

ARTHOUSE

CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

Monday, 13th May 2013



**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

Monday, 13th May 2013, 6 pm

Viewings:
Saturday, 11th May 2013, 10 - 6 pm
Sunday 12th May 2013, 12 - 6 pm

The Wheatbaker
4 Onitolo Road
Ikoyi

COVER
LOT #47
BRUCE ONOBRAKPEYA

ESIRIGBO (BRIDAL PANEL I)

INSIDE FRONT COVER
LOT #51
BEN ENWONWU

STORM AT UMUNEDE

OPPOSITE CONTENTS
LOT #18
PEJU ALATISE

NIGERIAN WOMAN

BACK COVER
LOT #93
BEN OSAWE

MAN IN SAPARA

INSIDE BACK COVER
LOT #32
BABALOLA LAWSON

TOP OFFICIAL



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Seeing is Believing



Seeing is Believing: Help us to help others see

A simple cataract operation altered these twin girls' lives forever

Seeing is Believing is Standard Chartered's global initiative to tackle avoidable blindness. With an ambitious target to raise US\$100 million by 2020, we're committed to help eliminate avoidable blindness and visual impairment. We continue to partner with leading eye-care organisations and charities to create sustainable eye-care services in impoverished communities. Having raised over US\$55 million since 2003, we're over half way to our target. Standard Chartered will continue to match every donation, dollar-for-dollar.

To learn more about the programme, please visit www.seeingisbelieving.org.

Hundreds of millions of people around the world live in poverty, lacking food and healthcare or suffering the effects of environmental degradation and climate change. Most of today's large corporations know that ignoring these challenges is not an option; the sustained performance of a business is linked intrinsically to the health and prosperity of the societies in which it works.

The most obvious response would be to set aside a portion of annual profits for charity, and most large corporations do, including Standard Chartered. But the point is that companies can do a lot more. By enlisting their many thousand employees and networks of business partners and clients, companies can extend their reach, raise more money and make that money go a lot further. They can also use their profile and influence to give publicity to critical issues and help others to become involved.

Years ago, Standard Chartered decided to take a proactive approach on some of the key issues that affect people across its footprint in Asia, Africa and the Middle East. They've built a portfolio of country and global community investment (CI) programmes, of which Seeing is Believing (SiB), Standard Chartered's flagship CI initiative, is the most wide-spread.

Visual impairment impacts the health and quality of life of millions with the cost of lost productivity estimated at USD200 billion annually. Yet four out of five of the 39 million blind people across the world suffer from conditions that could be prevented or treated. Around 90 per cent of this avoidable blindness occurs in the developing world.

In 2003, Standard Chartered marked its 150th anniversary with a simple initiative to raise enough money for 28,000 cataract operations. The response from the Bank's staff, business partners and markets was overwhelming. Since 2003, Standard Chartered has raised over USD55 million through donations from staff and supporters and through one-for-one matching by the Bank. The programme has an ambitious goal of raising USD100 million by 2020 and Standard Chartered will match all donations until this target is met.

Raising funds represents only half of Seeing is Believing's objectives. To deliver good quality projects, Standard Chartered works with a strong, specialist partner, the International Agency for the Prevention of Blindness (IAPB), who provides eye care expertise and works with international eye care NGOs to deliver the programme on the ground. The Bank also works on promoting VISION 2020, the global campaign to eliminate avoidable blindness, coordinated by IAPB and the World Health Organization.

The impact of SiB is clear: since 2003, the programme has reached 31 million people, helped fund 2.86 million sight-saving cataract operations and facilitated the distribution of medicine to treat Vitamin A deficiency and river blindness for 3.9 million people. Meanwhile, 84,000 health professionals have been trained / educated.

No one organisation or government can tackle the world's pressing environmental, social and economic challenges alone. The contribution of business is increasingly vital, and the list of reasons for becoming involved will only get longer, compounded by rapid population growth, urbanisation, increasing commodity prices and growing environmental stress in most regions of the world.

For Standard Chartered, community investment is not a separate, 'nice to have' activity, but integral to its strategy. The Bank is very clear that it makes good business sense to help increase long-term economic activity in the communities where it operates. The 'sweet spot' for any company is to find opportunities to do something with substantial sustainable positive impact on people and economies whilst making money for its shareholders.



C1
OYERINDE OLOTU (b. 1959)

OLD LAGOS
2011
Oil on canvas
41 x 51 cm. (16 x 20 in.)

Signed and dated (lower left)

₦ 300,000-500,000
(\$ 1,875-3,125)

C2
OLU AMODA (b. 1959)

X-RAY POT
2012
Mixed media
56 x 65.3 cm. (22 x 25^{5/8} in.)

Signed and dated

₦ 150,000-300,000
(\$ 940-1,875)





C3
A. AKANDE

MASK
2006
Oil on board
41 x 28 cm. (16 x 11 in.)

Signed and dated (lower right)

₦ 200,000-300,000
(\$ 1,250-1,875)



C4
BRUCE ONOBRAKPEYA (b. 1932)

EMEDJO II
2012
Metal foil relief
Edition 2 of 2
94 x 126 cm. (37 x 49½ in.)

Signed, inscribed and dated (lower left)

₦ 500,000-700,000
(\$ 3125-4375)

AUCTION LOTS



1
TOLA WEWE (b. 1959)

SHINE IN WOMANHOOD

2012

Oil on canvas

120 x 117 cm. (47 ¼ x 46 in.)

Signed and dated (lower right)

₦ 900,000-1,200,000
(\$ 5,625-7,500)



2
VICTOR EIKHAMENOR (b. 1970)

FEELING THE BLUES AGAIN
 2013
 Oil and acrylic painted c-print on art paper
 137.2 x 92 cm. (54 x 36 in.)

Signed and dated (upper right)

₦ 550,000-650,000
 (\$ 3,440-4,060)

Artist's Statement

It is a common practice for Africans who have travelled to the West to come back and marry from their home country. These marriages are either arranged or based on very short courtship. It is a long process for the newly wed to join the husband in America or UK especially when he is not a citizen of the host country. Depending on when a visa is granted

for the couples to re-unite, the waiting can be tortuous. At times the waiting can be forever when the visa is not granted. This photomontage captures that lonely period of wait, and the feelings that come with it. Feeling The Blues Again was first shown in the Museum of Science and Industry in Chicago, United States, in 2008 as a part of a curated show entitled "Black Creativity".



3
OLUMIDE ONADIPE (b.1982)

THE BALCONIES - 1004
 2010
 Acrylic on canvas
 150 x 89 cm. (59 x 35 in.)

Signed and dated (lower left)

₦ 280,000-350,000
 (\$ 1,750-2,190)



4

4
TITUS AGBARA (b.1974)

TÊTE À TÊTE
2010
Oil on canvas
69 x 59 cm. (27 x 23 in.)

Signed and dated (lower right)

₦ 300,000-350,000
(\$ 1,875-2,190)

Artist's Statement

To everything there is a time and a season
It is not time that flies, it is not time that dies
It's we that are flying and dying
"How I wish" becomes a variable or invariable dream
Reflecting the discontentment and insatiable happenstance
That being involved in the art world is no longer
Just for the sophisticated few,
It's for everybody

5



5
ABIOLA AKINTOLA (b.1960)

FEAR NOT
2011-2012
Copper
76 cm. (30 in.)

Signed and dated (lower back)

₦ 1,600,000-1,700,000
(\$ 10,000-10,625)



6
ALIMI ADEWALE (b.1974)

WHO IS AFRAID OF NUDE SERIES
2012
Oil on canvas
89 x 178 cm. (35 x 70 in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,500-3,125)



7
GEORGE OSODI (b.1974)

LAGOS LAGOON
 2007
 C-print on aluminum
 Edition 1 of 2
 180 x 120 cm. (71 x 47 in.)

Signed and dated (verso)

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

8
FIDEL OYIOGU (b.1957)

JOY OF A HUNTER
 2012
 Acrylic on canvas
 122 x 107 cm. (48 x 42 in.)

Signed and dated (lower right)

₦ 400,000-500,000
 (\$ 2,500-3,125)



9
LUCY AZUBUIKE (b.1972)

WEAR AND TEAR SERIES
 2011
 Paper and gouache on canvas
 155 x 206 cm. (61 x 81 in.)

Signed and dated (lower right)

₦ 700,000-800,000
 (\$ 4,375-5,000)





10

JACOB JARI (b.1960)

UNTITLED

2011

Charcoal impression on fabric
102 x 109 cm. (40 x 43 in.)

₦ 600,000-800,000
(\$ 3,750-5,000)

Artist's Statement

Re-presenting an otherwise offensive or ugly view in a better light is the preoccupation of many of my works. An accidental brownish patch while ironing on white cloth is any laundry man's worst nightmare. In this work however, using several of such patches, I hope I have been able to portray a more tolerable view, if not an exquisitely exciting work.

10

11

MARCIA KURE (b.1970)

THE RENATE SERIES: IKWOKIRIKWO

2013

Watercolour, kola nut pigment and pencil on arches paper
58.5 x 46 cm. (23 x 18 in.)

Signed and dated (verso)

₦ 750,000-850,000
(\$ 4,690-5,310)

Artist's Statement

For this new body of work, I played with the theme Funny Games interplayed with Renate (Re-birth) and foreplay as it relates to the intrigues of relationships and the dance of ideas as they merge, forge and frolic with the mind before birth—the birth of an idea. The drawings bring back memories of my dear friend, Renate Albertsen-Martón (German Diplomat, former Deputy Director of the Goethe Institut, Lagos). As I look back at my works destroyed during the Super Storm in October, I hope these new works will bring about a rebirth of the mind.

Images of the The Renate Series will be published in The Drawer Vol. 4, "Funny Games", a journal on the review of drawings edited by Barbara Soyer & Sophie Toulouse, published by Les presses du reel, Paris, March 19.

Part of the proceeds will benefit Doctors Without Borders and the Ebunoluwa Foundation Lagos, Nigeria.

