



ARTHOUSE

CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

Monday, 18th November 2013



ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

Monday, 18th November 2013, 6 pm

Viewings:
Saturday, 16th November 2013, 10 - 6 pm
Sunday 17th November 2013, 12 - 6 pm

The Wheatbaker
4 Onitolo Road
Ikoyi

COVER
LOT #73
BEN ENWONWU

THE DRUMMER

BACK COVER
LOT #69
J. D. OJEIKERE

AJA NLOSO

INSIDE FRONT COVER
LOT #20
GEORGE OSODI

CARTER BRIDGE 2013

INSIDE BACK COVER
LOT #116
GANI ODUTOKUN

DRY EARTH

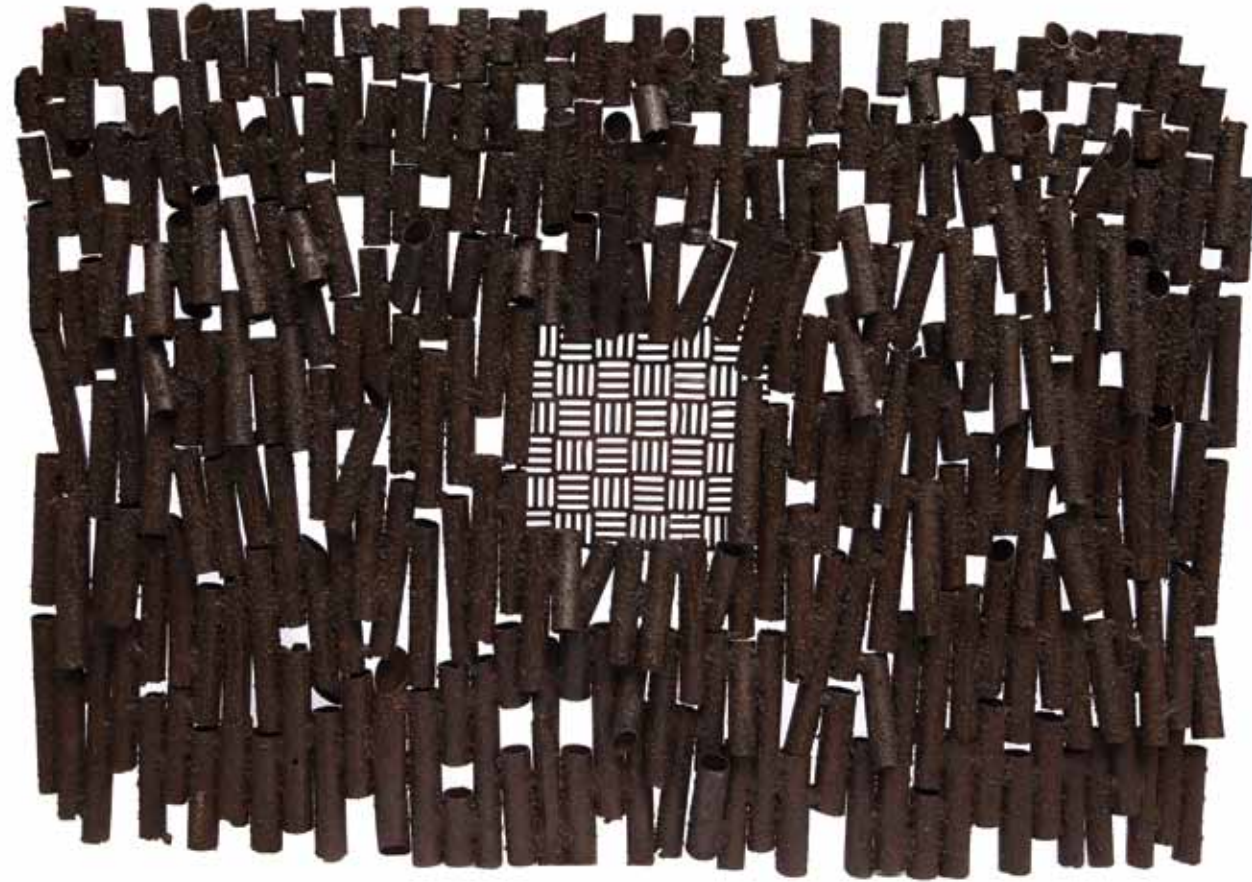
OPPOSITE CONTENTS
LOT #60
OWUSU ANKOMAH

TRIA



Contents

Lot Details	9-93
Terms and conditions	95
Absentee Bid form	99
Index	101
Acknowledgements	103



C1
FIDELIS ODOGWU (b.1970)

VILLAGE SQUARE
 2010
 Metal
 68.5 x 98 cm. (27 x 38½in.)

Signed and dated (lower left)

₦ 400,000-550,000
 (\$ 2,500-3,438)

C2
ALIMI ADEWALE (b. 1974)

VIRTUOUS 1
 2013
 Mixed media on canvas
 91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

₦ 300,000-450,000
 (\$ 1,875-2,813)



C3
KUNLE ADEGBORIOYE

WIZ KID
 2013
 Mixed media on canvas
 150 x 78.5 cm. (59 x 31 in.)

Signed and dated (lower right)

₦ 450,000-600,000
 (\$ 2,813-3,750)





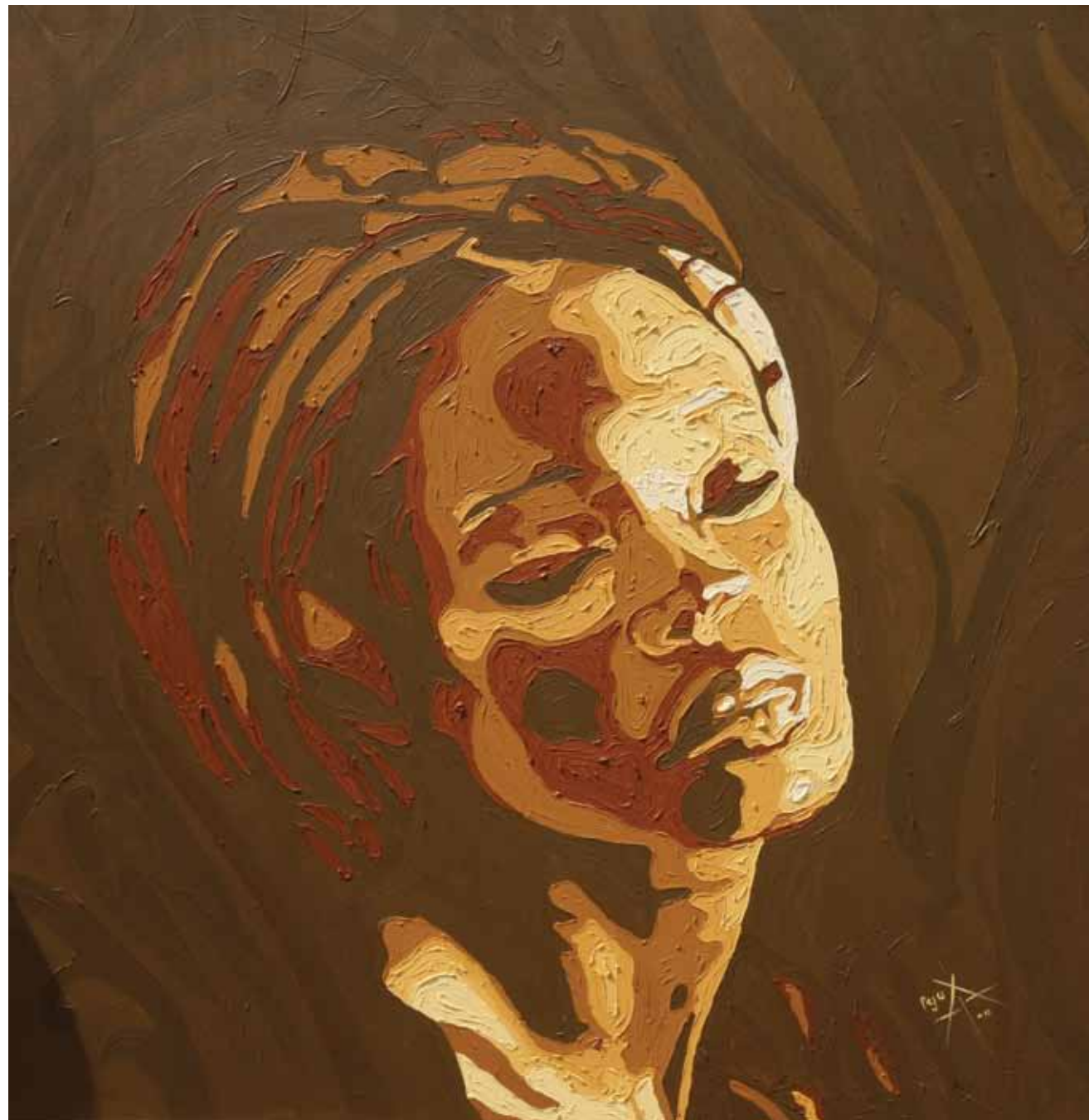
C4
TOLU ALIKI

VILLAGE SQUARE
2013
Acrylic on canvas
119.5 x 104 cm. (47 x 41 in.)

Signed and dated (lower left)

₦ 300,000-450,000
(\$ 1,875-2,813)

AUCTION LOTS



1
PEJU ALATISE (b. 1975)
UNTITLED
 2005
 Acrylic on canvas
 123 x 122 cm. (48½ x 48 in.)
 Signed and dated (lower left)
 ₦ 800,000-1,000,000
 (\$ 5,000-6,250)



2
FELIX OSIEMI (b. 1961)
RITUAL DANCE II
 1991
 Charcoal on paper
 28 x 17.5 cm. (11 x 7 in.)
 Signed and dated (lower left)
 ₦ 200,000-300,000
 (\$ 1,250-1,880)

3
OYERINDE OLOTU (b. 1959)
PORTRAIT OF A LADY
 1990
 Oil on canvas
 81.5 x 46 cm. (32 x 18 in.)
 Signed and dated (lower left)
 ₦ 300,000-400,000
 (\$ 1,880-2,500)





4
ALEX NWOKOLO (b. 1963)
WOMANHOOD
 2001
 Pastel on paper
 48.2 x 68.5 cm. (19 x 27^{5/8} in.)
 Signed and dated (lower right)
 ₦ 500,000-600,000
 (\$ 3,130-3,750)

6
UCHAY JOEL CHIMA (b. 1971)

DAMSEL V
 2013
 Oil and mixed media on board
 142 x 179 cm. (56 x 70^{1/2} in.)

Signed and dated (lower right)

₦ 550,000-650,000
 (\$ 3,440-4,070)



5
A. AKANDE (b. 1942)

MARKET I
 1990
 Oil on board
 92 x 122 cm. (36 x 48 in.)

Signed and dated (lower right)

₦ 600,000-900,000
 (\$ 3,750-5,630)



7
TOLA WEWE (b. 1959)

DAUGHTERS OF PHARAOH
 1997
 Oil on canvas
 88 x 66 cm. (34^{1/2} x 26 in.)

Signed and dated (lower right)

₦ 350,000-450,000
 (\$ 2,190-2,820)



8
FIDELIS ODOGWU (b. 1970)

TURN BY TURN
2013
Metal
137 x 99 cm. (54 x 39 in.)

Signed and dated (lower right)

₦ 600,000-800,000
(\$ 3,750-5,000)



9
GODFRIED DONKOR (b. 1964,
Kumasi, Ghana)

FT FLAG (U.K)
2003
Collage on paper
58 x 42 cm. (22 ¼ x 16 ¼ in.)

₦ 550,000-700,000
(\$ 3,440-4,380)

As an artist straddling continents and cultures, Godfried Donkor is interested in historical, sociological issues, and, in particular, the shared history of the peoples of Africa and Europe. Against this background, he reflects on the commercialisation of people in all its facets, a complex of themes that runs through his individual work cycles.

