



ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria
Monday, 4th June 2018



COVER

LOT #23
PEJU ALATISE

EVERY NIGHT THEY SLEEP,
THEY SLEEP THEY DREAM OF NOTHING

INSIDE FRONT COVER

LOT #10
CHIKE OBEAGU

CENTRE STAGE

OPPOSITE CONTENTS

LOT #82
BEN ENWONWU

NEGRITUDE

BACK COVER

LOT #77
BEN ENWONWU

ANYANWU

INSIDE BACK COVER

LOT #35
ABIODUN OLAKU

NOTHERN PASSAGE SERIES

Acknowledgements

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Joseph Gergel (JG)

Oliver Enwonwu, (O.E)

Various Artists as indicated by the term "Artist's Statement"

* Images of Prof. Ben Enwonwu kind courtesy of Ben Enwonwu Foundation.

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ARTHOUSE
CONTEMPORARY LIMITED

Celebrating 10 years

MODERN AND CONTEMPORARY ART

4th June 2018

AUCTION

Monday, 4th June 2018, 6pm
Kia Showroom
308 Adeola Odeku Street
Victoria Island, Lagos, Nigeria

VIEWINGS

Sunday 3rd June 2018, 12 pm - 6 pm
Monday 4th June 2018, 10 am - 1 pm

AUCTIONEER

John Dabney

CONDITIONS OF SALE

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

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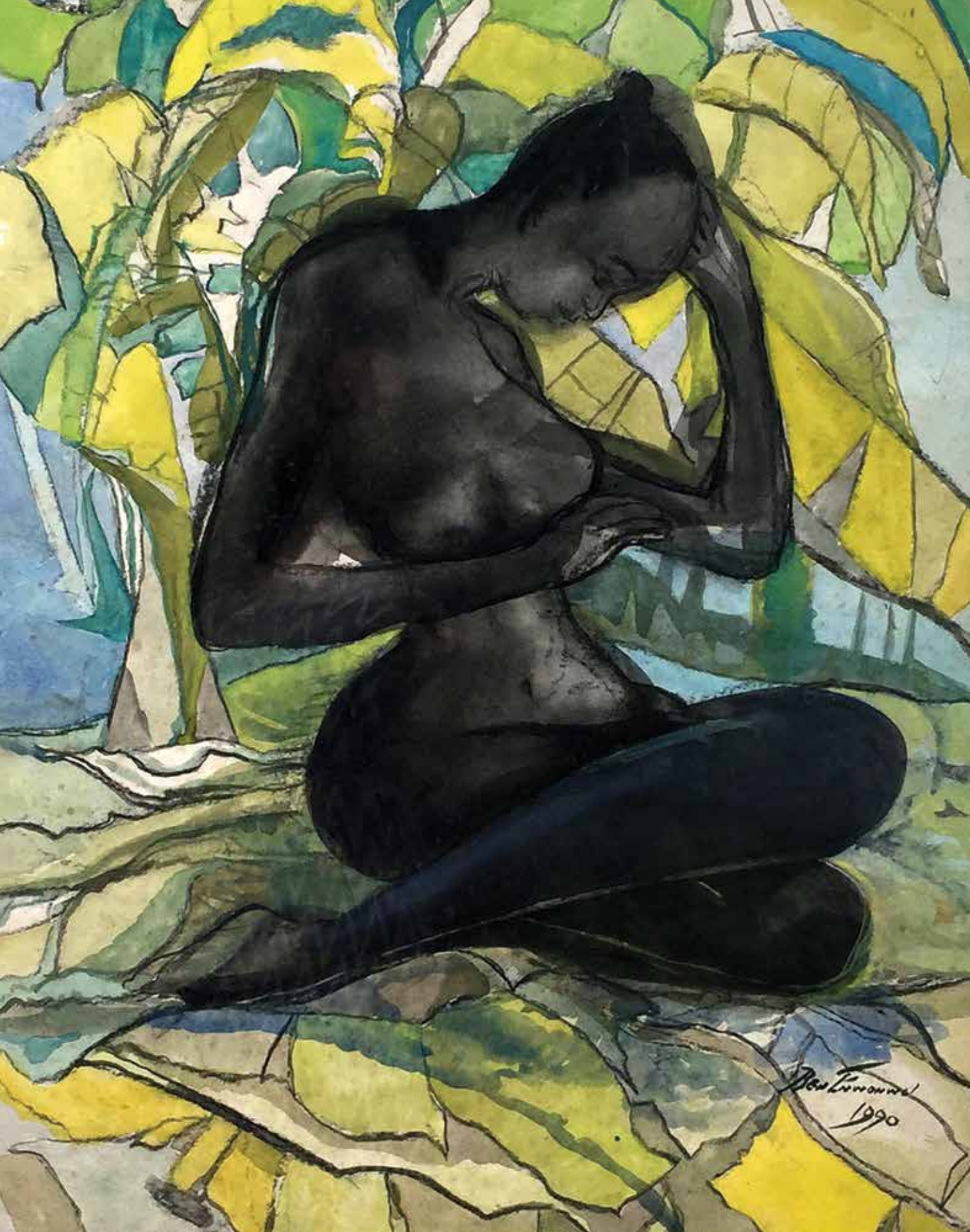

The Power to Surprise


Veve Clicquot
REIMS FRANCE









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THE ARTHOUSE FOUNDATION

The Arthouse Foundation is a non-profit organisation that aims to encourage the creative development of contemporary art in Nigeria.

Through a residency-based programme, the Arthouse Foundation provides a platform for artists to expand their practice and experiment with new art forms and ideas. By establishing a network that supports cross-cultural exchange between Nigerian and international artists, the Arthouse Foundation embraces contemporary art as an educational model to engage communities, promote social dialogue and advance the critical discourse of artistic practices.

The Arthouse Foundation offers live/work residencies throughout the year in three-month sessions. Each artist resident is offered a studio space, mentorship, art materials and logistical support for the creation of a new artistic project during their residency that engages the city of Lagos.

In 2018, the Arthouse Foundation will partner with the Goethe Institut to offer a residency exchange programme between Nigerian and German artists in Berlin and Lagos.

www.arthousefoundation-ng.com

For more information, please contact Joseph Gergel by email at joseph@arthouse-ng.com.

ARTHOUSE
FOUNDATION

CURRENT RESIDENTS - SPRING 2018

Oathman Native Maqari -

Born in Zaria, Nigeria and based in Paris, France, Oathman (Native) Maqari is a multidisciplinary artist whose work spans video, installation, performance, painting and drawing. His recent projects have united performance and video to create in situ videos, with live performances at the Villa Medici in Rome, Palazzo Lenzi in Florence and Maison des Arts in Paris in 2017. Maqari's project in Lagos centers around the historical, economic and sociopolitical significance of the indigo pigment in Northern Nigeria, particularly in Kano and Zaria. Maqari has completed artists residencies at the Jannat El Arif Foundation in Algeria, La Maska Foundation in Geres, France, and Villa Medici in Rome.



Mukhtara Yusuf -

Mukhtara Yusuf is a Nigerian artist living in the United States, who works in social sculpture and installation. Her work explores topics surrounding

African identity, selfhood, political injustice, personal trauma and healing. Her work often uses found materials to engage cultural history and relay narrative. Her project in Lagos is an interactive installation that evokes a speculative future Lagos. Using found materials such as man made environments, waste and natural plants, she will dream of the urban landscape of Lagos' future and address class and infrastructural issues. Mukhtara received an MA in Communications, Culture, Media from the University of California, San Diego and a BA from Dartmouth College.

CHARITY SALE

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

C1
UCHAY JOEL CHIMA (b.1971)

SELENSE II
2015
Mixed media on canvas
90 x 90 cm. (35½ x 35½ in.)

Signed and dated (lower right)

₦ 500,000-700,000



C2
LEMI GHARIOKWU (b.1955)

MAMBO
2016
Acrylic on board
91.5 x 122 cm. (36 x 48 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000



C3
REUBEN UGBINE (b.1956)

MASQUERADE
2002
Wood
76 cm. (30 in.)

Signed and dated (back of work)

₦ 500,000-700,000



C4
GERALD CHUKWUMA (b.1973)

ERUPTED
2018
Mixed media on wood panels
122 x 249 cm. (48 x 98 in.)

Signed (upper right on the 18th panel)

₦ 2,500,000-3,000,000

MAIN SALE BEGINS

1
NWACHUKWU IKE (b.1962)

A PORTRAIT IN CRIMSON
2016
Acrylic on board
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower left)

₦ 800,000-900,000



2
NANA NYAM ACQUAH (Ghanian, b.1966)

SCARS OF REMEMBRANCE I
2004
Mixed media on paper
150 x 100 cm. (59 x 39½ in.)

Signed and dated (lower right)

₦ 600,000-800,000



3
ONYEMA OFFOEDU OKEKE (b.1967)

NWATA OYOLIMA
2017
Acrylic on canvas
183 x 122 cm. (72 x 48 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000



4
EVA OBODO (b.1963)

EXPORT QUALITY
2011
Mixed media
90 x 148 cm. (39 x 58 3/8 in.)

Signed and dated (lower right)

₦ 1,200,000-1,500,000



5
OLADOTUN ABIOLA (1988)

EROTICAL FORMS
2018
Acrylic & ink on canvas
174 x 145 cm. (68¼ x 57½ in.)

