Signed and dated (lower right)

₺ 350,000-450,000
(\$ 1,750-2,250)



46
TONY ENEBELI (b.1956)

FISH MONGERS
 1999
 Plastocast on board
 58.5 x 112 cm. (23 x 44 in.)

Signed and dated (lower right)

₦ 400,000-600,000
 \$ (2,000-3,000)



47
ASHIRU OLATUNDE (1919-1992)

UNTITLED
 1988
 Copper panel
 124 x 100.5 cm. (48¾ x 39½ in.)

Signed and dated (lower right)

₦ 700,000-900,000
 (\$ 3,500-4,500)



48
FRANCIS UDUH (b.1963)

ADMIRATION
 2015
 Wood
 178 cm. (70 in.)

Signed and dated (centre left)
 Mounted on a wooden base

₦ 600,000-800,000
 (\$ 3,000-4,000)



49
ABAYOMI BARBER (b.1934)

GIRL
 1957
 Gouache on paper
 34 x 22.5 cm. (13½ x 9 in.)

Signed and dated (lower right)

₦ 500,000-700,000
 (\$ 2,500-3,500)

A 1957 drawing of a young girl decked in traditional Yoruba hairstyle with matching neck beads allows for a historical glimpse into Abayomi Barber's superb draughtsmanship. The radiance on the face of the girl is quite affective and infectious. She looks like a princess especially with the royal purple colour used as base for the paper. *(KF)*



50
SUSAN WENGER (1915-2009)

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

Signed (lower right)

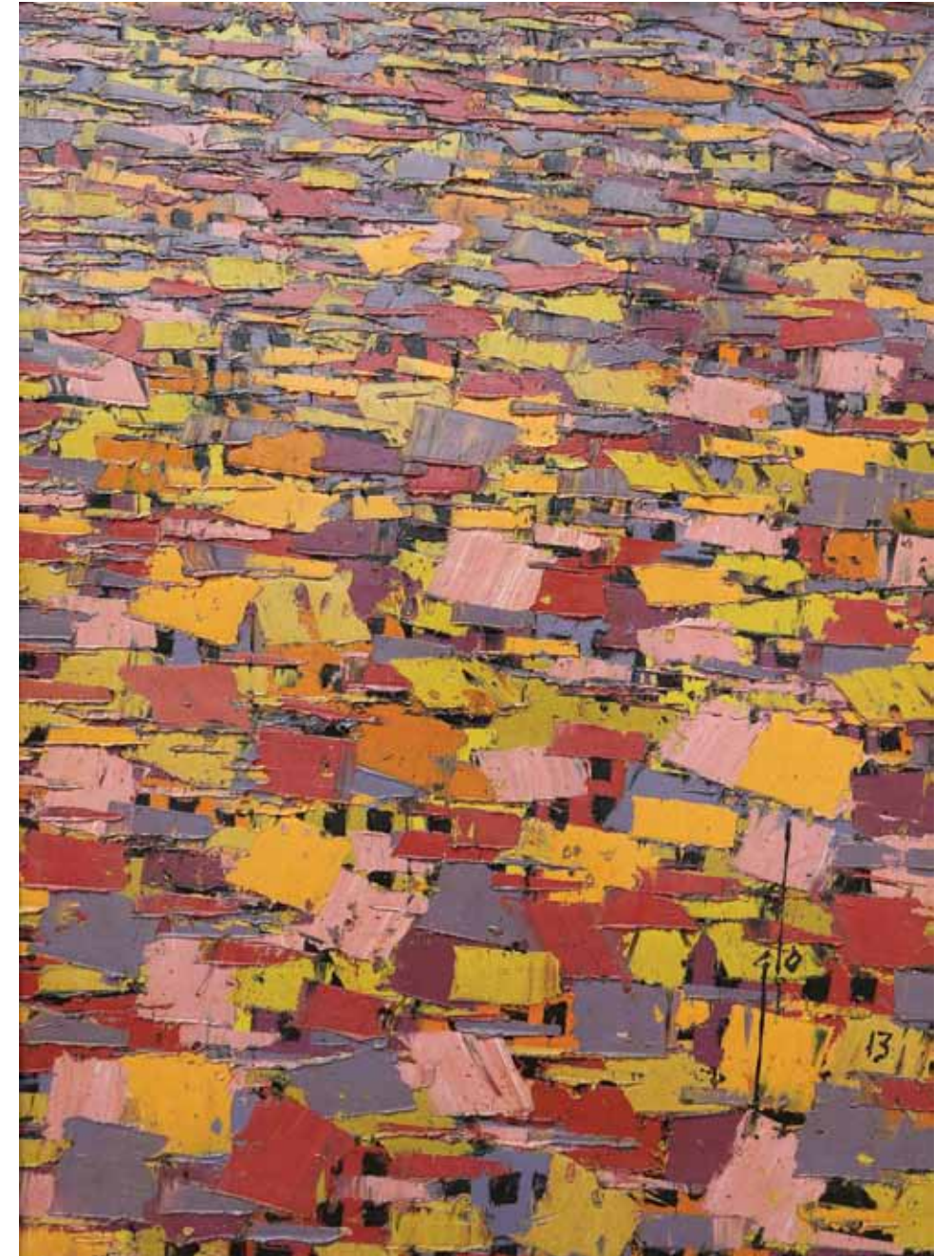
₦ 400,000-550,000
 (\$ 2,000-2,750)

51
ABLADE GLOVER
 (Ghanian, b.1934)

UNTITLED
 2013
 Oil on canvas
 99 x 74 cm. (39 x 29 in.)

Signed and dated (lower right)

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



Some of Ablade Glovers's paintings hardly need any special introduction, especially when he takes on city roof-tops as his subject. What we may call his roof-top series have become both his visual signature and identity. But Glover's portrait of this particular city is unique and different. And, it is important to note that every one of his roof-top paintings represent a specific city with a specific identity and making symbolic statements about post-colonial Africa. In this work of warm reds, yellows and grey hues, Glover presents a city sited on an undulating topography. The deliberate choice of limited palette enhances a sense of austerity, poverty, dilapidation and desolation that defines most cities in Africa today. Only the low-density areas of these cities would appear to have a different picture. But as we have seen, it has always been a matter of time; the challenge of maintenance would eventually reduce the areas to assume a similar situation. In this painting we see both the visual and economic reality of most modern African cities battling with basic amenities. Yet, one can still sense a spirit of tenacity, defiance and even celebration. Glover's mastery of colouring technique using the palette knife can be likened to what a poet can do with words. Because of his eloquence with this technique every roof top study is indeed a visual poetry. *(JB)*



52
EL ANATSUI (Ghanian, b.1944)

TABULA RASA
2015
Wood panels
124.5 x 188.5 cm. (49 x 74¼ in.)