Donkor frequently uses newspaper pages as background for his collages. On these sheets with their rows and columns of numbers his "People of Utopia", occupy a central position and are shown arising from cross-sections of old sailing ships. Whether a boxer, a football player or a pin-up girl, they are all worth the same in human "goods" trade, starting from its most extreme form, slavery, to subtler variations in sport or in the entertainment industry. For Godfried Donkor, it is important to illustrate the high value of sport and sexuality and thus the marketing of their protagonists in a global world. - JM

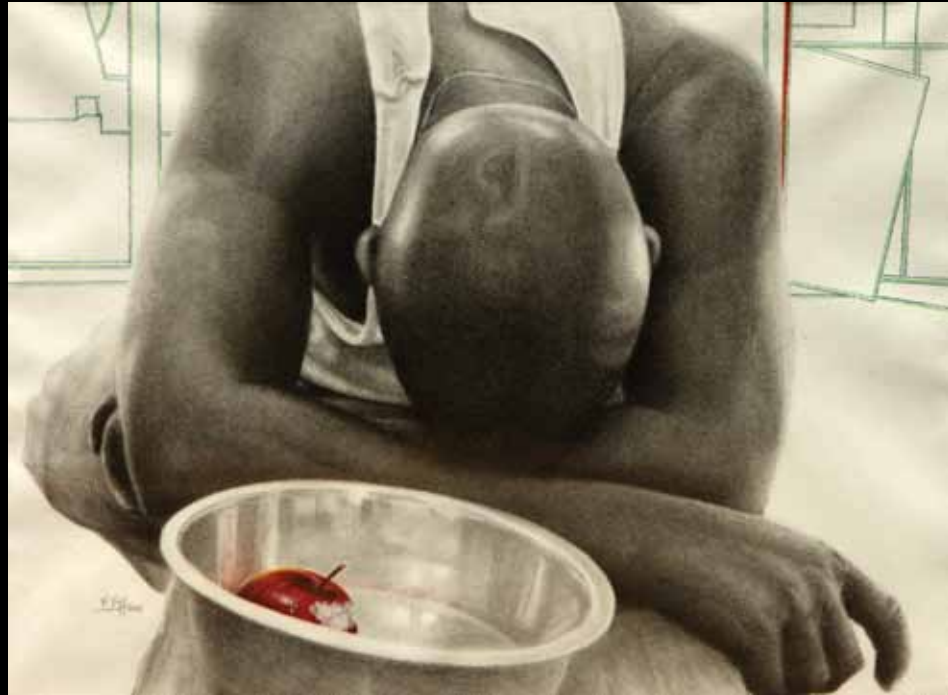


10
NDIDI EMEFIELE (b. 1987)

KEEP THE TEARS FROM FALLING
2013
Mixed media on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,500-3,130)



11
JEFFERSON JONAHAN (b. 1970)

ADAM
2013
Pastel on paper
54.5 x 75 cm. (21½ x 29½ in.)

Signed and dated (lower left)

₦ 250,000-350,000
(\$ 1,570-2,190)



12
OYERINDE OLOTU (b. 1959)

COLONIAL HOUSE
2012
Oil on canvas
91.5 x 92 cm. (36 x 36½ in.)

Signed and dated (lower left)

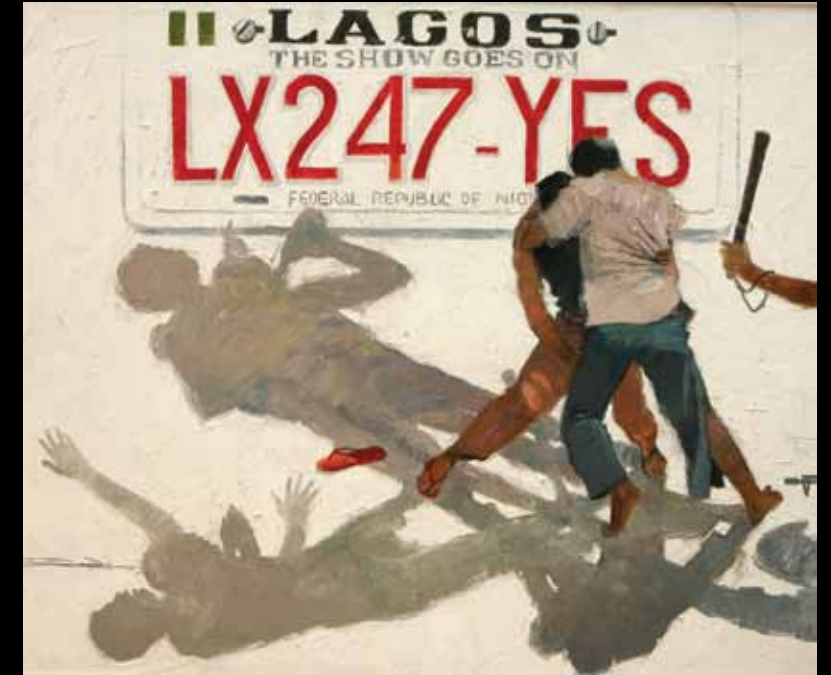
₦ 800,000-1,000,000
(\$ 5,000-6,250)

13
EMMANUEL DUDU (b.1974)

ROFOROFO SITE
2013
Acrylic on canvas
102 x 120 cm. (40 x 47½ in.)

Signed (lower left)

₦ 300,000-400,000
(\$ 1,875-2,500)



14
GERALD CHUKWUMA (b.1973)

FACE VALUE
2013
Mixed media
60 x 82 cm. (152½ x 210 in.)

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



15
YETUNDE AYENI-BABAEKO (b.1978)

NECK STRETCHER
 2012
 Oil on canvas
 61 x 86.5 cm. (24 x 34 in.)

₦ 180,000-250,000
 (\$ 1,130-1,570)



16
DAVID ASUMAH (b.1976, Kenya)

LIFTED
 2012
 Photograph printed on dibond
 61 x 76 cm. (24 x 30 in.)

₦ 180,000-250,000
 (\$ 1,130-1,570)

17
CYRUS KABIRU (b.1984)

STUNNER SERIES, SANYO
 2012
 Oil and acrylic on canvas
 76 x 51 cm. (30 x 20 in.)

₦160,000-250,000
 (\$ 1,000-1,570)



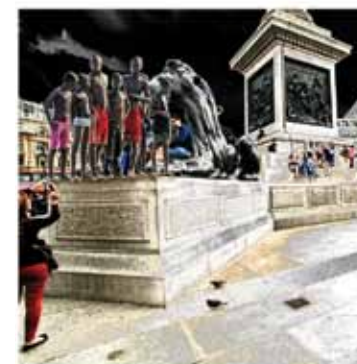
Cyrus Kabiru is a self taught painter and sculptor and currently practices in Nairobi. His paintings are often humorous portrayals of contemporary living within Kenya. Kabiru adopts the role of a flâneur, observer, explorer, and loner using his paintings as the output for his experiences. His sculptural work embodies his role as a “collector” of Nairobi cast offs. Kabiru refashions these waste, recycled, and found materials into various forms. Currently he is focusing on a series that depicts African nature using thousands of bottle caps sewn together.

Kabiru is perhaps best known for his C-STUNNERS series, an ongoing body of work in which he creates and wears artistic bifocals. The work sits itself between fashion design, wearable art and performance. C-STUNNERS portrays the aspiration of popular culture bling amongst the youth generation in Nairobi; they reflect the ingenuity and resourcefulness of people. The lenses provide a new filter giving a fresh perspective onto the world that we live in transforming the wearer not only in appearance but in mind-frame as well. - EC

18
ADE ADEKOLA (b.1966)

**A SET OF 4
 LONDON TRANSPLANTS FROM
 THE SERIES: ETHNOSCAPES;
 ICON AS TRANSPLANTS**
 2012
 Photography, edition 1 of 30
 60 x 60 cm. (23¼ x 23¼ in.) each

₦ 650,000-750,000
 (\$ 4,070-4,690)





19
LOLADE CAMERON-COLE (b.1972)

NEW LEKKI BRIDGE
2013
Print on dibond
120 x 120 cm. 47¼ x 47¼ in.)

₦ 380,000-450,000
(\$ 2,380-2,820)



20
GEORGE OSODI (b.1974)

LAGOS UNCELEBRATED SERIES-CARTER BRIDGE
2013
C-print on aluminium dibond
Edition 1 of 3
71 x 47 cm. (180 x 120 in.)

Signed and dated (verso)

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

21
ABAYOMI BARBER (b.1934)

UNTITLED
1984
Pencil on paper
25.5 x 30.5 cm. (10 x 12 in.)

Signed and dated (lower left)

₦ 350,000-450,000
(\$ 2,190-2,820)



22
KOFI ASEMNYINAH (1963)

CLOTH SELLER AND
HAWKERS RETURN TO
THE PAVEMENTS/STREETS
AFTER EJECTION
2013
Pen & ink on paper
76 x 107 cm. (30 x 42 in.)

Signed and dated (lower right)

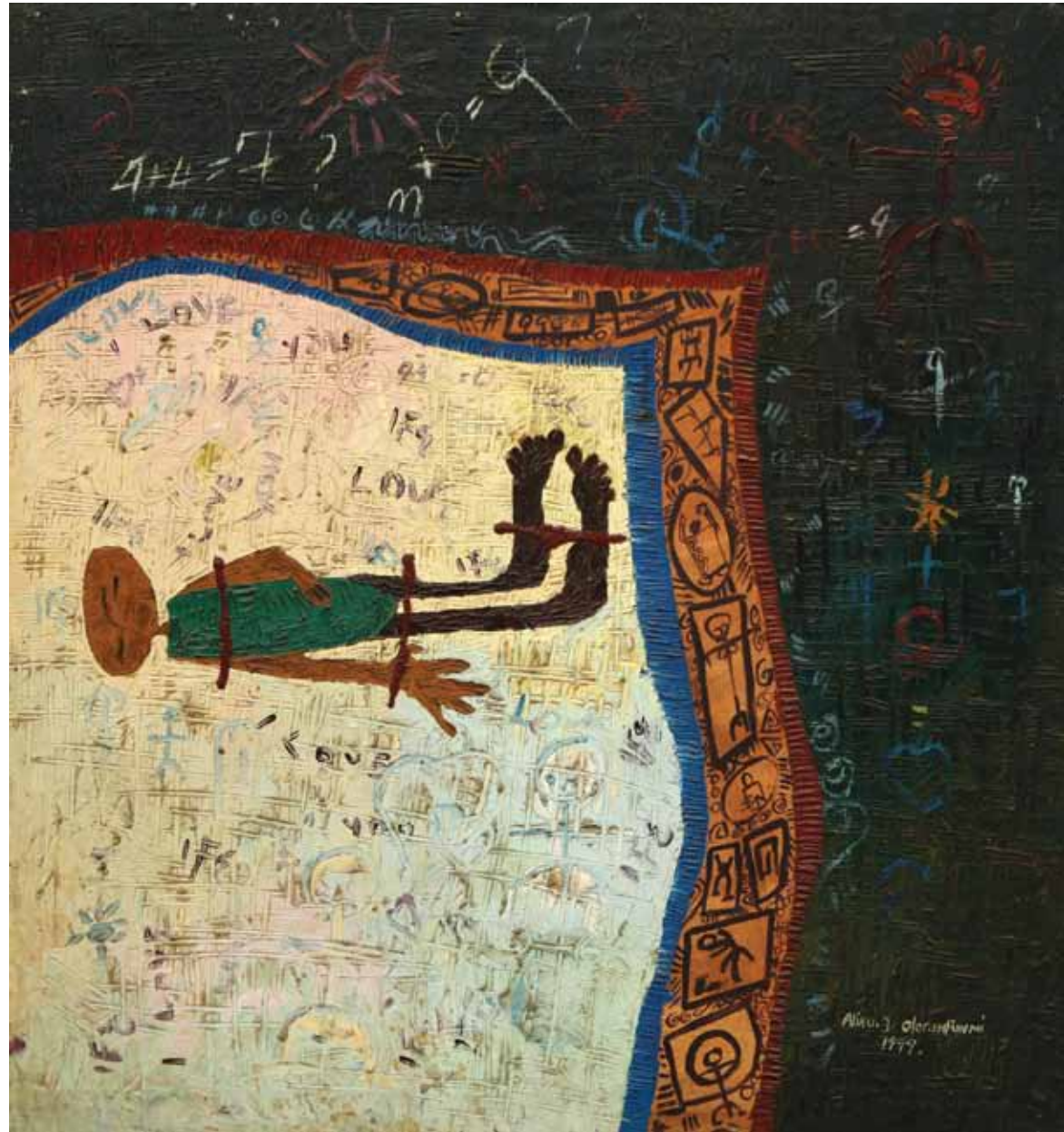
₦ 500,000-600,000
(\$ 3,130-3,750)



23
EMMANUEL MBANEFO (b.1960)

AYOLUGBE
2012
Oil on paper
52 65 cm. (20 ½ x 21 ½ in.)

