



ARTHOUSE
CONTEMPORARY LIMITED

**THE AFFORDABLE
ART AUCTION**

Saturday, 27th February 2016



COVER

LOT #81
LEMI GHARIOKWU

IN SQUARE CIRCLES

BACK COVER

LOT #91
AYOOLA OMOVO

OUR PRIDE

INSIDE FRONT COVER

LOT #83
CHIPIKA SIMANWE

SUGAR DADDY EXTRAORDINAIRE

INSIDE BACK COVER

LOT #11
ATO DELAQUIS

OUT TO SEA

OPPOSITE CONTENTS

LOT #16
AYO AKINYEMI

ORI INU

THE AFFORDABLE ART AUCTION

27th February 2016, 6 pm

AUCTION

Saturday 27th February 2016
KIA Motors
308, Adeola Odeku Street
Victoria Island
Lagos, Nigeria

VIEWINGS

Thursday, 25th February 2016, 6 pm - 8 pm
Friday, 26th February 2016, 10 am - 6 pm

AUCTIONEER

John Dabney

ARTHOUSE
CONTEMPORARY LIMITED

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

CONDITIONS OF SALE

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

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Acknowledgements

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THE AFFORDABLE ART AUCTION

On behalf of Arthouse Contemporary, I am pleased to present the inaugural Affordable Art Auction, the third annual auction series to accompany our bi-annual auctions of Modern and Contemporary Art in May and November.

Africa's time is now. There has been an explosion of interest in contemporary African art, and there is a tremendous potential for investment. With the African art market at an unprecedented rise, The Affordable Art Auction aims to engage emerging markets and the rise of a new collector base. We particularly look to focus on the network of local collectors to create a more sustainable and self-sufficient market.

Each work of art in the auction is valued below NGN 500,000, casting a wider net to showcase a broader scope of contemporary artists. After an open call for entries that totaled over one hundred submissions, we are showing many artists in this auction for the first time, and we also have works of art by leading modern masters and Africa's most prominent artists — all scaled to a more affordable and accessible price point.

Through this auction, we seek to open more opportunities for artists in Nigeria to sell their work and create a new audience to appreciate and interact with contemporary African art. We hope that The Affordable Art Auction will encourage first time buyers to take the leap into their first art acquisition and for more seasoned collectors to expand their repertoire.

Sincerely,

Kavita Chellaram
Founder/CEO, Arthouse Contemporary

CHARITY SALE

These three lots have been generously donated by members of the Society of Nigerian Artists in support of fundraising required by the member body. In addition, no Buyer's Premium will be added to the final price.

The Society of Nigerian Artists is proud to announce her collaboration with leading Lagos-based auction house, Arthouse Contemporary Ltd. Beginning with this affordable auction, a special section will be carved out of forthcoming auctions for the sale of works donated by members. Proceeds will be channeled towards various projects of the Society including an academic journal, as well as a new secretariat, equipped with a library and exhibition space.

The Society of Nigerian Artists (SNA) is the umbrella body for all professional visual artists in Nigeria. It was established in 1963 to uphold excellence and engender the highest professional standards in the practice of the visual arts in Nigeria. Representing over 6000 artists through its various state chapters across the country, the SNA encourages the appreciation of the visual arts through publications, research, education and exhibitions.

Oliver Enwonwu
President, SNA



C1
EBONG EKWERE (b.1961)

MASK
2016
Fibre glass
48 x 119 cm. (18¾ x 47 in.)

₦ 175,000-200,000
(\$ 875-1,000)



C2
OLA BALOGUN (b. 1972)

EVENING SUNSET

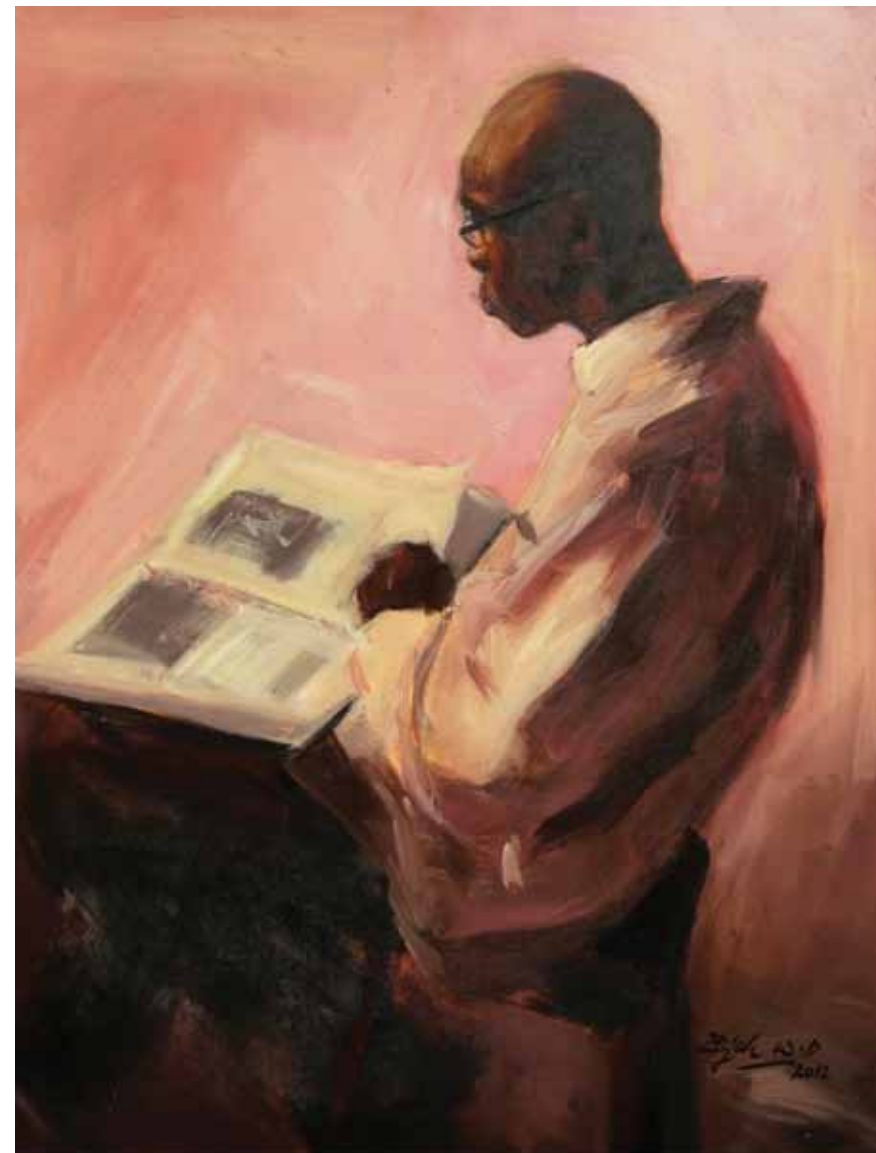
2012

Acrylic on paper

69 x 53.5 cm. (27 x 21 in.)

Signed and dated (lower left)

₦ 150,000-175,000
(\$750-875)



C3
WALLACE EJOH (b.1982)

READ ALL ABOUT IT

2012

Oil on canvas

53½ x 58½ cm. (21 x 23 in.)

Signed and dated (lower right)

₦ 120,000-150,000
(\$600-750)

MAIN SALE BEGINS

1
JULIET EZENWE-PEARCE (b.1968)

PLAY TIMES

2009

Gouache on paper

38 x 56 cm. (15 x 22 in.)

Signed and dated (upper left)

₦ 150,000-250,000
(\$ 750-1,250)



Juliet Ezenwa-Pearce is best known for sober watercolour paintings of landscapes and women. Ezenwa-Pearce studied art at Bendel State University (now Delta State University), and subsequently apprenticed with celebrated painter Sam Ovrati. 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.



2
NWACHUKWU IKE (b.1962)

COLOUR KING

2010

Acrylic markers on paper

36 x 28 cm. (11 x 14 in.)

Signed (lower right)

₦ 100,000-150,000
(\$ 500-750)



3
TAYO OLAYODE (b.1970)

STYLIZED 1-5
2015
Acrylic and charcoal on paper
53 x 34.5 cm. (20¾ x 13½ in.)

Signed and dated (lower right)

₦ 100,000-150,000
(\$ 500-750)



4
CHIBUIKE UZOMA (b.1982)

ADRENALIN
2015
Oil on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower centre)

₦ 175,000-250,000
(\$ 875-1,250)



5
LATEEF OLAJUMOKE (b.1982)
LOVE ACROSS THE COLOR LINES
 2015
 Acrylic on canvas
 120 x 107 cm. (47½ x 42 in.)
 Signed and dated (centre right)
 ₦ 275,000-350,000
 (\$ 1,375-1,750)



7
ADESOJI ADESINA (b.1981)
COFFEE CURE (EDITION 7 OF 12)
 2015
 Acrylic, silver, paint, pastel, charcoal and ink
 70 x 50 cm. (27½ x 19¾ in.)
 Signed and dated (lower right)
 ₦ 175,000-250,000
 (\$ 875-1,250)

Adesoji Adesina's recent projects explore cultural hybridisation and the adoption of social values from foreign cultures. The *Coffee Cure* series is part of a larger project entitled *Coffee and Cigarettes*, which include distorted portraits of figures with heavy emotional charge. This set of portraiture drawings, executed with an experimental mix of materials, points to the physical and psychological state of withdrawal from addiction as a metaphor for the effects of globalisation. Adesina graduated from Yaba College of Technology with a concentration in painting. Recent exhibitions include *Interactions: Crossing Lines* at Rele Gallery and *Hybrid Theory* at Signature-Beyond Gallery in Lagos.



6
OLAJIDE SALAKO
RECITATION
 2011
 Oil on canvas
 68.5 x 51 cm. (27 x 20 in.)
 Signed and dated (lower right)
 ₦ 100,000-150,000
 (\$ 500-750)

8
TYNA ADEBOWALE (b.1982)
RED LINES 015
 2015
 Acrylic and pen on canvas
 97 x 91.5 cm. (38 x 36 in.)
 Signed and dated (lower centre)
 ₦ 250,000-350,000
 (\$ 1,250-1,750)

Tyna Adebowale is a multidisciplinary artist who explores issues of gender, sexuality and identity, commenting on topics spanning Nigeria's dysfunctional political landscape and the impact of social media in contemporary society. Adebowale graduated from the Federal Polytechnic, Auchi, with a concentration in painting. She has participated in recent exhibitions at the Foundation for Contemporary Art (Accra), University of Cape Town, African Artists' Foundation, Nike Art Gallery, Alexis Gallery and the French Cultural Centre (Abuja).





9
DISEYE TANTUA (b.1974)
SHOW WORKING
 2013
 Acrylic on canvas
 92 x 92 cm. (36 x 36 in. in.)
 Signed and dated (lower left)
 ₦ 400,000-500,000
 (\$ 2000-2500)

Diseye Tantua is best known for his iconic style of, "Afro Pop Art", combining graphic symbols, bold colours and expressive text. His drawings are based on traditional proverbs that are made popular by headboards and bumper stickers on buses, taxis, tricycles and street signs. Tantua focuses on social groups in urban spaces around the city of Lagos,

often depicting forms of transit and movement. These scenes are overlaid with popular local expressions that speak to the energy and dynamism of the city's inhabitants. Tantua graduated in Fine and Applied Arts from Rivers State University of Education, now Ignatius Ajulu University. He is currently the Chairman of the Society of Nigerian Artists (Rivers State Chapter).



10
SADE THOMPSON (b.1972)
SOLITUDE 4
 2015
 Acrylic on canvas
 49.5 x 46 cm. (19.5 x 18 in.)
 Signed and dated (lower right)
 ₦ 100,000-150,000
 (\$ 500-750)

Sade Thompson is an artist and designer who focuses on the everyday experiences of Nigerian women. Her work mixes abstract and figurative elements using a bold colour palette. In this painting, Thompson forms the woman's body through free-form scribbles as she depicts a seated figure lost in mid-thought. Thompson studied at Yaba College of Technology and Ahamdu Bello University. She currently serves as a lecturer of fashion at Yaba College of Technology. Her work has been included in numerous exhibitions locally, including the National Museum and Goethe Institut, among others.