Signed and dated (upper right)

₦ 11,000,000-14,000,000
(\$ 55,000-70,000)

Although El Anatsui is now known more for his works of woven metal, he has continued to develop and expand the formal language of his wood sculpture. Two trends, evident in this large composition, *Tabula Rasa* (2015), are noteworthy. Firstly, whereas only a few of his earlier reliefs rely solely on the simple linear cuts made with the band saw as the main graphic compositional element, in this work he creates a complex “arrangement” of rectangular and rhombic shapes with directional hatched lines, thus achieving a totally abstract, non-referential image. Secondly, and as he has done lately, he introduces the bottle cap elements—that constitute the basic building block of his woven metal sculptures—into his wood sculpture. The result, as this piece shows, is an impressive mix-media work that combines the formal and symbolic aspects of his separate experiments in wood and metal. (CO)



53
BRUCE ONOBRAKPEYA (b. 1932)

TOTEMS (pair)
2013
Fibre glass
160 & 155 cm. (63 in. & 61 in.)

Each mounted on a wooden base

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





54
BEN OSAWE (1931-2007)

UNTITLED
 Wood
 height: 79 cm. cm. (31 in.)

Signed and dated (lower right)

₦ 2,700,000-3,500,000
 (\$ 13,500-17,500)

Ben Osawe (1931-2006) was one of the most accomplished sculptors among Nigeria's Independence generation of artists. In his youth, he learned wood carving from his father, a sculptor in the court of the Oba of Benin. Traveling to England in the mid-1950s, he received formal training at the School of Graphic Art (1956-59) and the Camberwell School of Arts and Crafts (1960-65). On completion of his training, he remained in England, taking part in many exhibitions, including the 1965 Commonwealth Festival Exhibition where he represented Nigeria. He returned to home in 1969. Despite that many of his peers who attended the Nigerian College of Art, Science and Technology, Zaria or Yaba Technical College had gained national acclaim in the 1960s, Osawe's reputation as a London-based sculptor earned him significant attention in the Nigerian media



Alternate angle

and art circles. Such was the impact of his work that the writer Juliet Highet described him in 1969 as "perhaps the most important contemporary artist Nigeria has produced." An ardent modernist completely at home with the formal languages of post-cubist sculpture, Osawe's work ranged from total abstraction (*Bird Form*, 1971) to realistic figuration (*African Woman*, undated). This untitled wood sculpture depicting a seated man displays key elements of Osawe's figural style: the concave, mask-like face, the planar high-polished surfaces, and flowing structural lines. As if to emphasise his primary interest, as a sculptor, in the manipulation of the form and space, Osawe has transformed the man's buttocks into an anatomically impossible, elegant form, separated from the pulled up legs by a dramatic arc of negative space. (CO)

55
OBIORA ANIDI (b.1957)

ELEGANZA AFRICANA
 1996
 Concrete and metal
 height: 117 cm. (46 in.)

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

Obiora Anidi is a celebrated sculptor who is influenced by the Uli tradition. Often paired with ambiguous titles, Anidi's sculptures transform physical experiences into a nuanced abstract and formal language. Anidi currently serves as the Chief Lecturer at the Fine and Applied Art Department at Enugu state College of Education. A graduate of the Institute of Management and Technology (IMT) in 1982, Anidi received a Masters and Doctorate degree in Educational Technology from the University of Nigeria, Nsukka and Enugu State University of Technology. He has taken part in numerous local and international exhibitions in Nigeria, USA, Jamaica, Germany and Italy. Anidi is also the Chairman of Board for the Enugu State Council for Arts and Culture and a member of the organizing committee for the Life in My City Art Festival in Enugu. (JG)



56
TAYO OLAYODE (b.1970)

GOD BLESS MY HUSTLE
 2015
 Oil on canvas
 89 x 116.5 cm. (35 x 45¾ in.)

Signed and dated (lower left)

₦ 500,000-700,000
 (\$ 2,500-3,500)



57
SEGUN AIYESAN (b.1971)

ODE TO DAVINCI- IYA LODE
2015
Acrylic on cretextured canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

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



58
LARRY OTOO (Ghanian, b.1956)

AFRICAN JAZZ
2015
Acrylic on canvas
100 x 152.5 cm. (39½ x 60 in.)

Signed (lower right)

₦ 700,000-1,000,000
(\$ 3,500-5,000)



59
KOFI AGORSOR (Ghanian, b. 1970)

RICH MAN'S WIFE
2011
Acrylic on canvas
152 x 122 cm. (59 3/4 x 48 in.)

Signed (lower left)

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



60
EVA OBODO (b.1963)

TWO HEADS; FOUR EYES
2015
Jute, cloth, threads, dye, tempera & acrylic
109 x 180.5 cm. (43 x 71 1/4 in.)

Signed and dated (lower right)

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

Artist's Statement: African societies insist on arguing that two heads are better than one. This is certainly because they believe that having two (instead of one) cowpea harvesters in a farm is better; for if one fails to see a ripe pod, the other would see it and pluck it. *Two Heads; Four Eyes* is configured based on this understanding. It is a chromatically muted visual reference that is intended to provide a logical connection between communality and success. In the work, the use of dyeing, tying and sewing encouraged happy accidents and discoveries, which yielded a narrative that, according to Michael Wilson, 'do not only reflect a labour-intensive technique, but also suggest a multiplicity of possible interpretations.'



61
PEJU ALATISE (b.1975)
UNDERSTUDY OF FLYING GIRLS
 2013
 Mixed media on canvas
 177.5 x 133 cm. (69¾ x 52¼ in.)
 Signed and dated (lower right)
 ₦ 1,600,000-2,000,000
 (\$ 8,000-10,000)