Signed and dated (lower right)

₦ 1,200,000-1,400,000



6
GBENGA OFFO (1957)

UP CLOSE AND PERSONAL
2017
Acrylic & ink on canvas
139.5 x 124 cm. (55 x 49 in.)

Signed and dated (lower right)

₦ 1,200,000-1,800,000



7
BEN OSAGHAE (1962-2017)
THE YOUNG BREADWINNER I
 2007
 Oil on canvas
 91.5 x 91.5 cm. (36 x 36 in.)
 Signed and dated (lower right)
 ₦ 2,000,000-3,000,000



8
KAINEBI OSAHENYE (b.1964)
UNTITLED
 2001
 Oil on canvas
 63 x 122 cm. (25 x 48 in.)
 Signed and dated (lower left)
 ₦ 1,200,000-1,500,000

Kainebi Osahenye is a mixed media artist who explores issues of consumerism, spirituality, identity and the environment. He is best known for his large format neo-expressionist paintings and his use of unconventional materials and processes. Osahenye often adopts a process of layering, stacking and sequencing objects in a repetitive manner. Born in Agbor, Delta State, Nigeria in 1964, Osahenye studied at Auchi Polytechnic and Yaba College of Technology. He received an MFA from Goldsmiths College, London. He has taken part in numerous international residencies including the Vermont Studio Center, School of Visual Arts in New York and the Harmattan Workshop. (JG)



9
DUKE ASIDERE (b.1961)
MISSING POWER KEYS
 2009-2010
 Mixed media on board
 101 x 101 cm. (40 x 40 in.)
 Signed (lower centre)
 ₦ 2,000,000-2,500,000



10
CHIKE OBEAGU (b.1975)
CENTRE STAGE
 2018
 Mixed media on canvas
 174 x 210 cm. (69% x 84 in.)
 Signed and dated (lower left)
 ₦ 1,800,000-2,500,000

When something takes centre stage, they become very important or noticeable. To be at the centre stage is to be at the most prominent position, a position of focus and a place where someone or something is attracting a lot of interest or attention. It also connotes a place of high demand and commitment to excellence. We are individually responsible for how far we make it in life. And like the phrase "It takes two to tango", our choice of partners in terms of character, decisions, planning etc, are also determinants whether or not we will succeed in distinguishing ourselves from the crowd and make it to the centre stage. *Chike Obeagu*



11
JOHNSON UWADINMA (b.1982)

BAR CODE CITIZEN NO1
2018
Acrylic on canvas
152.5 x 152.5 cm. (60 x 60 in.)

Signed and dated (lower right)

₦ 500,000-800,000



12
OBINNA MAKATA (b.1982)

GUILTY OF THE INNOCENT
2018
Mixed media on canvas
152.5 x 152.5 cm. (60 x 60 in.)

Signed and dated (lower right)

₦ 600,000-800,000

13
UCHE UZORKA (b.1974)

UNTITLED
2017
Mixed media on canvas
106.5 x 152.5 cm. (42 x 60 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000

Uche Uzorka works across multiple artistic mediums including painting, drawing, collage and installation. His recent work explores the processes of elimination and addition to comment on the elemental creation of form. By deconstructing pieces of paper and reforming their fragments together, Uzorka comments on the organic construction of space through the passage of time. Uzorka points to the symbolic analogies of existence and elimination. Born in Delta State, Nigeria, Uzorka graduated from the University of Nigeria, Nsukka, majoring in painting. (JG)



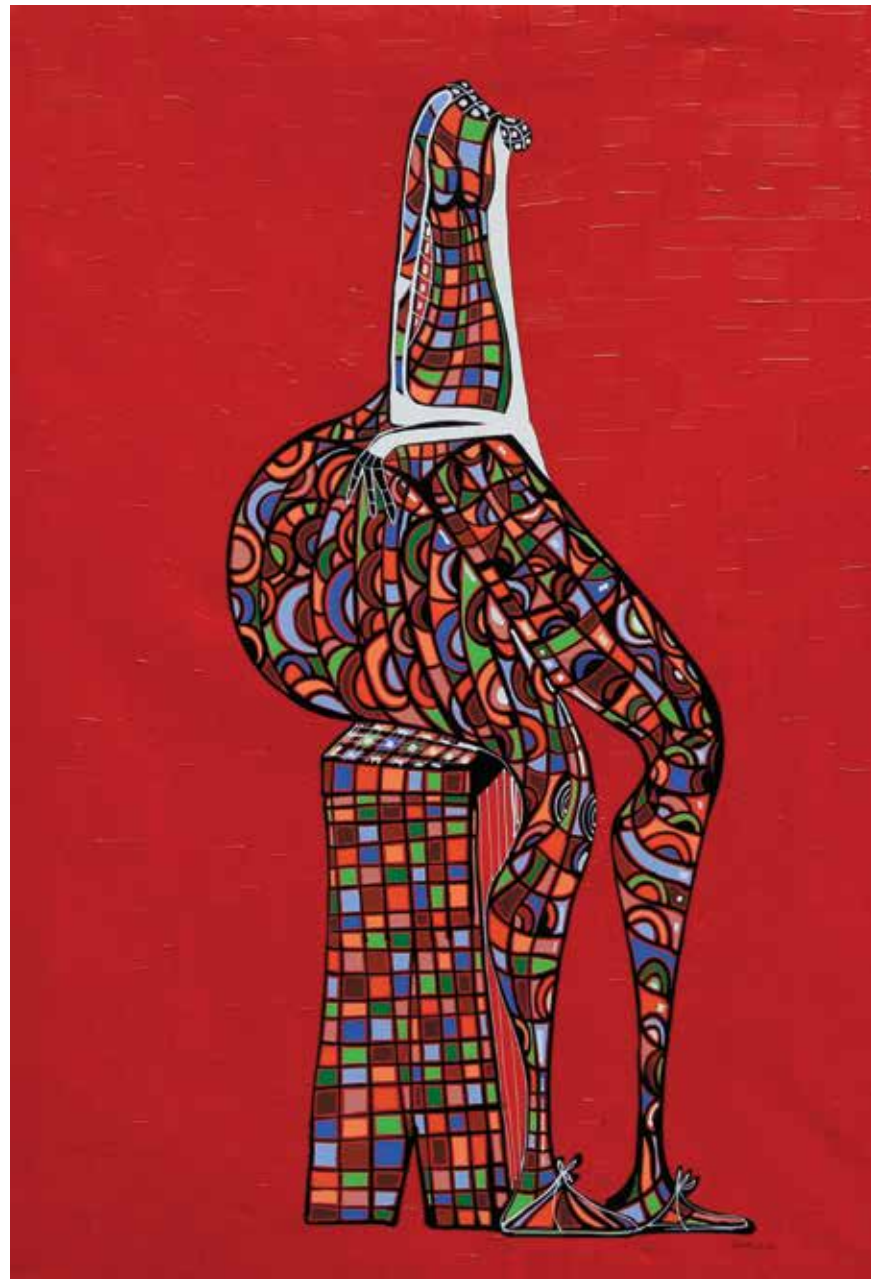
14
MICHAEL SOI (Kenyan, b.1972)

UNTITLED
2016
Oil on canvas
197 x 140 cm. (77 7/8 x 55 in.)

Signed and dated (lower right)

₦ 1,200,000-1,500,000





15
KOFI AGORSOR (Ghanian, b.1970)

I HAVE GOOD NEWS
2015
Oil on canvas
150 x 99 cm. (59 x 39 in.)

Signed (lower right)

₦ 1,200,000-1,800,000

16
ADE ADEKOLA (b.1966)

COLOURFIELD'S MULTIPLES-POLO
2016
Colour changing light box, edition 2 of 5 (+2AP)
100 x 100 cm. (39½ x 39½ in.)

₦ 1,800,000-2,200,000



17

LEMI GHARIOKWU (b.1955)

WINNIE MANDELA

2018

Mixed media on board

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

Signed and dated (lower left)

₦ 1,000,000-1,500,000

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



18

SOKARI DOUGLAS CAMP CBE (b.1958)

ANGEL PELICAN

2010

Steel glass acetate

72 x 45 x 32 cm. (28 $\frac{3}{4}$ x 17 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in.)

₦ 2,500,000-3,500,000

Inspired by her Kalahari heritage and broader aspects of African culture, Sokari Douglas Camp CBE creates steel sculptures that span social and political life in Nigeria. Executed with elemental forms and scraps of discarded metals, Camp highlights the energy of Nigeria's illustrious characters. Her works have dealt with wide ranging issues facing Nigeria, from its colonial past to environmental concerns. Camp studied at the California College of Arts and Crafts, earned a B.A. degree at the Central School of Art and Design and an M.A. from the Royal College of Art. Her work is held in numerous private collections including the Smithsonian Museum and the British Museum. (JG)



19
UCHE OKPA IROHA (b.1972)

GREEN WITH ENVY
 2012
 Photography
 60 x 80 cm. (23⁷/₈ x 31⁵/₈ in.)