₦ 350,000-500,000
(\$ 2,190-3,130)



24
JELILI ATIKU (b.1968)

SUWEGBE
1999
Acrylic on canvas
86.5 x 91.5 cm. (34 x 36 in.)

Signed and dated (lower right)

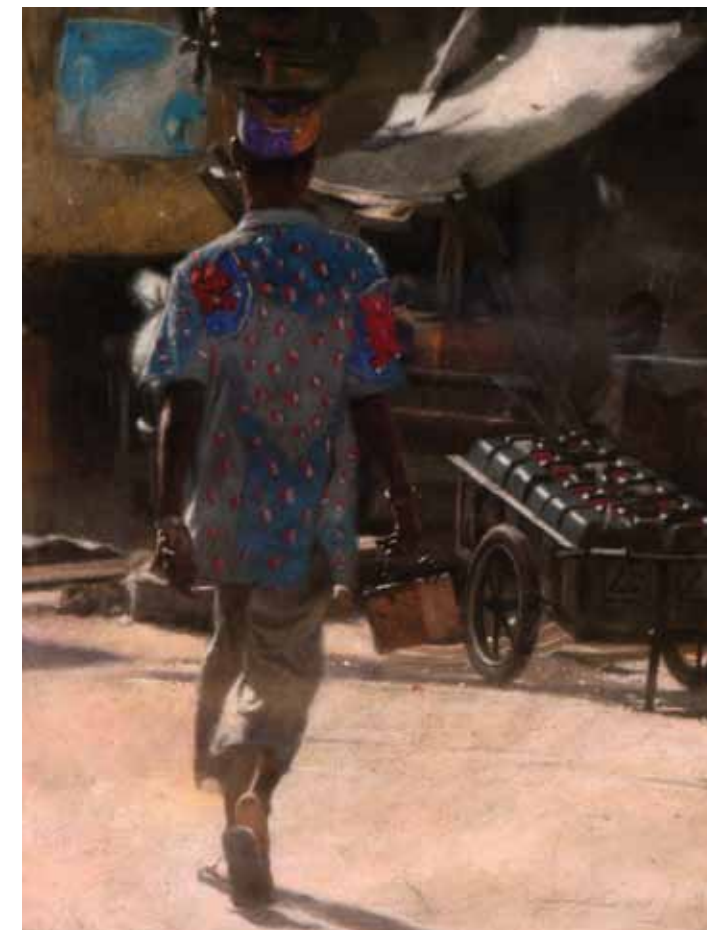
₦ 550,000-650,000
(\$ 3,440-4,070)

25
EMMANUEL ADIAMAH (b.1957)

GO LIME
2012
Mixed media on canvas
76 x 101.5 cm. (30 x 40 in.)

Signed and dated (lower right)

₦ 450,000-550,000
(\$ 2,820-3,440)



26
KELANI ABASS (b.1979)

ANKARA SERIES (MUSA)
2011
Pastel on paper
155 x 137 cm. (25½ x 20 in.)

Signed and dated (lower right)

₦ 180,000-200,000
(\$ 1,250-2,190)



27
WALLACE EJOH (b.1966)
ADMIRATION
2005
Oil on canvas
103 x 72 cm. (40½ x 28¼ in.)
Signed and dated (lower left)
₦ 400,000-550,000
(\$ 2,500-3,440)



28
JIMOH AKOLO (b.1934)
UNTITLED
1999-2000
Oil on canvas
122 x 91.5 cm. (48 x 36 in.)
Signed and dated (lower right)
₦ 800,000-1,000,000
(\$ 5,000-6,250)



31
ABAYOMI BARBER (b.1934)

FARMER'S DREAM
 1998
 Oil on canvas
 114.3 x 81.5 cm. (45 x 32 in.)

Signed and dated (lower right)

₦ 2,200,000-2,500,000
 (\$ 12,500-15,630)

In his abiding insistence on naturalistic representation, *Abayomi Barber* is alone among the generation of Nigerian modernists who came of age during the decade of independence. Rejecting the influence of post-Cubist abstraction on mid-twentieth-century modernism, or what he saw as pervasive Africanism in postcolonial African art, he saw in naturalism an appropriate visual language for exploring fantastic, mystical and folkloric themes. The resulting style became the main feature of the so-called "Abayomi Barber School" at the University of Lagos.

Farmer's Dream (1998) is exemplary of Barber's painting style and subject matter. Painted on a silky-smooth canvas surface coated with a layer of fine sand, the figure of a bare-chested farmer wearing a blue skull cap and waist cloth is manifestly hyperreal. In his maize farm, and in the glow of an evening sun, he puffs on his beaded red pipe out of which billows a cloud of smoke that soon turns into an evanescent, smiling head of a woman, the object of his fantasy. -CO



29
BEN ENWONWU (1917-1994)

UNTITLED
 1990
 Oil on canvas
 30.5 x 61 cm. (12 x 24 in.)

Signed and dated (lower right)

₦ 2,500,000-4,000,000
 (\$ 15,630-25,000)

30
KOLADE OSHINOWO (b.1948)

DARK AND LOVELY
 2013
 Oil on canvas
 122x 70 cm. (48 x 27½ in.)

Signed and dated (lower left)

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



32
DAVID DALE (b.1947)

DURBAR
 2012
 Glassbeads on board
 142 x 112 cm. (56 x 44 in.)

Signed and dated (lower centre)

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



33
PEJU ALATISE (b.1975)

BODY PARTS
2012
Mixed media
106.5 x 228.5 cm. (42 x 90 in.)

₦ 1,500,000-1,800,000
(\$ 11,250-13,750)

34
BUNMI BABATUNDE (b.1957)

MORNING STRETCH
1999
Wood
188 cm. (74 in.)

Signed and dated (lower left)

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



35
NYEMIKE ONWUKA (b.1972)

UNTITLED
2013
Acrylic on canvas
122 x 115 cm. (48 x 48½ in.)

Signed and dated (lower right)

₦ 600,000-750,000
(\$ 3,750-4,690)



36
ABLADE GLOVER (b.1934)

UNTITLED
2010
Oil on canvas
152.5 x 152.5 cm. (60 x 60 in.)

Signed and dated (centre right)

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





37
LARRY ISIMAH (b.1955)
MIGRATION- HERB SELLERS
 2009
 Acrylic/oil on canvas
 99 x 136 cm. (39 x 53^{3/4} in.)
 Signed (lower right)
 ₦ 400,000-500,000
 (\$ 2,500-3,130)



38
BEN OSAGHAE (b.1962)
BIG HUG
 2000
 Acrylic on canvas
 208.5 x 90 cm. (82 x 35^{3/8} in.)
 Signed and dated (lower left)
 ₦ 1,200,000-1,500,000
 (\$ 7,500-9,380)



39
ABLADE GLOVER (b.1934)
UNTITLED
 2012
 Oil on canvas
 76 x 76 cm. (30 x 30 in.)
 Signed and dated (lower right)
 ₦ 500,000-600,000
 (\$ 3,130-3,750)

40
MICHEAL W. SOI (b. 1972)
SCRAMBLE FOR AFRICA
 2010
 Acrylic and charcoal on canvas
 100 x 100 cm. (39^{3/8} x 39^{3/8} in.)
 Signed and dated (lower right)
 ₦ 350,000-450,000
 (\$ 2,190-2,820)





41
KOLADE OSHINOWO (b. 1948)

COWHERD AT SUNSET
1988
Oil on board
48 x 94 cm. (19 x 37 in.)

Signed and dated (lower left)

₦ 2,000,000-2,700,000
(\$ 16,880-20,000)

42
OLU AJAYI (b. 1963)

THE SETTING OUT
1989
Oil on board
119.5 x 121 cm. (47¼ x 47⅝ in.)

Signed and dated (lower right)

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



43
ABIODUN OLAKU (b.1958)

DANCE OF THE MATRONS
1990
Oil on canvas
76 x 98 cm. (30 x 38 ⅜ in.)

Signed and dated (lower right)

₦ 900,000-1,200,000
(\$ 10,000-12,500)



44
EDOSA OGUIGO (b. 1961)

DANCER
2007
Oil on canvas
127 x 101.5 cm. (50 x 40 in.)

Signed and dated (lower right)

₦ 1,000,000-1,250,000
(\$ 6,250-7,820)





45
CHUKS ANYANWU (b. 1937-1980)

UNTITLED
1979
Oil on canvas
125 x 61 cm. (49¼ x 24 in.)

Signed and dated (lower left)

₦ 750,000-950,000
(\$ 4,690-5,940)



46
KOFI AGORSOR (b. 1970)

SEXUAL DIPLOMACY
2011-12
Acrylic on canvas
119.5 x 119.5 cm. (47 x 47 in.)

Signed (lower left)

₦ 600,000-800,000
(\$ 3,750-5,000)



47
SOKARI DOUGLAS-CAMP (b. 1958)

RED SCARF
2013
Steel nickel
57 cm. (22³/₈ in.)

₦ 1,300,000-1,600,000
(\$ 8,125-10,000)

48
DUKE ASIDERE (b. 1961)

PREPAID METERS (PHCN)
2013
Acrylic, oil and car paints on board
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 600,000-700,000
(\$ 4,380-5,320)





49
ADEOLA BALOGUN (b. 1966)

MIND BLOWING
2011
Mixed media
112 x 68.9 cm. (44 x 27 in.)

₦ 600,000-800,000
(\$ 3,750-5,000)

51
GBENGA OFFO (b. 1957)

THE KING'S KOLANUT
2013
Acrylic on canvas
180 x 122 cm. (70 5/8 x 48 in.)

Signed and dated (lower left)

₦ 850,000-1,000,000
(\$ 5,320-6,250)

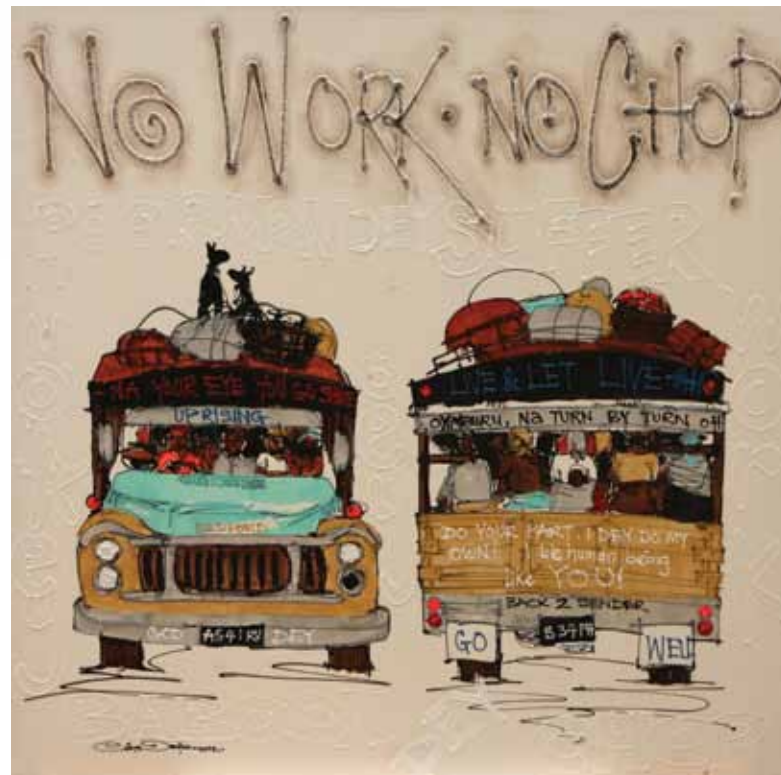


50
DISEYE TANTUA (b. 1974)

NO WORK, NO CHOP
2012
Acrylic on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower left)

₦ 400,000-500,000
(\$ 2,500-3,130)



53
BRUCE ONOBRAKPEYA (b. 1932)

ERU (FEAR)
1998
Oil on canvas
201 x 147.5 cm. (79 x 58 in.)

Signed and dated (lower right)

₦ 3,500,000 -4,500,000
(\$ 21,875-28,125)

Bruce Onobrakpeya invented several techniques that saw his work shift from two-dimensional prints to relief sculptures and, further on, to large-scale multimedia installations. Frequently, he reworked and produced different versions of particular compositions, allowing each to benefit from the specific formal qualities of the medium and process he is working with at any given time. These formal translations and migration of images across diverse media gave rise to what he has called "nomadic" images.