11



12

NIKE OKUNDAYE AND TOLA WEWE

SOULFUL PRIDE

2008

Acrylic, pen and ink on canvas
66 x 72 cm. (26 x 28 in.)

Signed and dated (lower right)

₦ 350,000-450,000
(\$ 2,190-2,810)



13

13
JEFFERSON JONAHAN (b.1970)

THE THINKER
2011
Pastel on paper
55 x 75 cm. (21½ x 29½ in.)

Signed and dated (lower left)

₦ 180,000-260,000
(\$ 1,125-1,560)

14



14
OYERINDE OLOTU (b.1959)

RETURN OF THE POLITICIAN 3
2013
Oil and acrylic on canvas
77 x 100 cm. (30¼ x 39¼ in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,750-5,000)



15
UCHE EDOCHIE (b.1975)

STATE OF THE MIND
2003
Acrylic on canvas
91.5 x 117 cm. (36 x 46 in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,750-5,000)



16
VICTOR EKPUK (b.1964)

HEAD OF STATE
2011
Graphite and pastel on paper
145 x 120 cm. (57 x 47 in.)

Signed and dated (lower left)

₦ 1,300,000-1,500,000
(\$ 8,125-9,375)

16



17

17
UCHE UZORKA (b.1974)

UNTITLED
2011
Mixed media on canvas
165 x 150 cm. (65 x 59 in.)

Signed and dated (lower right)

₦ 450,000-550,000
(\$ 2,810-3,440)



18
PEJU ALATISE (b.1975)

NIGERIAN WOMAN
2012
Mixed media on canvas
170 x 170 x 30.5 cm. (67 x 67 x 12 in.)

Signed and dated (lower right)

₦ 2,500,000-3,000,000
(\$ 15,625-18,750)



(Detail)



20

19



19
UMOH AKANIMOH (b.1981)

TEMPTATION
2012
Watercolour on paper
53 x 73.5 cm. (21 x 29 in.)

Signed and dated (lower right)

₦ 200,000-300,000
(\$ 1,250-1,875)

20
SOKARI DOUGLAS CAMP (b.1958)

COPPER BARREL
2012
Steel, Copper & Brass
73 x 31 cm. (28½ x 12 in.)

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



21

21
ROM ISICHEI (b.1966)

UNTITLED
2008
Oil on canvas
135 x 107 cm. (53 x 42 in.)

Signed and dated (middle left)

₦ 1,200,000-1,500,000
(\$ 7,500-9,375)

22
BEN OSAWE (1931-2007)

UNTITLED
1977
Wood
138 cm. (54½ in.)

Signed and dated

₦ 2,200,000-2,500,000
(\$ 13,750-15,625)



22



23
BRUCE ONOBRAKPEYA (b.1932)

DANCE TO ENCHANTING SONGS
2009
Copper repoussé on board
58 x 231 cm. (23 x 91 in.)

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

23



24
BRUCE ONOBRAKPEYA (b.1932)

TRAVAIL OF THE CONTINENT
1999
Additive plastograph
90 x 69 cm. (35½ x 27 in.)

₦ 400,000-500,000
(\$ 2,500-3,125)

24

25
UCHE OKEKE (b.1933)

PRIMEVAL FOREST
1962
Gouache on paper
60 x 42 cm. (23½ x 16½ in.)

₦ 2,000,000-2,500,000
(\$ 12,500-15,625)



In 1962 Uche Okeke produced a series of drawings, the Oja Suite, which would define his career as an influential postcolonial modernist. Through these small pen and ink drawings, he articulated a personal style based on his experimentation with traditional Igbo Uli body drawing and mural art. He understood Uli as primarily dependent on gestural drawing and successfully translated its graphic curvilinear lines into the works of dramatic lyrical power. While the Oja Suite drawings defined his oeuvre during this period, he also made important, though less well known, gouache paintings such as Primeval Forest, presented here. In this piece, as in others such as Crucifixion (1962), he sought to transfer characteristic formal elements of Uli, such as the curvilinear line, into bold brush gestures. Despite the preoccupation with line at this time, this work also testifies to Okeke's mastery of colour composition. -CO



26

26
ANTHEA EPELLE (b.1972)

LIGHT AND LIFE 2
2012
Acrylic on canvas
152 x 122 cm. (60 x 48 in.)

Signed (lower right)

₦ 400,000-500,000
(\$ 2,500-3,125)

Artist's Statement

I feel a need, all the time, to express order and visual direction in my work and this I do mostly with lines. However, I always leave room for play, and this usually translates into an arranged image that aims to define, without being too certain.

Light is a constant of nature and a necessity. The truth is we rely on light to thrive, to flourish, to shine and simply to live. I want to interpret a part of life in the present, that suggests how light accompanies life, or rather, how life strives to be a part of light.

27
SHOLA FAKEYE (b.1970)

DESIRED FREEDOM
2012
Wood
65.5 cm. (25½in.)

Signed and dated (verso)

₦ 180,000-220,000
(\$ 1,125-1,375)



27



28
ROM ISICHEI (b.1966)

ALLEGRO
2001
Oil on canvas
112 x 137 cm. (44 x 54 in.)

₦ 1,200,000-1,500,000
(\$ 7,500-9,375)



29

29
TAYO OLAYODE (b.1970)

SITTING IN LIMBO
2013
Oil and acrylic on canvas
112 x 97 cm. (44 x 38 in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,500-3,125)

30
OKPU EZE (1932-1995)

DANCE SKETCH
1992
Ebony
158 cm. (62¼ in.)

Signed and dated

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



30

31
JERRY BUHARI (b.1959)

**SPILLAGE OF BLACK GOLD
(IN THE PIPELINE)**
2005
Acrylic on canvas
155 x 137 cm. (61 x 54 in.)

₦ 2,200,000-2,500,000
(\$ 13,750-15,625)



Artist's Statement

The work is a continuation of environmental-related artworks in the series titled The Spillage/Wasted Series. Essentially this series engages by focusing on the destructive activities of man on the environment. In this series I approach the canvas seeing it as the environment and the colours as human resources or talent. To me, man and the environment are supposed to dialogue in a symbiotic relationship to produce the best for each other's existence. But what happens in reality is that, human beings simply waste/spill their talents/resources on the surface of the earth thereby generating wastes, spillages, pollution on the environment.

This work is a landscape painting of a typical swampy region of the Niger Delta where oil spillage has occurred. The work is both a realistic/abstract expression of this happening that, unfortunately, has become a consistent phenomenon.



32
BABALOLA LAWSON (b.1973)

TOP OFFICIAL
2012
Mixed media on canvas
119 X 120 cm. (47 x 47½ in.)

Signed and dated (lower left)

₦ 250,000-350,000
(\$ 1,565-2,190)



33
SADE THOMPSON (b.1972)

EXPECTATIONS
2012
Acrylic on canvas
120 x 81.5 cm. (47 x 32 in.)

Signed and dated (lower left)

₦ 350,000-450,000
(\$ 2,190-2,810)

Artists From Ghana (Lots 34-44)



34
NANA NYAN ACQUAH (b.1966)

POSTS AND
TELECOMMUNICATIONS I
2008
Mixed media on paper
152.4 x 101.5 cm. (60 x 40 in.)

Signed and dated (lower right)

₵ 250,000-300,000
(\$ 1,565-1,875)

Artist's Statement

I would describe my work as the 'pages and ailes of my mind', a message, and myself, a medium through which the message is channelled through.

To me, a work of art is a message from a Supreme Being (The Potter) to mankind (The Clay). Once delivered, this message has its own life and subject to the same changes which one is confronted with in everyday life.

My work, my worship and purpose is my

art. My message. This is simply form and colour inspired sometimes by traditional symbols and Akan Asafo flag themes and an obsession with the colour black.

These colourful and strikingly emblematic works, spiritual, mythical or historical represent the tradition, power, vision and rich imagination of my people.

They are often in mixed media on paper in a style I call 'cut and paste' and in acrylic on canvas.



35
WIZ KUDOWOR (b.1957)

BENEVOLENT SPIRIT
2003
Acrylic on canvas
97 x 100 cm. (38 x 39½ in.)

Signed (lower left)

₵ 550,000-800,000
(\$ 3,440-5,000)



36
WIZ KUDOWOR (b.1957)
VEILED TORSO and WRAPPED (Pair)
 2002
 Acrylic on canvas
 100 x 30 cm. (39½ x 12 in.) each



Signed (lower left and right)
 ₦ 700,000-1,000,000
 (\$ 4,375-6,250)



37
EDMUND TETTEH (1938-1998)

UNTITLED
 Charcoal and watercolour on paper
 52 x 34 cm. (20½ x 13½ in.)