11
DODD BROWN
COME AWAY MY LOVE
 2015
 Mixed media on canvas
 91.5 x 91.5 cm. (36 x 36 in.)
 Signed (lower right)
 ₦ 200,000-300,000
 (\$ 1,000-1,500)





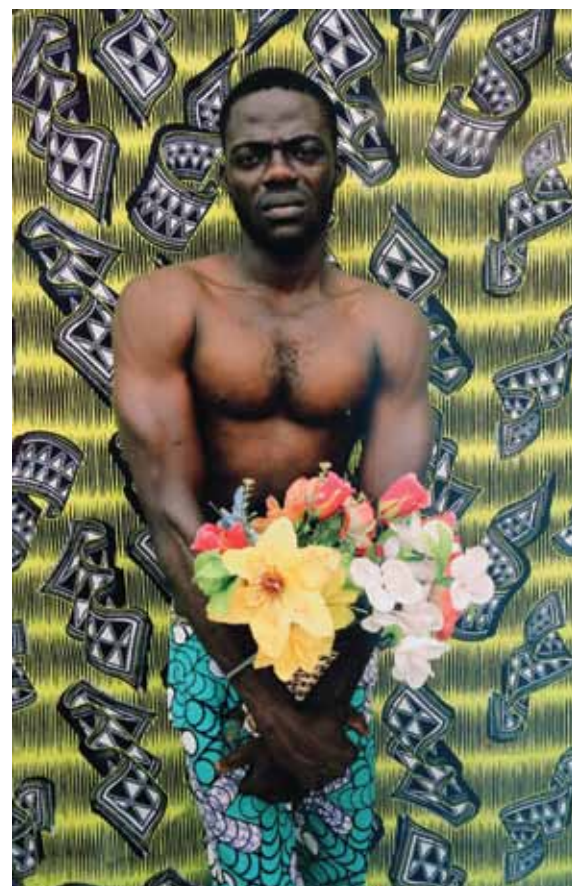
12
EMEKA UDEMBA (b.1968)

REVERENCE
 2014
 Mixed media on paper
 49.7 x 34.5 cm. (19¾ x 13¾in.)

Signed and dated (lower right)

₦ 150,000-200,000
 (\$ 750-1,000)

In his recent mixed media works on paper, Emeka Udemba explores the topic of conflict by questioning the media representation of violence, suffering and trauma. Udemba forms portraits by combining painting and collage, culled from news and entertainment sources that reference political and social issues. Pointing to the ongoing animosities in parts of Nigeria and other countries in the world, Udemba examines the role of identity, gender, and memory in conflict, and how imagery serves to dictate how history is experienced and written. Emeka Udemba works between Lagos, Nigeria and Freiburg, Germany. Recent exhibitions and awards include projects at the Palais de Tokyo, in Paris, France, a project grant with the Prince Claus Fund in the Netherlands, and a project grant of the Stiftungskunstsunds in Germany.



13
LEONCE RAPHAEL AGBODJELOU
 (Benin, b.1965)

MUSCLEMEN SERIES
 2013
 Photography
 30 x 20 cm. (12 x 8 in)

₦ 175,000-250,000
 (\$ 875-1,250)

14
UCHAY JOEL CHIMA (b.1971)

IN THE BLUES I
 2014
 Mixed media on canvas
 51 x 51 cm. (20 x 20 in.)

Signed and dated lower right

₦ 90,000-120,000
 (\$ 450-600)



15
PITA OHIWEREI (b.1963)

MISTY MORNING
 1996
 Oil on canvas
 38 x 48.5 cm. (15 x 19 in.)

Signed and dated (lower right)

₦ 375,000-350,000
 (\$ 1,875-1,750)



16
JOSHUA NMESIRIONYE (b.1968)

SOUL MATE II
 2013
 Oil on textured canvas
 91½ x 91½ cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 250,000-350,000
 (\$1,250-1,750)



17
AYO AKINYEMI (b.1982)

ORI INU
 2013
 Watercolour on paper
 61 x 44 cm. (24 x 17¼ in.)

Signed and dated (lower right)

₦ 175,000-250,000
 (\$ 875-1,250)

Working across painting, photography, and writing, Ayo Akinyemi explores the versatile concerns of his immediate environment. His recent projects include drawings, watercolors and acrylics that overlay the figurative and the abstract in what the artist refers to as “mystical narratives”. In *Ori Inu*, Akinyemi alludes to the Yoruba conception of human personality and the belief that the personality of each individual is predetermined by the “ori” (head), or the intuition which guides them. Akinyemi graduated from Ladoke Akintola University of Technology, Ogbomoso, Oyo State with a major in Fine and Applied Arts.

18
PEJU ALATISE (b.1975)

PATHS OF LIFE
 2003
 Mixed media
 99 x 100 cm. (39 x 39¾ in.)

Signed and dated (lower right)

₦ 400,000-500,000
 (\$ 2,000-2,500)

Peju Alatise explores the complex dynamics of gender, politics, and race in contemporary Nigerian society through diverse mediums including installation, sculpture, painting, and ceramics. Referencing pertinent cultural issues such as government corruption and social inequalities, Alatise uses art as a tool to uncover power relations and ideological contradictions in Nigeria in order to give a voice to underrepresented groups and events. Alatise’s work



incorporates non-traditional materials and processes that form a chain of metaphors and narrative associations, often blending traditional Yoruba mythology with contemporary global concerns. Trained as an architect, Alatise’s work has been included in recent exhibitions at the 1:54 Contemporary African Art Fair and the Casablanca Biennial, along with solo exhibitions including *Wrapture: A story of Cloth* at Art Twenty One and *Material Witness* at Nike Art Gallery.

19
OLALEKAN STEPHEN (b.1990)

THE EMERGENCE
2015
Mixed media
90¼ x 89 cm. (35½ x 35 in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,250-1,750)



20
BEN OSAGHAE (b.1962)

UNTITLED
2015
Acrylic on paper
52.5 x 64 cm. (20¾ x 25¼ in.)

Signed and dated (lower left)

₦ 200,000-300,000
(\$ 1,000-1,500)

Ben Osaghae's works on paper depict scenes of domesticity, community and labour through short-hand sketching. While at once simplistically drawn, the images oscillate between the figurative and the abstract as they show both representational outlines and minute details. His works are inspired by everyday events and scenes around the city of Lagos. While he is best known for his use of bold colours, this series was executed in a monochromatic colour palette akin to a chalkboard. Born in Benin City, Osaghae graduated from Auchi Polytechnic with a specialisation in painting. Recent exhibitions include *Africa Now: Bonhams* (UK), *Transcending Boundaries* at Cork Street Gallery (UK), *The Tie That Binds Us* at Tiwani Contemporary (UK), and *Cascades* at Terra Culture (Nigeria).



21
BEN OSAWE (1937-2007)

MASK
1985
Gouache on paper
47 x 30½ cm. (18½ x 12 in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,000-2,500)





22
ABIODUN OLAKU (b.1958)

CORNER MARKET
 2005
 Pastel on paper
 22.5 x 18.5 cm. (8¾ x 7½ in.)

Signed and dated (lower left)

₦ 350,000-500,000
 (\$ 1,750-2,500)

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.



23
OYERINDE OLOTU (b.1959)

VILLAGE MARKET
 2008
 Acrylic on canvas
 36 x 46 cm. (14 x 18 in.)

Signed and dated Lower left

₦ 250,000-400,000
 (\$ 1,250-2,000)



24
BRUCE ONOBRAKPEYA (b.1932)

ORALE ORISE
 1987
 Alluminium foil on board
 69 x 22½ cm. (27 x 9 in.)
 Edition 5 of 45

Signed and dated (lower right)

₦ 300,000-400,000
 (\$ 1,500-2,000)



25
AKINTOYE SEGUN-SHIGO (b.1981)

DISCUSSION CONTINUES
2015
Acrylic on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 275,000-350,000
(\$ 1,375-1,750)

26
CHINEDU OGAKWU (b.1975)

WOMAN I
2015
Mixed media (tree bark)
69 x 81.5 cm. (27 x 32 in.)

Signed and dated (lower left)

₦ 200,000-300,000
(\$ 1,000-1,500)



27
JOHNSON UWADINMA (b.1982)

IN DENIAL
2015
Acrylic on canvas
125 x 125 cm. (49 x 49 in.)

Signed and dated (lower left)

₦ 400,000-500,000
(\$ 2,000-2,500)



28
LEONCE RAPHEAL AGBODJELOU (b. 1965)

UNTITLED FROM THE EGUNGUN SERIES
2013
Photography
36 x 23 cm. (14 x 9 in.)

₦ 175,000-250,000
(\$ 875-1,250)



29
HAMID IBRAHIM (b. 1963)

FLYING ON THE WINGS OF INSTINCT
2009
Oil on canvas
43.2 x 61 cm. (17 x 24 in.)

Signed and dated (lower centre)

₦ 200,000-300,000
(\$ 1,000-1,500)

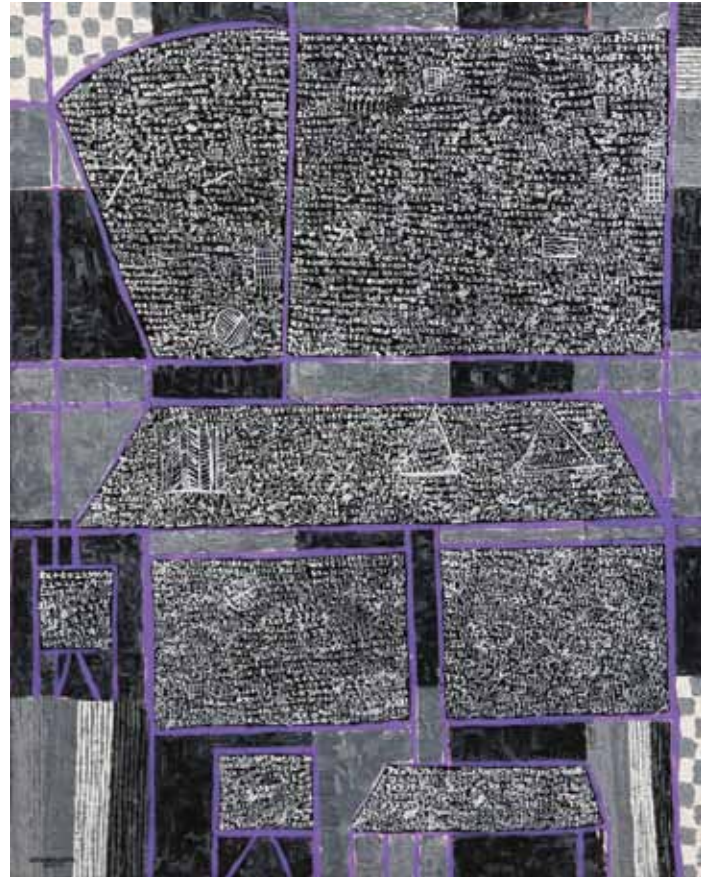
30
IBIE BLESSING (b. 1980)

PROFESSOR
2014
Metal
87 x 48 x 52 cm. (34 x 18¾ in.)

Signed and dated (base of work)

₦ 250,000-350,000
(\$ 1,250-1,750)





31
NYORNUWOFIA AGORSOR (Ghana, b.1983)

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

Signed and dated (lower left)

₦ 375,000-450,000
 (\$ 1,875-2,250)

33
JERRY BUHARI (b.1959)

ASMA'U
 1983
 Pencil on paper
 38.3 x 27.2 cm. (15¼ x 10¾ in.)

Signed and dated (lower centre)

₦ 300,000-350,000
 (\$ 1,500-1,750)

Jerry Buhari works in a variety of media and artistic practices as he explores everyday subject matters of human concern. This drawing is emblematic of his focus on the emotional intensity of portraiture, capturing a moment of reflection and dignity. Buhari studied Fine Art at Ahmadu Bello University, Zaria, and was awarded an MFA from the same institution in 1985. Buhari serves as a lecturer at his alma matter and has served as a visiting lecturer at Kansas Wesleyan University, Salina Kansas, Savannah College of Art and Design, Savannah Georgia and University of Nigeria, Nsukka.