In the late 1990s *Onobrakpeya* returned to painting, which ceased to be his primary artistic form from the mid-1960s. *Eru* (Fear) presented here, is exemplary of these late large canvases. As in his other work, this painting recasts a theme he has presented a few times before: a multi-headed spirit-monster confronted by human hunters. From the beginning of his career, *Onobrakpeya* collected Nigerian folklore and became one of the most successful and best-known illustrators of fictional works of leading Nigerian authors. The subject matter of *Eru* (Fear) comes from an episode in D. O. Fagunwa's *Forest of a Thousand Daemons*.

The painting differs from the Plastocast and Deep Etching versions of *Eru*, both from 1981. In the Plastocast he shows just the multi-headed monster, whereas in the Deep Etching the monster and the hunters (who are represented in a relatively naturalistic style) respectively occupy the left and right halves of the picture, as though their powers were commensurate. Here, he reduces the band of hunters flanking the centrally-placed snarling monster to insignificant blue stick figures. The flowing, linear bands of colour suggesting the monster's amorphous form convey its status as a scary, metaphysical being. - CO



52
BEN ENWONWU (1917-1994)
UNTITLED
1994
Wood
54.5 cm. (21½ in.)

₦ 4,000,000-6,000,000
(\$ 25,000-37,500)



53



54
SEGUN ADEJUMO (b. 1965)

LOST IN INCOGNITO
 2013
 Acrylic on canvas
 99 x 119.5 cm. (39 x 47 in.)

Signed and dated (lower right)

₦ 750,000-1,000,000
 (\$ 4,690-6,250)

55
LUDOVIC FADAIRO (b.1947)

DIALOGUE
 2012
 Pigments and acrylic sur carton
 81.5 x 120 cm. (32 x 47 in.)

Signed and dated (lower right)

₦ 650,000-750,000
 (\$ 4,070-4,690)



Ludovic Fadairo is a major figure in the narratives of contemporary art practice in his native Benin as well as Cote d'Ivoire, where he lived for a number of years.

Fadairo's oeuvre encompasses painting, installation, collages, sculpture and works in mixed media. He seeks to understand the media he employs, which range from the traditional to the highly unorthodox including chinks, natural pigments and locally woven fabric. He often incorporates found materials, which are in themselves a work of time, history, and worship and have their place in daily or traditional life. Fadairo's technique involves mixing paints with sand and other local substances to add colour and texture – the process of manipulating becoming more significant than the material itself. He also adds recycled materials into works that fuse paintings with sculpture.

Also visible in his paintings are prominent lines joining 2 or more separate canvases, that at once lend several layers of meaning to his work. Each painting captures inner images of an intimate and personal cosmogony expressing the essence of Africa, a continent laden with secrets, mysteries and deep symbolism. For the artist, "Time is not a straight line casting; the future precedes the past, the past impregnates the present, past and future become a couple – hermaphrodites." Indeed, matter and symbol merge in Fadairo's work to manifest the invisible giving it colour, rhythm and life.– *OE*



56
OBI EKWENCHI (b.1959)

THE GIVER AND THE RECEIVER
 1999
 Brown marble chips
 46 x 41 cm. (18 x 16 in.)

₦ 500,000-650,000
 (\$ 3,130-4,070)



57
ATTA KWAMI (b.1956)

DAMBA
 2011
 Acrylic on canvas
 140 x 115 cm. (55 x 45^{5/8} in.)

₦ 1,800,000-2,300,000
 (\$ 11,250-14,380)



58
EL ANATSUI (b.1944)

ENDS AND MEANS COMMITTEE
 2013
 Wood and aluminium
 217 x 106 cm. (85½ x 41 ¾ in.)

Signed and dated (lower left
 on the 24th panel)

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

El Anatsui was born in Ghana, and studied sculpture at the Kwame Nkrumah University of Science and Technology, Kumasi. In 1975, he arrived at the University of Nigeria, Nsukka where he taught sculpture. Alongside Uche Okeke and Obiora Udechukwu El became a leading figure of the influential Nsukka School—the group of artists whose work was defined by experimentation with Nigerian and African art forms, particularly *uli* and *nsibidi* of South-eastern Nigeria. In his own work, Anatsui also explored the adinkra textile symbols of the Akan, as well as Bamun, Vai, and other African scripts, using them as decorative motifs and design elements, and as symbols of Africa’s histories and heritages much of which was lost during the colonial encounter.

Over the years Anatsui experimented with different sculptural media and techniques, from the circular wooden trays marked with *adinkra* and *uli* motifs in the 1970s, to ceramic pots and sculptures of the late 1970s and early 1980s. While on a studio residency in Cummington, Massachusetts in the United States in 1980, he discovered the potential of the chain saw as a carving tool. Marking strips of wood with the chainsaw and other power

tools, and burning in the marks with the oxyacetylene flame he developed the signature sculptural language that defined his practice from the mid-1980s to the late 1990s when he, again, invented another sculptural form: relief and free-standing sculptures constituted by countless aluminium bottle caps salvaged from local distilleries.

Ends and Means Committee (2013), presented here, is exemplary of the work resulting from Anatsui’s recent interest in combining the material form and aesthetic dimensions of his wood and metal sculpture. A largely abstract composition, the black notches atop some of the wood strips—his shorthand notation of the human figure—point to the fact that this is in fact a crowd of people, members of the “committee” to which the title refers. As is typical of his wood sculpture, he makes use of the natural colour of tropical woods. With the wood router and band saw he cut and burned in lace-like patterns, and introduced colourful diagonal lines using bottle seals, all of which suggest a richly attired group. The tension in the work between abstraction and figuration, between sculpture and painting, and between pure design and social/political commentary is an enduring feature of Anatsui’s artistic practice. - CO

59

BEN ENWONWU (1917-1994)

FULANI GIRL

1957

Fiber glass

78 cm. (30^{5/8} in.)

Signed and dated (lower right)

₦ 12,000,000-15,000,000

(\$ 75,000-93,750)

Seen here, is the artist working on a portrait sculpture of flamboyant politician, K. O. Mbadiwe. In the foreground is the *Fulani Girl*, an elegant bust executed in 1957 of a beautiful northern-Nigerian woman. Considered one of Enwonwu's most accomplished works, he skillfully imbues his sitter with a regal and dignified presence. Her finely chiseled features and slender neck are vaguely reminiscent of another of the artist's best-known works, *Tutu* (1973). Both works idealize the values inherent in blackness as the artist employed them in advocacy of *Negritude* - a literary and political movement developed in the 1930's by a group that included the future Senegalese President, Léopold Sédar Senghor, in rejection of colonial intellectual and political hegemony and domination. - OE



60

OWUSU ANKOMAH (b.1956)

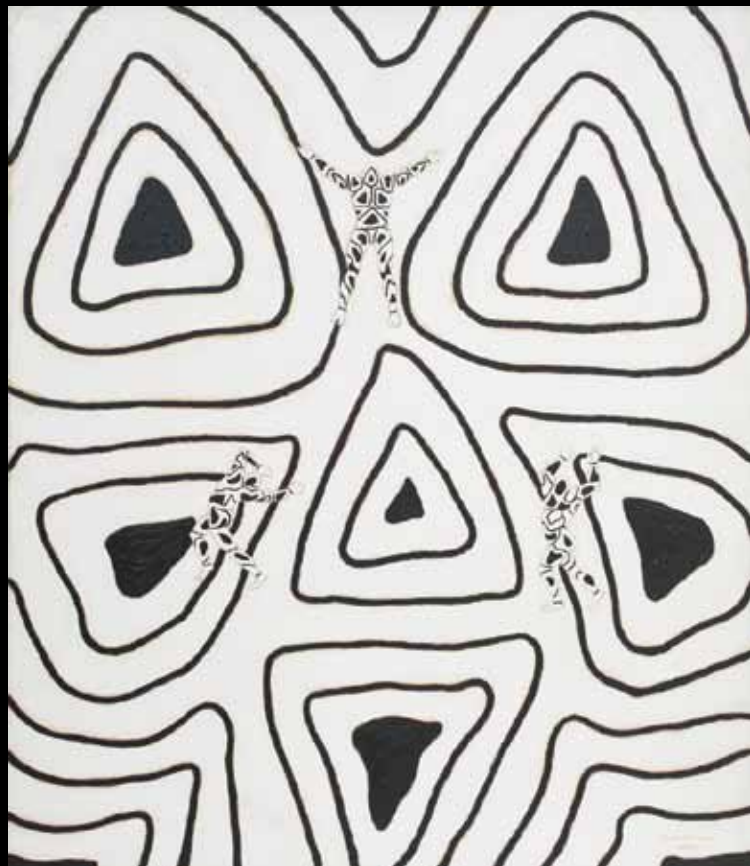
TRIA

1993

Lead acrylic on canvas
150 x 130 cm. (59 x 51 in.)

Signed and dated (lower right)

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



“The past never ages, it just mingles with the present, and the onus and responsibility lies with today’s generation to preserve the past for future generations.”

Kobina Bucknor (1924-1975), Ghanaian artist

Future Track

Owusu-Ankomah’s paintings can be read like a concentrated pictorial language. The artist sees his work as a retrospect, a journey into days gone-by, although his vision is very much fixed on today and tomorrow.

The spiritual power of the large-format works of Owusu-Ankomah, a Ghanaian artist who lives in Germany, is absolutely fascinating. They literally almost pull the observer into a semantic world corresponding with the human figures. Owusu-Ankomah always focuses these figures – athletic, naked males – at the center of his works, permeated and superimposed by symbols. This perfect human body stands for a union of body and soul, it radiates spirituality, imparts a feeling of strength, yet without any threatening overtones at all; what comes over is dignity, mediation and energy.

Owusu-Ankomah, a global artist, finds his inspiration and influences in the Renaissance - Michelangelo being one of his role models – but also in the modern European spirit and the pre-colonial art of his African home country. In his unmistakable and expressive style he combines Adinkra symbols from Ghana with other symbols from various world cultures and from all eras, and develops elements of his own new symbol language.

So the semantics in his works go beyond all geographical and cultural borders.

In a lecture on Owusu-Ankomah’s work Marie Pittroff compared his cross-over permeation and blending to jazz music, which on a musical level has a refreshing kind of “disrespect” and whirls all kinds of styles and forms together, regardless of any epochs or continents. And it is exactly in this universal language that Owusu-Ankomah expresses himself. As a spiritual person, he always sees the good in Humankind and paints his pictures with an incredibly positive energy. With his belief in this positive aspect he calls upon us to follow his way into the future.

Owusu-Ankomah is a citizen of two worlds. He has been living in Germany for 20 years now and will celebrate his 50th birthday this year. He is presently one of the most important representatives of contemporary African art. Invitations to renowned exhibitions and biennales show the esteem the artist enjoys on an international level.

Now it is time to do justice to the development this extraordinary artist has shown in the past 15 years. In a presentation of the work, which has emerged in this period, this book documents this wonderfully positive artistic development.

Joachim Melchers, 2006



61

SUSAN WENGER (1915-2009)

IWIN

Print

49.5 x 58.5 cm. (19 5/8 x 23 in.)

Signed (lower right)

₦ 250,000-350,000
(\$ 2,190-2,820)

62

ERABHOR EMOKPAE (1934-1984)

UNTITLED

1975

Wood

117 cm. (46 1/2 in.)

Signed and dated (back of work)

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

A major voice among the group of young artists in the Lagos contemporary art scene during the early 1960s, Emokpae’s large-scale abstract paintings and enigmatic subject matter derived from his interest in surrealism and in African ritual practices as well as in notions of human subjectivity in the context of cyclic and reciprocal cosmic relations. Despite an early introduction to wood sculpture, Emokpae’s work as a painter of abstract and highly stylized imagery constituted by simple iconic imagery secured his reputation as an important artist in the early 1960s.

In his sculpture, Emokpae frequently depicted elemental, figural and abstract forms constituted by two fused or mirrored parts as a way to convey his peculiar theory

of dualism drawn from African, European and Asian philosophies. However, his sculpture, grounded as it is in post-Cubist abstraction, testified to his unapologetic claim to modernist art, even as he used this formal language to explore themes that spoke to his Edo, and African cultural identity.