₦ 800,000-1,000,000

In the series “Veiled”, produced during the artists’ residency at the Rijksakademie in Amsterdam, Uche Okpa-Iroha explores introspection and the search for identity through the metaphor of a bathroom mirror. With the identity of the subject concealed by a green veil, the image accentuates the lines, texture and geometry of the surrounding space. Iroha speaks to the malleability of identity in a new cultural setting, stating: “Is it possible to adopt a different personality in order to fit into this new environment? How does one deal with the consequences of culture shock – anxiety, nervousness, frustration, fear, alienation and indeed anger – for being “coerced” to conform to the needs of the society. The project shows that life is essentially a stage – we alter our appearance when we change or remove our clothes.” (JG)



20
OLUSEYE & LAKIN OGUNBANWO (b.1986 & 1987)

VIII
 2017
 Mixed media on board
 61 x 76 cm. (24 x 30 in.)

₦ 800,000-1,000,000

Oluseye is a Nigerian-Canadian artist whose work focuses on the social and cultural identity of the black male form. Lakin Ogunbanwo is a Nigerian photographer based in Lagos who often works in fashion and conceptually-driven projects. Together, Oluseye and Ogunbanwo collaborated to join their practices in photography and mixed media. This project was first shown as a special project of Art X Lagos in 2017. (JG)

21
OLUMIDE ONADIPE (b. 1982)

WATCHERS I
 2016
 Acrylic on canvas
 132 X 106 cm. (52 x 42 in.)

Signed and dated (lower right)

₦ 1,200,000-1,400,000

22
OBIAGELI OKIGBO (b. 1964)

JACOB'S LADDER
 2011
 Ink on linen
 198 x 104 cm. (78 x 41 in.)

Signed and dated (lower right)

₦ 1,000,000-1,200,000



“Jacob’s Ladder” (2011), is part of the series “Out of the Ashes”; exploring themes of transcendence and metamorphosis through the ‘re-interpretation’ of existing religious iconographic art - Renaissance paintings, Igbo-Ukwu sculptures, Coptic frescos, Sufi poetry, Kemet hieroglyphs - the everlasting cycle of Birth, Death, and Regeneration.

Inspired by the painting “Jacob’s ladder” by Sir William Blake this piece revisits the biblical scene; the connection between the earth and heaven that Jacob dreams during his flight from his brother Esau, as described in the Book of Genesis. Juxtaposing the original composition and theme with personal narrative in relation to the vertical axis, ascent, reverie and epiphany. This layering process, combined with the profound effect of black ink on linen gives the painting a ‘timeless’ dimension where past, present and future coexist on the same plane”.

“The multi-disciplinary approach that Obi inscribes in her work is demonstrated in “Jacob’s ladder” as we recognize the expressiveness of ink paintings by “Ohwon” Jang Seung-Ub (1843-97), and the serenity of a Vermeer, in Obi’s powerful and soft brushstrokes.

William Blake c.1799-1806, British
 Jacob’s Ladder, or Jacob’s Dream, illustration to the Bible painted for Thomas Butts, Genesis, xxviii, 12; Jacob lies in foreground I dreaming, behind him rises spiral staircase amid stars and golden rays above, three women stand at foot of staircase carrying trays and urns, other figures ascend or descend stairs



23
PEJU ALATISE (1975)
**EVERY NIGHT THEY SLEEP,
 THEY SLEEP THEY DREAM OF NOTHING**
 2014
 Mixed media on canvas
 155 x 155 cm. (66 x 60 in.)
 Signed and dated (lower right)
 ₦ 3,500,000-4,500,000

Peju Alatise explores the complex dynamics of gender, politics and race in contemporary Nigerian society through diverse mediums including installation, sculpture, painting and ceramics. Referencing pertinent cultural issues such as government corruption and social inequalities, Alatise uses art as a tool to uncover power relations and ideological contradictions in Nigeria in order to give a voice to underrepresented groups and events. Alatise's work incorporates non-traditional materials and processes that form a chain of metaphors and narrative associations, often blending traditional Yoruba mythology with contemporary global concerns. Trained as an architect, Alatise's work has been included in recent exhibitions at the 1:54 Contemporary African Art Fair and the Casablanca Biennial, along with solo exhibitions including *Wrapture: A story of Cloth* at Art Twenty One and *Material Witness* at Nike Art Gallery. Her most recent exhibition, *Paradox, Paradigms and Parasites*, is organized by Arthouse-The Space, celebrating the artist's twenty years of studio practice. (JG)



24
ROM ISICHEI (1966)
RHYME TO THE RHYTHM
 2013
 Mixed media on canvas
 175 x 205.5 cm. (69 x 81 in.)
 Signed and dated (back of work)
 ₦ 5,000,000-6,000,000

Rom Isichei is a mixed media artist who explores metaphors of everyday experiences in the social and personal sphere. Trained as a painter, Rom works across multiple mediums including drawing, collage, assemblage and installation. Rom is best known for his signature style of portraiture using expressive, textured brush strokes. Born in Asaba, Delta State, Nigeria, Rom Isichei graduated from the Fine Arts Department at the Yaba School of Technology before completing his Master's Degree at the Chelsea College of Art and Design. Rom has exhibited widely in Nigeria throughout his prolific as well as internationally in exhibitions in the United States, Germany, the Netherlands and the United Kingdom. (JG)



25
GERALD CHUKWUMA (1973)

WHO SAID?
2018
Mixed media on wood panels
180 x 183 cm. (71 x 72 in.)

Signed and dated (upper left)

₦ 2,500,000-3,000,000



26
OBIORA ANIDI (b.1957)

ILLUSIONS / DREAMS OF A LADY
1994
Mixed media
18 3/8 x 11 x 10 cm. (46 x 28 x 25 in.)

₦ 2,000,000-2,500,000

In April 1994 at the Instituto Italiano di Cultura, Eleke Crescent, Victoria Island Lagos, Obiora Anidi and Tayo Adenaike exhibited their work titled, "Statements" to a most enthusiastic Lagos audience. It was in the show that Anidi presented his "Live series". The series have been developed from simple to what he regard to as "Advanced" level, of mostly slightly above tabletop size sculptures that explore mixed media in sculpture using mass, space and line as aesthetic vocabularies. For him the series has reached "an advanced search..." of a dialogue of visual sensibilities. In this work marble, concrete and wires are brought into a formal dialogue where the former opens its mouth to reveal delicate intestine-like wires that assume the shape of a figure with legs spread out. It is only when one takes a tour round the sculpture that the artist's formal sophistry is revealed. According to the artist, the work speak of the chemistry of attraction that the female and male often encounter where both are arrested, but also where they find themselves helpless. (JB)

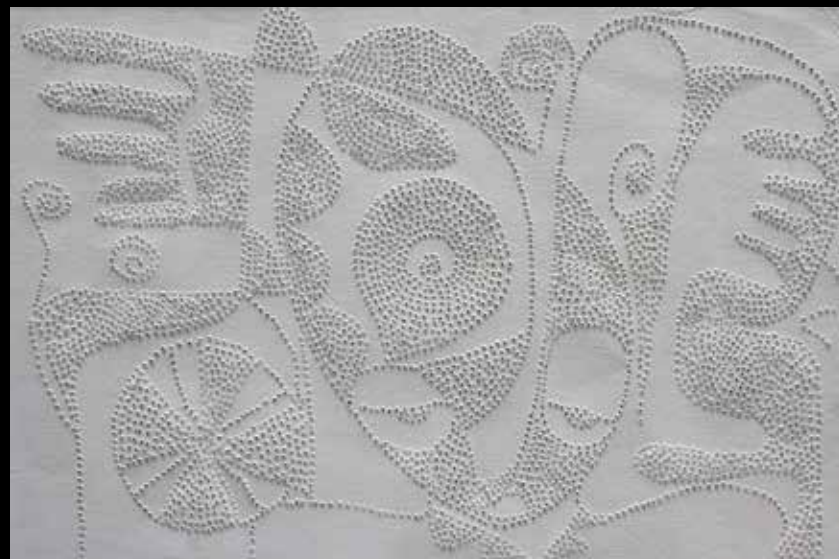


27
VICTOR EHIKHAMENOR (B.1970)

ROYAL COURT SESSION &
ENOJIE ALONG RING ROAD
2015
Perforation hand-made paper
33 x 50 cm. (13 x 19 7/8 in.) each

Signed and dated (back of work)

₦ 1,200,000-1,500,000



28
ALIMI ADEWALE (b.1974)

RUSH HOUR 4
2002
Acrylic on canvas
142 x 230 cm. (56 x 91 in.)

Signed and dated (lower right)

₦ 2,000,000-2,500,000

Alimi Adewale is a painter and sculptor who explores urban issues and the lives of everyday people in cities. His portraits, landscapes and nudes combine elements of minimalism and abstraction to evoke the movement and intensity of the cosmopolitan environment. In 2016, Adewale participated in the Konstepidemics residency in Sweden, and in 2017 he participated in an artist residency at Miliki, Lagos. He has held recent exhibitions at Galleri Astley Uttersberg in Sweden and Alara, Lagos. (JG)



29
EL ANATSUI (Ghanian, b.1944)

DUVE
1990-2017
Mixed media on wood panels
94 x 254 cm. (37 x 100 in.)

Signed and dated (lower right)

₦ 18,000,000-25,000,000

Widely regarded as one of the world's most influential contemporary artists, El Anatsui is best known for his bottle top installations and his wood sculptures. Born in Ghana, Anatsui trained at the University of Science and Technology, Kumasi. He moved to Nigeria in 1975 to teach at the University of Nigeria, Nsukka, where he became an integral founder of the Nsukka group. Since then, Anatsui has lived and worked in Nsukka, Nigeria.

