




TALENT

Lagos, Nigeria

March 2016



Signature-beyond
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TALENT

There is no restraining of talent. It stays in your face. Having seen much of it while collecting artworks for over 3 decades, one can feel the ‘vibes’, and locate the contemporary verve. Joining in last year to create an auction is one thing; representing ‘another’ group of artists is the other. Since the Salon des Refuses in 1874, new trends have taken other platforms of engagement with the public. Most of the artists in this auction are not the familiar, locally accepted names. Perhaps they stayed in relative obscurity because of the dearth of the robust censorship and art criticism we had in the nineties. We are working on relocating, and recreating a Nigerian art narrative through this auction. Do you agree that these are the strong silent voices pushed to work from the periphery? Isn’t it time to look outside the box for a broader narrative? Essentially, we bring in our experience to suggest a contemporary Nigerian art in tandem with today’s realities. A shift must be made to develop, to move forward. Talent alone speaks over the cacophony of populist opinions. Welcome to the auction ‘**Talent**’.

Signature Beyond will donate the proceeds from the sales of three artworks to charity. The buyer will not pay premium for any of these three works. Buyers will specify the name of their preferred charity.

List of Beneficiary Charities

- *Solid Rock Restoration Centre, Ile-Ife, Osun State;*
- *Emmanuella Educational Foundation, Ogudu, Lagos;*
- *The Down Syndrome Foundation, Surulere, Lagos.*



LAGOS, NIGERIA March 2016

PRIVATE VIEWING

Friday, 11th March, 2016
6.00 p.m. - 9.00 p.m.

GENERAL VIEWING

Saturday, 12th March, 2016
10.00 a.m. - 5.00 p.m.

AUCTION STARTS

Sunday, 13th March, 2016
6.00 p.m.

VENUE

PORSCHE CENTRE
179, Akin Adesola/Kofo Abayomi Street
Victoria Island
Lagos State
Nigeria

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Signature-beyond



Charity

JOEL ARUEYA

LOT #1

JACOB'S LADDER, 2014

Oil on Canvas, W66cm x H71cm (W26 x H28 inches)

Signed and Dated (Lower Right)

₦150,000

Joel Arueya was born in Lagos. He trained at Auchi Polytechnic and graduated in 2008 with an HND in painting. Arueya has participated in several group exhibitions in Lagos where he currently lives and works as a full time studio artist.

PROVENANCE

Artist Studio

PUBLIC NOTES

In the painting *Jacob's Ladder*--the artist had freely drawn--sometimes in delicate flicks, short dabs, quick and spontaneous strokes as he gradually realises different dimensions of the images of ladders in red, yellow, black, white and blue. Criss-crossing each other until the canvas becomes transformed into a frenzied surface.



CHOIX OKEREAFOR

LOT #2

EXPECTING GREENER PASTURES, 2013

Mixed Media, W85cm x H100cm (W33.5 x H39.4 inches)

₦250,000

Okerefor Choix was born in 1972. He has both OND (1995-98) and HND (2000-2002) in Fine and Applied Art, from the Yaba Institute of Technology.

PROVENANCE

Artist Studio

PUBLIC NOTES

The silhouette-like and abstract figuration that suggests the profile of a pregnant woman in Choix Okerefor's painting-- is intriguing for its benign imagery and optical illusion. The painting is layered with textile fabric and embellished with a hue of tonally soft green and probably glisten with bright fixative--before bifurcating the middle of the work with bold and white strip.



JOHN OGBETA

LOT #3

IN DEEP THOUGHTS, 2014

Mixed Media, W90cm x H103cm (W35.4 x H40.6 inches)

Signed and Dated (Lower Right)

₦650,000

John Onoriode Ogbeta studied Fine and Applied Art at Auchi Polytechnic and graduated with an HND in 1998. Ogbeta has featured in a number of group exhibitions and his works can be found in major collections in Nigeria. He currently lives and works in Lagos.

PROVENANCE

Artist Studio

PUBLIC NOTES

Woman Asleep by John Ogbeta is instructive for its expressive quality and decorative design. The work elevate the formal status of painting by combining jute rope and collage made out from processed plastic bags and coloured textiles. The result is the hard edge relief base that defines the carefully woven braids, oval shape face, elongated nose and heavy eyes of the woman--who is sequestered with folded arms on the chair.