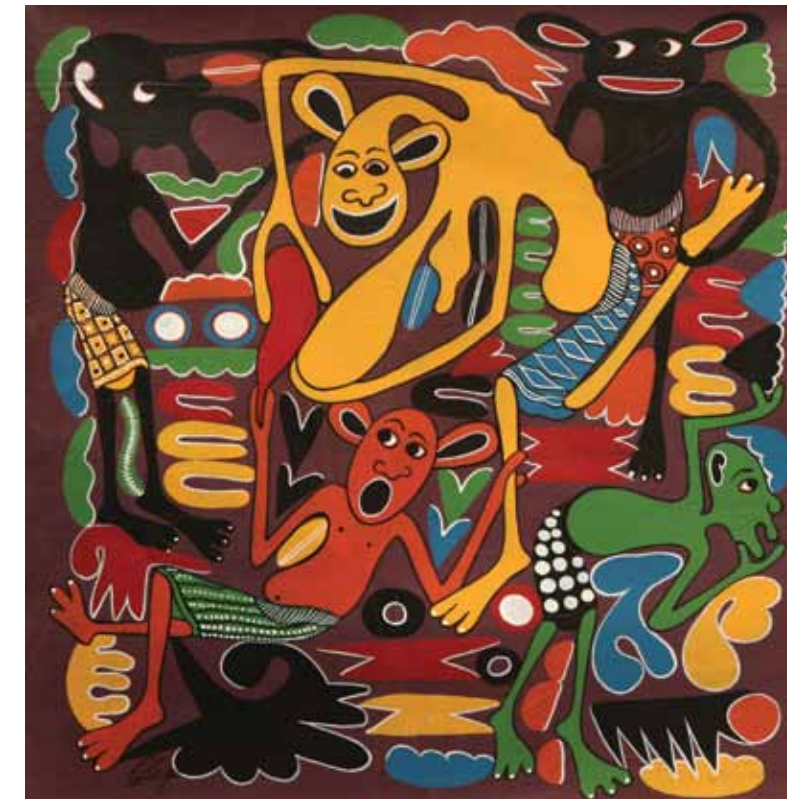
In *Untitled* (1975) shown here, Emokpae composes an abstract form in ebony wood consisting of two dis-aligned halves. But the unmistakable neck and shoulder supporting the split structure clearly points to the work’s anthropomorphic basis. Emokpae presents us with a highly abstracted, minimalist, janus-faced torso, and seems to revel—as he does in other sculptures—in his ability to reduce the human figure to pure form. -CO





63
DAVID DALE (b.1947)
NIGERIANS III
 1981
 Plastocast on board
 75 x 48.3 cm. (29³/₄ x 19 in.)
 Signed and dated (lower right)
 ₦ 450,000-600,000
 (\$ 2,820-3,750)

64
GEORGE LILANGA (b.1934)
**HUYU MZEE ANAKUNYWA
 POMBE YA KIENYETI**
 Oil on canvas
 115 x 65 cm. (45³/₈ x 25¹/₂ in.)
 ₦ 700,000-850,000
 (\$ 4,380-5,320)



65
MURAINA OYELAMI (b.1940)
**DREAMS OF THE LAST QUAR-
 TER**
 2011
 Oil on board
 152.5 x 122 cm. (60 x 48 in.)
 Signed and dated (lower centre)
 ₦ 1,500,000-1,900,000
 (\$ 9,380-11,880)

DEMAS NWOKO (b.1935)

SENEGALESE WOMAN

1970

Oil on board

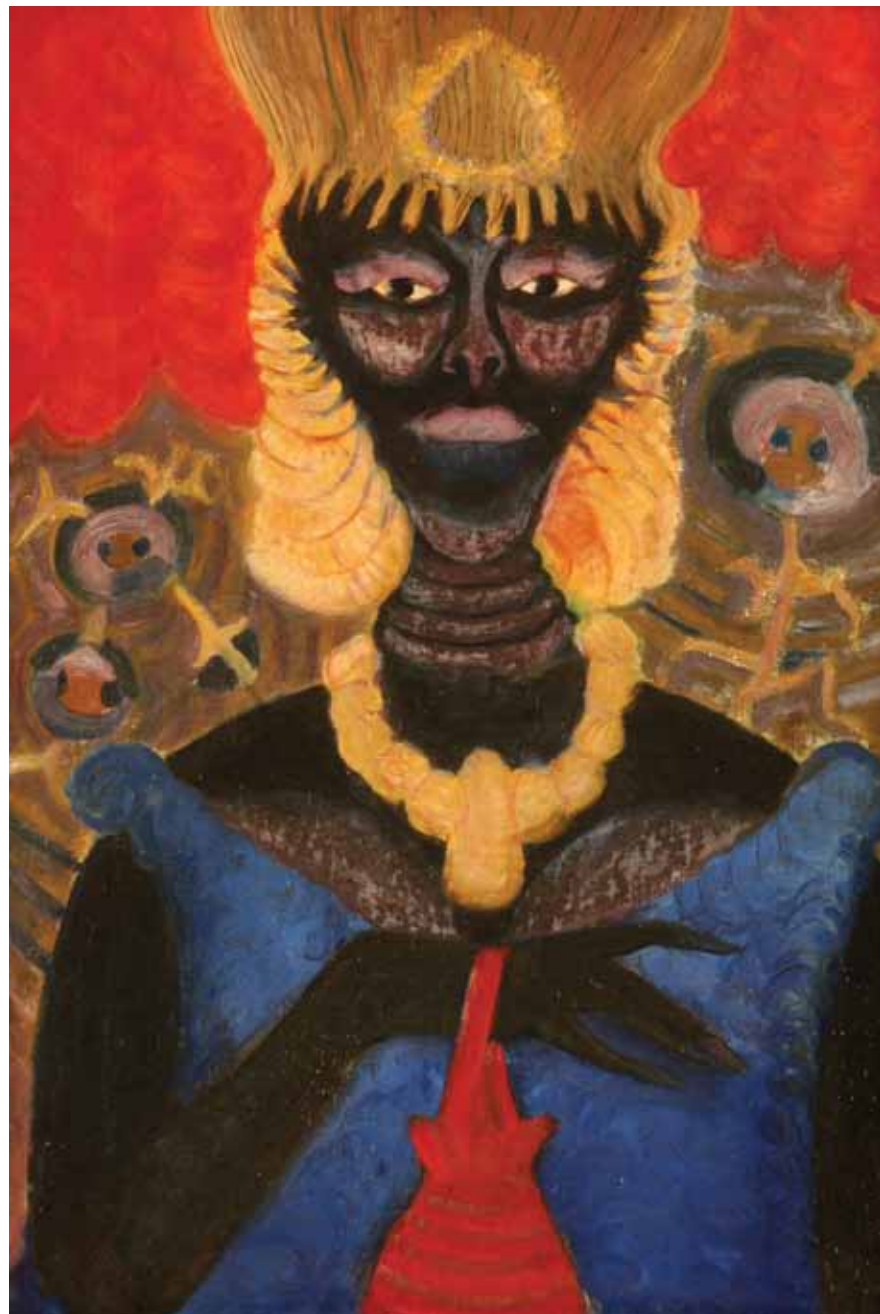
91.5 x 61 cm. (36 x 24 in.)

₦ 9,000,000-10,000,000

(\$ 56,250-62,500)

Demas Nwoko was, with Uche Okeke and Bruce Onobrakpeya, a leading member of the Art Society at the Nigerian College of Art, Science and Technology, Zaria. After earning a diploma in painting, Nwoko travelled to France on a French Government scholarship, studying theatre arts at the Theatre Lyrique summer school, Vichy, and fresco painting at the Ecole des Beaux Arts, Paris. He also travelled to Japan, Mexico, India and Greece on a Rockefeller fellowship, which allowed him to study various architectural traditions. The diversity of Nwoko's creative output, and his preoccupation with design and architecture since the late 1960s, make his paintings and sculptures quite rare. This oil painting, is evidently among the very last paintings Nwoko produced. In fact, this piece recasts a subject Nwoko depicted at least once before, in his terracotta sculpture, *Senegalese Woman* (1965). But whereas the sculpture is a full-figure form rendered in the highly simplified Nok-style of his terracotta works, here he presents only the bust of the woman, highlighting her astounding fashion accessories with his characteristic pictorial humour and idiosyncratic painterly style. Whereas Nwoko's painting up until the early-1960s frequently involved solidly defined shapes, colour areas, and figures, by the middle of the decade he tended to apply his paint loosely, his brush leaving swirling traces on the canvas surface, thus giving his compositions an airy quality. His palette also became more contrastive, often with dominant cadmium reds.

In this painting, Nwoko produces a strong visual impact with the red background and by placing the woman's red purse against a



field of cobalt blue. Typical of his figural representation, the woman's body, particularly her upper torso, is misshaped for comic effect. Despite the stupendous gold jewellery and hair adornment, her facial anatomy—notice for instance that her lower lip all but disappears into the surrounding, messy blackness of her lower face—and her barrel-shaped torso seem to suggest that she is anything but an

icon of feminine beauty. The painting is thus a parody of the famed elegance of Senegalese *signares*, which has preoccupied many modern artists besides Nwoko. The two fawning, though abstracted, simian forms behind her leaves no one in doubt about Nwoko's attempt here, as in his much of his work, to make a mockery of accepted notions of fashion, the ideal body and social status. - CO

SIMON OKEKE (1937-1969)

OYO HEAD

1964

Watercolour, ink and pen on paper

24.2 x 18.5 cm. (9¼ x 7¼ in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000

(\$ 6,250-9,380)

Simon Okeke was the only sculptor in the Art Society, the group of students at the then Nigerian College of Art, Science and Technology, Zaria whose work changed the direction of Nigerian modernism in the post-independence era. As an artist, Okeke was interested in realism, science fiction, and the Igbo ritual and cultural system. Although he occasionally made sculptures and oil paintings, he distinguished himself as, perhaps, the first Nigerian artist to focus on watercolour as his primary artistic medium.

Oyo Head (1964) presented here is a fine example of Okeke's unique watercolour and ink work for which he earned widespread critical attention. This representation of a woman with an abnormally long neck accentuated by three heavy neck ornaments, and a large oval head is characteristic of the artist's



figuration, as are the fine facial features. The figure's anatomical features are defined by a sfumato effect, and dramatized by harsh highlights on the hair and parts of her face. The style speaks to Okeke's abiding interest in simulating sculptural form in a two-dimensional format. Like the carver revealing the form hidden in the block of wood or stone, Okeke starts with a dark paper, methodically bringing out his composition by rubbing and erasing parts of the emerging picture. He finishes off the composition by darkening and highlighting specific areas.

Several cylindrical forms cloaked in shadow surround the head; they seem to suggest folds of heavy fabric, or emergent forms that might soon become living things. This, presentation of figures enclosed in a dark inscrutable space heightens the sense of mystery that is a hallmark of the artist's work. - CO



68
ABIODUN OLAKU (b.1958)

DOWNTOWN MUSHIN AT NIGHT
 1988
 Oil on board
 66 x 91.5 cm. (26 x 36 in.)

₦ 1,000,000-1,2

Signed and dated (lower left)

00,000
 (\$ 6,250-7,500)

69
J. D. OJEIKERE (b.1930)

AJA NLOSO
 1980
 Photograph printed on silver halide
 51 x 61 cm. (20 x 24 in.)

Signed and dated (lower right)

₦ 600,000-750,000
 (\$ 3,750-4,690)

J.D. 'Okhai Ojeikere was raised in rural South-western Nigeria in a village where photography was an exotic luxury. In 1950, he bought a modest Brownie D camera, and a neighbour Mr. Anieke taught him the rudiments of photography. In 1951 he began to seek work from the Ministry of Information in Ibadan, repeatedly sending the same letter: "I would be very grateful if you would use me for any kind of work in your photographic department." His persistence paid off in 1954, when he was offered a position as a darkroom assistant. Just as Nigeria was shedding colonial rule in 1961, he became a still photographer for Television House Ibadan, a division of the Western Nigerian Broadcasting Services, the first television station in Africa. Jazz musician Steve Rhodes was director of programming and Ojeikere has recalled the spirit of the time: "Just after independence, we were full of ideas and energy. We were going to conquer the world." In 1963 he moved to Lagos to work for West Africa Publicity.

In 1967 he joined the Nigerian Arts Council, and during their festival of the following year he began to take series of photographs dedicated to Nigerian culture. This body of work, now consisting of thousands of images, has become a unique anthropological, ethnographic, and documentary national treasure. Most African photographers of his generation only worked on commission; this project, unique in its genre, flourished without any commercial support. The Hairstyle series, which consists of close to a thousand photographs, is the largest and the most thorough segment of Ojeikere's archive. "To watch a 'hair artist' going through his precise gestures, like an artist making a sculpture, is fascinating. Hairstyles are an art form," Ojeikere has commented. He photographs hairstyles every day in the street, in offices, at parties. He records each subject systematically: from the rear, sometimes in profile, and occasionally head-on. Those from the rear are almost abstract and best reveal the sculptural aspect of the hairstyles. For Ojeikere, this is a never ending project as hairstyles evolve with fashion: "All these hairstyles are ephemeral. I want my photographs to be noteworthy traces of them. I always wanted to record moments of beauty, moments of knowledge. Art is life. Without art, life would be frozen."