Anatsui's works in wood are metaphors for destruction and rejuvenation, speaking to colonial history and the post-colonial experience. Adopting a process using chainsaws

and torches in many of his works, Anatsui speaks to the destruction of indigenous cultures by Western influences. His wood sculptures combine motifs and symbols from pre-colonial cultural traditions.

El Anatsui has exhibited extensively internationally throughout his prolific career. His works are in the permanent collections of the British Museum, Centre Pompidou, Metropolitan Museum of Art, Smithsonian National Museum of African Art, and the National Gallery of Art, Lagos, among many others. In 2015, Anatsui was awarded the Golden Lion at the Venice Biennale. (JG)



30
ABLADE GLOVER (Ghana, b.1934)

BLUE
 2002
 Oil on canvas
 91.5 x 45.5 cm. (36 X 18 in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000



31
MATT EHIZELE (b.1958)

UNTITLED
 1992
 Pastel on paper
 48 x 42 cm. (19 x 16½ in.)

Signed and dated (lower right)

₦ 600,000-800,000



32
OBI EKWENCHI (b.1959)

UNTITLED
 Mixed media
 38 x 40 x 20 cm. (15 x 16 x 8 in.)

₦ 1,200,000-1,600,000

In this sculpture piece Ekwenchi appears to have taken a thick slab of flexible material, and after several manipulation, arrives at what can be described as a fossilised movement of waves. The result also can be likened to a living organism of dynamic motion. The bronze/terra cotta finish gives the work a golden quality. The surface texture was finished smooth, but tempered with fine needle-like scratched lines. This makes the work both antique and at the same time modern. In this work the artist seems to be drawing our attention to how play, movement and texture can be taken to pleasant heights to bring us joy and wonder that we all seek in our daily life struggles. *(JB)*



33
MURAINA OYELAMI (b.1940)

LONE TWIN MOTHER
2004
Oil on board
127 x 96 cm. (50 x 38 in.)

Signed and dated (lower right)

₦ 1,200,000-1,800,000

34
OMAR EL NAGDI
(Egyptian, b.1931)

STANPA N
1962
Print, Edition 2 of 12
50 x 35 cm. (20 x 14 in.)

Signed and dated (lower right)

₦ 600,000-800,000

Born in Cairo, Egypt in 1931, Omar El-Nagdi is best known as a symbolist who depicted folklores of daily life in Egypt and the Middle East. After studying fine arts in Cairo, El-Nagdi attended the Academy of Fine Arts in Venice, Italy, becoming involved in the avant-garde artistic circles of Europe. Italian painter Giorgio de Chirico served as the artist's mentor. As a young artist, El-Nagdi was popularly referred to as "the Egyptian Picasso" in the press. El-Nagdi's iconic large-scale painting, Sarajevo, sold for \$1,145,000 in Christie's Now and Then Auction in Dubai in 2016, almost doubling its high estimate. His work is included in the permanent collections of the Museum of Modern Art (Cairo), the Museum of Modern Art (Venice), the Museum of Fine Art (Alexandria), the Museum of Modern Art (Seoul), the National Library (Paris), the Congress Library (Washington, DC) and the White House Collection (USA). (JG)



35
ABIODUN OLAKU (b.1958)

NORTHERN PASSAGE SERIES
2006
Oil on canvas
61 x 76 cm. (24 x 30 in.)

Signed and dated (lower left)

₦ 2,700,000-3,000,000



36
ABLADE GLOVER (1937-1990)

PEOPLE
 2013
 Oil on canvas
 101.5 x 152.5 cm. (40 x 60 in.)

Signed and dated (lower right)

₵ 3,700,000-4,500,000

One of Ghana's most celebrated artists, Ablade Glover's paintings are often created using a palette knife, revealing texture and depth on the canvas surface. After studying in Ghana, Britain and the United States, Glover was Associate Professor and Head of the Department of Art Education at the University of Science and Technology, Kumasi, Ghana. His work is featured in many prestigious collections, including the UNESCO Headquarters in Paris, the Imperial Palace in Japan, and Chicago's O'Hare International Airport. (JG)



37
BEN OSAWE (1931-2007)

UNTITLED
 Bronze
 83 cm. (33 in.)

Signed (base of work)

₵ 2,800,000-3,500,000

The bronze cast is modelled along the Fang style found in Gabon. The concave shaped facial representation is suitable for the conical elongation of the head. A crown of rotund crest is incorporated into the head thereby offsetting its vertical monotony.

The eyelids are abstracted with sharp triangular edges. The compressed and long nose terminates just before the protruding small mouth and chin. In contrast to the head, the short torso is made of converging triangles and its derivatives. This bronze is quite unique and represents the modern extrapolation of African forms. (KF)

39
KOLADE OSHINOWO (b.1948)

OMO GIRL
2014
Oil on canvas
79 x 38 cm. (31 x 15 in.)

Signed and dated (lower right)

₦ 1,200,000-1,500,000



38
CHUKS ANYANWU (1937-1990)

UNTITLED
1989
Oil on canvas
66 x 73 cm. (26 x 29 in.)

Signed and dated (lower right)

₦ 2,000,000-2,500,000



(side view)

40
BEN OSAWE (1931-2007)

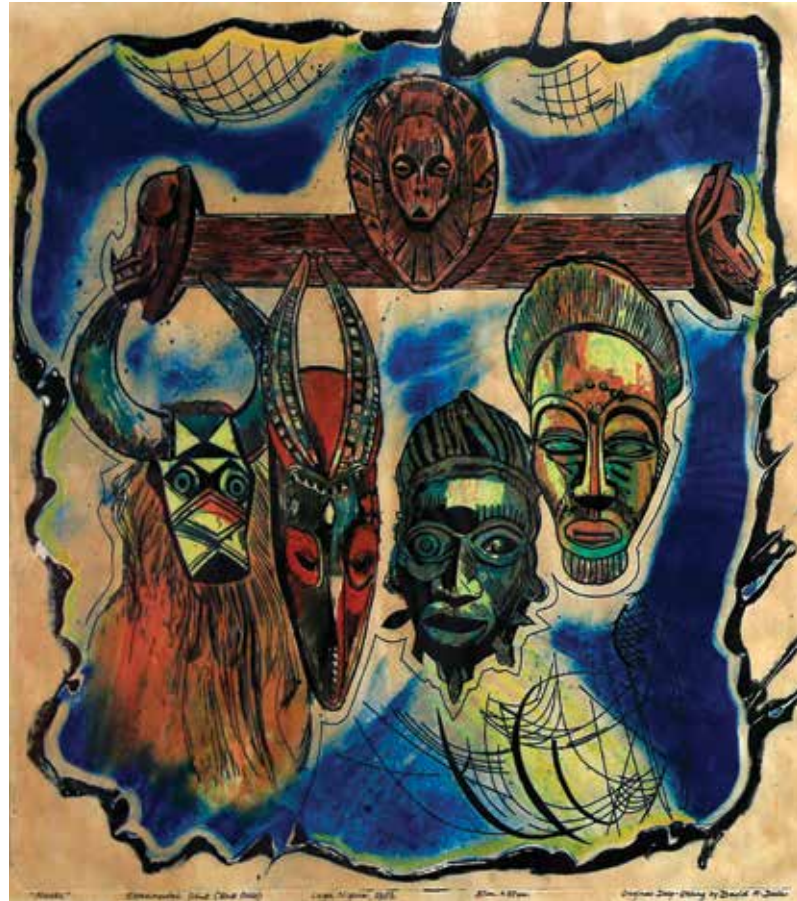
UNTITLED
1989
Bronze
93 cm. (36 5/8 in.)

Signed and dated (lower left)

₦ 3,500,000-4,500,000



Adept in the use of most sculpture media, Ben Osawe is notable for his research in African art forms. This ultimately informs the formal structure in his sculptures. He is said to be a "classical modernist" who yet celebrated African forms. In this bronze work, he perhaps used the Fang, Gabon mask as a reference to model the concave face of the female bust. Whereas the eyelids and eyeballs are near naturalistic, the conical shape of the head echoes the Nok sculptures of Nigeria. Ben Osawe in the quest for universal beauty elongated the neck and rendered the crest as a convergence of indigenous woven hairdo. The symmetry of the facial curves add to the formal beauty of the sculpture while also alluding power and authority to the female gender. (KF)



41
DAVID DALE (b.1947)

MASKS
1982
Deep Etching on paper
51 x 51 cm. (20¼ x 20¼ in.)

Signed and dated (lower right)

₦ 600,000-900,000

42
SUSANNE WENGER (1915-2009)

IWIN
Print
58 x 48 cm. (23 x 19 in.)