32
ROCK ALIGBO

LET IT RAIN
 2013
 Oil on canvas
 150 x 91.5 cm. (59 x 36 in.)

Signed and dated (lower left)

₦ 150,000-250,000
 (\$ 750-1,250)



34
ONWUKA NYEMIKE (b.1972)

UNTITLED
 2003
 Pencil on paper
 70 x 44.5 cm. (37.5 x 17.7 in.)

Signed and dated (lower right)

₦ 400,000-500,000
 (\$ 2,000-2,500)



35
VICTORIA UDONDIAN (b.1982)

SWISS LACE SAMPLES
 2014
 Mixed media
 50 x 40 cm. (19¾ x 15¼ in.)

₦ 185,000-300,000
 (\$ 925-1,500)

Victoria Udondian combines used fabrics and second hand clothes to create installations, sculptures and canvases that speak cultural identity and overlapping histories. Her projects explore how textiles illuminate the social and political structures of local environments, particularly focusing on the history of textiles in Nigeria. By researching the cultural, economic and geographic implications of used

fabrics, Udondian points to both local consumption and the global industrial framework that the products derive. Victoria Udondian is currently enrolled as an MFA candidate at Columbia University in New York. Udondian graduated from the University of Uyo (Nigeria) in 2004 with a concentration in painting. She was the Winner-Outstanding Production at the National Art Competition in 2013.



36
KOLADE OSHINOWO (b.1948)

THE FAMILY
 2009
 Oil on board
 25 x 30.5 cm. (9¾ x 12 in.)

Signed and dated (lower left)

₦ 400,000-500,000
 (\$ 2,000-2,500)

Kolade Oshinowo is a master painter best known for his figurative portraits and expressive naturalistic scenes, using soft brushstrokes and subdued colors. He has held over twenty-five solo exhibitions throughout his prolific career and has participated in numerous international exhibitions, including the 56th Venice Biennale. Born in Ibandan, Oyo State, Oshinowo graduated from the

Fine Art Department at Amadu Bello University, Zaria in 1972 with a specialisation in painting. He has served as Director of the Art Department and Deputy Rector at the Yaba College of Technically, where he has taught since 1974. Oshinowo is the recipient of many awards, including the National Productivity Order of Merit Award of the Federal Republic of Nigeria in 2014

37
SOLOMON WANGBOJE (1930-1998)

MAN, MASK AND MYTH I
1964
Print (Edition 7 of 100)
27 x 33 cm. (10¾ x 13 in.)

Signed and dated (lower right)

₦ 200,000-275,000
(\$ 1,000-1,375)



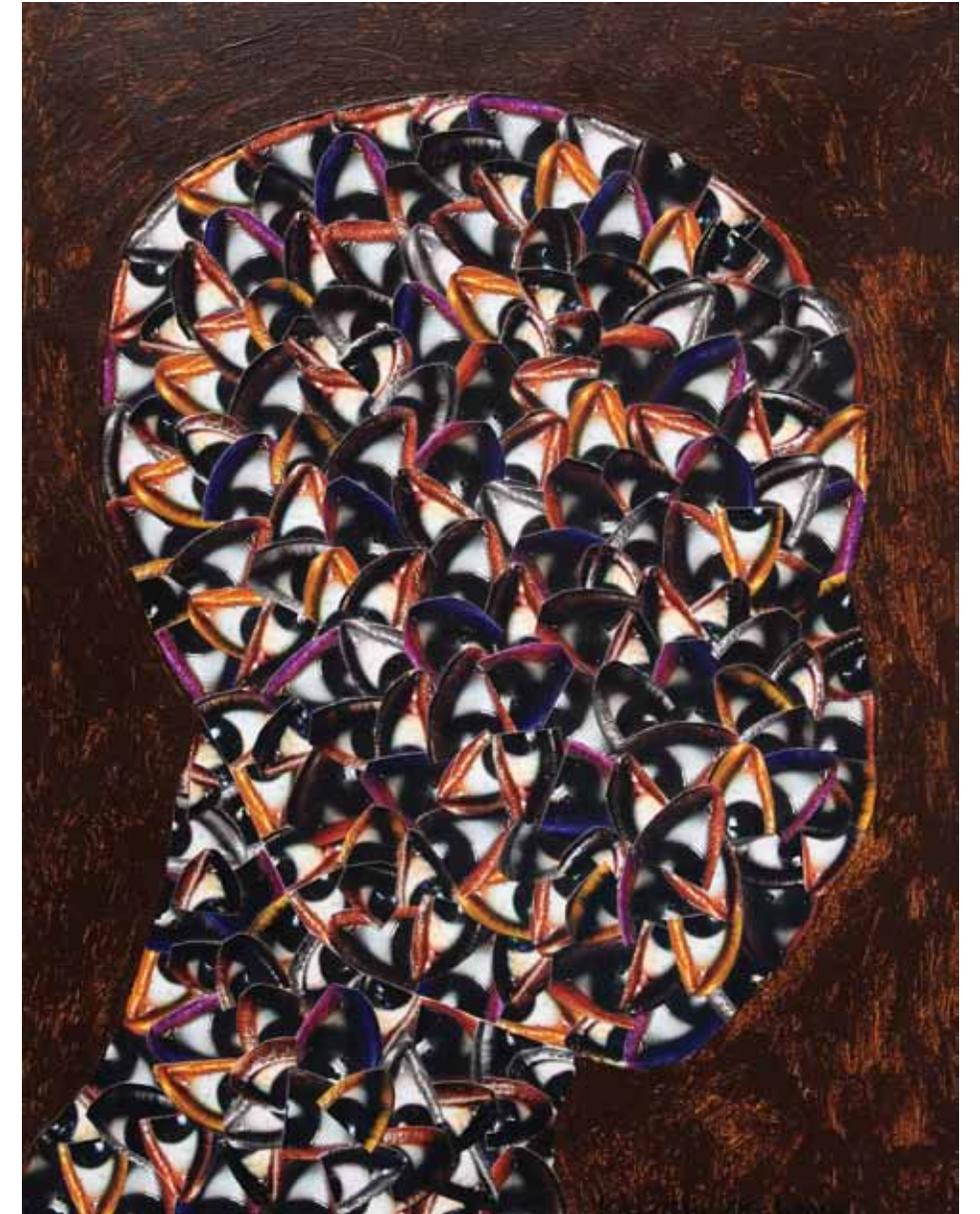
38
PROMISE ONALI (b.1982)

IFE JURU DIMPKA NA ISI
2014
Acrylic on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,250-1,750)

Promise Onali's newest series, executed in acrylic on paper and canvas, explores the artist's interest in abstracted scientific forms such as embryos, cells, and skins. Clusters of lines and curves embody amorphous and ambiguous shapes, suggesting both an analytical study of empirical evidence and a spiritual unknown. Onali completed his Bachelors Degree in Fine and Applied Arts at the University of Nigeria, Nsukka.



39
KANEIBI OSAHENYE (b.1964)

LOOKING FOWARD
2015
Photo cut out and acrylic on canvas
64 x 51 cm. (25¼ x 20¼ in.)

Signed (lower left)

₦ 350,000-500,000
(\$ 1,750-2,500)

Kaneibi Osaheye is a mixed media artist who explores issues of consumerism, spirituality and the environment. This series of collages includes cut-outs of hundreds of eyes which form silhouettes and faces in profile. At once dark and meditative, the eyes form a unified mass that reference contemporary Nigerian society and its struggle to find meaning. Osaheye graduated from the Yaba College of Technology with a major in painting and obtained his Master's Degree from Goldsmith's College, UK. He has taken part in numerous international residences, including the Harmattan Workshop with Bruce Onobrakpeya and the Vermont Studio Center.

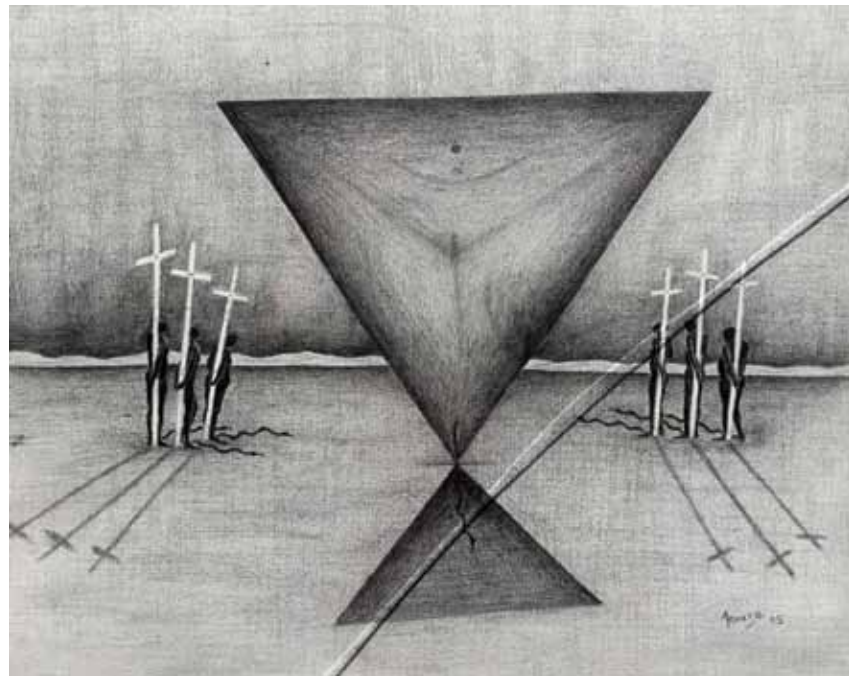


40
UTHMAN WAHAAB (b.1983)

LANGUISHING
2015
Mixed media on paper
34 x 34 cm. (13½ x 13½ in.)

Signed and dated (lower right)

₦ 125,000-200,000
(\$ 625-1,000)



41
ATO ARINZE (b.1966)

CULT OF INVERTED TRIANGLE
2005
Pencil on paper
34 x 43 cm. (13½ x 16¾ in.)

Signed and dated (lower right)

₦ 175,000-250,000
(\$ 875-1,250)

Artist's Statement: *The Cult of Inverted Triangle* was inspired by an image of worshippers of the female genitalia on the wall of an ancient cave temple in India. The inverted triangle represents the woman's body, while the small shadow of the triangle stands for the degradation of our women as an object of pleasure by men. These members of the cult can be seen carrying crosses, the burden of their sensual escapades. Close to their

shadowy reflections are dark images of serpents reminding them of the need for proper understanding of their actions and life. Metaphorically, *The Cult of Inverted Triangle* tells the story of our men in today's world - (womanisers) whose purpose of veneration is for sensual pleasure, an addiction and misuse of their sexual energy. My take is that they profess love for their various women, while in actual fact they are addicted to sex.



42
ODUN ORIMOLADE (b.1976)

MATTER CONTENT
2006
Graphite on paper
49 x 68.5 cm. (19¼ x 27 in.)

Signed (lower right)

₦ 250,000-350,000
(\$ 1,250-1,750)

43
ADEOLA OLAGUNJU (b.1987)

BOOTLESS
2013
Print (Edition 1 of 5)
79 x 110.5 cm. (31 x 47 in.)