62
CHUBUIKE UZOMA (b. 1982)
LISTENING (diptych)
 2015
 Oil on canvas
 91.5 x 91.5 cm. each (36 x 36 in. each)

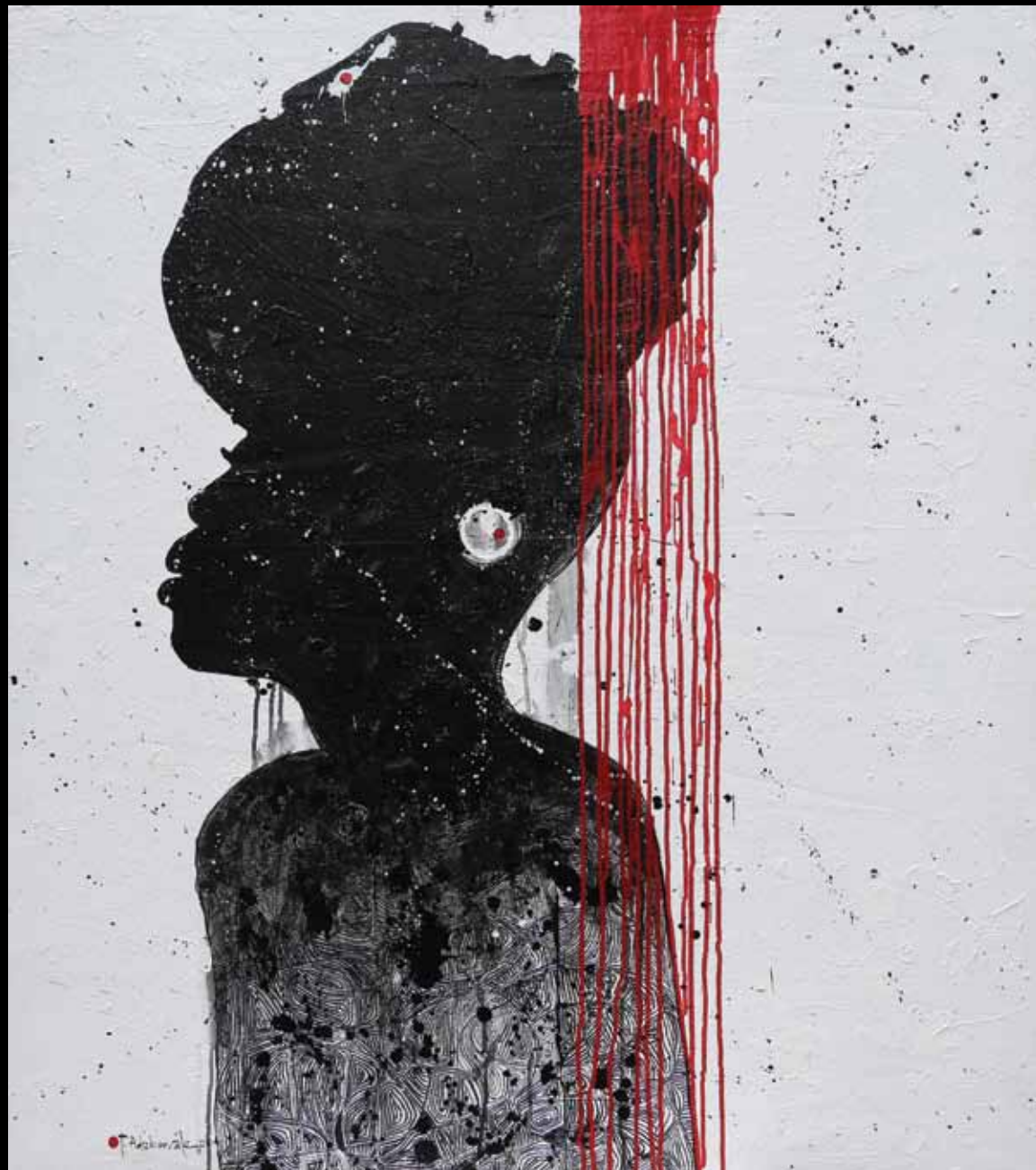
Signed and dated (lower left)

₦ 400,000-600,000
 (\$ 2,000-3,000)

Artist's Statement: I hear more about 'freedom of speech' and probably never about 'freedom to listen'. Both are never well harnessed anyway and more often than not, people generally don't listen to understand but to quickly give a reply—abusing their right to listen by themselves.

Chibuiké Uzoma was born in Port Harcourt, Nigeria in 1992. He studied art at the University of Benin with a major in painting. A social commentator, Uzoma has developed an active photography practice alongside his studio work as a painter. His photographs engage contemporary African politics, speaking against the negative impact of colonialism and military dictatorship in Africa, as well as unemployment and religious and ethnic conflicts. Uzoma is a member of Photo Garage in Lagos and has participated in numerous group exhibitions. Uzoma has previously presented a solo exhibition in Benin. Uzoma lives and works in Lagos. (JG)





63
TYNA ADEBOWALE (b.1982)

RED LINES
2014
Mixed media on canvas
123 x 109 cm. (48¾ x 43 in.)

Signed and dated (lower left)

₦ 300,000-450,000
(\$ 1,500-2,250)



64
JOE AMENECHI (b.1961)

UNTITLED
2003
Plastocast on board
34.5 x 84 cm. (13½ x 33 in.)

Signed and dated (lower centre)

₦ 400,000-500,000
(\$ 2,000-2,500)

65
KOFI ASEMNIYAH
(Ghanian, b. 1953)

**SHOPPERS AT CONGESTED
ELEKO STREET**

2015
Pen and ink on paper
91.5 x 81.5 cm. (36 x 32 in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,000-4,000)



66
LEKAN ONABANJO
(b. 1967)

COTTAGE

2015
Oil on canvas
73.5 x 104 cm. (29 x 41 in.)

Signed and dated (lower right)

₦ 550,000-700,000
(\$ 2,750-3,500)



67
BRUCE ONOBRAKPEYA (b.1932)

VA' YEROYE
1972
Deep etching
60 x 44 cm. (23½ x 17¼ in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,500-2,000)



Alternate angle



68
SOKARI DOUGLAS CAMP (b. 1958)

ANGEL PELICAN
Steel Glass acetate
72 x 45 x 32 cm. (28¾ x 17¾ x 12¾ in.)

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

69
SOKARI DOUGLAS CAMP (b. 1958)

LOVE & PEACE GREEN SCARF,
LOVE & UNITY GREEN SCARF
2014
Steel
height: 64 cm. each (25 in. each)

₦ 600,000-900,000
(\$ 3,000-4,500)





70
ROM ISICHEI (b. 1966)
RE-FIGURATION OF THE WHITE HEADBAND
 2014
 Oil on canvas
 190.5 x 122 cm. (75 x 48 in.)
 ₦ 2,200,000-2,700,000
 (\$ 11,000-13,500)



71
NNENNA OKORE (b.1975)
ON THE LONG RUN
 2015
 Mixed media
 155 x 114 cm. (61 x 45 in.)
 ₦ 1,800,000-2,200,000
 (\$ 9,000-11,000)

Artist's Statement: I am interested in the diverse ways by which all earthly beings break down over time, their resilient nature and the beauty of the aging process. Constructed solely from recycled paper and burlap, and coated with layers of acrylic paint, the piece straddles connections between the human and plant life; transience and timelessness; and age and decay. I explore both fibre art and handmade paper traditions, which yield visual aesthetics that invites contemplation of the surface richness, fragility, ephemerality and an end that awaits us all. Its frail appearance calls for preservation and appreciation of our transitory world.

Born in Australia and raised in Nigeria, Nnenna Okore has received international attention for her installations in which she reclaims and reconfigures organic or discarded materials into abstract, richly-textured forms. Okore is keenly sensitive to the rhythms and contours of everyday life. The repetitive acts of stitching, twisting, rolling, or weaving; the familiar sounds of sweeping, chopping, talking, and washing, all deeply inform her aesthetic, as they signal both the transience of human labor and its inevitable mark on the material world.