Signed (lower left)

₦ 400,000-600,000

Born in Austria in 1915, Susanne Wenger first moved to Nigeria in 1949, where she would continue to live throughout her entire adult life. With an interest in Yoruba spirituality, she created an artist cooperative in Osogbo, the home of the sacred shrine of Osun, that focused on re-engaging traditional artistic practices alongside elements of modernism and abstraction. Known as the "Sacred Art Movement", Wenger and her colleagues focused on protecting shrines as well as creating their own new interpretations of sculptural forms. Wenger's lasting legacy has been a major influence on the Osogbo school of artists in Nigeria. These sculptural shrines became a UNESCO World Heritage site in 2005. (JG)



43
SAM OVRAITI (b.1971)

WE ARE ONE
2017
Mixed media on canvas
66 x 76 cm. (26 x 30 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000

Best known as one of the foremost watercolorists in Nigeria, Sam Ovraili hails from the respected Auchu School, a style that is characterised by the use of vibrant colour to express mood. Ovraili has also worked with oils on canvas consistently throughout his prolific career, often creating cubist-inspired depictions of the human body. Using indeterminate forms that defy linear perspective, Ovraili depicts fragments of the body in a fluid manner that falls between abstraction and representation. Born in 1961 in Zaria, Nigeria, Sam Ovraili studied at the Federal Polytechnic, Auchu, and obtained a Masters of Fine Art at the University of Benin. Ovraili also served as a professor at the Federal Polytechnic at Auchu for many years. (JG)



44
RAOUL DA SILVA (b.1969)

UNTITLED
2002
Mixed media on paper
127 x 90cm (50 x 35½)

Signed and dated (lower right)

₦ 600,000-800,000



45
Z. O OLORUNTOBA (1934-2014)

UNTITLED
Pen and ink on canvas
101.5 x 112 cm. (40 x 44 in.)

Signed (upper right)

₦ 700,000-1,000,000



46
AMOS ODION (b.1943)

UNTITLED
1995
Wood
59 cm. (23³/₈ in.)

Signed and dated (base of work)

₦ 2,000,000-2,500,000



47
JACOB AFOLABI (b.1940)

OBETUNDE
Print
50 x 66 cm. (26 x 30 in.)

Signed (lower left)

₦ 400,000-500,000

48
JIMOH AKOLO (b.1934)

UNTITLED
2000
Oil on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 1,500,000-2,000,000

In this painting a Touareg guard is posed facing the viewer as if protecting the prince-like figure in white costumes mounted regally on a well-fed camel. These figures are positioned between a palm tree on the left and a tree, which appears to have shed its leaves on the left. Here it is clear that the artist wishes to make a statement about the season of his subject. The green ground is early suggestive of a raining season in the savannah. Jimoh Akolo's fascination with equestrian subject is almost fanatical; this makes him a master of the subject as we also recall that while in Zaria both as an art student and later lecturer in the University for over forty years, his observation of this subject has made his works assume a spiritual aura when contemplated upon. Like his contemporaries the palette of deep rich blue, reds and browns rendered in impressionistic brushstrokes represent the signature of the Zaria School that they established. (JB)





49
OKPU EZE (1934-1995)

UNTITLED
1981
Wood
53 cm. (21 in.)

Signed and dated (lower left)

₦ 1,800,000-2,500,000



50
EDMUND TETTEH (1938-1998)

UNTITLED
1961
Pencil sketch on paper
53 x 38 cm. (21 x 15 in.)

Signed and dated (lower left & right)

₦ 1,200,000-1,500,000



51
AMON KOTEI (1915-2011)

UNTITLED
1994
Oil on canvas
91.5 x 150 cm. (36 x 59 in.)

Signed and dated (lower right)

₦ 3,000,000-4,000,000

52
KENNY ADEWUYI (b.1959)

WHAT IS THE PROBLEM?
2002
Bronze
56 x 30 x 18 cm. (22 x 12 x 7 in.)

Signed and dated (under the feet)

₦ 1,800,000-2,100,000





53
ATO DELAQUIS (b.1945)

FRIDAY MARKET
 Acrylic on canvas
 101 x 152.5 cm. (40 x 60 in.)

Signed (lower left)

₦ 2,000,000-3,000,000

Born in Ghana in 1945, Ato Delaquis has developed a diverse artistic practice throughout his distinguished career that includes abstraction, naturalism, and experimental realism. Delaquis uses an eclectic mix of materials and processes, including acrylics, watercolours, graphite, and printmaking. His works are often focused on cityscapes, ceremonial processions, and social activities as he captures the movement and intensity of daily life in Ghana. Delaquis studied at the University of Science and Technology, Accra, and at the Tyler School of Art in Pennsylvania, USA. He has participated in numerous exhibitions in Ghana, Nigeria, Germany, USA, and the UK. Delaquis has also served as the Dean of the College of Art at his alma mater. (JG)



54
ABIODUN OLAKU (b.1958)

EVENING FELLOWSHIP
 2018
 Oil on canvas
 55.5 x 137 cm. (22 x 54 in.)

Signed (lower right)

₦ 2,800,000-3,500,000

Deceptive to the eyes with an unusual demonstration of photorealistic skills, Abiodun Olaku's paintings are always remarkable. Set in a serene seashore environment, there is an unforced harmony between the sea, land and the skyline. The painting exudes excellent ventilation of longstanding experience and artistic creativity. Olaku is a master of contrasting elements; he silhouetted the modest architectural forms of the slum against the sky of a receding sunset. He also made the buildings, the artificial lights and the setting sun to reflect with a shimmering tranquility on the shore waters. Fumes of smoke from the evening kitchens are skillfully depicted diffusing into the thin air! The overall effect is aesthetically enriching and soothing. (KF)



55
TAYO QUAYE (b.1954)
GELEDE DANCING MASQUERADE
 2002
 Oil on canvas
 112 x 76 cm. (44 x 30 in.)
 Signed and dated (lower right)
 ₦ 2,000,000-3,000,000



57
LAMIDI FAKEYE (1928-2009)
UNTITLED
 1976
 Wood panel
 83.5 x 183 cm. (33 x 72 in.)
 Signed and dated (back of work)
 ₦ 3,500,000-4,500,000



56
JOE AMENECHI (b.1961)
ROMANCE WITH ANCESTRAL IMAGES
 2015
 Plastocast on board
 101 x 104 cm. (40 x 41 in.)
 Signed and dated (lower right)
 ₦ 1,000,000-1,200,000

58
UZO EGONU (1931-1996)
LONE EATER
 1979
 Print, Edition 19 Of 50
 50 x 71 cm. (20 x 28 in.)
 Signed and dated (lower right)
 ₦ 1,000,000-1,200,000



59

GANI ODUTOKUN (1946-1995)

HURLY BURLY

1990

Oil on canvas

19 x 29 cm. (48 x 73 in.)

Signed and dated (lower left)

₦ 1,200,000-2,000,000

As a professor at Ahmadu Bello University, Zaria, from 1976 until his untimely death in 1995, Gani Odutokun influenced a generation of contemporary artists in Nigeria. Working in drawing, sculpture, architectural design, writing, and political cartoons, Odutokun is primarily known as a painter who emphasised colour and tone as integral design elements. While his early career was defined by subject matter relating to his Northern Nigerian cultural surroundings, Odutokun also explored elements of abstraction that emphasised fluid lines, textured surfaces, and free-flowing brush strokes. In the early 1980s, Odutokun began experimenting with a process using liquidated oils poured directly on the canvas, creating unpredictable and layered forms. Born in Ghana in 1946 to Nigerian parents, Odutokun graduated from Ahmadu Bello University, Zaria, in 1975 and obtained his Masters of Fine Arts in 1979. His wall murals, garden sculptures, and book covers were commissioned by many organisations in Kaduna, Zaria and Abuja. Odutokun was a leading member of the Zaria-based intellectual publication entitled *The Eye*, which published a quarterly journal of art criticism. (JG)



60

BUNMI BABATUNDE (b.1957)

JUBILATION

2017

Bronze

200 x 38 cm. (79 x 15 in.)

Signed and dated (back of work)

₦ 3,500,000-4,500,000



LOTS 61-83 ARE BEING OFFERED
AT AUCTION FROM THE PRIVATE COLLECTION
OF A PROMINENT NIGERIAN ART COLLECTOR



61
BEN ENWONWU (1917-1994)

REMI
1977
Bronze
23 cm. (9 in.)

Signed and dated (base of work)

₦ 4,500,000-5,500,000

62
TAYO ADENAIKE (b.1954)

HEADS
1979
Watercolour on paper
61 x 45.5 cm (24 x 18 in.)

Signed and dated, lower right

₦ 800,000-1,200,000

In this watercolour of a mother with her two children, Tayo Adenaike presents us with faces without eyeballs. The two children are hairless, only the mother figure spot a few strands of curly hair. The background is vacant, plain and cloudy to further make us uncomfortable with the state of the family. Strangely also the father figure is missing. A strong suggestion of refugees is evoked here. Or, could they be victims of some tragedy? The work awakes our emotions of sympathy and concern. It refreshes our attention to the state of the nation today where many families have lost their breadwinners or source of livelihood. Consider the North East, and most recently the Middle Belt; add to these The Niger Delta regions, Zamfara State are just a few of the many boiling spots in the country. This work draws our attention to the precarious and vulnerable state of the average Nigerian family. (JB)



63
TAYO ADENAIKE (b.1954)

UNTITLED
1995
Oil on board
91.5 x 122 cm. (36 x 48 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000

Tayo Adenaike holds his place supreme as the most consistent, most poetically expressive water colourist on the Nigerian art scene. Using his Uli background of Nsukka School, where he was mentored partly but perhaps most significantly by the monk of picture plane adventure, Obiora Udechukwu, he plays, probes with his picture plane. Today Adenaike has carved a path that Oloidi would regard as Adenaikeic. In this minimalist portrait painting of a Gbyagyi looking woman set in warm colours, Adenaike shows his mastery of the interplay between negative and positive space. The figure of the woman defined by a single line, with a small patch of white for contrast, the background is bathed with subtle geometric shapes; only the wrapper around her chest is given detailed attention. The figure suggests a tired but determined traveller; the Uli motif on her head becomes a symbol artistic delight, as if it represents a crown. When Adenaike approaches his picture plane the familiar gives way to pure intuition that is perhaps why his works continue to fascinate our contemplation without end.(JB)





64
DAVID DALE (b.1947)
YOUTH
 1981
 Deep etching on board
 25.5 x 51 cm. (10 1/8 x 20 1/8 in.)
 Signed and dated (lower right)
 ₦ 600,000-900,000



65
ABAYOMI BARBER (b.1934)
MOONLIGHT DANCE
 1988
 Pastel on paper
 50.5 x 31.5 cm. (20 x 12 1/2 in.)
 Signed and dated (lower right)
 ₦ 1,000,000-1,500,000



66
ABAYOMI BARBER (b.1934)
DANCER IN THE SUN
 1988
 Pastel on paper
 50.5 x 31.5 cm. (20 x 12 1/2 in.)
 Signed and dated (lower right)
 ₦ 1,000,000-1,500,000



67
JIMOH BURAIMOH (b.1943)

SEATED BIRD
 1982
 Mixed media on board
 150 x 66 cm. (59½ x 26 in.)