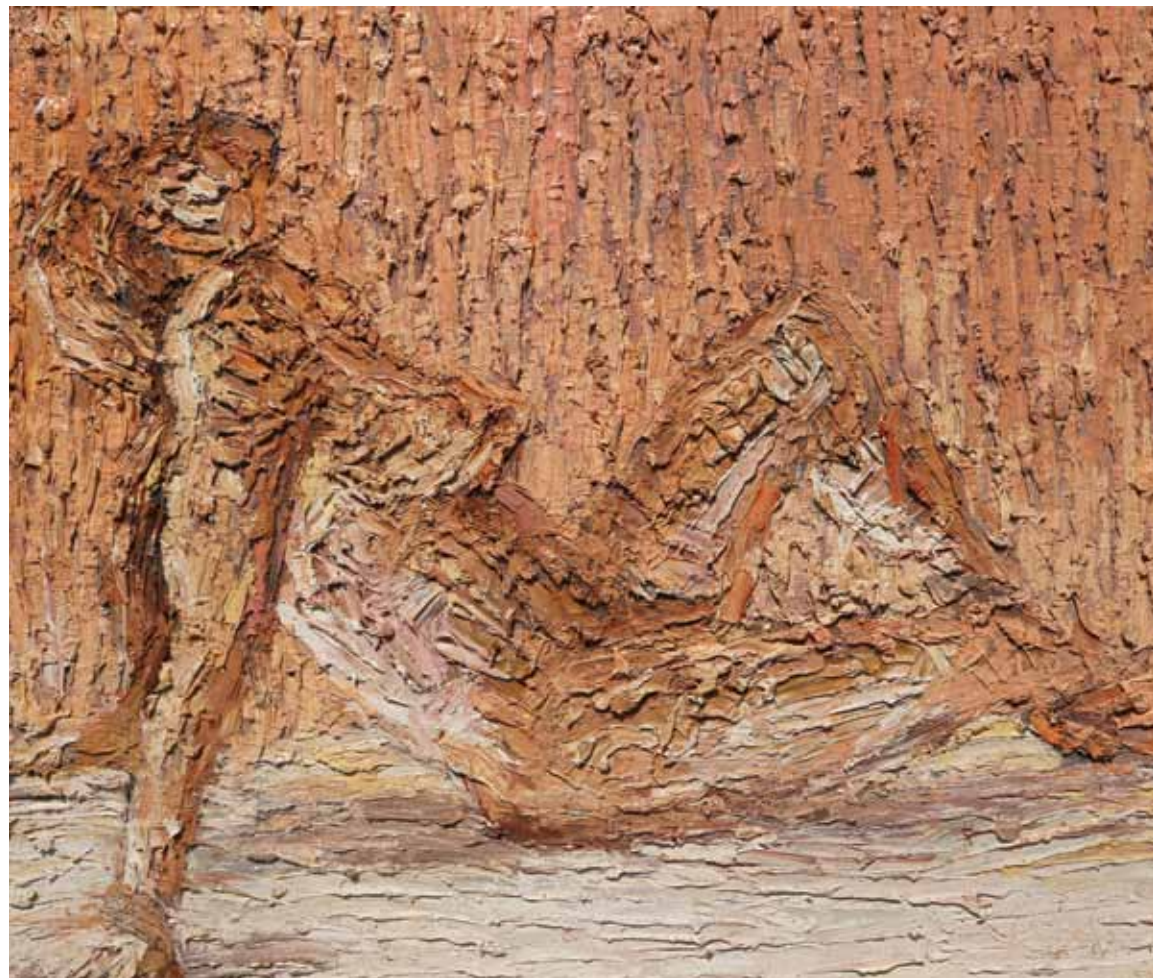
Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,000-2,500)



Adeola Olagunju is a photographer and experimental artist who explores themes around her environment, self, and memory with a documentary and conceptual approach. Working in performance, Olagunju uses her body as a material to explore real and imagined personal and communal stories. Olagunju often chooses decaying industrial landscapes and disregarded locations for her

performative images. In *Resurgence: A Manifesto*, Olagunju uses the metaphor of an abandoned train station, and her own actions within it, to reflect on what she describes as sociopolitical decadence in Nigeria today. Olagunju has participated in residencies at the Kuona Trust Centre for Visual Art in Nairobi, Kenya, and the LagosPhoto Summer School exchange programme in Berlin, Germany.



44
ROM ISICHEI (b.1966)

REJUVENATION
 2011
 Oil on board
 46 x 54 cm. (18 x 21½ in.)

Signed and dated(upper left)

₦ 450,000-500,000
 (\$ 2,250-2,500)

Rom Isichei is a mixed media artist whose work explores metaphors of everyday life in the social and personal sphere. Born in Asaba, Delta State, Rom Isichei graduated from the Fine Arts Department at the Yaba School of Technology before completing his Master's Degree at the Chelsea College of Art and Design. Trained as a painter, Rom is best known for his signature style of portraiture using expressive, textured brush strokes. In this painting, Rom depicts the classical reclining pose of a nude woman. Her head tilted upward, the woman gazes in mid-thought. Rather than provide personalised traits and individual features, Rom focuses on the emotional intensity of the human form. The figure takes on a universal message in a quiet, private moment of reflection.

45
GEORGE HUGHES (b.1962)

WAGON SERIES
 1993
 Watercolour on paper
 20 x 30.5 cm. (8 x 12 in.)

Signed and dated (lower right)

₦ 300,000-400,000
 (\$ 1,500-2,000)



46
DONALD ONUOHA (b.1973)

LOVE IS SHARING
 2005
 Oil on canvas
 109 x 127 cm. (43 x 50 in.)

Signed and dated (lower right)

₦ 400,000-500,000
 (\$ 2,000-2,500)



47

BRUCE ONOBRAPPEYA (b.1932)

FOUR HORNED MASK III (EDITION 1 OF 25)

2008

Plastograph

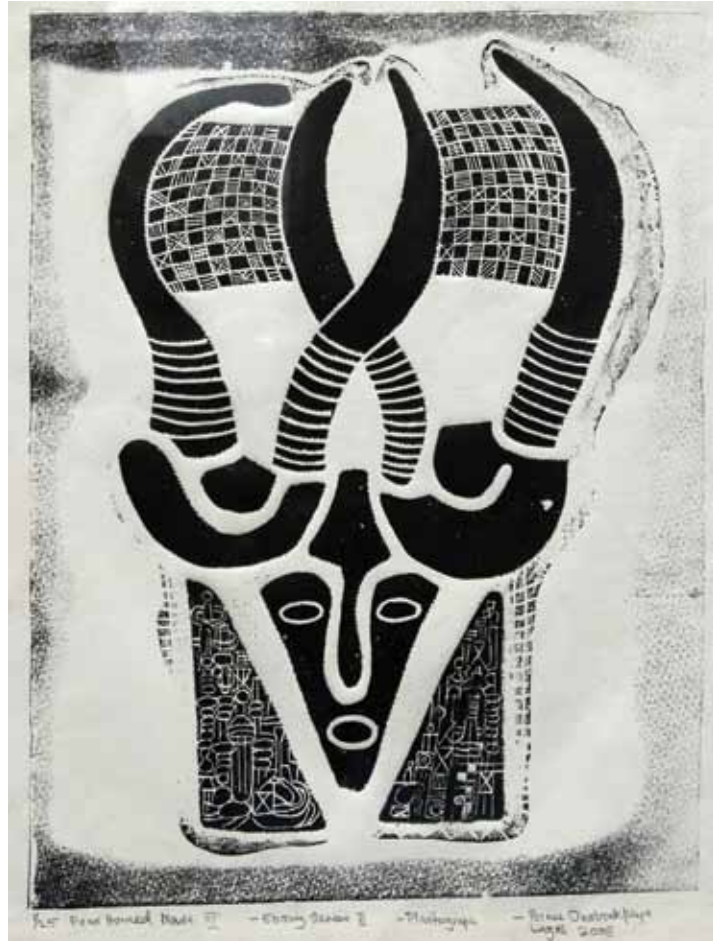
42 x 32 cm. (16¾ x 12¾ in.)

Signed and dated (bottom of work)

₦ 150,000-200,000

(\$ 750-1000)

Throughout his prolific career spanning over fifty years, Bruce Onobrakpeya has been integral in developing the modern tradition of Nigerian art through a re-invigoration of indigenous beliefs and iconographies. Born in Agbarha-Otor in Delta State, Nigeria, 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 rich artistic history. Using an invented form of etching called a plastograph, which the artist developed in 1967, these works are created through a process of engraving on a low relief surface. Onobrakpeya depicts references to traditional cultural values, from dances and ceremonies to masks, jewelry, and ornamentation. 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.



48

JOSEPH EZE (b.1975)

COMPOSITION WITH POT AND FACE

2012

Acrylic on canvas

141 x 120 cm. (55¾ x 47 in)

Signed and dated (lower centre)

₦ 225,000-300,000

(\$ 1,125-1,500)



49

KOLADE OSHINOWO (b.1948)

GIRL WITH SCARF

2013

Charcoal, tea and coffee stained paper

41 x 26 cm. (16 x 10¼ in.)

Signed and dated (lower right)

₦ 400,000-500,000

(\$ 2,000-2,500)

50

OLU AJAYI (b.1963)

LOVE

2015

Water and ink on paper

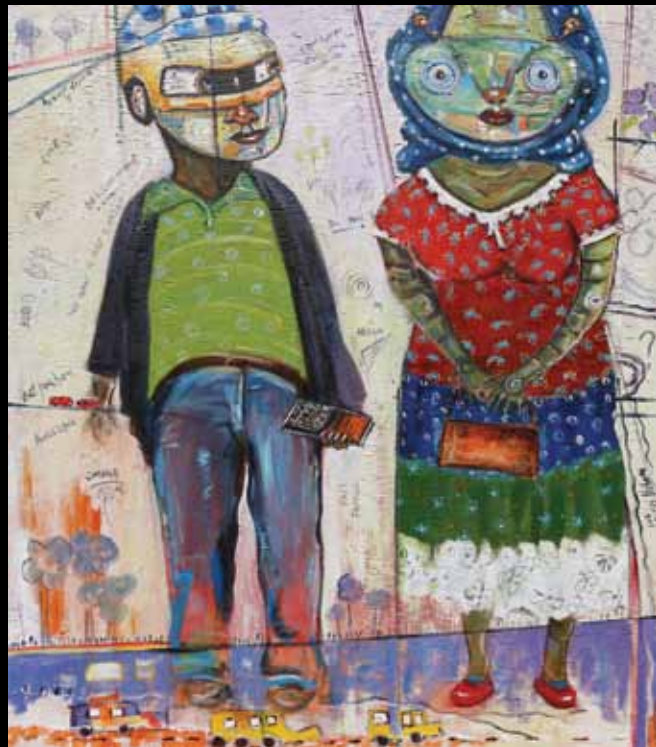
76 x 28 cm. (30 x 11 in.)

Signed and dated (lower centre)

₦ 200,000-300,000

(\$ 1,000-1,500)





51
AVOSEH SEJIRO OLAOTAN (b.1990)

CARPO SERIES "HELLO"
2015
Acrylic on canvas
76 x 63.5 cm. (30 x 25 in.)

Signed and dated (lower right)

₦ 175,000-250,000
(\$ 875-1,250)

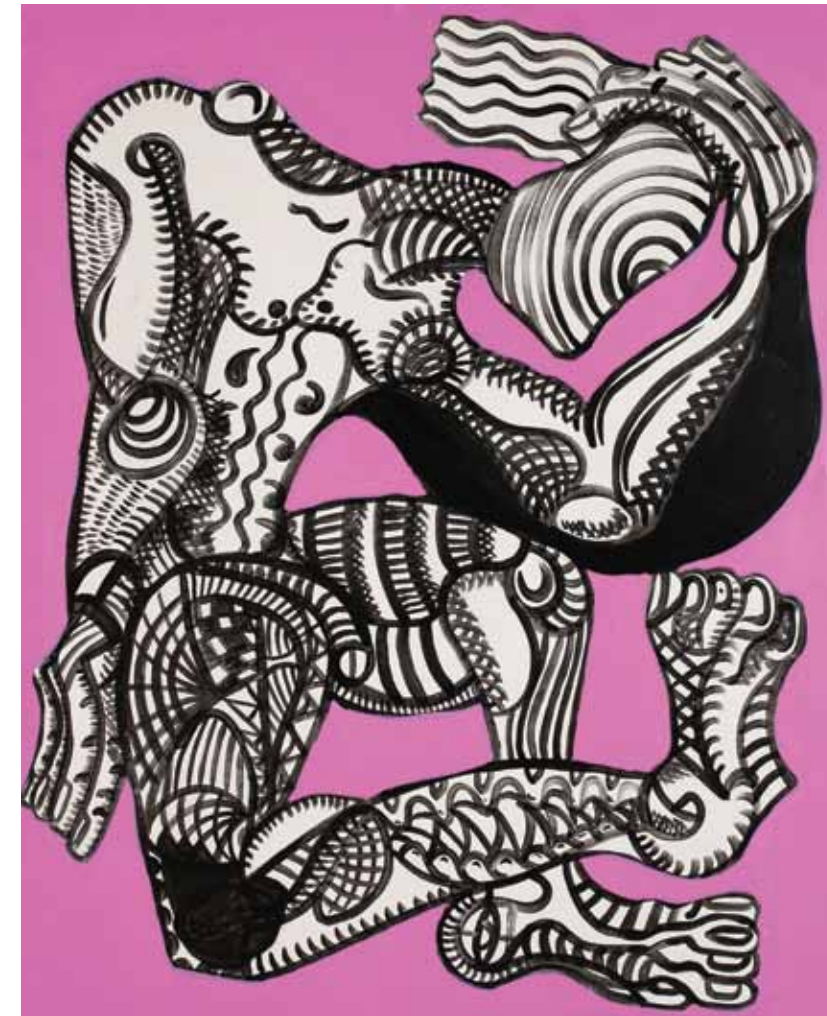
52
OBINNA MAKATA (b.1981)

MODERN TOWN CRIER
2014
Mixed media
89 x 60 cm. (35 x 23.7 in.)