Signed (lower centre)

₦ 450,000-550,000
 (\$ 2,810-3,440)

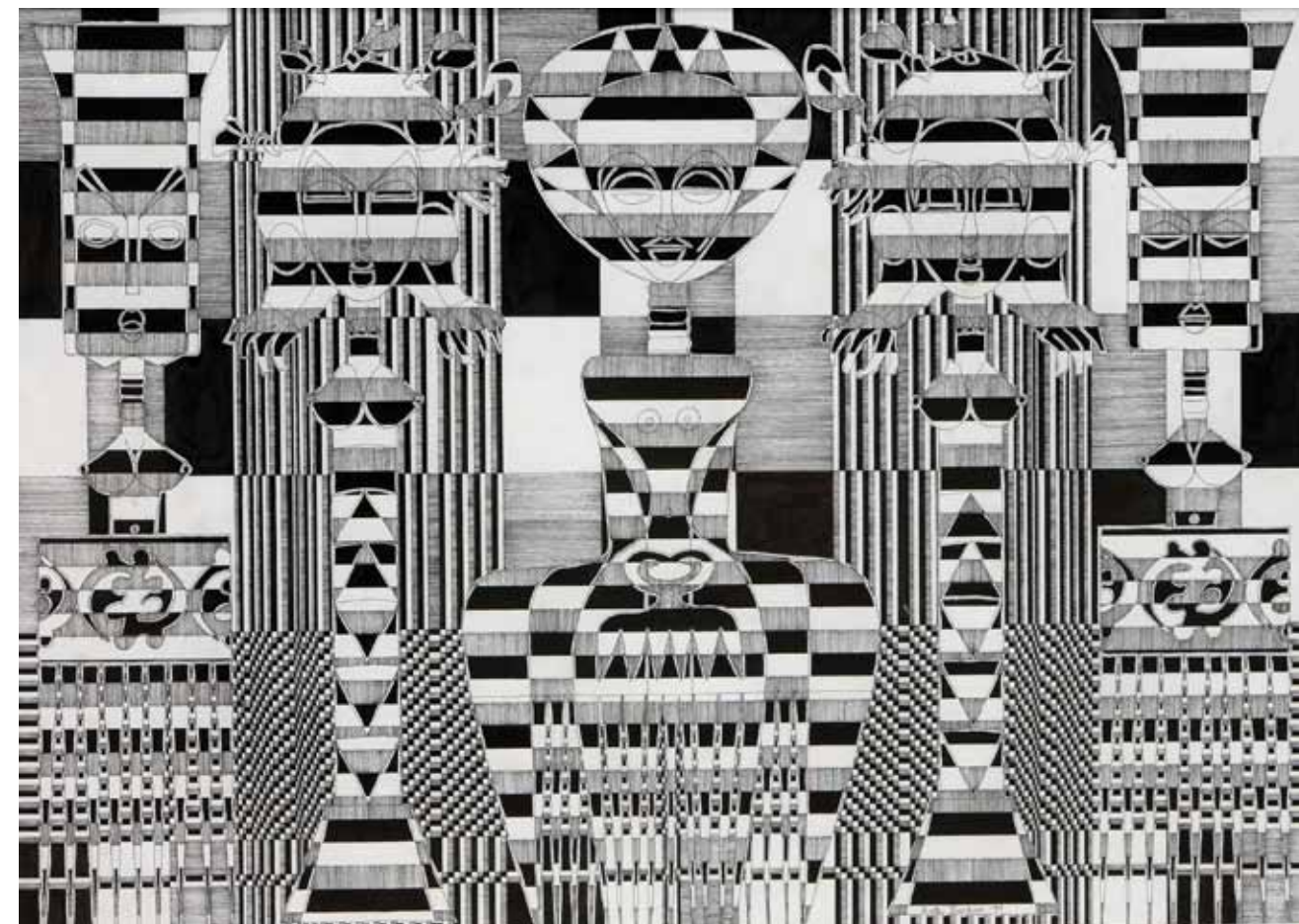


38
ABLADE GLOVER (b.1934)

MARKET PEOPLE I
2012
Mixed media on board
122 x 152.5 cm. (48 x 60 in.)

Signed and dated (lower right)

₦1,200,000-1,500,000
(\$ 7,500-9,375)



39
KATE BADOE

COMBS OF AKUABA DOLLS
1999
Ink on paper
51 x 71 cm. (20 x 28 in.)

Signed and dated (lower right)

₦ 200,000-300,000
(\$ 1,250-1,875)



40
KOFI AGORSOR (b.1970)
CAN'T LIVE WITHOUT YOU
 2011
 Acrylic on canvas
 100 x 100 cm. (39 x 39 in.)
 Signed (lower right)
 ₦ 400,000-500,000
 (\$ 2,500-3,125)

40

41
FRANK ASOMANI (b.1965)
SENTENCED POLITICIANS
 2007
 Acrylic on canvas
 152.5 x 101.5 cm. (60 x 40 in.)
 Signed and dated (lower right)
 ₦ 200,000-300,000
 (\$ 1,250-1,875)



41

42
LARRY OTOO (b.1956)
CATWALK CRAZE
 2011
 Acrylic on canvas
 199 x 118 cm. (78½ x 46½ in.)
 Signed (lower right)
 ₦ 1,000,000-1,200,000
 (\$ 6,250-7,500)





43
KOFI AGORSOR (b.1970)

COUNCIL
2012
Oil on canvas
124.5 x 124.5 cm. (49 x 49 in.)

Signed (lower right)

₦ 500,000-700,000
(\$ 3,125-4,375)

44
KOFI ASEMNYINAH (b.1963)

CROSSING THE FLOOD IN STYLE
2011
Pen and ink on paper
62.3 x 94 cm. (24½ x 37 in.)

₦ 400,000-500,000
(\$ 2,500-3,125)





45
 CHERI CHERIN (b.1955, Kinshasa)

UNTITLED
 2011
 Acrylic on canvas
 120 x 132 cm. (47 x 52 in.)

Signed and dated (lower right)

₦ 500,000-700,000
 (\$ 3,125-4,375)



46
 DISEYE TANTUA (b.1974)

AFRO QUEEN
 2012
 Acrylic and gold leaf on canvas
 102 x 163.5 cm. (40 x 64½ in.)

₦ 700,000-800,000
 (\$ 4,375-5,000)



47
BRUCE ONOBRAKPEYA (b.1932)

ESIRIGBO (BRIDAL PANEL I)
 2008
 Acrylic on canvas
 197 x 152.5 cm. (77½ x 60 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000
 (\$ 15,625-18,750)

Bruce Onobrakpeya's reputation as Nigeria's foremost printmaker lies in the fact that he invented several techniques that saw his work shift from two-dimensional prints, to relief sculptures and to large-scale multimedia installations. These formal translations and migration of images across diverse media gave rise to what he has called "nomadic" images. In recent years the artist began translating images from his modest-scaled, composite plastograph prints into canvases. In these canvases, exemplified by Untitled (2008), the work of Onobrakpeya has come full circle: he returns to painting, which gave way to printmaking as his primary medium in the mid-1960s. This composition is based on Esirogbo (Bridal Panel) I, a plastograph he produced in 1993 as part of the series he called "Images III". The colour schemes of the individual panels are strikingly similar to the ones he used in the watercolour-painted plastograph panels he made as part of "Images III". -CO



48
VICTOR EIKHAMENOR (b.1970)

HUNTER AND HUNTED
 2012
 Acrylic on canvas
 145 x 198 cm. (57 x 78 in.)

Signed and dated (lower right)

₦ 900,000-1,100,000
 (\$ 5,625-6,875)

Artist's Statement

This is one of a series of paintings based on folktales and true-life stories told to me by my grandmother when I was a child. The painting Hunter and Hunted is based on a true-life story of a man named Agogosamayo, who was a renowned hunter in the village. One day he went to hunt as usual and was attacked by a rogue rhinoceros that tore his stomach with its horn. Agogosamayo, in his uncanny bravery was still able to return to the village despite the attack, holding his spilling intestines with cocoyam leaves. A few hours later he let out a loud cry "Agogosamayo riehi!" – Agogosamayo is gone - before giving up the ghost. This painting like others is my way of retelling the story of a gallant hunter without showing his gory end. At the end of the day, a man that was supposed to be the hunter became the hunted.



49
ABAYOMI BARBER (b.1934)

MYOSSA RISING
1985
Oil on board
123 x 61 cm. (48½ x 24 in.)

Signed and dated (lower right)

₦ 2,000,000-2,200,000
(\$ 12,500-13,750)

Abayomi Barber belongs to the generation of Nigerian modernists who came of age during the late 1950s and early 60s. After briefly training at Yaba Technical College, Lagos and Central School of Arts and Crafts, London (1960-62), he worked in various London art studios including, most importantly, Mancini-Tozer Ltd, a plaster and bronze foundry, and as studio assistant to the famed Croatian portraitist Oscar Nemon. Returning to Nigeria in 1971, Barber became master of the new studio affiliated with the then Centre for African and Asian Studies, University of Lagos. There, he trained a generation of artists that made up the "Abayomi Barber School," known for its mystical-realist painting style. Barber's painting often features finely crafted, hyper-real figures or landscapes in which humans and nature morph into each other invoking metaphysical states and occult phenomena. Myossa Rising (1985), presented here, is a rare instance in which the artist worked in a totally abstract mode. Against a flat, velvet black background, sinuous waves rise to the top coalescing into a glowing, spiralling sphere. This lyrical composition, is not only unusual in Barber's oeuvre, it demonstrates his confidence with the abstract mode. -CO



50
KEHINDE OSO (b.1973)

KING'S GUARDS
2012
Oil on canvas
127 x 112 cm. (50 x 44 in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,875-2,500)



51
BEN ENWONWU (1917-1994)

STORM AT UMUNEDE
1978
Oil on board
76 x 101.5 cm. (30 x 40 in.)

Signed and dated (lower left)

₦ 7,000,000-8,000,000
(\$ 43,750-50,000)



52
KOLADE OSHINOWO (b.1948)

AFRICAN ELEGANCE
2007
Oil on canvas
92 x 61 cm. (36 x 24 in.)

Signed and dated (lower left)

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

53
TAYO QUAYE (b.1954)

AFTERBATH
2001
Lino relief on board
92 x 61 cm. (36 x 24 in.)

Signed and dated (lower centre)

₦ 1,200,000-1,500,000
(\$ 7,500-9,375)

Tayo Quaye, an important Nigerian painter and printmaker, trained at the Yaba College of Technology, after a two-year experience (1974-76) as Bruce Onobrakpeya's studio assistant. Although he has, over the years, worked with media and techniques developed by Onobrakpeya, the hallmarks of his personal style are his elegant figural forms, and the use of assertive graceful lines as compositional devices. In *Afterbath* (2001), for instance, Quaye fills in the spaces around a cut linoleum block with textured collage and drips of adhesive, a technique devised by Onobrakpeya in the late 1960s. *Afterbath* shows a seated woman at her bath. Floating beside her are what might be two ornate mirrors, each reflecting her torso. Unlike many artists influenced by Onobrakpeya's style, Quaye uses colour very sparingly, as seen here. The result is a heightened sense of his powerful draughtsmanship. As is typical of his compositions, Quaye uses abstract patterns as decorative elements but also to identify his work with Africa's rich art and craft traditions. -CO





54
GARY STEVENS (b.1962, South Africa)

THE CHECKERED HAT
2012
Linolium print, string and perspex
Edition 6 of 8
56^{1/2} x 56 cm. (22^{1/4} x 22^{1/4} in.)