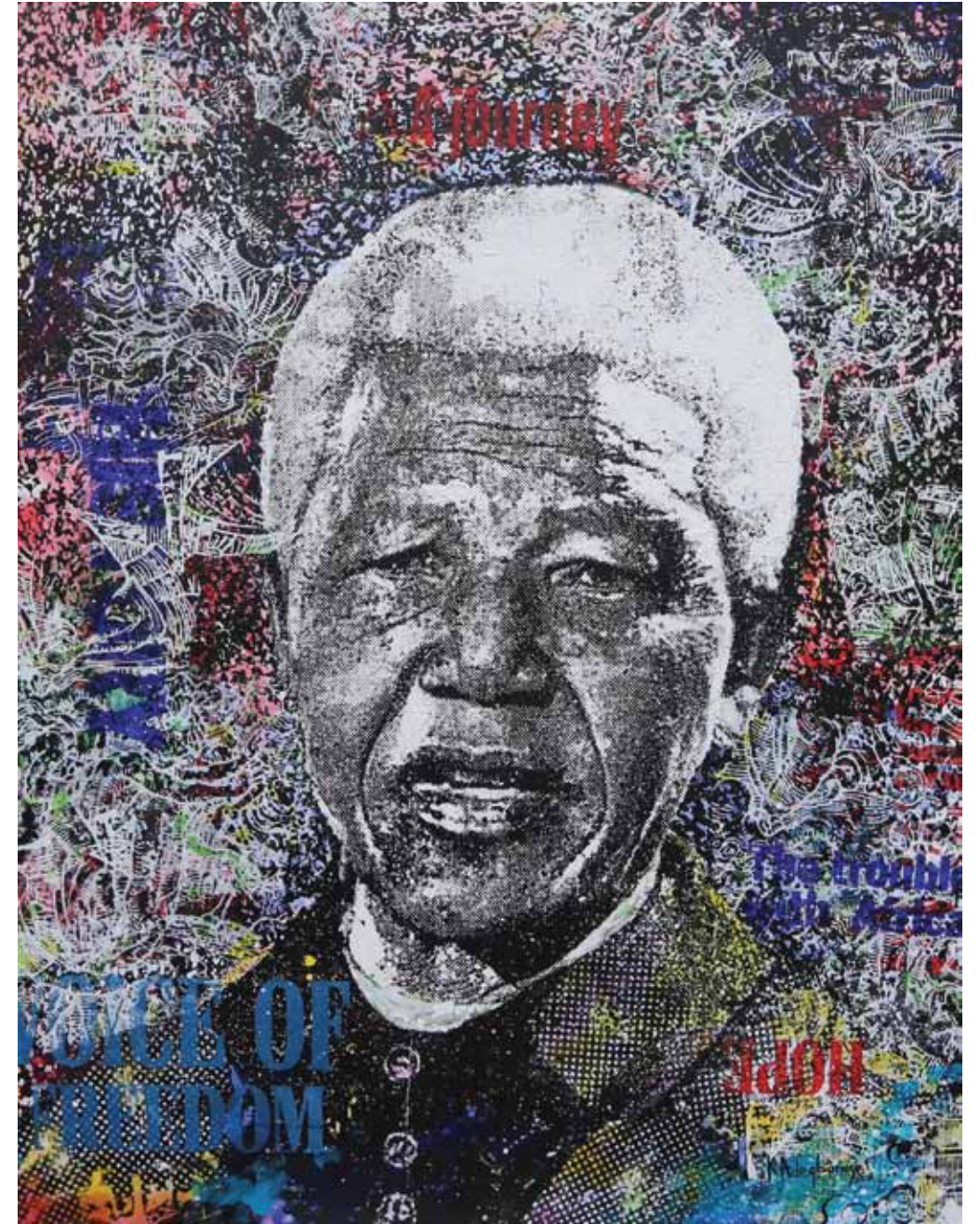
Nnenna Okore is a Professor of Art at Chicago's North Park University, where she teaches sculpture. She earned her B.A. degree in painting from the University of Nigeria, Nsukka in 1999 and went on to receive her MA and MFA at the University of Iowa. Added to numerous national and international recognitions, she was a 2012 recipient of the prestigious Fulbright Scholar Award. Okore has participated in over eighty solo and group exhibitions over the last decade. Recent and upcoming exhibitions include shows at the Museu Afro Brasil, Krannert Art Museum, and Mattatuck Art Museum, USA. (JG)

72
GERALD CHUKWUMA (b. 1973)

"AND THE WIND SAID...."
2015
Mixed media
152.5 x 193 cm. (60 x 76 in.)

Signed and dated (lower centre)

₦ 1,500,000-2,000,000
(\$ 7,500-10,000)



73
KUNLE ADEGBORIOYE (b.1966)

VOICE OF FREEDOM
2013
Mixed media on canvas
145 x 112 cm. (57 x 44 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000
(\$ 3,500-5,000)



74
UCHAY JOEL CHIMA (b.1971)

WHO RUNS THE WORLD II
 2015
 Mixed media on canvas
 122 x 107 cm. (48 x 42 in.)

Signed and dated (lower right)

₦ 600,000-800,000
 (\$ 3,000-4,000)



75
DOMINIQUE ZINKPE (Beninoise, b.1969)

PRESENCE
 Undated
 Wood
 height: 196.5 cm. (77 in.)

Signed (lower right)

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



76
JIMMY NWANE (b.1989)

LOVING AGAIN (dyptich)
 2015
 Mixed media on canvas
 140 x 100 cm. (55 x 39¼ in.)

Signed and dated (lower right)

₦ 600,000-800,000
 (\$ 3,000-4,000)

Artist's Statement: As an Artist I use my art to respond to life, either by painting or by writing poems, sometimes I connect my poems to my paintings. I like to work not only with the brush but also with my fingers, so I try to explore different materials; paper, plastics etc. to see how I can create with them by making them fit in a painting.
 I let my thoughts and imaginations run far before I chase to grab hold of them.



77
ANTHEA EPELLE (b. 1972)

CIRCA
2015
Oil on canvas
154 x 122 cm. (60½ x 48 in.)

Signed and dated (lower right)

₦ 600,000-900,000
(\$ 3,000-4,500)



78
BEN OSAGHÆ (b. 1934)

BUMPY RIDE TO KAFANCHAN
1996
Oil on canvas
92 x 127 cm. (36 x 50 in.)

Signed and dated (lower left)

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

79
CHERI SAMBA (Congolese, b. 1956)

J'AI ME LA COULEUR
2003
Acrylic, paillettes/toile
76.5 x 95 cm. (30¼ x 37¾ in.)

Signed and dated (lower left)

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



80

KOLADE OSHINOWO (b.1948)

HAUSA DRUMMER

1983

Oil on board

61 x 46 cm. (24 x 18 in.)

Signed and dated (lower right)

₦ 1,200,000-1,500,000

(\$ 6,000-7,500)

The drummer's image looms large at the centre of the painting. Dressed in typical Hausa Fulani jumpers, the drummer's pose is rigid with subdued concentration found on his facial expression and the tension of the drumming hands. The central figure of the drummer is boldly outlined in schematic drawing strokes to create sufficient contrast with the intense orange ambience. Fading into the background of the painting are glimpses of figural heads receding into the skyline. The use of orange monochrome with its flaming tones creates the impression of intense heat and arid landscape that is peculiar to the northern part of Nigeria, which is largely populated by the Hausa-Fulani. (KF)



81

KOLADE OSHINOWO (b.1948)

SOMEWHERE IN THE MARKET

1986

Oil on board

75 .5 x 56 cm. (29¾ x 22 in.)