Signed and dated (lower right)

₦ 250,000-300,000
(\$ 1,250-1,500)

Obinna Makata uses fabric as a metaphor to explore cultural identity and evolving social values in Nigeria. His mixed media collages combine ink, acrylic and scraps of Ankara fabric to create narrative associations that deal with common aspects of daily life, including visa queues, modern relationships, and crowded urban environments. Makata began his fabric collages after noticing the scraps left behind in the trash by his neighbor who worked as a tailor. Since then, these textiles have featured predominately in his works on canvas and paper. Makata describes his collages as "broken pieces of African culture," a response to the omnipresence of foreign influence that continues to threaten traditional value systems and artistic processes unique to the continent. Makata graduated from the University of Nigeria, Nsukka in 2007, majoring in sculpture.



53
DIPO DOHERTY (b.1991)

BABY BOY
2015
Acrylic on canvas
122 x 162.5 cm. (48 x 60 in.)

₦ 300,000-400,000
(\$ 1,500-2,000)

Artist's Statement: My work is a geometric and mathematical expression of emotions, energy and vibrations I perceive in my everyday life. My works often start with the human form, which is integral to my art because it is the medium via which we experience such energies. I intertwine physical and sensorial interactions with matter to emotions as I search for mathematical undertones and geometrically express them. *Lagos Baby Boy* is a light-hearted take on the popular "Baby Boy" lifestyle in Lagos. The signature dark, edge patterns take on more curvature, expressing softer and more euphoric sensations. One can also observe that the facial identity of the muse is lost in a sea of concentric circles, implying a loss of self and reality in the midst of overwhelming bliss.

54

IKE FRANCIS (b.1970)

BLACK MAILS #2

2014

Mixed media

69 x 69 cm. (27 x 27 in.)

Signed and dated (lower right)

₦ 250,000-350,000

(\$ 1,250-1,750)

Ike Francis is a mixed media artist who incorporates elements of sculpture, installation, and found objects in his works. Francis' artistic practice examines the metaphor of cities and its people through used electronic parts, circuit boards and computer scraps. He uses these materials to explore the influences of technology and the changes in paradigms, shifting ethos and attitudes. Born in Lagos, Ike Francis graduated in sculpture from the University of Port Harcourt in 1995 and earned an MFA in painting in 2001 from the University of Nigeria, Nsukka.



55

JOHN MADU (b.1983)

THE BITTEN APPLE

2015

Acrylic on canvas

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

Signed and dated (lower right)

₦ 200,000-250,000

(\$ 1,000-1,250)



56

MAXWELL BOADI (b.1982)

COMING HOME

2013

Oil on canvas

51 x 65 cm. (20 x 25½ in.)

Signed and dated (lower right)

₦ 100,000-150,000

(\$ 500-750)

57

EMMANUEL DUDU (b.1974)

THE CHAMPION'S ARSENAL

2013

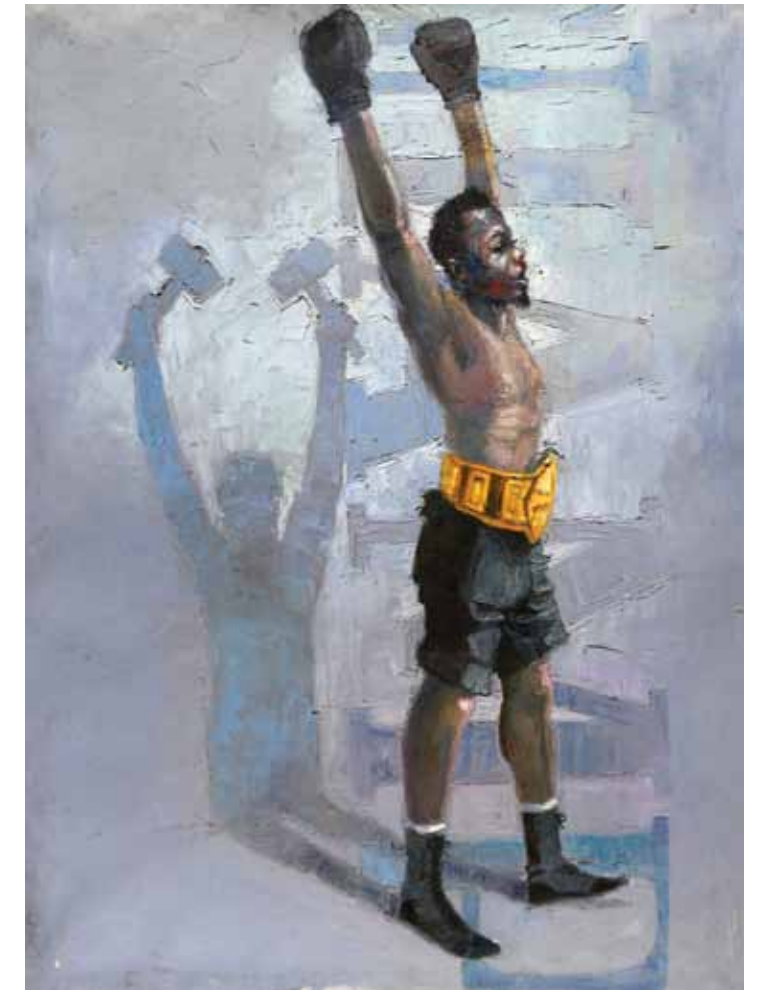
Oil on canvas

99.5 x 80 cm. (39¼ x 31¾ in.)

₦ 275,000-350,000

(\$ 1,375-1,750)

In his series of metaphoric paintings titled *Shadow Boxing Theatre*, Emmanuel Dudu sets the sport of boxing as a backdrop for daily life in Nigeria, including its challenges, rules and social order. Depicting two players in combat with the simple use of shadows and fragmented body parts, his paintings compare the game to the representation of society as a whole. As the viewer becomes the active audience in the boxing "theatre," Dudu calls into question the dynamics of spectatorship, identity, deceit, spirituality and role-play. Even as these players live to fight another day, in the end the line between winning and losing is blurred. Dudu captures the game in action, as a process and continual dialectic.





58
OLIVER ENWONWU

BLUE NECKLACE
2015
Oil on canvas
79 x 62 cm. (31 x 24¾ in.)

Signed and dated (lower right)

₦ 275,000-350,000
(\$ 1,375-1,750)



59
ZINNO ORARA (b. 1965)

ADORABLE
2007
Watercolour on paper
34.4 x 48.5 cm. (13½ x 19¼ in.)

Signed and dated (lower right)

₦ 175,000-250,000
(\$ 875-1,250)



60
KAINEBI OSAHENYE (b.1964)

UNTITLED (triptych)
2008
Acrylic on canvas
40.5 x 30.5 cm. (16 x 12 in.) each

₦ 350,000-500,000
(\$ 1,750-2,500)



61
BEN ENWONWU (1917-1994)

TUTU
 1973
 Print
 87.5 x 58.5 cm. (34.5 x 23 in.)

Signed and dated (lower left)

₦ 250,000-350,000
 (\$ 1,250-1,750)



62
ATO DELAQUIS (Ghana, b.1945)

OUT TO SEA
 1992
 Watercolour on paper

25.5 x 35 cm. (10 x 13¾ in.)

Signed (lower right)

₦ 300,000-400,000
 (\$ 1,500-2,000)

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.



63
AYOOLA GBOLAHAN (b.1977)

NATURAL MYSTIC
 2004
 Acrylic on canvas
 91.5 x 90.5 cm. (36 x 35.7 in.)

Signed and dated (lower right)

₦ 400,000-500,000
 (\$ 2,000-2,500)



64
SEGUN AYESAN (b.1971)

THE CORNER
 2012
 Mixed media on canvas
 91 x 90 cm. (36 x 35.5 in.)

Signed and dated (lower right)

₦ 400,000-500,000
 (\$ 2,000-2,500)



65
OLUMIDE ONADIPE (b.1982)

INTERLOCKED
2015
Mixed media
92 x 95 cm. (36¼ x 37¼ in.)

₦ 325,000-400,000
(\$ 1,625-2,000)



66
PAA JOE AND JACOB TETTEH-ASHONG
(Ghana, 1947-1988)

COFFIN (BOOMBOX)
2015
Wood, acrylic and interior fabric
36.8 x 50.8 x 11 cm. (14½ x 22 x 4 in.)

Signed (back of work)

₦ 300,000-400,000
(\$ 1,500-2,000)

Paa Joe creates figurative coffins in the shape of spectacular objects and forms. Following a tradition of burial rituals and artistic crafts in Ghana, the fantasy coffins are modeled after consumer objects such as cars, sneakers and cameras, as well as animals such as lions, fish, eagles and chickens. These coffins represent the aspirations and values of their intended users, and they speak to the individual's personality and visions of the afterlife. Paa Joe, considered one of the most important Ghanaian coffin makers of his generation, now works collaboratively with his son, Jacob Tetteh-Ashong, who follows in the family tradition of coffin-making. Paa Joe's work was included in the seminal exhibition *Magiciens de la Terre* at the Centre Pompidou in 1989. Since then, his works have been exhibited at the British Museum, the Victoria & Albert Museum, and the Brooklyn Museum, among others. Jacob Tetteh-Ashong apprenticed alongside his father and has been working at his studio since 2008.



67
OBIORA ANAMALEZE (b.1946)

WHAT IF...?
2014
Oil on canvas
107.3 x 84 cm. (42¼ x 33 in.)

Signed and dated (lower right)

₦ 200,000-300,000
(\$1,000-1,500)



68
YETUNDE AYENI-BABAOKO (b.1978)

OSUN GODDESS II
2012
C-print on alu-dibond
61 X 91.5 cm. (24 x 36 in.)

₦ 300,000-400,000
(\$ 1,500-2,000)

70
NIKE DAVIES-OKUNDAYE (b.1959)

WOMEN TAKING CHARGE
2001
Pen & ink on paper
42 x 29.5 cm. (16½ x 11¼ in.)

Signed and dated (lower centre)

₦ 175,000-250,000
(\$ 875-1,250)



71
FIDELIS ODOGWU (b.1970)

AFRICAN PRINCE
2015
Welded metal
150 cm. (59 in.)

Signed and dated (upper right)

₦ 275,000-350,000
(\$ 1,375-1,750)



69
IBRAHIM AFEGBUA (b.1980)

FIRST NIGHT
2015
Metal objects
117 cm. (height) (46in.)

₦ 150,000-250,000
(\$ 750-1,250)



72
A. AKANDE (b.1942)

UNTITLED
2005
Oil on paper
32 x 23 cm. (12¾ x 9 in.)

Signed and dated (lower right)

₦ 100,000-150,000
(\$ 500-750)



74
YVES MIDAHEUN

LA COURSE
2011
Mixed media on canvas
84 x 92 cm. (33 x 36 in.)

Signed and dated (lower right)

₦ 400,000-450,000
(\$ 2,000-2,250)



73
OLUFEMI OYEWOLE (b.1986)

THE NEW ORGANIST
2015
Watercolour on paper
53.5 x 74 cm. (21 x 29 in.)