Signed (lower right)

₦ 280,000-400,000
(\$ 1,750-2,500)



55
CHRIS AFUBA (b.1947)

BEGGAR
1988
Concrete
38 x 41 cm. (15 x 16 in.)

Signed (lower left)

₦ 250,000-300,000
(\$ 1,560-1,875)

56
FELIX OSIEMI (b.1961)

SPIRIT DANCE
1995
Acrylic on canvas
162.5 x 86.5 cm. (64 x 27 in.)

Signed and dated (lower left)

₦1,200,000-1,300,000
(\$ 7,500-8,125)





57

57
MIKE OMOIGHE (b.1958)

REALITY IN DREAM
1984
Watercolour and acrylic on paper
36 x 54 cm. (14 x 21¼ in.)

Signed (lower right)

₦ 280,000-350,000
(\$ 1,750-2,190)

58
MIKE OMOIGHE (b.1958)

DREAM - SHIPWRECK
1982
Watercolour on paper
33 x 56 cm. (13 x 22 in.)

Signed and dated (lower right)

₦ 280,000-350,000
(\$ 1,750-2,190)



58



59

59
AMOS ODION (b.1943)

**THE PURE IN HEART ENJOYING
COSMIC CURRENT**
2009
Wood
218.5 x 40 cm. (86 x 16 in.)

Signed and dated

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

60

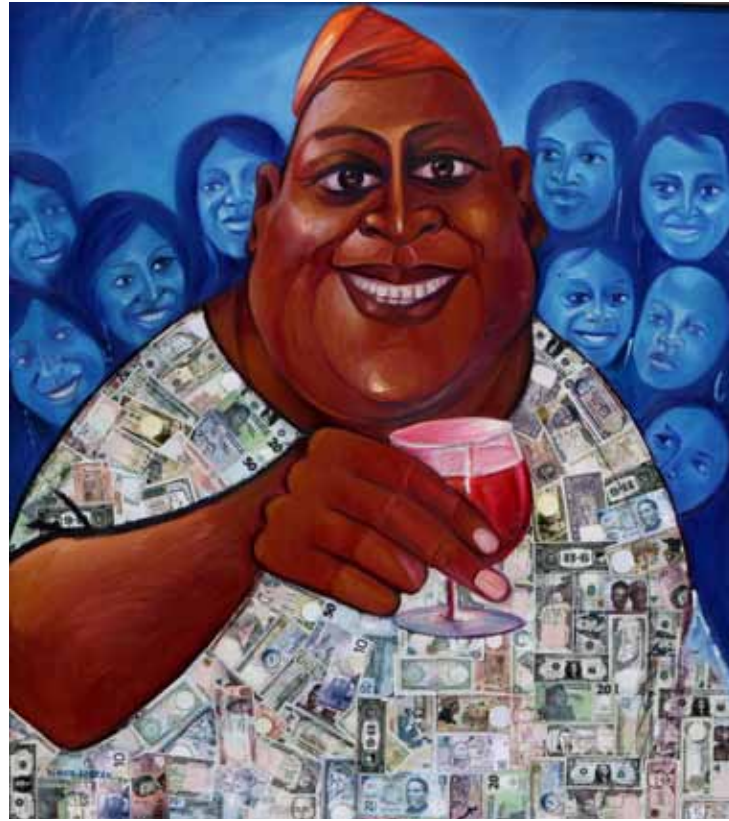


60
CHUKS ANYANWU (1937-1980)

UNTITLED
1980
Oil on board
64.5 x 33 cm. (25½ x 13 in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,875-2,500)



61

61
WANDE GEORGE (b.1962)

RULING CLASS
2002
Oil and collage on canvas
137 x 122 cm. (54 x 48 in.)

Signed and dated (lower left)

₦ 500,000-600,000
(\$ 3,125-3,750)

62



62
SEGUN AIYESAN (b.1971)

SKENTELE SKONTOLO II
2012
Mixed media on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 550,000-750,000
(\$ 3,440-4,690)

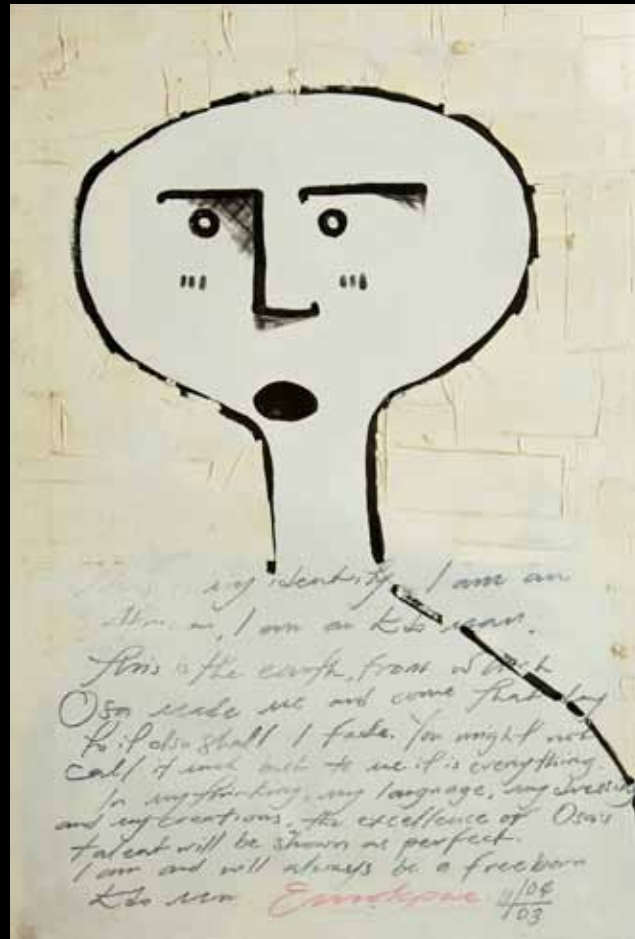


63
DAN IFON (b.1961)

THROUGH THE WINDOW
2012
Oil on canvas
119.5 x 101.5 cm. (47 x 40 in.)

Signed and dated (lower right)

₦ 200,000-250,000
(\$ 1,250-1,560)



64
ISAAC EMOKPAE (b.1976)

UNTITLED
2003
Oil on canvas
91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,560-2,190)

64



65
BENEDICT OLORUNNISOMO (b.1976)

DON'T BURN, MIND WHAT YOU SAY
2011
Watercolour on paper
64 x 48.5 cm. (25 x 19 in.)

Signed and dated (lower right)

₦ 120,000-150,000
(\$ 750-940)

65



66
LEMI GHARIOKWU (b.1955)

FELA - MONKEY BANANA
2012
Medium: Digital flex cut-and-paste in vinyl
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 500,000-600,000
(\$ 3,125-3,750)

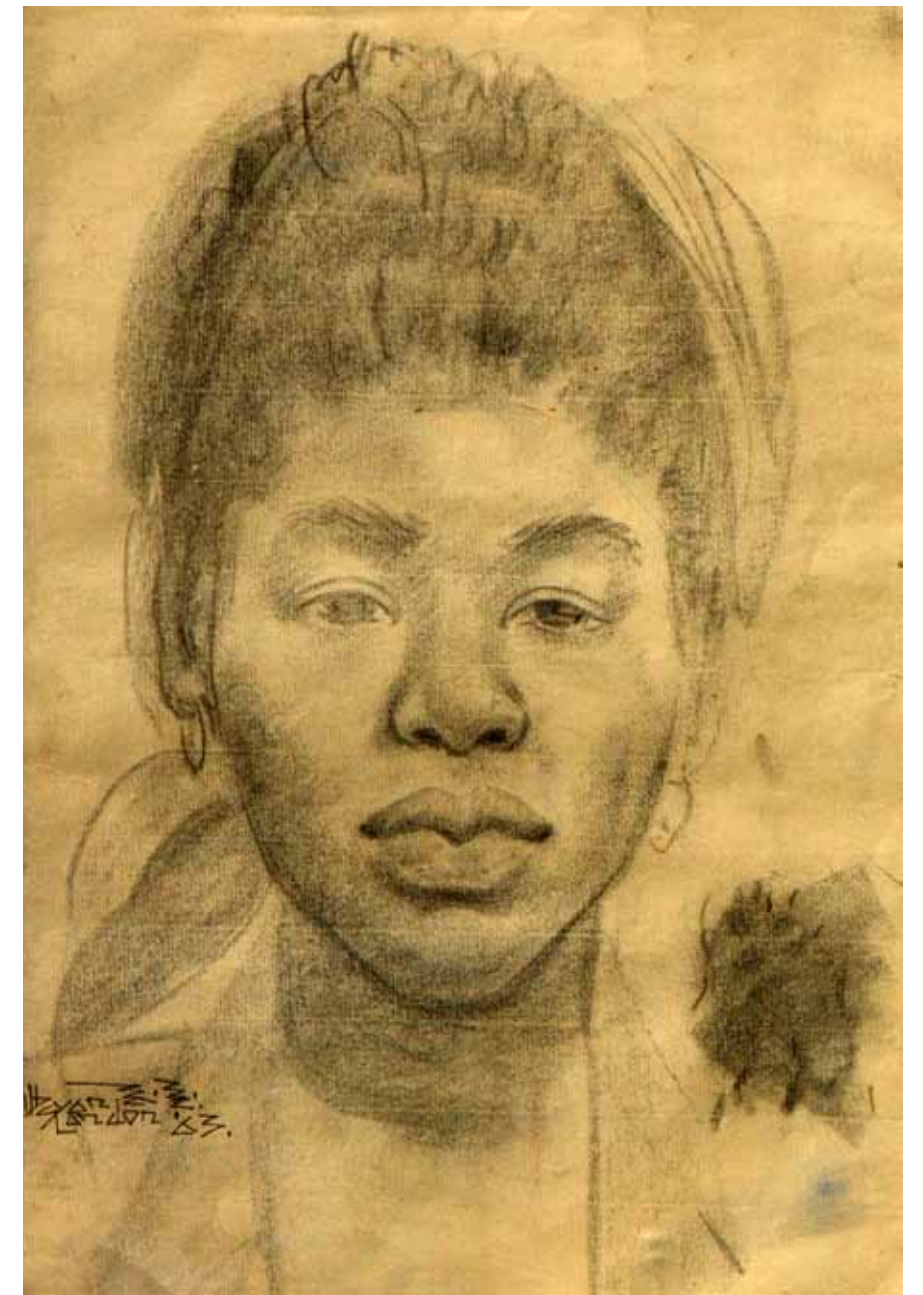


67
GODFREY OKORODUS (b.1970)

UNTITLED (PAIR)
2009
Watercolour on paper
37.5 x 27 cm. (14½ x 10½ in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,875-2,500)



68
ABAYOMI BARBER (b.1934)

PORTRAIT OF A LADY
1963
Pencil on paper
39.5 x 27 cm. 15½ x 10½ in.)