Signed and dated (lower left)

₦ 1,300,000-1,700,000

(\$6,500-8,500)

Painted on a well textured canvas, *Somewhere in The Market* is typical of Oshinowo's dramatic use of light rendered in analogous monochromes. A segment of the Nigerian local market is captured with the attendant women traders seated behind their merchandise. Hawkers and buyers are also depicted in the background carrying assorted wares mainly on their heads and moving around the market. Oshinowo creatively uses functional objects such as umbrellas, headgears and containers to generate circular and semi-circular motifs within the composition. The painterly brush strokes used on the canvas are broad and abrasive, thereby enhancing the dramatic use of light both at the foreground and the background of the market scene. The receding images of the homeward bound marketers visually dissolve in soft orange gleam. Some background figures are also silhouetted against the skyline of sunset in hues of yellow and orange. (KF)



82

MODUPE FADUGBA (b.1985)

TAGGED II

2015

Acrylic, oil and gold leaf

122 x 152.5 cm. (48 x 60 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000

(\$ 3,500-5,000)

Artist's Statement: If art is an extension of the artist, there are several things for the commercial artist to consider: how the artist sees themselves, how the artist sees their art and invariably, how the viewer sees both the artist and their art. In the art world, the elusive "red dot" represents the sale of an art piece and signals a series of messages to collectors, dealers and artists alike. "Tagged" explores ideas of visibility, exclusivity and sales as competing interests for any artist. The red ball represents both a trading and validation of an artist's creation. And if such a creation is indeed an extension of the artist, then the artist's need for external validation is perhaps the most dangerous game of all. Many players are at work here, all active participants and observers at once. In golden waters, they swim, coast and float. In this game, there are only two rules: 1. Stay in the pool 2. (Pretend to) Ignore the red ball.





83
JACQUELINE SUOWARI (b.1980)

QUEEN OF HEARTS
2015
Acrylic and ink on chipboard
130.5 x 97.5 cm. (51 x 38¾ in.)

Signed and dated (lower right)

₦ 400,000-600,000
(\$ 2,000-3,000)



84
JOHNSON UWADINMA (b.1982)

SAME OLD NEWS
2014
Acrylic, oil & collage on canvas
124 x 117 cm. (49 x 46 in.)

Signed and dated (lower left)

₦ 600,000-900,000
(\$ 3,000-4,500)



85
POLLY ALAKIJA (b.1966)

TWO YOUNG BOYS
2015
Oil on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed (lower right)

₦ 400,000-600,000
(\$ 2,000-3,000)

Artist's Statement: In February I spent some time with some boys who had recently found their way to Lagos from their homes near Chibok. When I met these boys, they were living rough on the streets of Ikoyi. They were exhausted, emotionally and physically. It was devastating to meet such utterly despondent children. I understand that since then their situation has improved considerably.

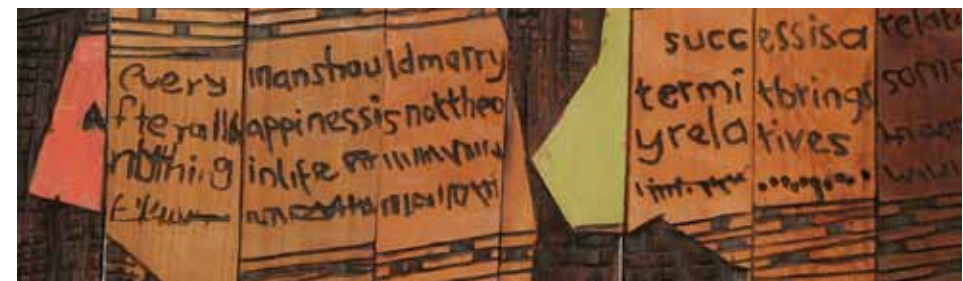


86
EL ANATSUI (Ghanaian, b. 1944)

FRAGMENTED THOUGHTS II
2002
Wood panels
62 x 132 cm. (24¾ x 52 in.)

Signed and dated (lower right)

₦ 7,000,000-9,000,000
(\$ 35,000-45,000)



detail



87
ABAYOMI BARBER (b.1934)

SITTING FIGURES
 1985
 Pencil on paper
 20 x 68.5 cm. (8 x 27 in.)

Each signed and dated (lower left, centre & right)

₦ 900,000-1,200,000
 (\$ 4,500-6,000)

These are three separate drawings of Abayomi Barber done in his early professional career as an artist. The drawings are echoes of his excellent naturalistic rendition of forms in later years. His attention to detail is remarkable. For a dynamic naturalistic artist such as Barber who excels in both painting and sculpture, it is evident that his drawing skills rank among the best. (KF)

88
BRUCE ONOBRAKPEYA (b.1932)

POPE JOHN PAUL I
 Edition 9 of 10
 1983
 Metal Foil
 123 x 89 cm. (48½ x 35 in.)

Signed and dated (lower left)

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



89
ABLADE GLOVER
 (Ghanian, b. 1934)

FEMALE PROFILE
 2013
 Oil on canvas
 152.5 x 102 cm. (60 x 40in.)

Signed and dated (lower right)

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

Ablade Glover is clearly obsessed with the female form and the female figure—the female form referring to his interest in the anatomy of the woman, and the female figure referring to his interest in the African woman dressed in the most gorgeous costumes. When one contemplates the woman in Glover's paintings he presents the two as separate and yet in perfect fusion. Only an artist who has invested quality time, creative observation and consistent study can achieve such a visual synthesis. In this work, the focus is the African female profile deliberately presented to suggest the self-consciousness of the woman's beauty and her elegance. Glover presents his women as if in a beauty parade. The costumes and the female form are given a visual dialogue with harmonious colour composition. The figures, situated in a market-like setting, betray the artist's purist obsession with the woman as subject. This is perhaps Glover's modernist interpretation of how traditional African artists handled the female form in the wood sculptures they created to celebrate life, beauty, fertility, survival, family, and so on. (JB)





90
MONDAY AKHIDUE (b.1952)

UNCONSUMABLE FLAME
 2014
 Wood
 height: 194.5 cm. (76½ in.)

Signed and dated (back of work)
 Mounted on a wooden base

₦ 800,000-1,000,000
 (\$ 4,000-5,000)