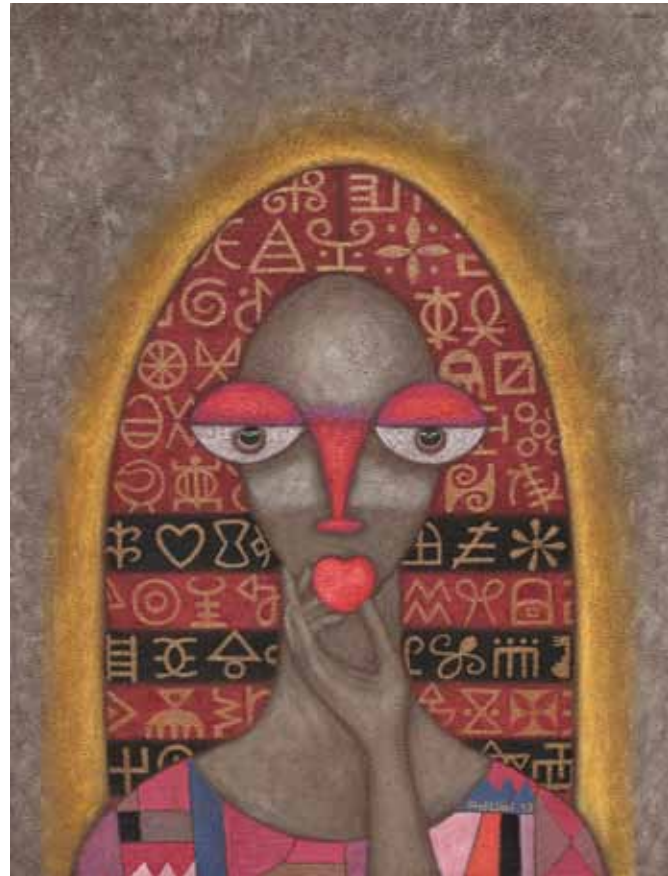
Signed and dated (lower right)

₦ 175,000-250,000
(\$ 875-1,250)

75
GEORGE EDOZIE (b.1972)

BIRTHDAY PRESENT III
2005
Oil on canvas
128 x 74 cm. (50¼ x 29 in.)

₦ 450,000-500,000
(\$ 2,250-2,500)

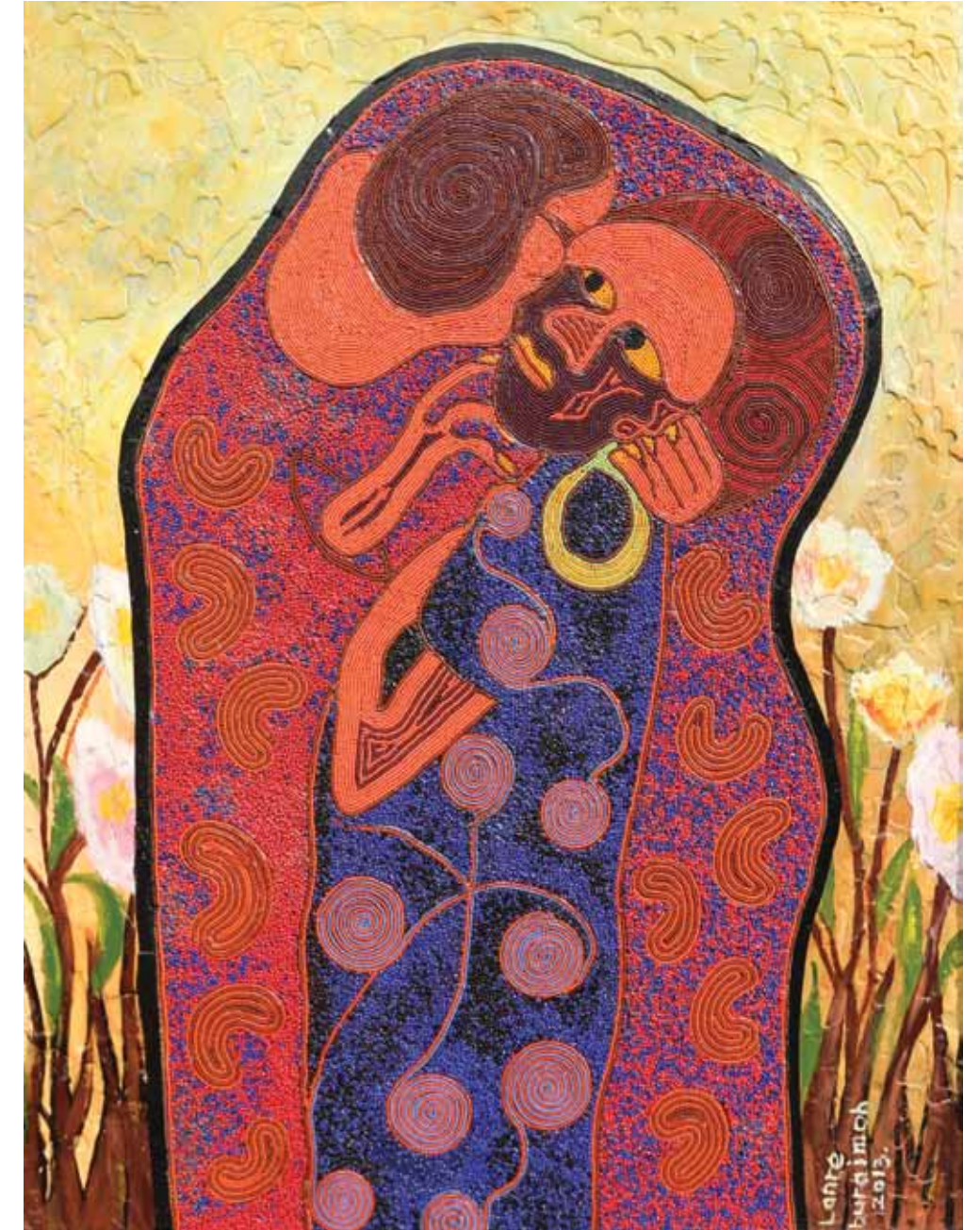


76
ADUBI MAKINDE (b.1978)

TALE AS OLD AS TIME
2013
Mixed media on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,500-2,000)



77
LANRE BURAIMOH

LOVE IN THE GARDEN
2013
Mixed media on board
71 x 56 cm. (28 x 22 in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,250-1,750)

78
MURAINA OYELAMI (b.1940)

AGBEGIJO MASK
2007
Oil on paper
56 x 44 cm. (22 x 17.5 in.)

Signed dated (lower right)

₦ 250,000-350,000
(\$ 1,250-1,750)



79
KELECHI AMADI-OBI (b.1969)

UNTITLED
2000
Watercolour on paper
51 x 62 cm. (20¼ x 27½ in.)

₦ 250,000-350,000
(\$ 1,250-1,750)

80
BEN ENWONWU (1917-1994)

LEGON, BACK TO BACK
1973
Print
33 x 20 cm. (13 x 8 in.)

Signed and dated (lower right)

₦ 180,000-250,000
(\$ 900-1,250)



As a leading pioneer of Nigeria's modern art movement, Ben Enwonwu is regarded as one of the twentieth century's most renowned visual artists. Cementing the importance of modern African art at the time of looming independence from colonial rule, Enwonwu articulated a language and vision for African art that was defined by its own rules rather than the limitations of Western art-historical models. Educated at Ruskin College, Oxford, and the Slade School of Art, London, Enwonwu was influenced by European modernism and the burgeoning philosophies of the Negritude movement, which placed emphasis on Africa's cultural history and artistic traditions as a defense against colonial oppression. Enwonwu's work reflects a sophistication and technical mastery of form while celebrating the richness of Nigerian and African culture.



81
LEMI GHARIOKWU (b.1955)

IN SQUARE CIRCLES
2016
Cardboard mosaic with resin
92 x 92 cm. (36.5 x 36.5 in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,000-2,500)

Lemi Ghariokwu is an artist, designer and illustrator who is best known for creating many of the original album covers of celebrated Nigerian musician Fela Kuti. His work includes bold graphic elements with bright colours and reductionist forms. His images often comment on political and social issues relevant to the recordings that feature them. Ghariokwu created twenty six album covers for Fela Kuti between 1974 and 1993. He has designed over two thousand albums in his prolific career, including covers for Bob Marley, E. T. Mensah, Osita Osadebe, Gilles Peterson and Antibalas. In this work, Ghariokwu continues his signature graphic style while depicting a reclining man seated amidst reoccurring geometric motifs. His work is included in prestigious collections including the permanent collection of the Museum of Modern Art in New York.



83
CHIPIKA SIMANWE (b.1978, Zambia)

SUGAR DADDY EXTRAORDINAIRE
2015
Acrylic on canvas
90 x 120 cm. (35½ x 47¼ in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,000-2,500)

84
IKE GERALD CHIEMEZIE (b.1982)

RENEWAL
2015
Mixed media
68 x 50 cm. (26¾ x 19½ in.)

Signed and dated (lower right)

₦ 125,000-200,000
(\$ 625-1,000)



82
GERRY NNUBIA (b.1966)

THE VOICE OF THE PEOPLE
2014
Acrylic on canvas
91.5 x 107 cm. (36 x 42 in.)

Signed and dated (lower right)

₦ 425,000-500,000
(\$ 2,125-2,500)





85
TEGA AKPOHONA

LUMINANCE
2015
Oil on canvas
102 x 118 cm. (40 x 46¾ in.)

Signed and dated (lower right)

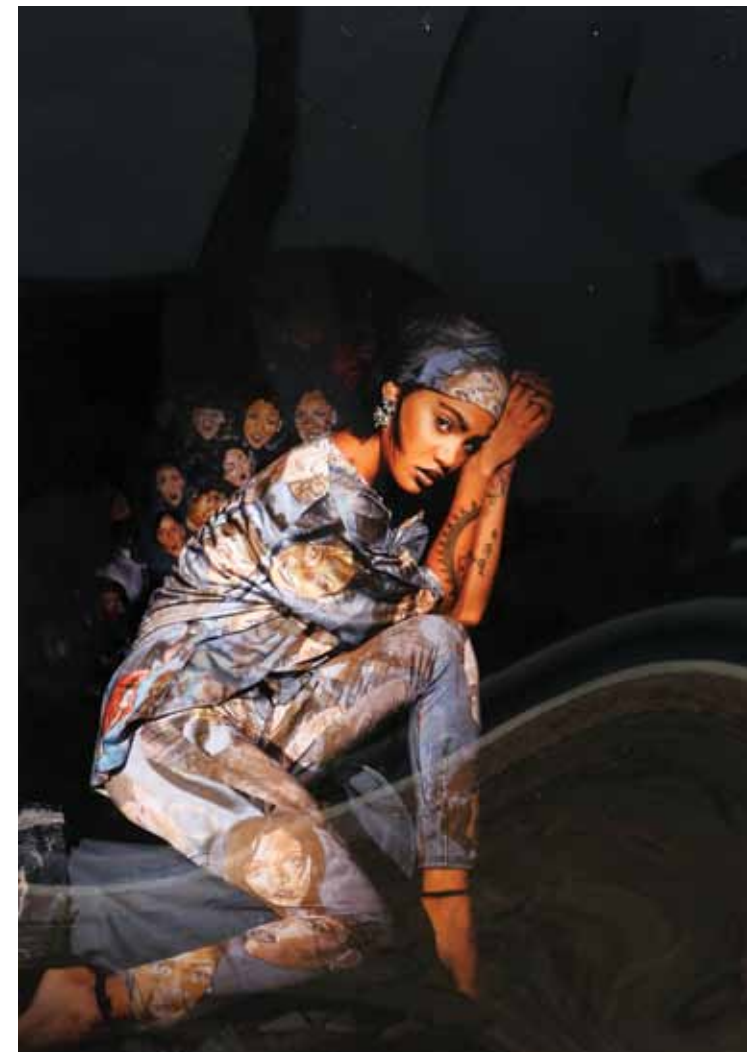
₦ 275,000-350,000
(\$ 1,375-1,750)

86
ABDULLAH HALIRU (b.1971)

STRETCH
2015
Wood
76.5 cm. (31 in.)