Signed and dated (lower left)

₦ 350,000-450,000
(\$ 2,190-2,810)



69
YETUNDE AYENI BABA EKO (b.1978)

PRAYING MANTIS
2012
Print on dibond
Edition 1 of 10
61 x 92 cm. (24 x 36 in.)

Signed and dated (back of work)

₦ 180,000-220,000
(\$ 1,125-1,375)

69



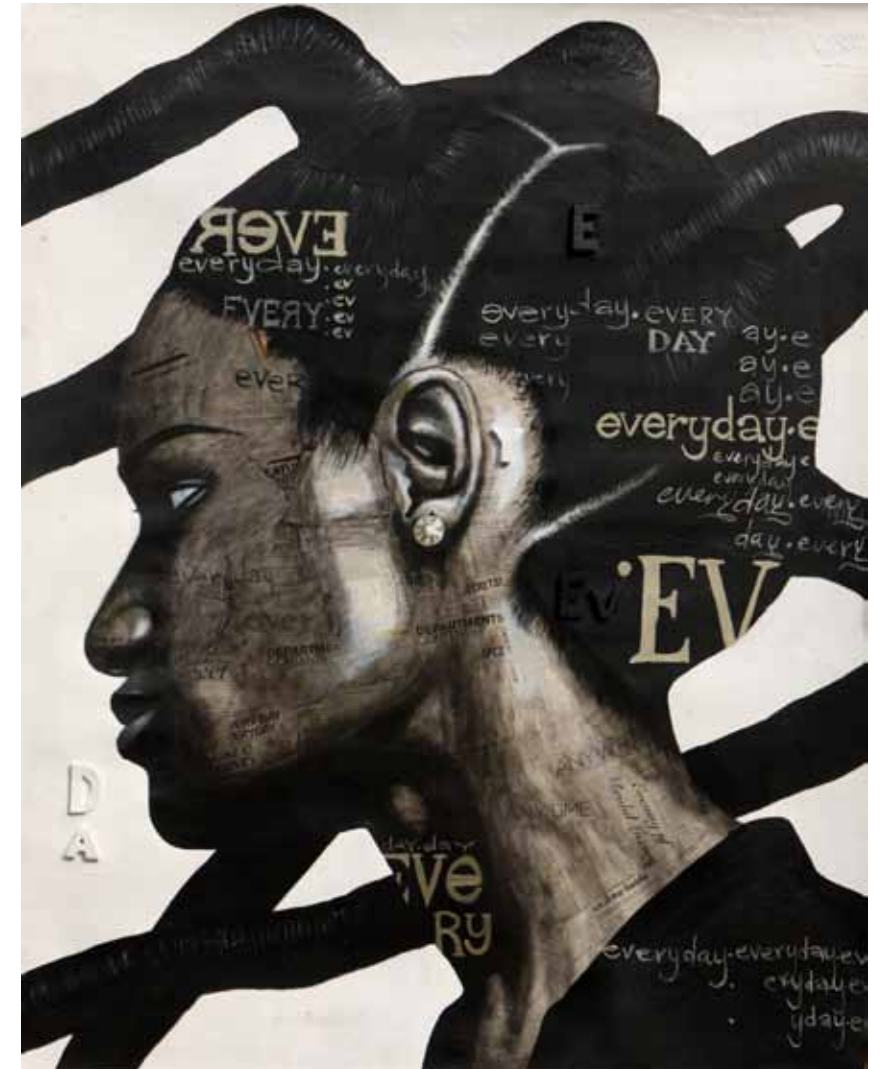
70
OKPU EZE (1932-1995)

SPIRIT OF THE FOREST
1982
Oil and turpentine paint on paper
54 x 36 cm. (21¼ x 14 in.)

Signed and dated (lower right)

₦ 400,000-600,000
(\$ 2,500-3,750)

70



71
JOSEPH EZE (b.1975)

EVERYDAY
2012
Mixed media on canvas
150 x 120 cm. (59 x 47 in.)

Signed and dated (lower left)

₦ 300,000-400,000
(\$ 1,875-2,500)



72
EL ANATSUI (b.1944)

LANH
2003-13
Emulsion paint and gouache
on wooden panels
120 x 312.3 cm. (47 x 123 in.)

Signed and dated (lower left)

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





73
 ERAHBOR EMOKPAE (1934-1984)

YIN & YANG
 1963
 Oil on board
 101.6 x 99 cm. (40 x 39 in.)

Signed and dated (lower left)

₦ 3,000,000-4,000,000
 (\$ 18,750-25,000)



74
 KAINEBI OSAHENYE (b.1964)

UNTITLED
 2003
 Mixed media on canvas
 183 x 150 cm. (72 x 59 in.)

Signed and dated (lower right)

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



75
TONIE OKPE (b.1961)

KNOWLEDGE
2008
Steel, brass and wood
38.2 x 41 cm. (15 x 16 in.)

₦ 350,000-450,000
(\$ 2,190-2,810)



76
BEN OSAGHAE (b.1962)

FIRST COUSINS
2000
Oil on canvas
86.5 x 117 cm. (34 x 46 in.)

Signed and dated (lower left)

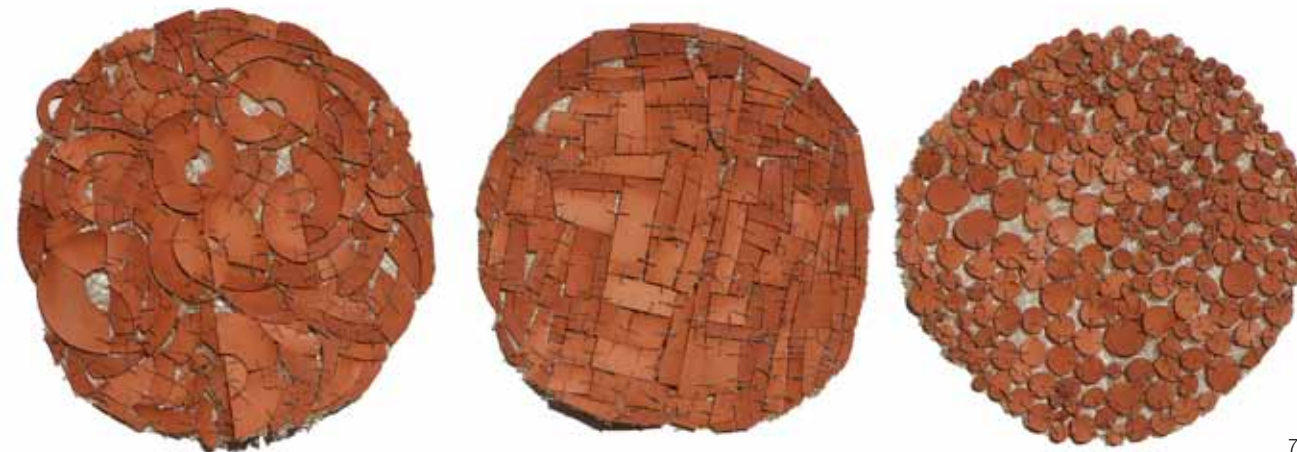
₦ 750,000-900,000
(\$ 4,690-5,625)

BEN ENWONWU (1917-1994)

TORSO OF A MAN

Wood
55 cm. (21½ in.)

₦ 2,500,000-3,800,000
(\$ 15,625-23,750)



78

NNENNA OKORE (b.1975)

ANYANWU

2008
Clay and twine
63.5 x 201 cm. (25 x 100 in.)

₦ 1,500,000-1,800,000
(\$ 9,375-11,250)

Artist's Statement

'Anyanwu' in the Igbo dialect means the sun. Materially, the piece comprises flattened ceramic cutouts and hessian material articulated through tying and gluing. The repetitive symbols and shapes on the piece define each unit and sets them apart texturally. I am generally interested in using accumulative marks or patterns to express the collective solar experience felt in the universe.

Conceptually, the trio reflects my perceptions of the sun as an intriguing and volatile phenomenon. I am simply astonished by the range of personalities this singular ball of fire can possess and its capacity of producing different sensory effects - from feeling tremendously hot or blinding in warm zones, to feeling comforting or cool in extreme cold regions. These three forms in Anyanwu depict the distinctive nature of the sun.

78

79

EVA OBODO (b.1963)

PATCHED RELICS OF GRANDMA'S FIRST KENTE

2012
Wood and acrylic
61 x 116 cm. (24 x 46 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
(\$ 5,000-6,250)



Artist's Statement

For me, art distills the innermost essence of life. As 'life', art reflects spiritual and physical actions. It is an arena where the artist, with his plurality of creative force and experience running through

channels of processes, bears visual testimonies of reality. Processes? Yes, creative processes arising from inquiries that culminate in breakthroughs into something meaningful, described and prescribed.