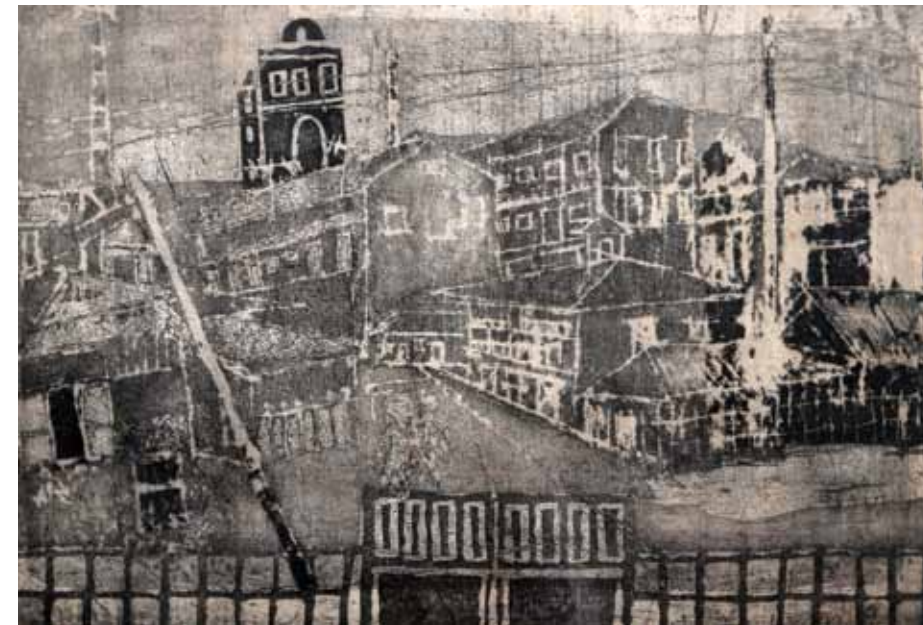
Alternate angle

91
SOLOMON WANGBOJE (b.1930-1998)

GATEWAYS AND ROOFTOPS II
 1992
 Print (Artist's Proof)
 30.5 x 43.5 cm. (12 x 17 1/8 in.)

Signed and dated (lower right)

₦ 250,000-350,000
 (\$ 1,250-1,750)

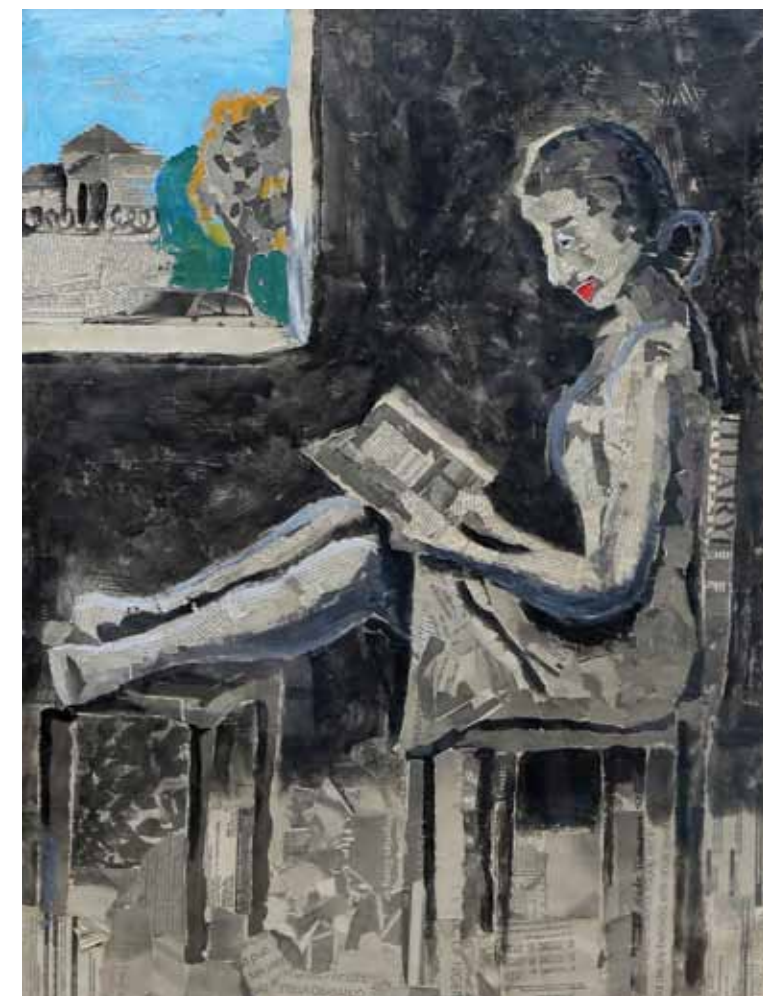


92
SADE THOMPSON (b.1972)

KNOWLEDGE IS KEY
 2007
 Acrylic on collage
 89 x 68.5 cm. (35 x 27 in.)

Signed and dated (lower right)

₦ 250,000-400,000
 (\$ 1,250-2,000)



93

NDIDI DIKE (b.1961)

TRANQUIL LANDSCAPE.

2009

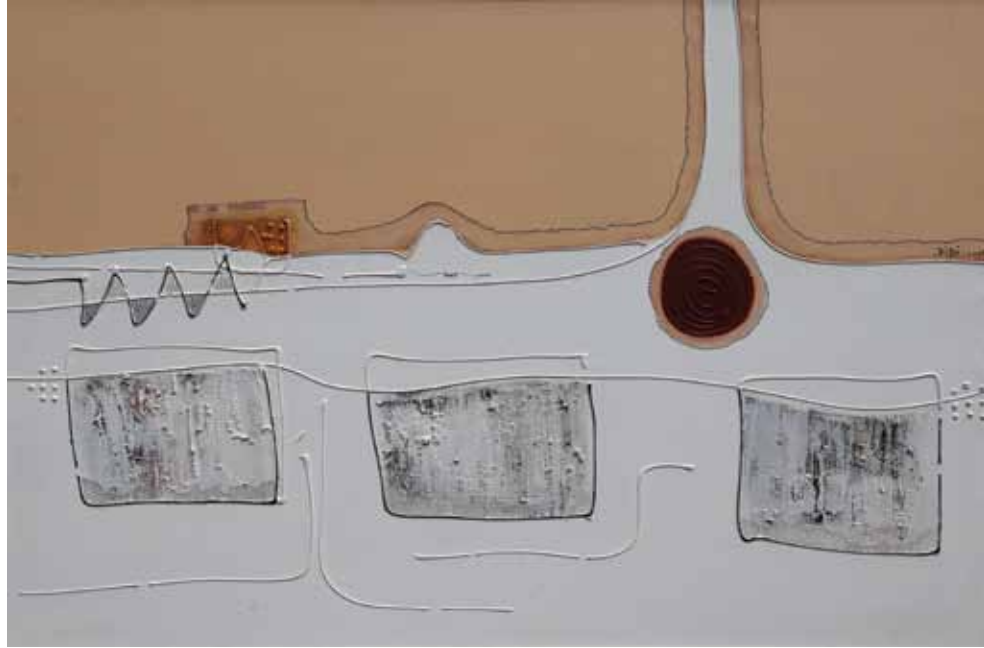
Mixed media on canvas

81.5 x 122 cm. (32 x 48 in.)