Ojeikere is still working and have just recently added a series of photographs on Gele, (HEAD GEAR) to his collection. .



70
J. D. OJEIKERE (b.1930)

BRUSH
 1971
 Photograph printed on silver halide
 51 x 61 cm. (20 x 24 in.)

Signed and dated (lower left)

₦ 600,000-750,000
 (\$ 3,750-4,690)

71

OKPU EZE (1932-1995)

DANCE SKETCH

1990

Wood

171.5 cm. (67½ in.)

Signed and dated (lower centre)

₦ 1,500,000-1,750,000

(\$ 10,940-12,500)

Okpu Eze (1934-1995) was widely recognized for his art criticism in the Nigeria Magazine, and also for his abstract and semi-abstract paintings in the 1960s. During this period, he was attracted to the gestural painting and drips of American Abstract Expressionists. His work was closely associated with that of Erhabor Emokpae, the most visible advocate for abstraction and indigenous Nigerian subject matter in the Lagos art scene. In his sculpture, Eze also self-consciously appropriated western modernist styles—with echoes of Constantin Brancusi and Henry Moore, especially. Returning to the art scene after a long hiatus in the mid-1980s, Eze focused mostly on sculpture and had exhibitions in England and Nigeria. He participated in the “Nigerian Sculpture” exhibition at the Mall Galleries in London in 1986. He was an associate member of the Royal Society of British Artists, and until his death served as President of the Society of Nigerian Artists.

In this late work, titled *Dance Sketch* (1990) Eze presents a female figure with arms raised above her head. As with his figural sculpture, the artist reduces the human figure to bold elements articulated by sharp, clean lines and high surface polish. The combined effect of the black wood, as well as the sinuous outlines, and abstracted anatomical elements is an elegant lyrical form reminiscent of the female dance figures of Ben Enwonwu. This piece was produced shortly after the artist's highly successful, last major exhibition, “Legacy of Images: The Sculptures of Okpu Eze” which opened at the Italian Cultural Centre, Lagos in April 1989, traveling to the New Africa Centre, London in May 1990. - CO



72

AINA ONABOLU (1882-1963)

PORTRAIT OF SISI NURSE

1922

Oil on canvas

64 x 41 cm. (25 x 16 in.)

Signed and dated (lower left)

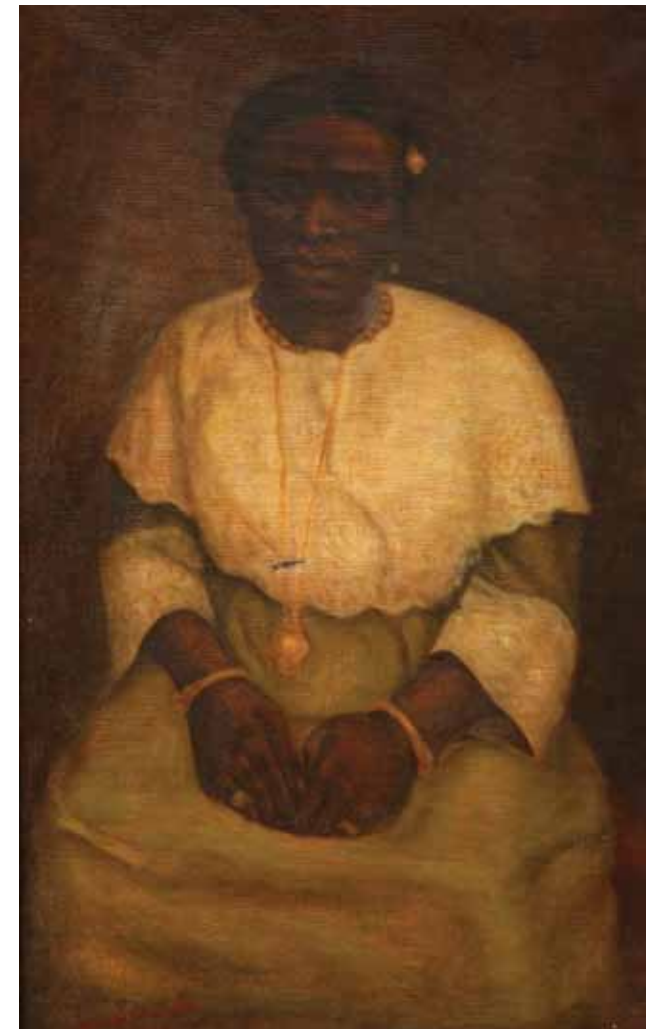
₦ 100,00,000-120,00,000

(\$ 62,500-75,000)

Aina Onabolu is widely regarded as the first modern Nigerian painter and art teacher. Largely self-taught, by 1900 he had garnered significant attention among the black and some white cultural and political elite in colonial Lagos on account of his portraiture. With his rising stature, Onabolu introduced informal art classes, having failed to convince the colonial government to include art instruction in the school curriculum. A fierce advocate of African modern consciousness and artistic abilities, Onabolu challenged prevailing racist ideas, particularly claims about the African's lack of intellectual sophistication. Until his death in 1963, a few years after Nigerian independence, Onabolu continued to affirm his belief in academic realism as the only viable visual language of modern African art.

In 1920, Onabolu published an essay titled “A Short Discourse on Art” in a small pamphlet to accompany his art exhibition. There he argued that modern African artists must reject the arts of their ancestral whose non-realistic representations were the result of an impoverished artistic imagination. The new artist, he argued, must embrace the realistic tradition that began with the ancient Greeks and reached its highest expression in the work of the British academic painter Joshua Reynolds. Moreover, Onabolu dismissed the contemporary practice of hand-coloured photographic portraiture as a poor alternative to oil painting. For him, oil painting was not just a richer medium of self-representation; it was also a truer means of capturing the sitter as a living being.

Onabolu studied painting first at the St. John's Wood School of Art, London,



and at the Académie Julian, Paris between 1920 and 1922. In London, he became a darling of the nascent African nationalist movement whose leaders saw in his work a powerful expression of African creative sophistication. Upon returning to Lagos he reinvigorated his campaign for the introduction of art in Lagos Schools. Following the publication of the 1925 Memorandum on Education, which provided the road map for colonial education in Lagos and Southern Nigeria, Onabolu continued his petitions to the Education Department, resulting in the appointment of Kenneth C. Murray in 1927 as the first official art teacher for schools in Southern Nigeria. For many decades Onabolu worked in his Lagos studio and continued to offer art classes to young art students. Despite his stature and place in the history of Nigerian art, however, his

works are rare and remain only in private collections in Lagos and overseas.

This painting, *Sisi Nurse*, must have been painted soon after Onabolu returned to Lagos from his European studies. Depicting a woman in colonial-era fashionable dress, hair parted in the middle, and sporting impressive gold ornaments, Onabolu's painting is not just the portrait of particular woman; it is an image of Lagos modernity and social success. In this sense, this painting fulfils, for the artist and for the sitter, the task of asserting African attainment of modern subjectivity. The dark palette, and the meticulous, even laboured, attention to the woman's face and hands, as well as the lack of close details of her body and dress are characteristic of Onabolu's painting style. -CO



Sketches leading to the making of "The Drummer" 1978

From the Sammy Ologbaju Foundation Collection.



Courtesy of The Ben Enwonwu Foundation



The Drummer at the NITEL headquarters. Photo by Kelechi Amadi-Obi. Courtesy of The Ben Enwonwu Foundation

73
BEN ENWONWU (1917-1994)

THE DRUMMER
 Fiber
 89 cm. (35 in.)

Signed and dated (lower right)

₦ 12,000,000-15,000,000
 (\$ 75,000-93750)

Much of Enwonwu's legacy rests on his forging a philosophical basis for modern Nigerian art by fusing Western techniques, indigenous symbols and motifs drawn from diverse ethnic groups.

The Drummer is a recurrent theme in Ben Enwonwu's broad oeuvre as evidenced in the accompanying photographs of a painting executed in 1976 and two 1978 conceptual sketches the same year Enwonwu completed his hugely successful, over 17 ft tall bronze, *The Drummer*, installed on the façade of the Nigerian Telecommunications (NITEL) headquarters in Lagos. Another example included is carved from a single block of wood. The success of this work is hinged on Enwonwu's mastery in merging naturalistic elements with the geometric forms and shapes of classical African sculpture. The graceful figure beats on a large drum, the oldest recorded means of communication in Africa. It is used in the traditional society to gather dwellers and flag off events. The artist produced miniature versions of *The Drummer*, including this excellent and very rare model.

-OE





76
SOLY CISSE (b.1969,
 Senegal)

COLD SWEAT
 2012
 Oil on canvas
 99 x 99 cm. (39 x 39 in.)

Signed and dated (lower right)

₦ 550,000-800,000
 (\$ 3,440-5,000)

Soly Cissé is a painter, draughtsman and sculptor distinguished by his tenacious and inflexible determination.

As a young boy, Soly drew on the X-rays that his father brought home from work. Today he is still fascinated by light, transparency and the essence of colour. When painting, Soly lights up a scene, uncovers a story, and frees characters from the darkness of a black uniform background. Each work is another genesis, from which creatures of all shapes and colours - human, animals and hybrids - are born.



74
KOFI SETORDJI (b.1957)

**A SINGLE TREE DOES NOT
 MAKE A FOREST**
 2007
 Acrylic on jute
 210 x 195.5 cm. (82^{5/8} x 77 in.)

Signed and dated (lower left)

₦ 1,400,000-1,700,000
 (\$ 8,750-10,630)



75
BRUCE ONOBRAKPEYA (b.1932)
PILLARS TO THE GATE OF CATTLE RANCH (PAIR)
 2013
 Fiber glass
 145 cm. (57 in.)
 ₦ 2,000,000-2,500,000
 (\$ 12,500-15,630)



77
TETE AZANKPO (b. 1968, Togo)

MASQUERADE 21
 2008
 Wood, metal, acrylic
 Diptych
 70 x 120 cm. 27^{5/8} x 47^{1/2} in.)

₦ 600,000-750,000
 (\$ 3,750-4,690)

Despite positive approaches to the development of trade and sales structures for African art, the economic viability to be an artist in the majority of African countries is understandably still very low. Young artists are forced to set out on a journey and try to position themselves in the art markets of Europe or the United States. One of these journeying artists is Tété Azankpo from Togo.

Tété was awarded a scholarship from the Heinrich Böll Foundation for the winter of 2008/2009, living and working in the Foundation's atelier house in Langenbroich, not far from Dueren for four months. During his stay he created a series of very impressive material collages which he entitled "La Mascarade". In this series of work Azankpo reflects on disguise and masquerade, delusion and prevarication in the behavior of humans, which he, in particular, sees in the public appearances of politicians in both his home country and across Europe. Tété Azankpo is a political artist who deals with the social and communal circumstances of his home country in his works. - JM



78
RICHARDSON OVBIEDO (b. 1982)

STALEMATE
2013
Mixed media
137 x 61 x 61 cm. (54 x 24 x 24 in.)

Signed and dated (upper right)

₦ 350,000-450,000
(\$ 2,190-2,820)



79
PITA OHIWERE (b. 1963)

REST II
2013
Oil on canvas
122 x 140 cm. (48 x 55 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
(\$ 5,000-6,250)



80
EMEKA UDEMBA
(b. 1968)

IMPERFECT INNOCENCE
2012
Acrylic on canvas
100 x 70 cm. (40 x 29½ in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,880-2,500)



81
ROM ISICHEI (b. 1966)

FACE OF TRANQUILITY
2005
Acrylic/oil on canvas
126 x 107 cm. (49½ x 42 in.)

Signed and dated (upper left)

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

BEN OSAWE (1931-2007)

THE KISS

1989

Wood

131.5 cm. (51⁵/₈ in.)