79

80
MONDAY AKHIDUE (b.1952)

METAMOPHOSIS
1987
Wood
189 cm. (74½ in.)

Signed and dated (verso)

₦ 800,000-1,000,000
(\$ 5,000-6,250)



(Rear view)



81
CHIDI KWUBIRI (b.1966)

NEIGHBOURS II
2009
Acrylic on board
102 x 81 cm. (40 x 32 in.)

Signed and dated (lower right)

₦ 700,000-800,000
(\$ 4,375-5,000)





82
EMMA MBANEFO (b.1960)

OKONKWO AT MBANTA
2011
Oil on canvas
102 x 117 cm. (40 x 46 in.)

Signed and dated (lower right)

₦ 600,000-700,000
(\$ 3,750-4,375)



83
NORRIS ADORO (b.1973)

MASQUERADE
2011
Acrylic and glitter on canvas
150 x 150 cm. (59 x 59 in.)

Signed and dated (lower left)

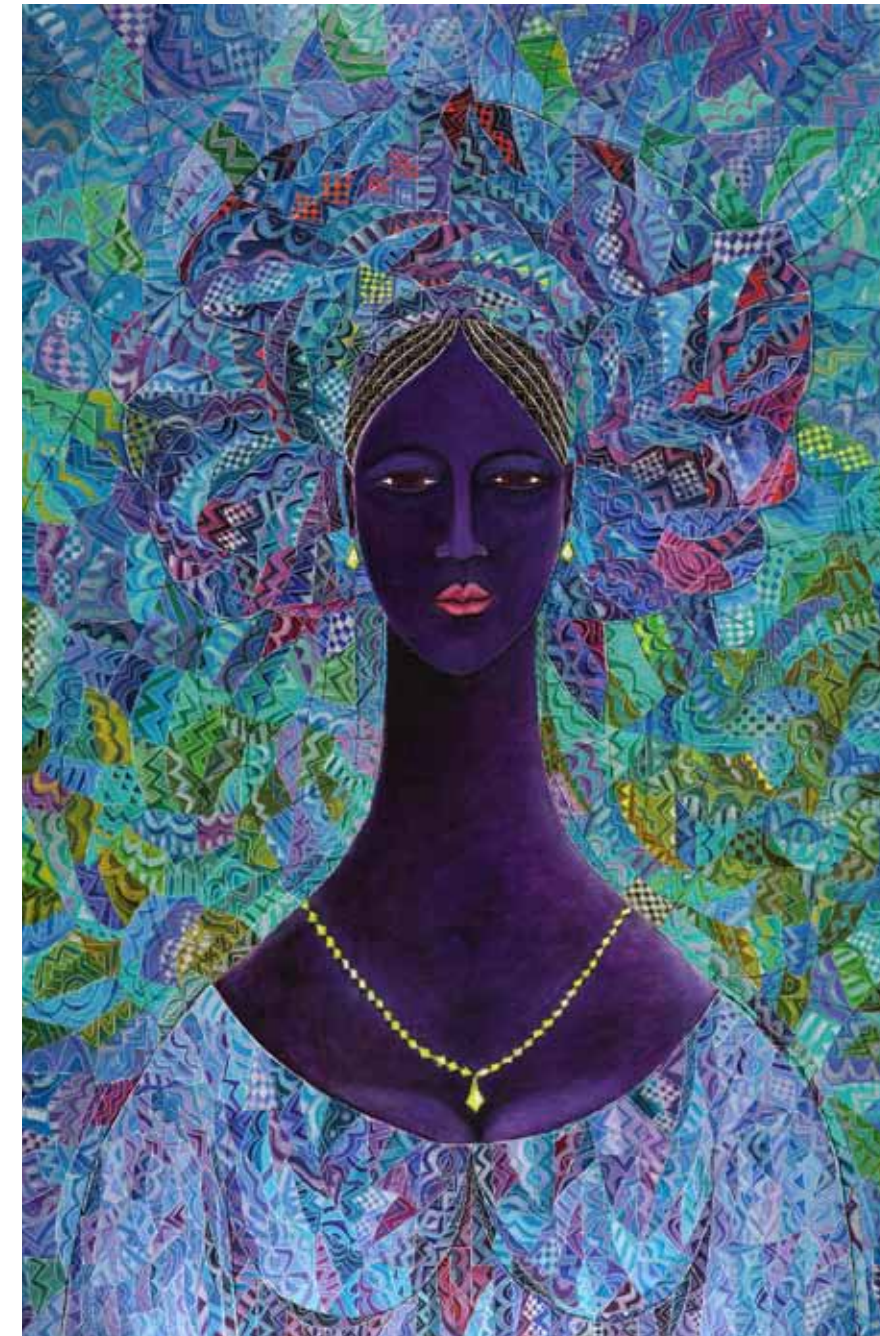
₦ 550,000-600,000
(\$ 3,440-3,750)

84
MOYO OGUNDIPE (b.1948)

JAGUA NANA'S DAUGHTER
2010
Acrylic and oil on canvas
109 x 71 cm. (42½ x 28 in.)

Signed and dated (lower left)

₦ 800,000-1,000,000
(\$ 5,000-6,250)

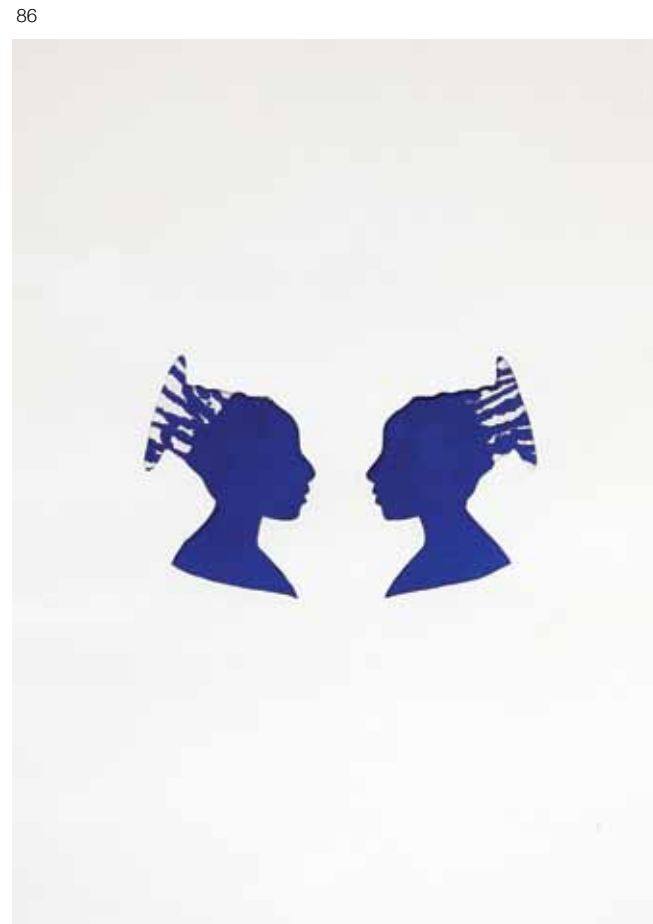
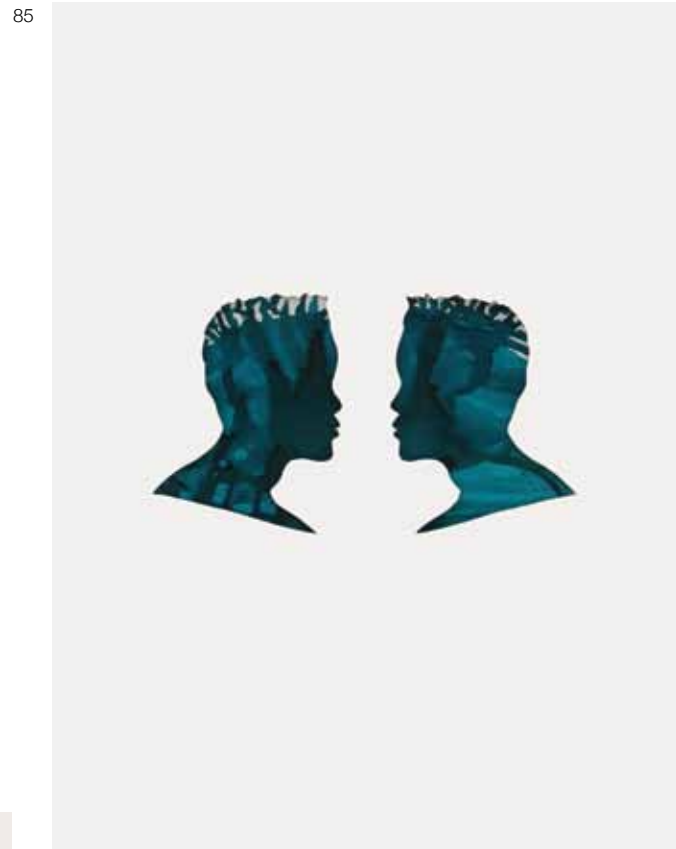


Artist's Statement

I try to capture the magical moments of life and human experiences; its fleeting ethereal essence, its sheer poetry and decorativeness, its intense and inexplicable mystery and rhythm, the unity and diversity of nature from the atomistic to the cosmic. I try to see the fragile webs of life that bind everything together into one vast, seamless, hymning, infinite whole. My paintings, drawings and etchings are my window to a universe teeming with the energy of matter and spirit in all its various manifestations; an amoeboid world of forms, colors and textures in their various different stages of metamorphosis.

85
MARY EVANS (b.1963)
MIRROR IMAGE NO 4
2012
Ink on paper
72 x 54.5 cm. (28¼ x 21½ in.)

₦ 600,000-700,000
(\$ 3,750-4,375)



86
MARY EVANS (b.1963)
MIRROR IMAGE NO 6
2012
Ink on paper
72 x 54.5 cm. (28¼ x 21½ in.)

₦ 600,000-700,000
(\$ 3,750-4,375)



87
OBIORA UDECHUKWU (b.1946)
PORTRAIT, THE POLITICIAN IS UP
1993
Ink on paper
40 x 30 cm. (15¾ x 12 in.)

Signed and dated (upper right)

₦ 400,000-450,000
(\$ 2,500-2,810)

88
ABIODUN OLAKU (b.1958)

EYO ONIKOYI
1992
Acrylic on canvas
69 x 69 cm. (27 x 27 in.)