Signed and dated (centre right)

₦ 1,200,000-1,700,000

(\$ 6,000-8,500)



94

GEORGINA BEIER (b.1936)

UNTITLED (pair)

1993, 1994

Pen and ink on paper

44.5 x 62 cm. each

(17¼ x 24½ in. each)

Each signed and dated (lower right)

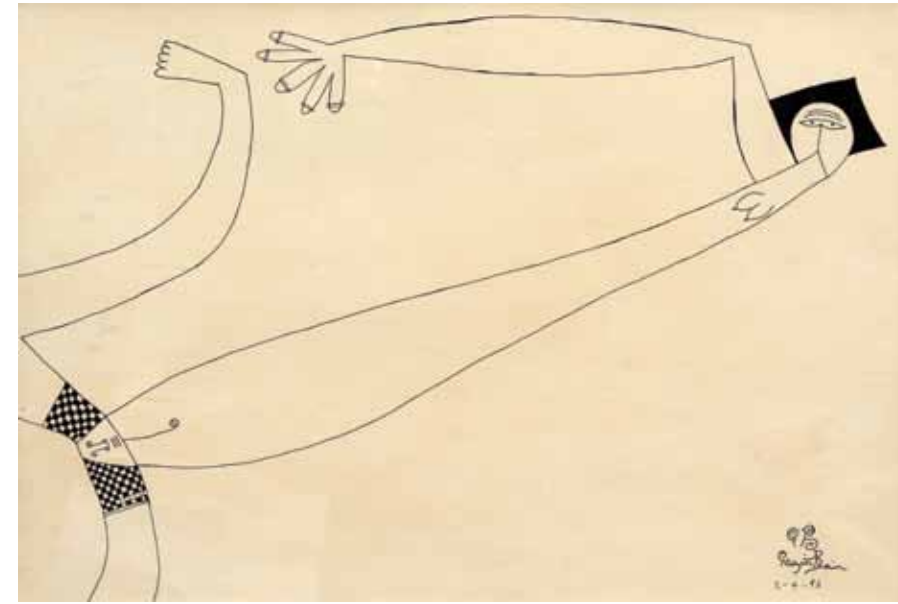
₦ 1,800,000-2,000,000

(\$ 9,000-10,000)

The London, UK born multimedia artist, lived in Nigeria between 1959 and 1966. A painter of tremendous, imaginative power, Beier became internationally renowned as much for her own painting, sculpture and graphic designs as for her role in inspiring and collaborating with the first generation of artists associated with the Mbari-Mbayo Art Workshop and the Duro Ladipo theatre group in Osogbo in South Western Nigeria during the mid-1960s. A self-trained artist, she first lived in Zaria, where she briefly gave art lessons to officer cadets at the Zaria Military School and produced expressive prints and sculptures in cement, inspired by the novels of Yoruba writer, Amos Tutuola. In 1963, she relocated to Osogbo, and in 1964 led the fourth Mbari-Mbayo summer workshops originally established in 1962 by her husband, the influential German-born critic, writer and cultural entrepreneur, Ulli Beier.

Beier's style evolved from the

expressionistic, heavily worked paintings of the mid-1960s (*Sun Birds*, 1965) to the lyrical, line-intensive style of her later work. A major characteristic of her art is the depiction of figures that defy the anatomical logic of natural life forms. This was initially inspired by her encounters with both the ritual fantasy and magic realism of Amos Tutuola's Yoruba stories, and the metaphysical interdependence of humans, spirits and inanimate forces in African religion. A superb colourist, Beier eventually developed a drawing style that defined her mature work. In these drawings, clean, deliberate lines arc and weave across the pictorial surface delineating figures that meld human, animal and floral forms. The poetic power of the drawn lines, the juxtaposition of parts that make pictorial sense yet defy the logic of nature, and the combination of line, empty space and few decorative patterns to achieve compositional elegance, are the hallmarks of the artist's work from the late 1970s onward.



Georgina Beier, *Untitled*, 1993

Beier made this untitled pen and ink drawing (left) in 1993 during her second workshop in fashion and welded sculpture at the Nike Centre for Art & Culture, in Osogbo. As we have come to expect in her work, this single, simple, figure, diagonally displaced across the picture plane, is quite enigmatic. Only its schematically rendered breasts indicates her female identity. Yet, the depiction of a face where her genitalia ought to be, and the decorative, checkerboard patterns around her upper thighs, recasts this perhaps running figure as anything but merely human.

Bibliography:
 Beier, Ulli. *Contemporary Art in Africa*. New York: Praeger, 1968
 Kennedy, Jean. *New Currents, Ancient Rivers: African Artists in a Generation of Change*. Seattle: University of Washington Press, 1992.
 Träger, Adele, ed. *Georgina Beier*. Nürnberg: Verlag für modern Kunst Nürnberg, 2001



Georgina Beier, *Untitled*, 1994

The liberty with which she renders and abstracts the figure's anatomy (picture on right) —for instance the two eyes are barely separated by a single line that also delineates her nose and mouth, and her entire torso is reduced to one arcing line—is reminiscent of post-Cubist modernism. Yet there is no doubt, here, about Beier's imaginative powers, superb draughtsmanship, and mastery of pictorial composition. While this image begs for interpretation—what, for instance, is the woman doing? Why is she represented in this pose?—Beier wants to insist, by not giving title to this and much of her artwork—on the lyrical arrangement of lines, space and shapes.



97
ABIODUN OLAKU (b.1958)

SHADOWS OF HOPE
 2014
 Oil on canvas
 61 x 71 cm. (24 x 28 in.)

Signed and dated (lower right)

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

Abiodun Olaku is a super-naturalistic painter who touches the most sensitive part of our emotions. He is notable for his sublime style of depicting atmospheric conditions, especially either at the dawn or dusk. In *Shadows of Hope*, Olaku captures a hilly landscape silhouetted against a dawning skyline. The painting consists of two formal segments; the dark mountainous foreground and the brighter sky background with an early morning sunrise dissolving into the cloud. On the top right hand side of the hill, there are a few militant men cast in silhouettes and in various action poses. Olaku seems to be playing tricks with the title *Shadows of Hope* when contextualized within the formal characteristics of the painting. There are no long and dramatic shadows in the painting except figural silhouettes. In any case, hope as a human condition of faithful expectations and desires are never depicted with shadows. Hope is often visualized with rays of light. Olaku's skeptical optimism may have stemmed out of the persistent socio-political turbulence witnessed in Nigeria, where good governance seems to be elusive and ethnic militancy of no direct positive value to the nation reigns. (KF)



98
UCHE UZORKA (b.1974)

INUNDATION OF E
 2014
 Pen and ink on paper
 107 x 112 cm. (42 x 44 in.)

Signed and dated (lower centre)

₦ 400,000-600,000
 (\$ 2,000-3,000)

99
RICHARDSON OVBIEBO (b.1982)

LANDSCAPE (STRANGE FRUITS)
 2015
 Mixed media
 height: 140 cm. (55¼ in.)

Signed and dated (lower torso)

₦ 400,000-500,000
 (\$ 2,000-2,500)



100
PAUL ONDITI (Kenyan, b. 1980)

CURIOUS SMOKEY
2015
Mixed media on paper
56 x 76 cm. (22 x 30 in.)

Signed and dated (lower right)

₦ 300,000-500,000
(\$1,500-2,500)

Artist's Statement: I was triggered to the issue of the Mediterranean crisis and ended up having many questions criss-crossing my mind with most remaining unanswered. One of the issues I figured out in the whole crisis is "curiosity killed the cat". Many, I believe, are curious about what is on the other side. In this piece I deviated from my usual practice of working on synthetic plate and decided to give watercolour paper a chance. In the process I quite agree that a change is as good as a rest. The process of transfers was quite a challenge as the grains were different in this case but glad all went well and a piece was born. Being curious is sometimes good!