Signed and dated (lower right)

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

Ben Osawe (1932-2006) is regarded as one of Nigeria's foremost sculptors and an important member of the independence generation of artists. He was trained as a sculptor at the Camberwell School of Art and Crafts, London (1960-65). Returning to Nigeria in the mid-1960s he settled in Lagos, sharing the same studio with the acclaimed sculptor, Felix Idubor. He soon established a reputation as a leading advocate of abstract modernist sculpture. In 1976, Osawe moved to Benin where he established his studio. Although Osawe's facility with diverse media is unquestionable—indeed he demonstrated mastery of lost-wax bronze casting in his many portrait commissions—but it was with wood that he realized his most accomplished work. Osawe's personal style often relies on clean lines and planes, as well as finely-worked surfaces and textures, and the result is sculptural form that is at once graceful and powerful.

In this unusual composition, *The Kiss* (1989), Osawe reinterprets a subject famously depicted by the French modernist sculptor Auguste Rodin in 1882. But whereas Rodin's naturalistic marble piece is a swirling composition featuring a naked man and woman in a passionate embrace, their mouths joined together, Osawe's work is highly stylized and more or less two-dimensional, and although the couple's asexual bodies are fused into one, their heads are separated as if they are regarding each other rather than engaged in the act of kissing suggested in the title. By creating semi-circular and rectangular notches on the sides of the conjoined body, Osawe ingeniously suggests the kissing couple's heterosexual identities. He moreover translates Rodin's passionate kiss into a formal act, and directs our interest from the action of the couple to the beauty of the bold compositional lines and the sensuous materiality of the highly polished, red tropical wood. -CO



ISAAC EMOKPAE (b. 1976)

FULL MOON THREESOME

2013

Oil on paperboard

75 x 62.5 cm. (29¹/₂ x 24¹/₂ in.)

Signed and dated (lower left)

₦ 300,000- 450,000
(\$ 1,880-2,820)



84
BOB NOSA (b. 1974)

DANCE WITH AN ANGEL
2013
Mixed media on canvas
152.5 x 181.5 cm. (60 x 71½ in.)

Signed and dated (upper and lower right)

₦ 650,000-750,000
(\$ 4,070-4,690)

85
NNENNA OKORE (b. 1975)

FERAL FLORA I & II
2013
Cloth, plaster, jute rope & acrylic
158 & 150 cm. (62 & 59 in.)

₦ 2,500,000-2,750,000
(\$ 15,630-17,190)





86
NIKE OKUNDAYE (b. 1954) AND TOLA WEWE (b. 1959)

FAMILY PORTRAIT
2004
Acrylic on canvas
140 x 120 cm. (55 x 27 in.)

Signed and dated (lower right)

₦ 550,000-700,000
(\$ 3,440-4,380)



87
NDIDI DIKE (b.1960)

PALMWINE DRINKARDS
1991
Wood
71 x 43 cm. (28 x 17 in.)

Signed (lower right)

₦ 550,000-700,000
(\$ 3,440 4,380)



88
SEGUN AIYESAN (b. 1971)

NATURAL SELECTION
2013
Mixed media on canvas
152.5 x 183 cm. (60 x 72 in.)

Signed and dated (lower left)

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



89
ALEX NWOKOLO (b. 1963)

**LIVING GREEN
(THE ENVIRONMENTALIST)**
2013
Mixed media on canvas
114.5 x 203 cm. (45 x 80 in.)

Signed and dated (lower right)

₦ 850,000-1,000,000
(\$ 5,320-6,250)

90
MONDAY AKHIDUE (b. 1952)

MOTHER'S CARE
2013
Wood
178 cm. (70 in.)

Signed and dated (lower left)

₦ 700,000-900,000
(\$ 4,380-5,630)



91
CHINWE UWATSE
(b. 1960)

PLEASANT DREAMS
1991
Watercolour on convatex
58.5 x 43 cm. (23 x 17 in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,500-3,130)



92
OLA-DELE KUKU
(b. 1963)

NOAH'S GRIEF (RELAPSE
SERIES III/IV)
2013
Mixed media on paper
70 x 100 cm. (24½ x 38¾ in.)

₦ 850,000-1,000,000
(\$ 5,320-6,250)



93
MOYO OGUNDIPE
(b. 1948)

SOCIALITES
2010
Oil on canvas
85.5 x 93 cm. (33⅝ x 36⅝ in.)

Signed and dated (lower left)

₦ 450,000-600,000
(\$ 2,820-3,750)



94
JERRY BUHARI (b. 1959)
MODERNITY AND TRADITION
1998
Collage and watercolour on paper
55 x 43 cm. (21½ x 17 in.)

Signed and dated (lower right)

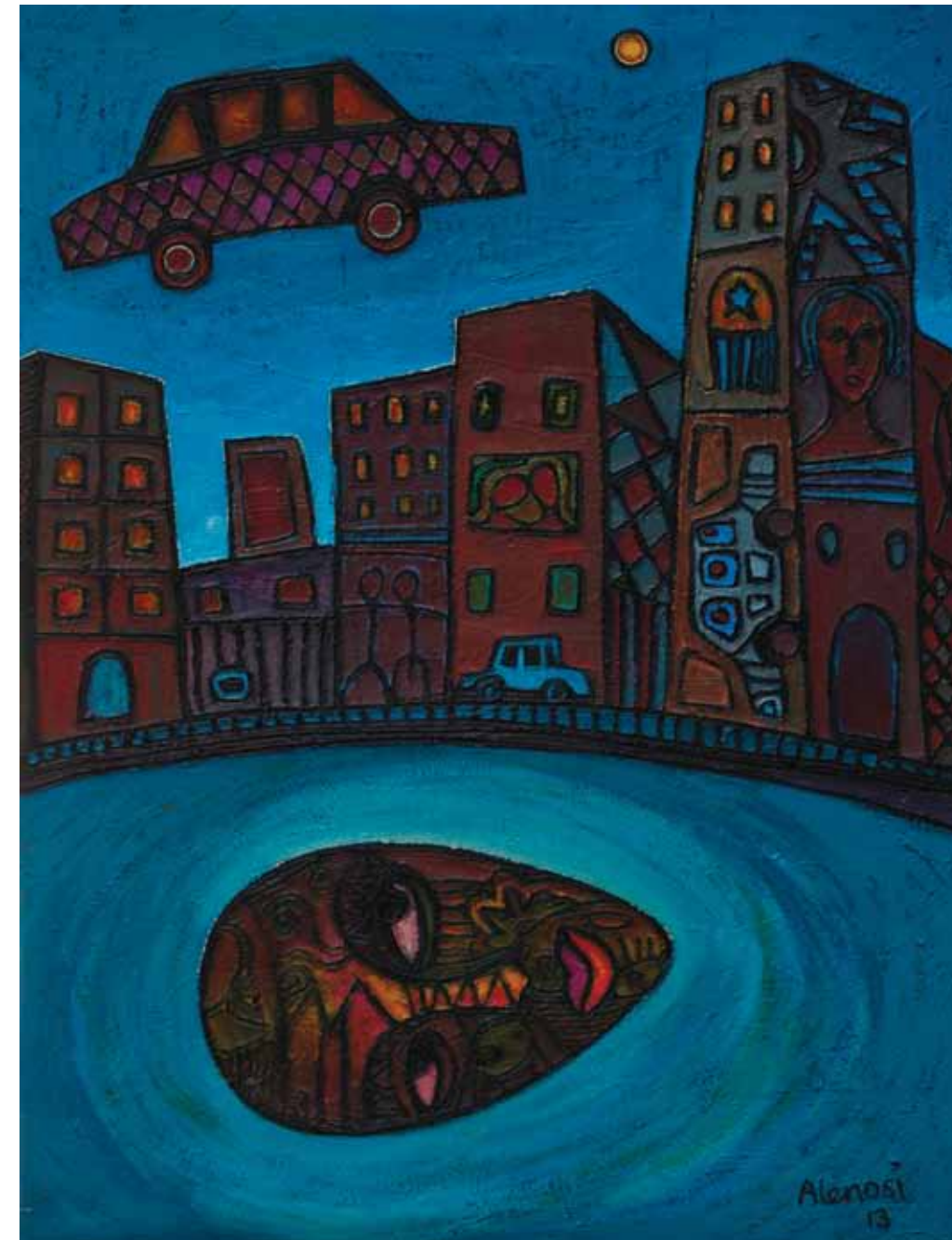
₦ 350,000-450,000
(\$ 2,190-2,820)

95
TAYO OLAYODE (b. 1970)

PROCASTINATION
2013
Acrylic on canvas
117 x 141 cm. (46 x 55½ in.)

Signed and dated (lower right)

₦ 500,000-650,000
(\$ 3,130-4,070)



96
OGBAMI ALENOSI (b.1982)

MALARIA FANTASY
2013
Acrylic on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 250,000-400,000
(\$ 1,570-2,500)



97
VICTOR EIKHAMENOR (b.1970)

LETTERS TO A SISTER
2013
Print/handrawn
137 x 91.5 cm. (54 x 36 in.)

₦ 550,000-650,000
(\$ 3,440-4,070)



98
EVA OBODO (b.1963)

SUNDRY GOODS
2010
Charcoal, metal wire and acrylic
108 x 69 x 6 cm. (42½ x 27 x 2 in.)

Signed and dated (lower left)

₦ 500,000-650,000
(\$ 3,130-4,070)



99
REUBEN UGBINE (b.1956)

FACES
2011
Oil on canvas
218.5 cm. (86 in.)

Signed and dated (base of work)

₦ 800,000-1,000,000
(\$ 5,000-6,250)



100
OKPU EZE (1932-1995)

CELESTIAL DRIFT
1982
Oil on glass
61 x 51 cm. (24 x 20 in.)

₦ 800,000-1,000,000
(\$ 5,000-6,250)



101
VICTORIA UDONDIAN (b.1982)

AMUFU FABRIC(1948) PART
2012
Mixed media on board
209 x 92 cm. (82½ x 36 in.)

₦ 600,000-750,000
(\$ 3,750-4,690)



102
OBINNA MAKATA (b.1981)

ADAM'S TEMPTATION, LOOK BUT DON'T TOUCH, TOUCH BUT DON'T EAT, EAT BUT SWALLOW
2013
Mixed media on canvas
141 x 145 cm. (55½ x 57 in.)

₦ 350,000-450,000
(\$ 2,190-2,820)



103
 FREDERIC BRULY-BOUABRE (b.1923)

UNTITLED
 2012
 Ink and pastel colour on paper
 26.5 x 20.5 cm. (10½ x 8¼ in.) each

Signed and dated (at the base of each work)

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

104
 CHIKE OBEAGU (b.1975)

AS A MAN THINKETH SO IS HE
 2012
 Mixed media on canvas
 58.5 x 74 cm. (23 x 29 in.)

Signed and dated (lower left)

₦ 300,000-400,000
 (\$ 1,880-2,500)

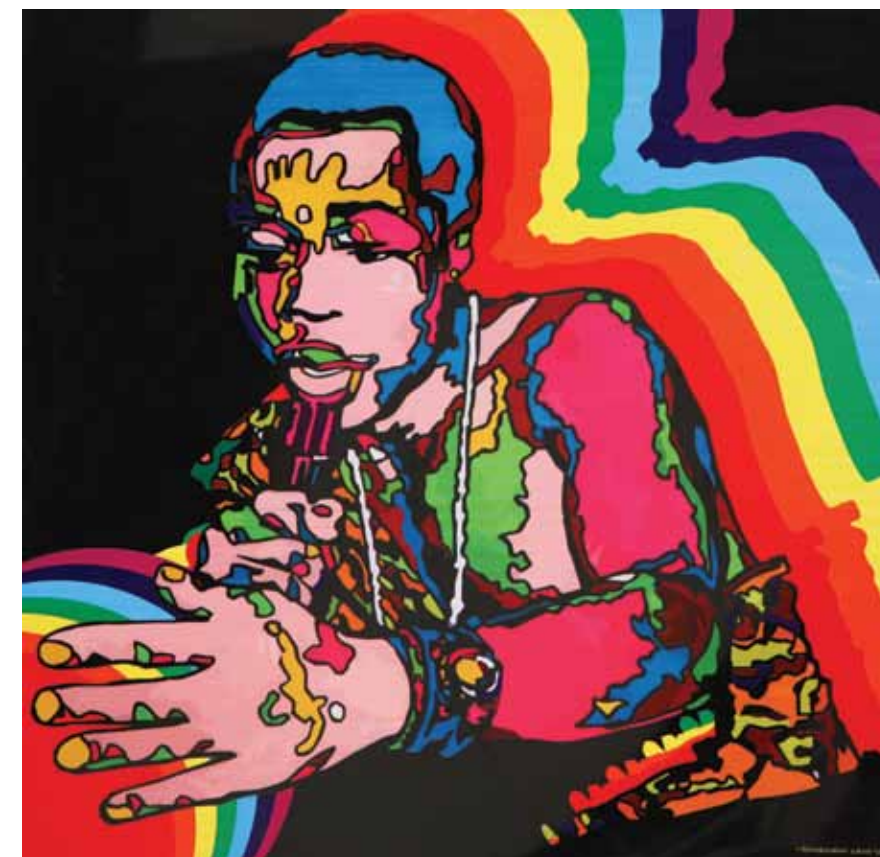


105
 LEMI GHARIOKWU (b.1955)

FELA MARVEL
 2013
 Digital flex cut paste
 119.5 x 122 cm. (47 x 48 in.)