Signed and dated (lower right)

₦ 700,000-800,000
(\$ 4,375-5,000)

Artist's Statement
'Eyo Onikoyi' is depictive of an Eyo masquerade, also known as 'Adamu Orisa' and has its origins in Lagos. The Eyo represented here is of the Onikoyi conclave out of about 54 others. The Eyo is captured in a frozen moment of dynamism





89
KOLADE OSHINOWO (b.1948)

MAIDENS
 2012
 Mixed media on canvas
 121 x 62 cm. (47½ x 24½ in.)

Signed and dated (lower left)

₦ 1,400,000-1,600,000
 (\$ 8,750-10,000)



90
BEN ENWONWU (1917-1994)

GBONGAN
 1972
 Oil on canvas
 61 x 92 cm. (24 x 36 in.)

Signed and dated (lower right)

₦ 5,000,000-7,000,000
 (\$ 31,250-43,750)

This landscape by Ben Enwonwu, painted during his years as professor of fine arts at the University of Ile-Ife (now Obafemi Awolowo University), shows a street in Gbongan, a Yoruba town in present-day Osun State (at the lower right the artist inscribed the name of the town as "Gbogon"). The composition is dominated by the dark, massive, rusted tin roof of a traditional Yoruba residential compound to the right; and with just two figures out and about, along with the livestock lounging in the shadows, Enwonwu conveys a sense of rustic tranquility in an otherwise densely populated town. -CO

91
ALEX NWOKOLO (b.1963)

HEAD
2013
Mixed media on canvas
152 x 122 cm. (60 x 48 in.)

Signed and dated (lower right)

₦ 800,000-900,000
(\$ 5,000-5,625)



92
CHIKA OKEKE-AGULU (b.1966)

MYTHOLOGIES II, IV & VI (Triptych)
2000
Watercolour and charcoal on paper
35 x 25.5 cm. (13¼ x 10 in.) each

Signed (verso)

₦ 500,000-600,000
(\$ 3,125-3,750)



Artist's Statement:
The bird of hope
The green of Salvation
Found each other
After the deluge



93
BEN OSAWE (1931-2007)

MAN IN SAPARA
1991
Wood
72.4 cm. (28½ in.)

Signed and dated (lower center)

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



(Rear view)



94
BEN ENWONWU (1917-1994)

UNTITLED
1965
Oil on canvas
33 x 89 cm. (13 x 35 in.)

Signed and dated (lower right)

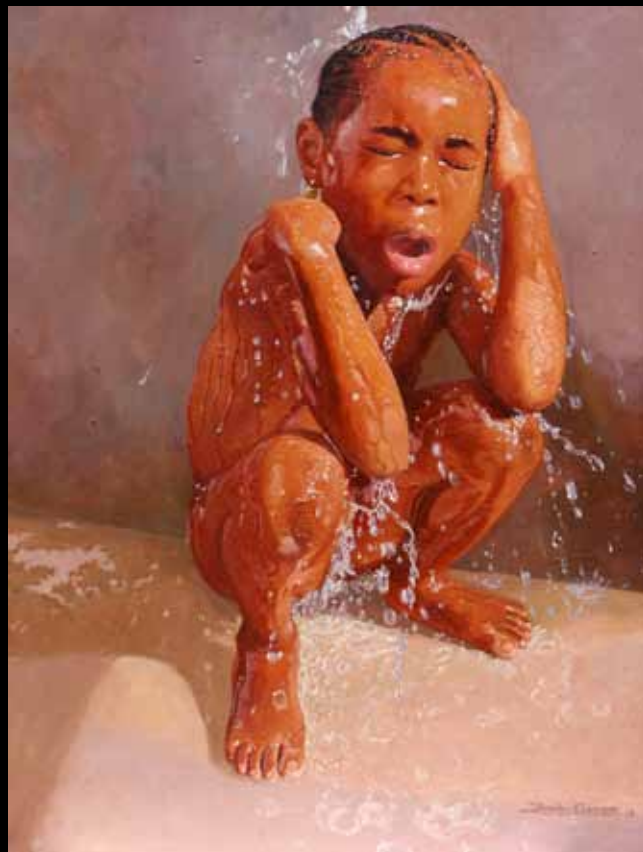
₦ 2,200,000-2,500,000
(\$ 13,750-15,625)

95
OLUMIDE ORESEGUN (b.1981)

EXCITEMENT
2013
Oil on canvas
89 x 69 cm. (35 x 27 in.)

Signed and dated (lower right)

₦ 250,000-300,000
(\$ 1,560-1,875)



95



96
NDIDI EMEFIELE (b.1987)

LADIES IN WAITING
2012
Mixed media on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,875-2,500)



96

97
CHIDI KWUBIRI (b.1966)

TARGET
2012
Oil and Acrylic on canvas
200 x 300 cm. (78½ x 118 in.)

Signed and dated (lower right)

₦ 2,500,000-2,800,000
(\$ 15,625-17,500)

Chidi Kwubiri graduated from the Art Academy Dusseldorf. He lives and works in Germany, but still maintains strong ties to his homeland, Nigeria and its culture.

Kwubiri is well known for his furious dripping technique whereupon mysterious figures emerge from an explosive chaos of colors.

Beside his support for young and upcoming African artists he is also engaged in humanitarian projects that focus on campaigns against corporal punishment of children and on the global call for conversion of weapons and

ammunition into objects of art. Thus is the genesis of this painting "target", a warrior with a bow and a paintbrush as arrow, a subtle message to encourage creation instead of destruction.

The interaction of intuitively dripped layers of merging colors and a perfect brush stroke here is another example of Chidi Kwubiri's unique style of combining the contemporary global art vocabulary with the archaic African roots, which gives his works their mystically modern force of expression. -CK



98
GERRY NUBIA (b.1966)
MAY BLOSSOM
 2011
 Acrylic on canvas
 137 x 153 cm. (54 x 60 in.)
 Signed and dated (lower right)
 ₦ 450,000-550,000
 (\$ 2,815-3,440)



99



100

99
RICHARDSON OVBIENO (b.1982)
LANDSCAPE
(EMPTY BARREL SERIES)
 2012-2013
 Mixed media
 112 x 41 cm. (44 x 16 in.)
 Signed and dated (lower left)
 ₦ 250,000-350,000
 (\$ 1,565-2,190)

100
OGBAMI ALENOSI (b.1982)
WAITING
 2011
 Acrylic on canvas
 196 x 137 cm. (77 x 54 in.)
 Signed and dated (lower left)
 ₦ 250,000-300,000
 (\$ 1,565-1,875)



101
KAINEBI OSAHENYE (b.1964)

LIBERATED SOULS
2003
Mixed media on canvas
152.5 x 127.5 cm. (60 x 50¼ in.)

Signed and dated (lower right)

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



102
PEJU ALATISE (b.1975)

THE UNCONSCIOUS STRUGGLE
2012
Mixed media
254 x 152.5 x 96.5 cm. (100 x 60 x 38 in.)

Signed and dated

₦ 7,500,000-9,000,000
(\$ 46,875-56,250)



(Detail)



103
BEN ENWONWU (1917-1994)

UNTITLED
1959
Wood
135 cm. (53 in.)

Signed and dated (back of work)

₦ 13,000,000-15,000,000
(\$ 81,250-93,750)



103



104

104
FIDELIS ODOGWU (b.1970)

GENERATION
2012
Metal
81 x 112 cm. (32 x 44 in.)

₦ 600,000-800,000
(\$ 3,750-5,000)

105
DENNIS OSAKWE (b.1968)

UNTITLED
2012
Pen and ink on paper
74 x 54 cm. (29 x 21¼ in.)

Signed and dated (lower right)

₦ 180,000-250,000
(\$ 1,125-1,565)



105



106
SOKARI DOUGLAS CAMP (b.1958)

FAITH, HOPE & CHARITY (TRIPTYCH)
2003
Acrylic painted steel & perspex
69 x 61 cm. (27½ x 24 in.) each

Signed and dated (lower right)

₦ 1,200,000-1,500,000
(\$ 7,500-9,375)



107
GBENGA ORIMOLOYE (b.1966)

ONIDIRI META
2012
Oil on board
122 x 81 cm. (48 x 32 in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,875-2,500)

107



109
DAVID DALE (b.1947)

MULTIPLICITY MAKES FOR STRENGTH
2012
Mixed media on board
112 x 107 cm. (44 x 42 in.)