Signed and dated (lower centre)

₦ 800,000-1,500,000



68
SOLOMON WANGBOJE (1930-1998)

PORTRAIT OF IFE
 Print, edition 19 of 50
 35 x 30 cm. (14 x 12 in.)

Signed (lower right)

₦ 250,000-350,000



69
ABIODUN OLAKU (b.1958)

SUNDAY BRILLIANCE
 1990
 Oil on board
 61 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower right)

₦ 2,800,000-3,500,000

Three obvious treatment of the canvas set this work apart from the regular Abiodun Olaku's outdoor paintings: The application of expressive brush strokes, the use of bright complementary colours and the casting of an ambience of sunny daylight. This painting is significant to the stylistic trajectory of Abiodun Olaku and aids in the historical narrative of a beloved painter who is renowned for formal scenic serenity and tranquil super realism. (KF)



70
SOLOMON WANGBOJE (1930-1998)

ROMANCE OF THE HEADLOAD III
1978
Print, edition 10 of 25
57 x 43 cm. (22½ x 17 in.)

Signed and dated (lower right)

₦ 250,000-350,000

72
BEN OSAWE (1931-2007)

UNTITLED
1966
Pastel on paper
47 x 30 cm. (18½ x 12 in.)

Signed and dated (lower right)

₦ 700,000-1,200,000



73
KOLADE OSHINOWO (b.1948)

WATERSIDE
Oil on board
1977
45.5 x 71 cm. (18 x 28 in.)

Signed and dated (lower left)

₦ 1,200,000-1,500,000



71
DELE JEGEDE (b.1945)

FRACAS
1975
Oil on board
71 x 71 cm. (28 x 28 in.)

Signed and dated (lower left)

₦ 1,600,000-2,000,000





74
BRUCE ONOBRAKPEYA (b.1932)
(EYERE KPENU JESU) ASCENSION
 1985
 Plastocast on board
 116 x 94 cm. (45½ x 37 in.)
 Signed and dated (lower right)
 ₦ 2,000,000-3,000,000

75
SAM OVRAITI (b.1971)
REARERS DREAM
 1992
 Watercolour on paper
 61 x 78.5 cm. (24 x 31 in.)
 Signed and dated (lower right)
 ₦ 500,000-800,000



76
TWINS SEVEN SEVEN (1944-2011)
THE GREAT HUNTING ANIMAL
 1981
 Woodcut
 61 x 91.5 cm. (24 x 36 in.)
 Signed and dated (lower right)
 ₦ 800,000-1,000,000

BEN ENWONWU (1917-1994)

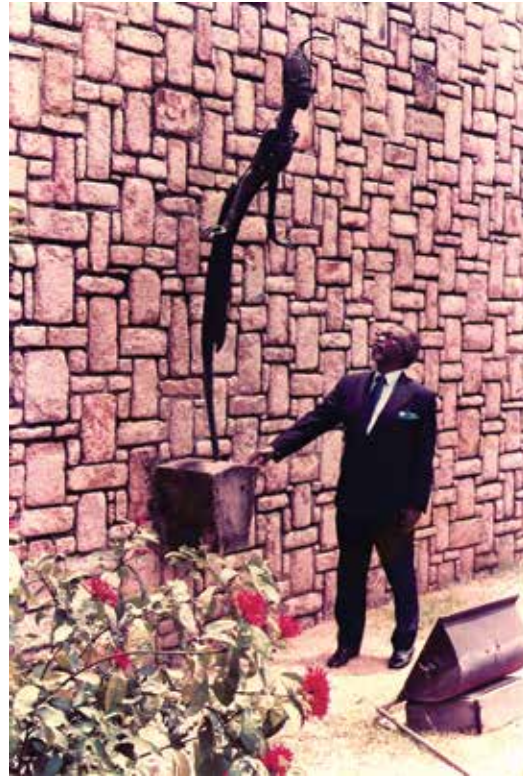
ANYANWU

Circa, 1975

Bronze

93 cm. (36½ in.)

₦ 50,000,000-60,000,000

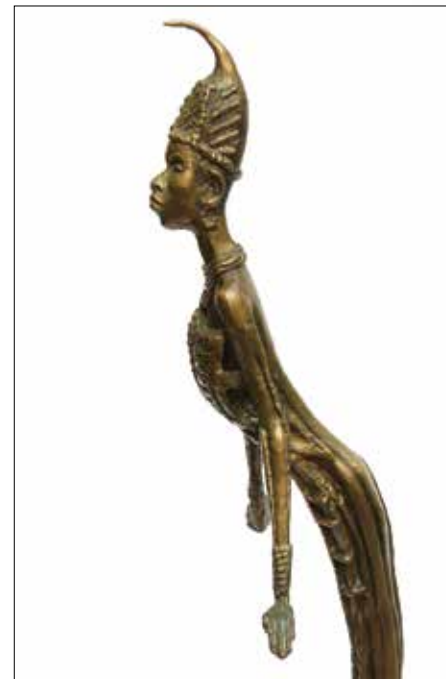


The *Awakening* or *Anyanwu*, representing the Igbo sun god is one of Enwonwu's greatest and most visible works. It best illustrates his pioneering contributions to modern art in Nigeria and Africa through the invention of a new visual language that not only fused indigenous aesthetic traditions and Western techniques and modes of representation but also engaged nationalist and Pan-Africanist ideals.

To symbolise the spirit of an independent Nigeria for the new National Museum at Lagos, the Nigerian Federal Government commissioned Enwonwu to produce the sculpture, which was completed in 1956. According to the artist, "My aim was to symbolise our rising nation. I have tried to combine material, crafts, and tradition, to express a conception that is based on womanhood—woman, the mother and nourisher

of man. In our rising nation, I see the forces embodied in womanhood; the beginning, and then, the development and flowering into the fullest stature of a nation—a people! This sculpture is spiritual in conception, rhythmic in movement, and three dimensional in its architectural setting—these qualities are characteristic of the sculptures of my ancestors." With many African nations gaining independence at the time, *Anyanwu* indeed symbolises an emergent continent, and the yearnings and aspirations of her people.

On October 5, 1966, the Nigerian government presented a copy of *Anyanwu* to the United Nations in support of world peace. Ben Enwonwu also produced a few exquisite limited edition miniatures, measuring about 142cm, as exemplified in this auction sale. (O.E.)



(detail)





78
SIMON OKEKE (1937-1969)

UNTITLED
1962
Oil on paper
70 x 52 cm. (27 $\frac{7}{8}$ x 20 $\frac{1}{4}$ in.)

Signed and dated (lower right)

₦ 3,000,000-4,000,000

Simon Okeke was a member of the Zaria Art Society whose personal approach to the idea of Natural Synthesis shows how he grappled with the conflict between western Christian ideologies against his native culture. The identity crisis he encountered would reveal itself more clearly in the visual language he adopted to treat his subject. In this painting his sculpture background reveals the way the picture plane is almost plastically structured. The chiaroscuro of dark and light colour values also reveals Okeke's deep affiliation with his pre-colonial indigenous faith, which draws from the mystical. This painting captures a masquerade outing in dark colours to suggest his strong affinity with masquerade ceremonies. See how the two figures closely following behind. The brush strokes in this work can be seen to be similar in style with his contemporaries like Yusuf Grillo'e Uche Okeke's, Jimo Akolo, Demas Nwoko, among others. The mixed colours are thickly applied with little thinner. It leaves the work textured by the brushwork. This painting perhaps is a most realistic rendition the power of the masquerade, and in that sense brings to us a refreshing revival of the energy and sense of awe generated in the atmosphere when a masquerade is in procession. (JB)



79
OBIORA UDECHUKWU (b.1946)

UNTITLED
1977
Oil on canvas mounted on board
61 x 45.5 cm. (24 x 18 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000

80
BEN OSAGHAE (1962-2017)

TRANQUILITY
1992
Oil on canvas
61 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000



81
OKPU EZE (1934-1995)

UNTITLED
1980
Gouache on paper
40.5 x 30cm (16 x 12in.)