101
OLU AJAYI (b.1963)

FAITH THIEF
2010
Oil on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,000-4,000)



102
JULIET EZENWA-PEARCE (b.1968)

LOOKING UP TO GOD FOR NIGERIA'S SURVIVAL
2012
Mixed media on canvas
96.5 x 79 cm. (38 x 31 in.)

Signed and dated (lower left)

₦ 200,000-300,000
(\$ 1,000-1,500)

Juliet Ezenwa was born in Benin City, Nigeria in 1968. Ezenwa studied art at Bendel State University (now Delta State University), and subsequently apprenticed with the celebrated painter Sam Ovrati. After co-founding the Tropical Arts and Crafts Gallery in 1992, she has worked as a full time studio artist since 2000. Ezenwa is best known for sober watercolour paintings of landscapes and women.

Since her first solo exhibition at the IBB Golf Club in Abuja in 1993, she has participated in numerous exhibitions throughout Nigeria and internationally. Recent exhibitions include *Transcending Boundaries* in London in 2015, as well as exhibitions in Lagos, Portsmouth, New York and Addis Ababa. Her works have also been used as book illustrations, notably *Remembering Ken Saro-Wiwa and Other Essays* and *A Mask Dancing*, both by Adewale Maja Pearce. (JG)



103
ISAAC EموKPAE (b.1976)

EVANESCENT
2015
Stained plexiglass
122 x 183 cm. (48 x 72 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000
(\$ 3,500-5,000)

END OF SALE

TERMS AND CONDITIONS

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 12.5% 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 October, 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.

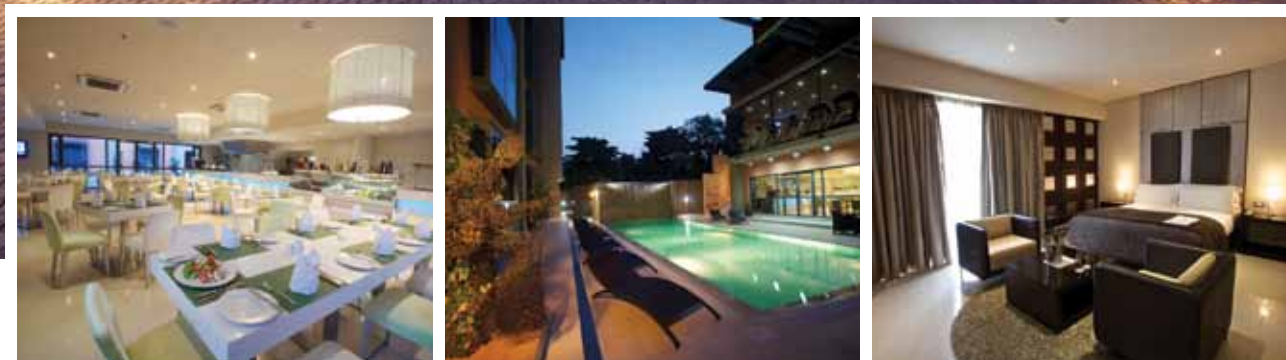
It is Arthouse Contemporary Limited's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation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



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

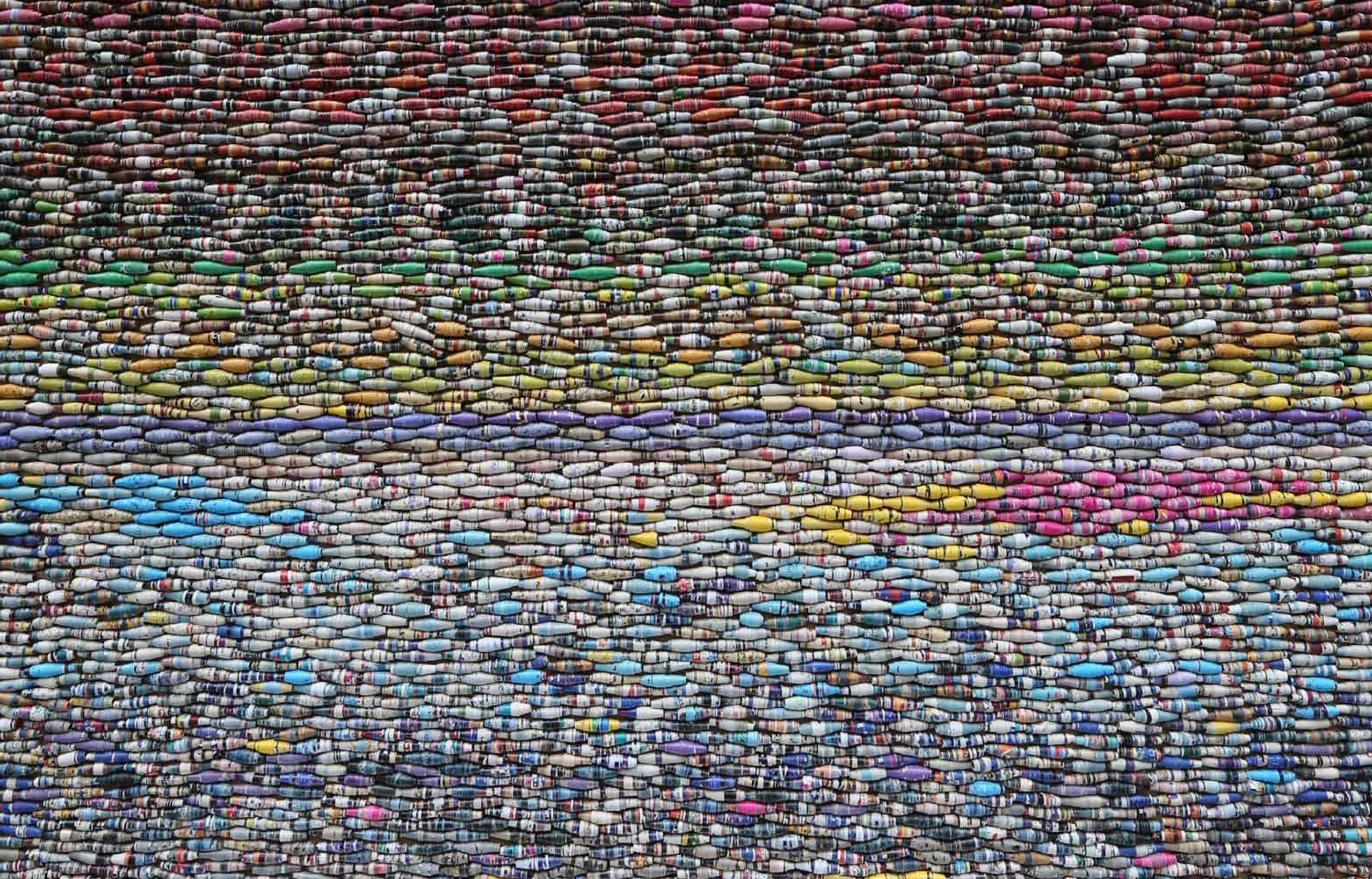
Wheatbaker Reservations

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 wheatbaker@legacyhotels.com



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