Signed and dated (lower centre)

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

108
ALBERT OHAMS (b.1965)

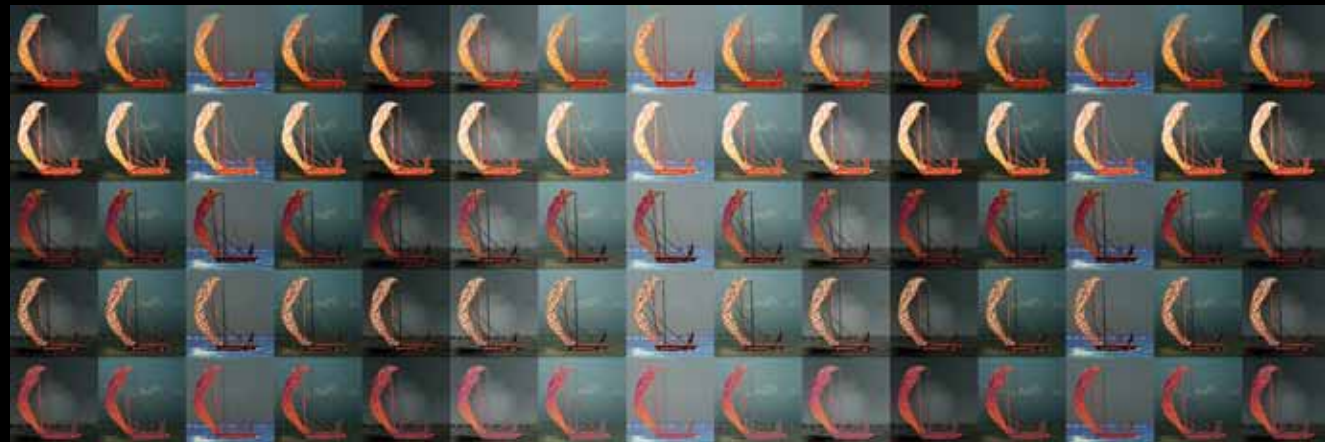
MOTHER'S BURDEN
2011
Acrylic on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 250,000-350,000
(\$ 1,560-2,190)



108



110

110
ADE ADEKOLA (b.1966)

THE DREDGERS: RICE BAG ARMADA
2012
C-print mounted on plexi glass
Edition 1 of 5
300 x 100 cm. (118 x 39½ in.)

Signed and dated (lower right)

₦ 1,200,000-1,500,000
(\$ 7,500-9,375)

Artist's Statement

Out of the dark of dawn, they emerge; silent flotilla on the lagoon, rice sack sails turned to the morning breeze, worked by the stark silhouette of expert hands



111

111
VICTORIA UDONDIA (b.1982)

TABLE CLOTH (1958) SERIES
2012
Mixed media on board
56 x 155 cm. (22 x 61 in.)

₦ 550,000-700,000
(\$ 3,440 4,375)

112
UCHE PETERS (b.1973)

UPS AND DOWNS
2009
Mixed media (Back of silver palm, saw dust, glue and acrylic)
120.5 x 94 cm. (49 x 37 in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,500-3,125)

Artist's Statement:

Sometimes it's good, sometimes it's bad,
Sometimes you're happy, sometimes you're sad.
Sometimes you're well, sometimes you're sick,
Sometimes you have money, sometimes you are broke.
A lot of sometimes in our lives.
Life is like a seesaw. You wake up everyday not knowing what life will throw at you
I try to express everyday life in this piece. The colours you see are completely natural. It was just polished by a neutral polish and the back is reinforced with glue and saw dust covered with acrylic to make it durable.
The upward and downward movement represents our everyday journey, which is completely a natural thing. It doesn't matter if you are up or down at anytime, what matters is how you manage them.
Manage them well and life will be a comedy
Manage them badly and life will be a tragedy.



112

113
ATO ARINZE (b.1969)

THE BIG TREE (IROKO)
2011
Terracotta (fired clay)
82 cm. (32 in.)

Signed and dated (back of work)

₦ 200,000-250,000
(\$ 1,250-1,565)



113



114
UCHAY JOEL CHIMA (b.1971)

REPLENISH V
2013
Mixed media on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 600,000-750,000
(\$ 3,750-4,690)



116
DUKE ASIDERE (b.1961)

DREAMS III
2012
Acrylic, enamel and metallic paint on board
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right and lower left)

₦ 700,000-850,000
(\$ 4,375-5,315)



115
NIKE OKUNDAYE (b.1954)

WOMEN DELEGATE I-IV
2011
Pen & Ink on paper
Panel of 6
75 x 84 cm. (29½ x 33 in.)

Signed and dated (each panel)

₦ 450,000-550,000
(\$ 2,815-3,440)

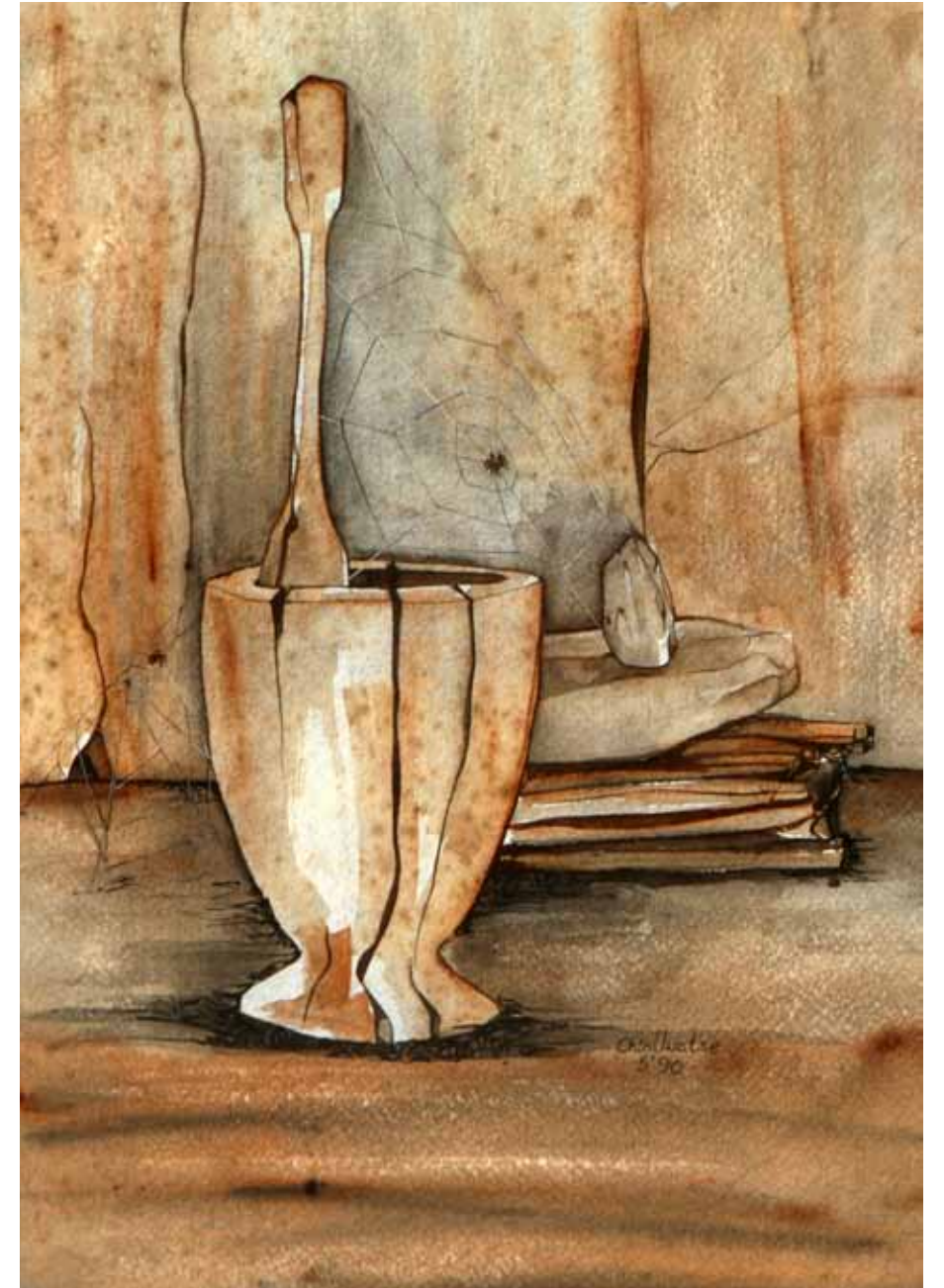


117
KELANI ABASS (b.1979)

MAN & MACHINE, GOVERNANCE AND ENTREPRENEUR
2011
Mixed media on canvas
122 x 229 cm. (48 x 90 in.)

Signed and dated (lower right)

₦ 650,000-800,000
(\$ 4,060-5,000)



118
CHINWE UWATSE (b.1960)

GRANDMA WENT AWAY
1990
Watercolour on paper
33 x 23 cm. (13 x 9 in.)

Signed and dated (lower right)

₦ 180,000-250,000
(\$ 1,125-1,565)



119
OBINA MAKATA (b.1981)

UNTITLED
2012
Mixed media on canvas
76 x 102 cm. (30 x 40 in.)

Signed and dated (lower middle)

₦ 200,000-300,000
(\$ 1,250-1,875)

119

120



120
KUNLE ADEGBORIOYE (b.1966)

DREAMLAND
2012
Mixed media on canvas
1 of 3
115.5 x 76 cm. (45½ x 30 in.)

Signed and dated (lower right)

₦ 200,000-300,000
(\$ 1,560-1,875)



121
BEN OSAGHAE (b.1962)

STRENGTH OF FRIENDSHIP
1997
Oil on canvas
103 x 77 cm. (41 x 30 in.)

Signed and dated (lower left)

₦ 600,000-700,000
(\$ 3,750-4,375)

END OF SALE

Buying at Arthouse Contemporary

Conditions of Sale

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

Bidder Registration

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

Bidding

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

Absentee Bids

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

Successful Bids

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

Estimates

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

Reserves

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

Buyer’s Premium

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

Tax

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

Payment Instructions

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

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

Shipping

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

Export/Import Permits

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

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

Collection

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

Storage

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

Insurance

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

Important Notices and Explanation of Cataloguing Practice

Condition Reports

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

Other conditions and information

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

Conditions of Sale

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

Preconditions

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

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

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

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

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

then rounded off; they are contained in parentheses.

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

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

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

(c) The exchange rate of 160 Nigerian Naira to 1 US Dollar was taken in March, 2013.

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):

- to charge interest at such rate we shall reasonably decide;
- 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;
- to cancel the sale
- to resell the property publicly or privately on such terms as we shall think fit
- to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- to set off against any amounts which we may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- 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;
- 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;
- 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

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.

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.

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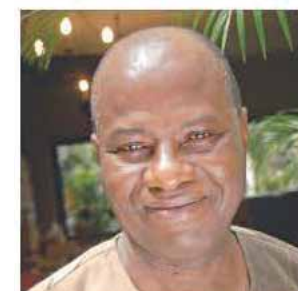
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