Signed and dated (lower right)

₦ 800,000-1,000,000



82

BEN ENWONWU (1917-1994)

NEGRITUDE

Watercolour on paper

1990

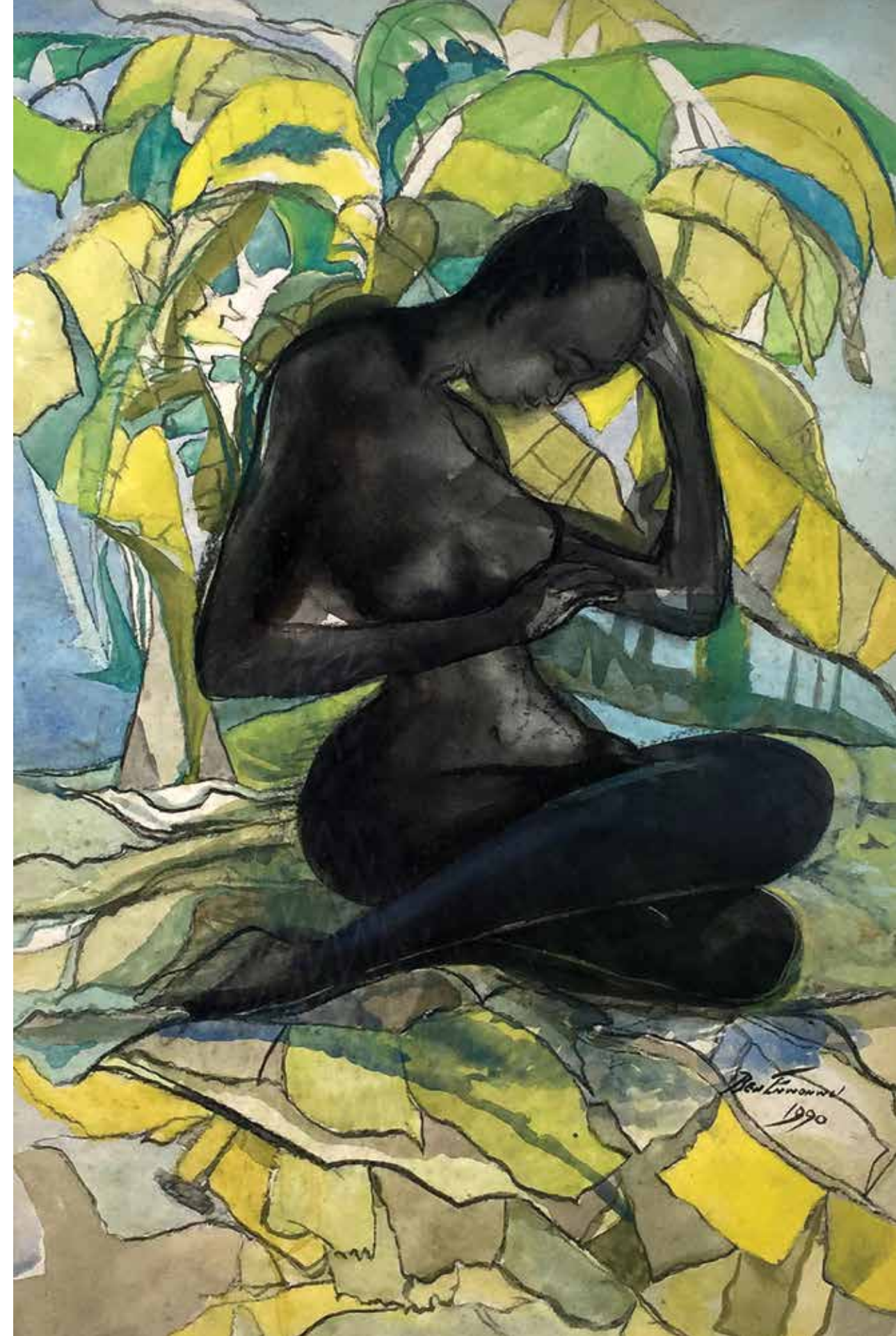
78.5 x 53cm (31 x 21in.)

Signed and dated (lower right)

₦ 30,000,000-45,000,000

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

In his *Negritude* series, which the artist undertook in various forms over many stages of his career, Enwonwu uses the female body as a metaphor to celebrate African culture. This watercolour depicts a central female figure in a monotone scheme, accentuated by the colorful foliage that surrounds her in hues of green, yellow and blue. Enwonwu focuses on the shapes and contours of the subject's body, with crossed legs and elongated limbs. Her head leans on her left hand for support, as if caught in a moment of quiet contemplation. While Enwonwu often included several figures in his Negritude series, he chose a solitary figure for this particular work. The figure's sculptural depth demands immediate presence in contrast to the flattened planes of the background that surrounds her. (JG)





83
AMON KOTEI (1915-2011)
WATCHED POT NEVER BOILS
 Oil on board
 61 x 91.5 cm. (24 x 36 in.)
 Signed (lower right)
 ₦ 2,500,000-3,500,000

84
RUKEME NOSIREME (b.1958)
DURBAR PROCESSION
 1991
 Plastocast on board
 71 x 99 cm. (28 x 39½ in.)
 Signed and dated (lower right)
 ₦ 400,000-800,000



85
TOLA WEWE & NIKE OKUNDAYE (b.1959)
ENRAPTURED DESIRE
 2009
 Pen & ink on canvas
 70 x 74 cm. (27½ x 29¾ in.)
 Signed and dated (lower right)
 ₦ 800,000-1,000,000





86
MAVUA LESSOR (b.1952)

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

Signed (lower right)

₦ 500,000-600,000



87
REUBEN UGBINE (b.1956)

NUPTIAL DANCE
2016
Wood
170 x 53 cm. (77³/₈ x 21 in.)

Signed and dated (back of work)

₦ 2,500,000-3,500,000



88
TAYO OLAYODE (b.1970)

RUSH RUSH
2016
Coffee on rice paper
73 x 54 cm. (29 x 21½ in.)

Signed and dated (lower right)

₦ 400,000-600,000

89
KOFI ASEMNYINAH (b.1953)

**NIGERIA, AN INDIVISIBLE
COUNTRY**
2014-2017
Pen & ink on canvas

98 x 119 cm. (38½x 47 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000



90
EDOSA OGIUGO (b.1961)

ESTACY
2008
Oil and charcoal on canvas
132 x 96 cm. (52 x 38 in.)

Signed and dated (lower right)

₦ 1,800,000-2,500,000

Edosa Ogiugo is a painter and mixed media artist who uses his canvas to illuminate the hustle and vibrancy of contemporary Nigerian culture. Inspired by the everyday, Ogiugo focuses on the characters and locations that make up our routine environment, including musicians, dancers, market scenes, processions, sport, and street life. Ogiugo incorporates an intensive use of color and expressive brush strokes to create scenes of action with emotive response. Born in Ibadan in 1961, Ogiugo graduate in Fine Arts from the Yaba College of Technology. His work has been exhibited across Africa, Europe, and America. Ogiugo has also served as the president of the Guild of Fine Artists in Nigeria. (JG)



91
BRUCE ONOBRAKPEYA (b.1932)

ERU (FEAR)
1998
Acrylic on canvas
198 x 147 cm. (78 x 58 in.)

Signed and dated (lower right)

₦ 5,500,000-7,000,000



92
FRANCIS UDUH (b.1964)

THE COMRADE
Wood
90 cm. (35 $\frac{3}{8}$ in.)
2017

Signed and dated (upper left)

₦ 800,000-1,300,000

93
ABDULAHI HALIRU (b.1971)

CHARACTER

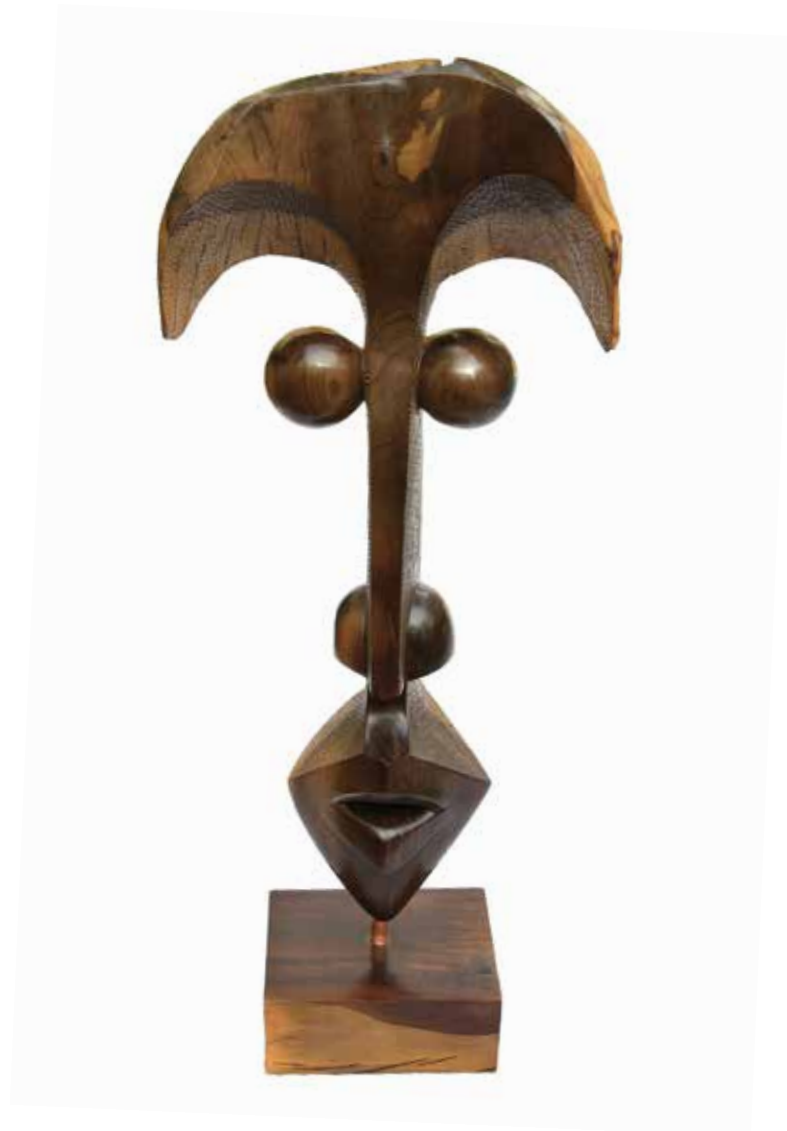
2018

Wood

127 x 50 cm. (50 x 20 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000



94
ROM ISICHEI (b.1966)

ENTHRALLED

2005

Acrylic on canvas

152.5 x 127 cm. (60 x 50 in.)