Signed and dated (lower right)

₦ 650,000-750,000
 (\$ 4,070-4,690)





106
LUCY AZUBUIKE (b.1972)

WEAR AND TEAR SERIES
2011
Mixed media on canvas
163 x 181 cm. (64 x 71 in.)

Signed and dated (lower right)

₦ 700,000-900,000
(\$ 4,380-5,630)



108
NSIKAK ESSIEN (b.1957)

ODUDU-ABASI (ATTITUDE)
2012
Mixed media on board
86.5 x 119 cm. (34 x 43 in.)

₦ 500,000-650,000
(\$ 3,130-4,070)



107
GEORGE HUGHES (b.1962)

PRIMITIVISM = SOPHISTICATION
2003
Oil on canvas
182.9 x 152.4 cm. (68½ x 57 in.)

Signed and dated (lower right)

₦ 1,000,000-1,300,000
(\$ 6,250-8,130)

109
JOSEPH EZE (b.1975)

ENDLESS VISION
2012
Mixed media on canvas
122 x 152.5 cm. (48 x 60 in.)

Signed and dated (lower right)

₦ 350,000-500,000
(\$ 2,190-3,130)





110
ATO DELAQUIS (b.1945)

METRO TRANSPORT PARK
2005
Acrylic on canvas
89 x 122 cm. (35 x 48 in.)

Signed (lower right)

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



111
JOE AMENECHI (b.1961)

**YORUBA WOMEN
(ON FESTIVE DAY)**
2013
Acrylic on canvas
127 x 130.5 cm. (50 x 62^{5/8} in.)

Signed and dated (lower right)

₦ 350,000-500,000
(\$ 2,190-3,130)



112
ANDREW VERSTER (b.1937)

GLOBAL WARRIOR 12
2009
Mixed media on paper
70 x 20 cm. (27½ x 19 5/8 in.)

Signed and dated (lower right)

₦ 250,000-350,000
(\$ 1,570-2,190)

113
KUNLE ADEGBORIOYE (b.1966)

AMERICAN DREAM
2013
Mixed media on canvas
135 x 213.5 cm. (53 x 84 in.)

Signed and dated (lower left)

₦ 900,000-1,100,000
(\$ 5,630-6,880)



114
ANTHEA EPELLE (b.1972)

SHELTER SERIES 1
2013
Oil on corrugated paper and
canvas
122 x 229 cm. (48 x 90 in.)

Signed (lower right)

₦ 600,000-800,000
(\$ 3,750-5,000)

115
ROM ISICHEI (b.1966)

EMBRACE
2009
Mixed media on bottle corks
165 x 140 cm. (65 x 55 in.)

Signed and dated (lower right)

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



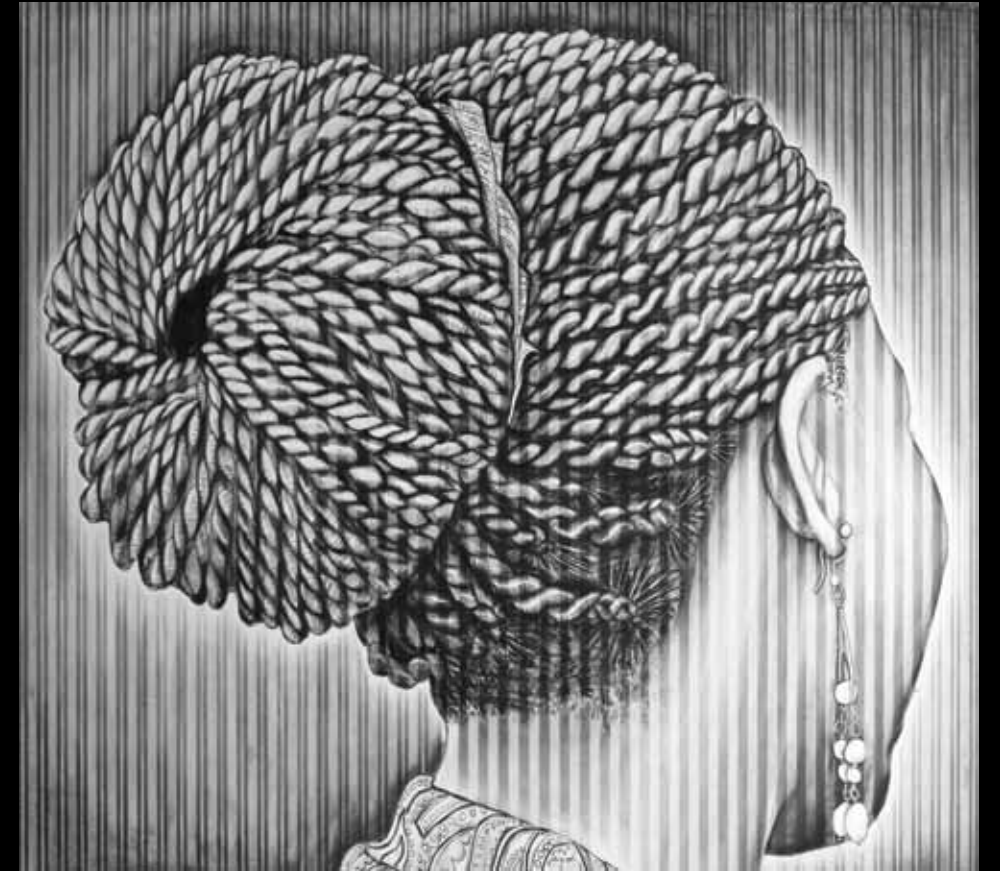


116
GANI ODUTOKUN (b.1959)

DRY EARTH
1993
Oil on canvas
61 x 91 cm. (24 x 36 in.)

Signed and dated (lower right)

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



117
GARY STEPHENS

SHINY BRAID BUN
2013
Charcoal on folded paper
133 x 155 cm. (52 3/8 x 61 in.)

₦ 600,00-800,000
(\$ 3,750-5,000)

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):

- (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, 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.



ABSENTEE BIDDING FORM

SALE NUMBER
LA 1302

SALE TITLE
MODERN AND
CONTEMPORARY ART

SALE DATE
18 NOV 2013

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

IMPORTANT

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

FOR WRITTEN/FIXED BIDS

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

TITLE (EG. MR, MRS, DR) OR COMPANY NAME IF APPLICABLE _____
 FIRST NAME _____ LAST NAME _____
 ARTHOUSE CONTEMPORARY LIMITED CLIENT ACCOUNT NO. (IF KNOWN) _____
 ADDRESS _____
 _____ POST CODE _____
 TELEPHONE (HOME) _____ (BUSINESS) _____
 EMAIL _____ FAX _____
 MOBILE NO _____ VAT NO. (IF APPLICABLE) _____
 PREFERRED MODE OF CONTACT TELEPHONE (Please specify) _____ FAX EMAIL
 PLEASE TICK IF YOU WOULD LIKE TO BE INCLUDED ON OUR MAILING LIST

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE.
Bids should be submitted no later than 5 pm on SUNDAY, 17 NOV 2013.

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

PLEASE MAIL OR FAX TO:

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

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

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

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

Signed _____ Dated _____

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

If you are unable to attend 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.

Artist	Lot
A.Akande	5
George Lilanga	64
Abayomi Barber	21, 30
George Osodi	20
Abiodun Olaku	43, 68
Gerald Chukwuma	14
Ablade Glover	36, 39
Godfried Donkor	9
Ade Adekola	18
Isaac Emokpae	83
Adeola Balogun	49
J.D. Ojeikere	69, 70
Aina Onabolu	72
Jefferson Jonahan	11
Alex Nwokolo	2, 89
Jelili Atiku	24
Andrew Vester	112
Jerry Buhari	94
Anthea Epelle	114
Jimoh Akolo	28
Ato Delaquis	110
Joe Amenechi	111
Atta Kwami	57
Joseph Eze	109
Ben Enwonwu	29, 52, 59, 74
Kelani Abass	26
Ben Osaghae	38
Kofi Agorsor	46
Ben Osawe	82
Kofi Asemnyinah	22
Bob Nosa-Uwagbue	84
Kofi Setordji	73
Bruce Onobrakpeya	53, 75
Kolade Oshinowo	31, 41
Bunmi Babatunde	34
Kunle Adegborioye	113
Chike Obeagu	104
Larry Isimah	37
Chinwe Uwatse	91
Lemi Ghariokwu	105
Chuks Anyanwu	45
Lolade Cameron-Cole	19
Cyrus Kabiru	17
Lucy Azubuike	106
David Asumah	16
Ludovic Fadairo	55
David Dale	32, 63
Micheal W.Soi	40
Demas Nwoko	66
Monday Akhidue	90
Diseye Tantua	50

Index

Artist	Lot
Moyo Ogunidipe	93
Duke Asidere	48
Muraina Oyelami	65
Edosa Ogiugo	44
Ndidi Dike	87
El-Anatsui	58
Ndidi Emefiele	10
Emeka Udemba	80
Nike Okundaye & Tola Wewe	86
Emmanuel Adiamah	25
Nnena Okore	85
Emmanuel Dudu	13
Nsikak Essien	108
Emmanuel Mbanefo	23
Nyemike Onwuka	35
Erabor Emokpae	62
Obi Ekwenchi	56
Eva Obodo	99
Obinna Makata	102
Felix Osiemi	3
Ogbami Alenosi	96
Fidelis Odogwu	8
Okpu Eze	71, 100
Frederic Bruly Bouabre	103
Ola-Dele Kuku	92
Gani Odutokun	116
Olu Ajayi	42
Gary Stephens	117
Owusu Ankomah	60
Gbenga Offo	51
Oyerinde Olotu	4, 12
George Hughes	107
Peju Alatise	1, 33
Pita Ohiwerei	79
Reuben Ugbinde	98
Richardson Ovbiebo	78
Rom Isichei	81, 115
Segun Adejumo	54
Segun Aiyesan	88
Simon Okeke	67
Sokari Douglas-Camp	47
Soly Cisse	76
Susan Wenger	61
Tayo Olayode	95
Tete Azankpo	77
Tola Wewe	7
Uchay Joel-Chima	6
Victor Ehikhamenor	97
Victoria Udondian	101
Wallace Ejoh	27
Yetunde Ayeni-Babaeko	15



Nana Sonoiki
Manager & Specialist



Sumbo Biobaku
Account Manager



Olasehinde Odimayo
Specialist

Acknowledgement page -
All photography by George Osodi except:
All photography by George Osodi except:
LOT 15, Yetunde Ayeni-Babaeko
LOT 16, David Asumah
LOT 18, Ade Adekola
LOT 19, Lolade Cameron-Cole
LOT 69 & 70, J.D. Ojeikere
LOT 92, Ola-Dele Kuku
LOT 117, Gary Stephens

Written Contributions from:
Dr. Chika Okeke-Agulu, Assistant Professor, Princeton University (CO)
Mr Oliver Enwonwu, President, Society of Nigerian Artists (OE)
Mr Joachim Melchers (JM)
Ms Salimata Diop (SD)
Edcross
Various Artist's as indicated by the term Artist's Statement

Design: 70PRDesign, Mumbai, India
Printing: Spenta Multimedia, Mumbai, India
www.spentamultimedia.com

All images and content © 2008-2013, ArtHouse Contemporary Ltd.

All Enquiries: +234 1 774 0909 lagos@arthouse-ng.com
Nana Sonoiki +234 802 310 0639
Sumbo Biobaku +234 805 509 9096

www.arthouse-ng.com



Gani Cassin
1973



Renaissance
Capital

ARTHOUSE
CONTEMPORARY LIMITED

36, Cameron Road,
Ikoyi, Lagos, Nigeria.
Email: lagos@arthouse-ng.com
Website: www.arthouse-ng.com