Signed and dated (lower left)

₦ 120,000-200,000
(\$ 600-1,000)



87
ININAA CAMP (b.1991)

RIHANNA PRINT BANDANA, T. SHIRT,
LEGGINGS (PHOTO NO4) SUCH A
FAN COLLECTION BY IBIYE CAMP
2015
Digital print, edition 1 of 3
59.4 x 81 cm. (23.4 x 33.1 in.)

₦ 225,000-300,000
(\$ 1,125-1,500)

This series, photographed by Ininaa Camp, showcases the fashion collection of Ibiye Camp entitled *Such a Fan*. The line ranges from hand painted jeans, jacket and handbags to digitally printed t-shirts, key rings and bandannas. Covered with portraits of iconic and inspirational characters, from Rihanna to Rosa Parks, *Such a Fan* follows Camp's interest in the conceptual explorations of fashion. In this series of photographs, the fashion line extends to performance as the sitter embodies the ideals of the line's illustrious characters.



88
TONY NSOFOR (b.1973)
WHEN THE MASSES SCREAMED
2010
Mixed media on canvas
76 x 76 cm. (30 x 30 in.)
Signed and dated (upper right)
₦ 300,000-400,000
(\$ 1,500-2,000)



90
ANTHEA EPELE (b. 1972)
INCEPTION
2015
Oil on canvas
140 x 112 cm. (56 x 44 in.)
Signed and dated (lower right)
₦ 400,000-500,000
(\$ 2,000-2,500)



89
MILLICENT OKOCHA (b. 1977)
THE LONE MAN
2014
Acrylic and mixed media on canvas
99 x 82 cm. (39 x 32 in.)
Signed and dated (lower left)
₦ 225,000-300,000
(\$ 1,125-1,500)



91
AYOOLA OMOVO (b.1980)

OUR PRIDE
2013
Ink on paper
38 x 34.5 cm. (15 x 13¾ in.)

Signed and dated (lower left)

₦ 175,000-250,000
(\$ 875-1,250)

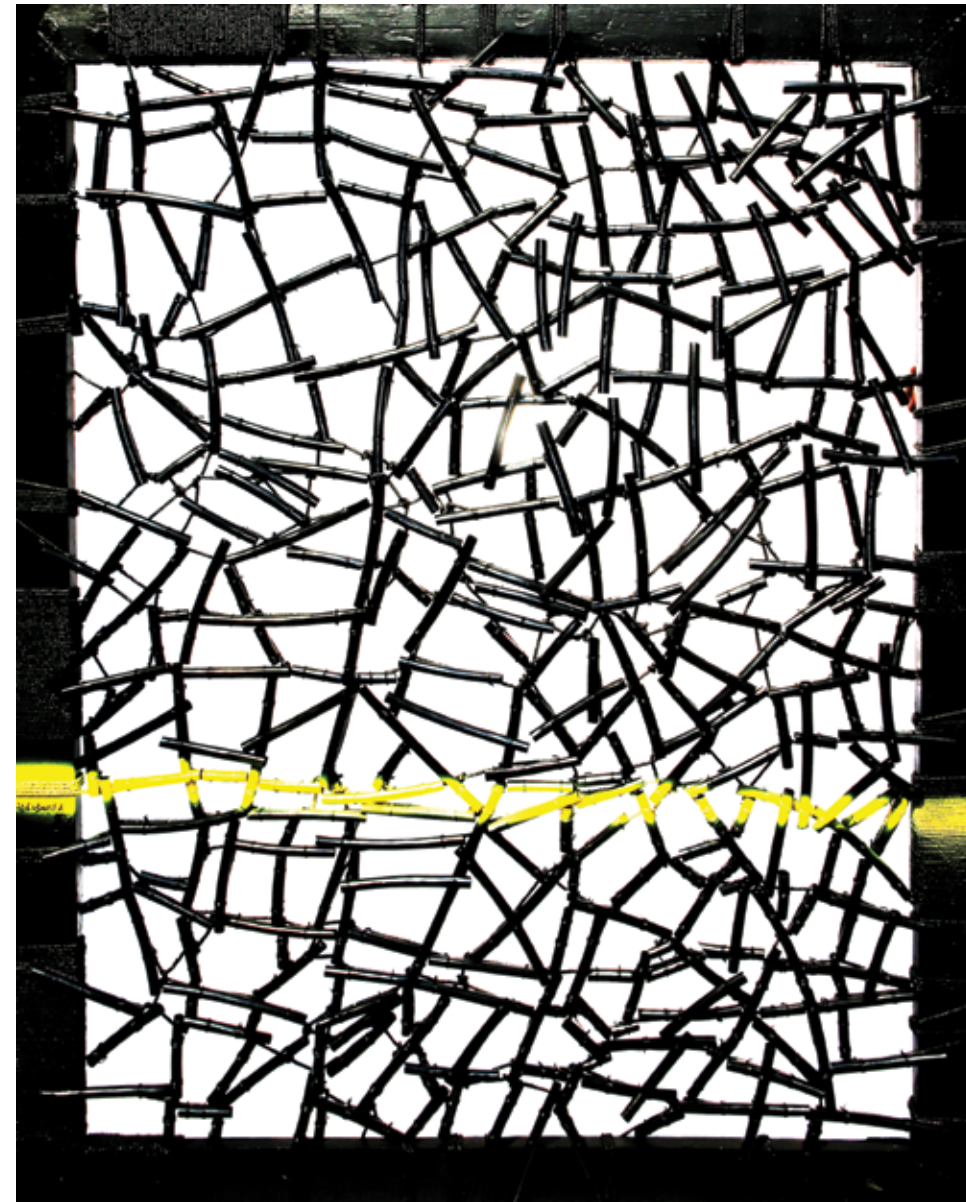


92
RICHARDSON OVBIENO (b.1982)

KING AND QUEEN
2015
Metal
61.5 x 36 x 40 cm. (24 x 14 x 16 in.)

Signed and dated (lower left)

₦ 300,000-350,000
(\$ 1,500-1,750)



93
ADE ODUNFA (b.1973)

THE LIGHT WITHIN
2015
Mixed media
162.5 x 122 cm. (60 x 48 in.)

Signed and dated (centre left)

₦ 400,000-500,000
(\$ 2,000-2,500)



94
BABALOLA LAWSON

UNTITLED
2013
Acrylic and pen on canvas
74 x 180 cm. (29 x 71 in.)

Signed and dated (lower right)

₦ 275,000-350,000
(\$ 1,375-1,750)



95
TWINS SEVEN SEVEN (1944-2011)

DREAM OF A BIRD
2005
Ink and acrylic on canvas
61 x 45.5 cm. (24 x 17¾ in.)

₦ 400,000-500,000
(\$ 2,000-2,500)

Twins Seven-Seven is a painter, sculptor and musician who is closely related to the Oshogbo School of artistic practice. His work is influenced by traditional Yoruba mythology and culture, with brightly coloured patterned paintings that create a spectacular universe of humans, animals and nature. Twins Seven-Seven described his work as, "contemporary traditional Yoruba art", as it not only pays homage to cultural heritage but also in response to

current events in contemporary society. Twins Seven-Seven began working as an artist in the 1960s with the experimental group of artists in Oshogbo run by Ulli Beier. His work has been exhibited in prestigious museums worldwide, including the seminal exhibition *Magiciens de la Terre* at the Centre Pompidou, as well as exhibitions at the Smithsonian and the Indianapolis Museum of Art. In 2005, Twins Seven-Seven was honoured with Unesco's Artists for Peace Award.

96
WOLÉ LANGUJU (b.1966)

HARD TIMES
2005
Acrylic on canvas
81.5 x 61 cm. (32 x 24 in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,250-1,750)



97
BUSAYO LAWAL (b.1976)

CROWDED SUMMIT
2012
Lithographic ink, coffee and gum on paper
88 x 62 cm. (34½ x 24½ in.)

Signed and dated (lower right)

₦ 200,000-300,000
(\$ 1,000-1,500)



98
OKECHUKWU EZE A (b.1978)

WOMEN EMPOWERMENT
2013
Wood ankara
76 x 142 cm. (30 x 56 in.)

Signed and dated (on each panel)

₦ 350,000-450,000
(\$ 1,750-2,250)



99
JIMMY NWANNE (b.1989)

BOND
2015
Mixed media on canvas
140 x 100 cm. (55 x 39¼ in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,000-2,500)

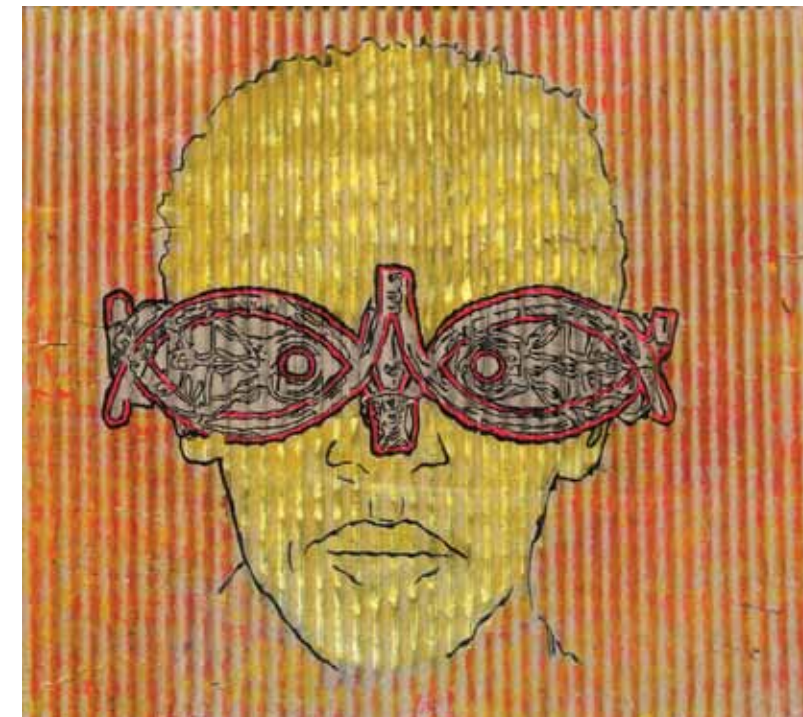
100
CYRUS KABIRU

MAJENGO
2014
Acrylic on paper
38.6 x 43 cm. (15¼ x 17 in.)

Signed (centre of work)

₦ 200,000-275,000
(\$ 1,000-13,750)

Cyrus Kabiru is best known for refashioning waste and recycled materials into various forms as a humorous critique of contemporary living within Kenya. In his ongoing project, *C-Stunners*, Cyrus Kabiru creates and wears artistic bifocals using metal scraps and used objects. Kabiru then has himself photographed as he poses with the makeshift sunglasses along with related drawings and sketches. The work sits between fashion, design, performance and photography in a comment on self-representation through commodity objects. According to Kabiru, the project captures the sensibility and attitude of the youth generation in Nairobi, where they portray culture bling, the ingenuity and resourcefulness of the people, and the transformability of the everyday.





101
OLUMIDE ORESEGUN (b.1981)

PERUSING
2014
Oil on canvas
75.5 x 92 cm. (29¾ x 36 in.)

Signed and dated (lower right)

₦ 350,000-450,000
(\$ 1,750-2,250)



102
BUNMI BABATUNDE (b.1957)

POSSIBILITIES IV
2014
Bronze
74 cm. (29 in.)

Signed and dated (back of work)

₦ 400,000-500,000
(\$ 2,000-2,500)

103
SOKARI DOUGLAS CAMP (b.1958)

KNIGHT IN STILTS
 2014
 Steel
 64 x 17.5 x 7 cm. (25 x 7 x 2.7 in.)