Signed and dated (upper left)

₦ 4,500,000-5,500,000

95

UCHAY JOEL CHIMA (b.1971)

ALLEGORY II

2018

Mixed media on board
122 x 165 cm. (48 x 65 in.)

Signed (lower right)

₦ 800,000-1,200,000

Uchay Joel Chima is a mixed media artist who uses unconventional materials in his works on canvas, including strings, sand, wax and found objects. His work is influenced by social and environmental issues, questioning notions of crisis and inequality around the globe. Chima graduated from the Institute of Management and Technology, Enugu, Nigeria in 1997, majoring in art. Chima has participated in artist residencies at the Vermont Studio Center, Spark Box Studio and the One Minute Foundation. Chima was one of four artists chosen to take part in Platteforum's Artist Residency program in Denver, Colorado. (JG)



96

ANTHEA EPELLE (b.1972)

OREKELEWA

2018

Oil on canvas
152.5 x 127 cm. (60 x 50 in.)

Signed (lower right)

₦ 800,000-1,200,000



97

ALIMI ADEWALE (b.1974)

POLITICIAN I & II

2018

Acrylic on wood
15 x 17.5 x 40 cm. (6 x 7 x 16 in.)

Signed and dated (lower left)

₦ 3,000,000-4,000,000





98
DUKE ASIDERE (b.1961)

LOOKING & NOT SEEING SERIES (TRIPTYCH)

2012
Pastel on paper
53 x 35 cm. (21 x 14 in.) each

Signed and dated (lower left & right)

₦ 1,500,000-1,800,000



99
EBENEZER AKINOLA (b.1968)

PILGRIMS

2017
Oil on canvas

95 x 122 cm. (37 3/8 x 48 in.)

Signed and dated (lower right)

₦ 900,000-1,200,000

100
KUNLE ADEGBORIOYE (b.1966)

AT DURBAR

2017
Mixed media on canvas

152.5 x 99 cm. (60 x 39 in.)

Signed and dated (lower left)

₦ 700,000-900,000





101
SEGUN AIYESAN (b.1971)

ADETUTU (GELE SERIES)
2018
Acrylic on canvas

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

Signed and dated (lower left)

₦ 1,200,000-1,400,000



102
REHA SHISHODIA (b.1977)

THE ULTIMATE REALITY
2018
Mixed media on canvas

117 x 147 cm. (46 x 58 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000



103
UCHE EDOCHIE (b.1975)

EMERGENCE II: SPORTLIGHT, BRILLIANCE & FLIGHT
2018

Acrylic & pastel on canvas
140 x 172 cm. (55 3/8 x 68 in.)

Signed and dated (lower left)

₦ 1,500,000-2,000,000

In the animal kingdom, the strong rule the weak. One wouldn't be wrong to assert this unsavory fact as the reason man has been in the way of woman, denying her access to opportunity, resources and even education for years. Thankfully, humans unlike typical animals are also intelligent and driven creatures who may cower at times, but don't always back down from a fight. Thanks to the undying efforts of women and some men over the years to fight for female equality in all spheres of life, there has never been a better time to be a woman. History will look back on our time and name it the age of woman. This is not to say that we are totally out of the woods yet, but significant strides are being made in this regard. This could serve as a teachable moment to minorities and the oppressed everywhere. Never back down. Never accept the status quo. Progress never comes without a fight and oftentimes, there will be blood. This has been the case all through human history. This is the story of us.
Uche Edochie



104
NORBERT OKPU (b.1970)

THE SHIELD
2018
Mixed media on canvas

106.5 x 122 cm. (42 x 48 in.)

Signed and dated (lower left)

₦ 550,000-700,000

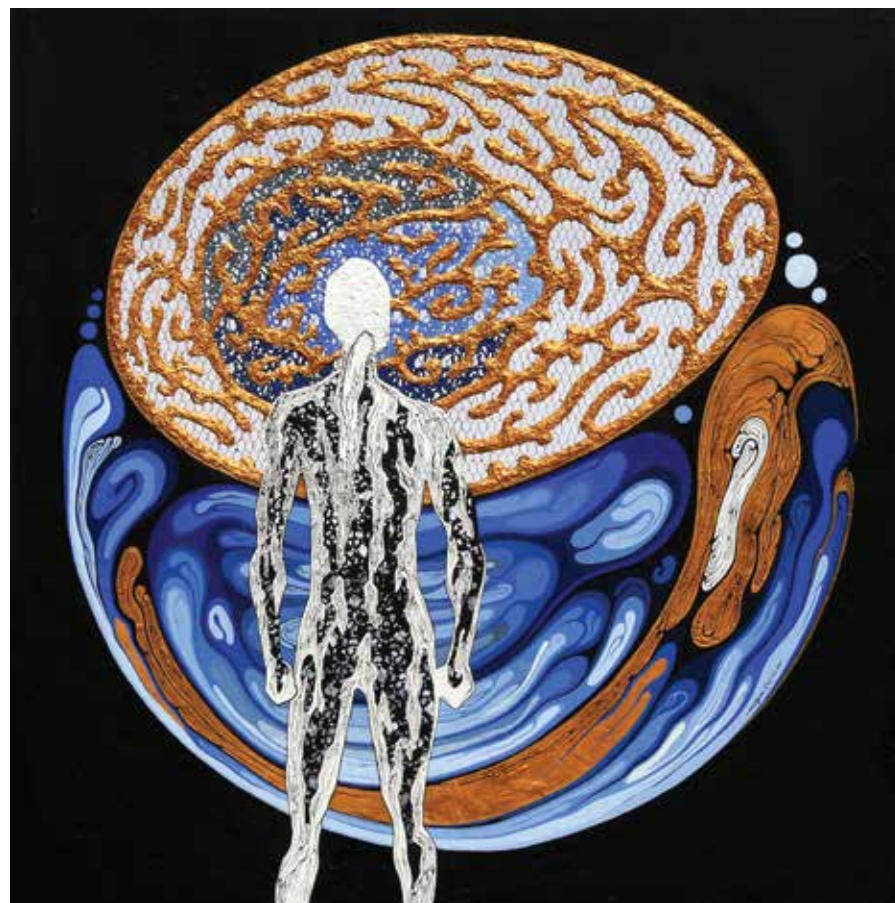
105
PROMISE O'NALI (b.1982)

INTO PYTHAIOSAS LABRYNTH
2016
Mixed media on canvas

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

Signed and dated (lower right)

₦ 600,000-800,000



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

Bidder Registration

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

Bidding

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

Absentee Bids

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

Successful Bids

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

Estimates

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

Reserves

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

Buyer’s Premium

Arthouse Contemporary charges a flat-rate premium to the buyer of 15% on the hammer price of the lot.

Tax

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

Payment Instructions

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

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

Shipping

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

Export/Import Permits

Property sold at auction will be subject to Nigerian law regarding the export of certain items as well as to import restrictions of foreign countries. It is the buyer’s sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot. Buyers can consult Arthouse Contemporary for regulatory understanding as well as for assistance in securing an export license from Nigeria. Arthouse Contemporary will submit any applications for such a license on behalf of the buyer if so requested. However, Arthouse Contemporary cannot ensure that a license will be obtained.

Collection

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

Storage

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

Insurance

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

Important Notices and Explanation of Cataloguing Practice

Condition Reports

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

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

Other conditions and information

(a) All metric dimensions are approximate. All other dimensions (such as the English system) are converted from the metric dimensions then rounded off; they are contained in parentheses.

(b) All estimates are presented in the local currency of the auction. All payments are to be made in the local currency.

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 15% of the hammer price. The VAT, subject to Nigerian law is 5% of the total purchase price.

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

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

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

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

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

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

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

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

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

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

Limited Warranty

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

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

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

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

GUIDE FOR ABSENTEE BIDDERS

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

This service is free and confidential.

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

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

"Buy" or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

Other Conditions

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

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

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

All bids are subject to the conditions of business applicable to the sale, a copy of which is available from Arthouse Contemporary Limited's offices or by telephoning +2341 279-3182..

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 279-3182.

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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