₦ 400,000-500,000
 (\$ 2,000-2,500)

Inspired by her Kalahari heritage and broader aspects of African culture, Sokari Douglas Camp creates steel sculptures that span social and political life in Nigeria. Executed with elemental forms and scraps of discarded metals, Camp highlights the energy of Nigeria's illustrious characters. Her works have dealt with wide ranging issues facing Nigeria, from its colonial past to environmental concerns and daily interactions. Camp studied at the California College of Arts and Crafts, earned a B.A. degree at the Central School of St. Martins and an M.A. from the Royal College of Art. Her work is held in numerous private collections including the Smithsonian Museum and the British Museum. Camp has been exhibited widely in Austria, UK, Cuba, France, Germany, the Netherlands, Japan, Sicily, South Africa, Spain and the USA.



104
AIMUFIA OSAGIE (b.1969)
**WE WILL FIND THE PATH IF WE
 STICK TOGETHER**
 2015
 Charcoal
 61 x 43.5 cm. (24 x 17 in.)

Signed and dated (lower right)

₦ 120,000-200,000
 (\$ 600-1,000)



105
UCHE UZORKA (B.1974)

HOW SHADOWS ARE MADE
 2014
 Ink and pen on drawing paper
 61 x 48.5 cm. (9 panels) (24 x 19 in.)

Signed and dated on each panel

₦ 375,000-450,000
 (\$ 1,875-2,250)

Uche Uzorka works across multiple artistic mediums including painting, drawing, collage and installation. In his works on paper, Uzorka examines the spatial dynamics of urban street culture. These ink and charcoal drawings depict an abstract composition with amorphous shapes and forms. At closer inspection, meticulous attention has been made to create a mass of overlapping patterns, bodies and signs. By contrasting the micro and the macro, Uzorka comments on the psychological density of the urban environment. While echoing the formation of a city map, his drawings include multiple narratives that simultaneously intertwine. Born in Delta State, Nigeria, Uzorka graduated from the University of Nigeria, Nsukka, majoring in painting.

106
REUBEN UGBINE (b.1956)

REUNION
 2015
 wood
 86½ cm. (34 in.)

Signed and dated (lower left)

₦ 400,000-500,000
 (\$ 2,000-2,500)





107
AKINRINOLA ABIODUN (b.1994)

DISPOSITION
2014
Acrylic on canvas
81.5 x 61.5 cm. (32 x 24 in.)

Signed and dated (upper right)

₦ 180,000-250,000
(\$ 900-1,250)



108
DUKE ASIDERE (b.1961)

SEARCHING QUEEN
2007
Oil on canvas
91 x 71 cm. (36 x 28 in.)

Signed and dated(upper left)

₦ 400,000-500,000
(\$ 2,000-2,500)

Duke Asidere is a painter and mixed media artist who creates visual metaphors that expand on everyday human drama. His works are executed with bright colours, fluid lines, and textured surfaces. This painting, depicting a seated woman floating amongst a blue background, reflects the artist's topical interest in women and the characters that surround him. Asidere obtained his Bachelors and Masters degree from Ahmadu Bello University, Zaria, with a specialisation in painting. He has also served as a lecturer at Auchi Polytechnic.



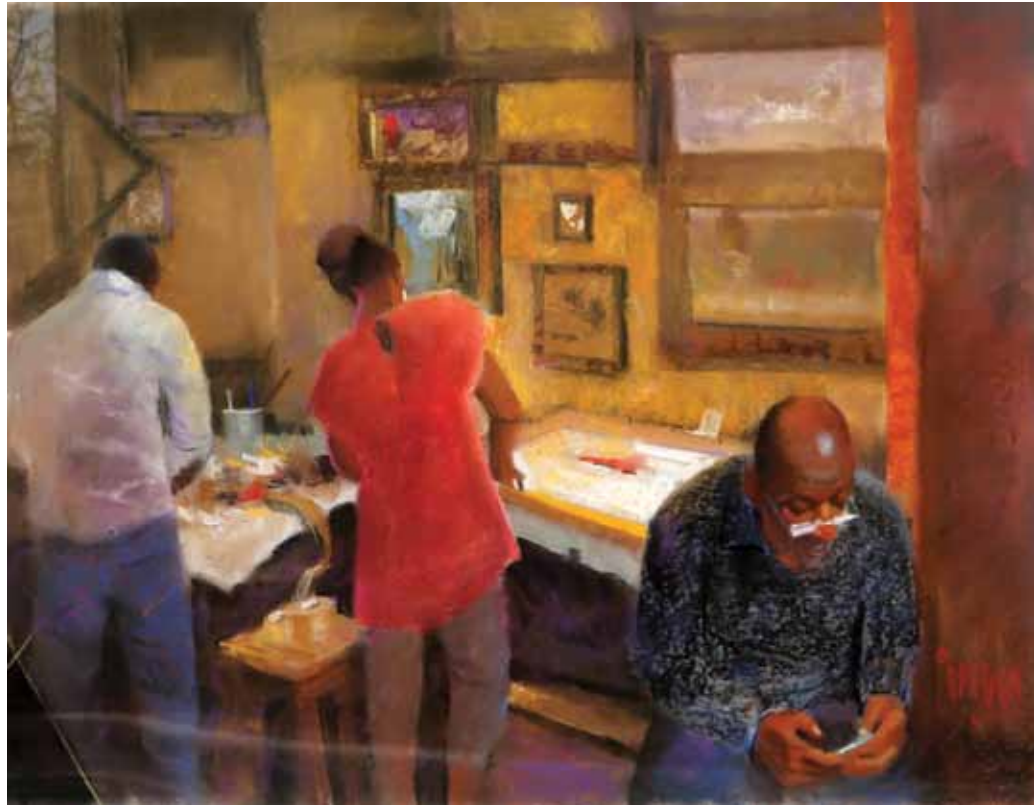
109
POLLY ALAKIJA (UK, b.1966)

YUSUF AND MAMA RUKAYAT
2015
Acrylic on canvas
91.5 x 122 cm. (36 x 48 in.)

Signed and dated (lower right)

₦ 350,000-450,000
(\$ 1,750-2,250)

Artist's Statement: I painted Yussuf and Mama Rukayat whilst I was artist in residence at Archbishop Taylor Memorial School in Victoria Island, Lagos. Several families live within the school compound so I got to know them quite well and the children made great models and loved sitting for me. Mama Rukayat has several children who are all extremely bright and they all draw beautifully. Mama Rukayat does incredible embroidery which she uses in their home, and I am sure her skills have inspired her children.



110
DAMILOLA MOSES OPEDUN (b.1983)

FRAMER'S SHOP
2015
Pastel on paper
45 x 60 cm. (17½ x 23¾ in.)

Signed and dated (lower right)

₦ 150,000-250,000
(\$ 750-1,250)

111
AKANIMOH UMOH (b.1981)

JACINTA'S REGRET
2012
Conte on paper
34 x 35 cm. (9½ x 14 in.)

Signed and dated (lower right)

₦ 180,000-250,000
(\$ 900-1,250)



112
BENEDICT ORINNISOMO (b.1976)

RULE OF ENGAGEMENT
2012
Pastel on paper
63 x 48.5 cm. (247/8 x 19 in.)

Signed and dated (lower right)

₦ 200,000-250,000
(\$ 500-1,000)



113
GEORGE-TAYLOR TAIWO (b.1971)

EBUTE
2010
Oil on canvas
137 x 91.5 cm. (54 x 36 in.)

Signed and dated (lower left)

₦ 275,000-350,000
(\$ 1,375-1,750)

TERMS AND CONDITIONS

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 15% 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 January, 2016.

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.

ARTIST RESIDENCY PROGRAMME

The **Arthouse Foundation** is an artist residency programme that takes place in the city of Lagos, Nigeria. With a newly renovated building in the heart of Ikoyi, the **Arthouse Foundation** offers residencies for two artists simultaneously throughout the year. The **Arthouse Foundation** is a newly created non-profit initiative of Arthouse Contemporary, West Africa's leading auction house of modern and contemporary art. With three-month sessions in the Spring and Fall, the **Arthouse Foundation** provides artists live/work space and logistical support for the creation of a new artistic project, along with an intensive public programme that includes workshops, artist talks and a final exhibition.

The **Arthouse Foundation** aims to encourage the creative development of contemporary art in Nigeria by providing a platform for artists to expand their practice and experiment with new forms and ideas. 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** welcomed its first artist-in-residence, Victor Ekpuk, to Lagos for a four month residency in 2015. 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. In 2016, the Arthouse Foundation will welcome four artists-in-residence.

For more information contact: joseph@arthouse-ng.com

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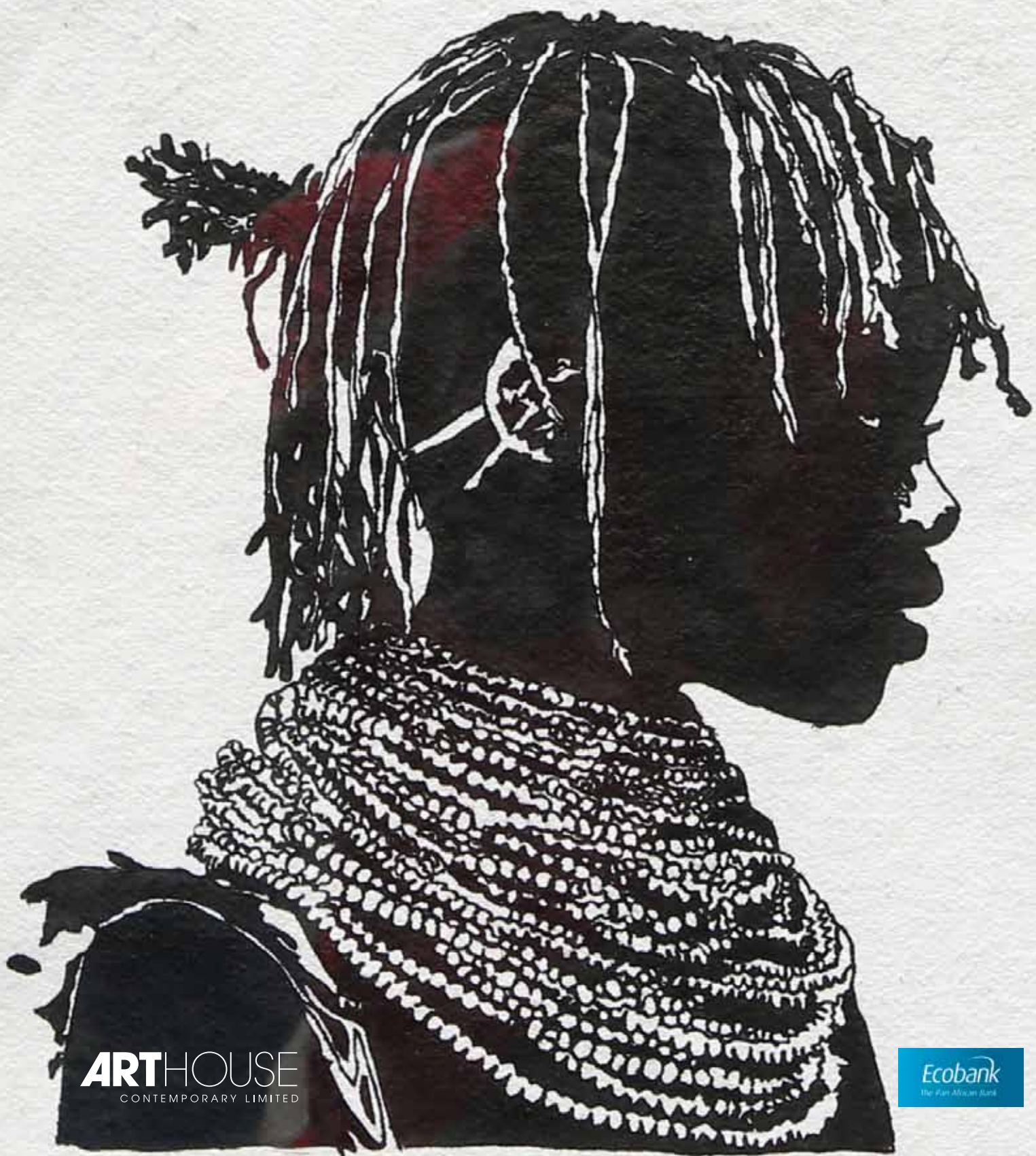
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