AKANEGBU MMADUOMA MANLINESS

LOT #4

ADAKU, 2015

Oil on Canvas, W56cm x H59cm (W22.1 x H23.2 inches)

Signed and Dated (Lower Right)

₦250,000

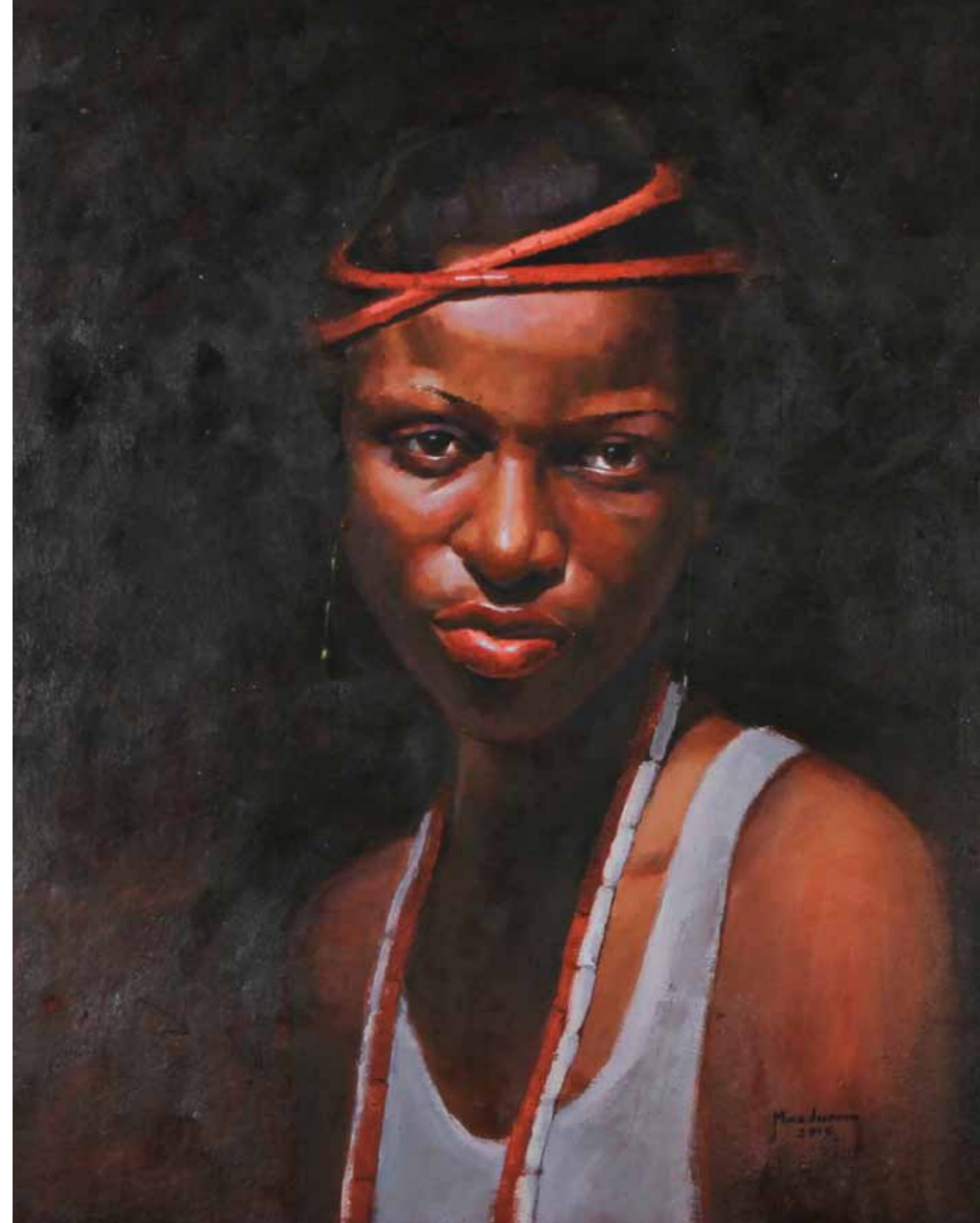
Akanegbu Mmaduoma was born in Anambra state, Nigeria. He has a B.sc in Geological Sciences from Nnamdi Azikiwe University, Awka. After his studies, to pursue his love for art, he enrolled for a short training in Universal Studios of Art in Lagos. He has taken parts in a number of group exhibitions both in Nigeria and abroad.

PROVENANCE

Artist Studio

PUBLIC NOTES

Mmaduoma's subject in this portrait is subtly positioned in coy rigidity. She tilts her body to the right side of the canvas, staring directly at the viewer. As is common with most sitters, a strain of blushing anxiety peeks out of her countenance. The light which pours down on her face dramatically spreads and creates a chiaroscuro effect. Capturing her entire frame against the blurred and dark background of the piece. The beads which rest like a laurel around her head and adorn her neck are quite decorative. It gives her a ceremonial look typical of a girl from south eastern Nigeria.



NZENNAYA BARRY IKECHUKWU

LOT #5

THE HERDSMAN, 2015

Oil on Canvas, W91cm x H91cm (W35.8 x H35.8 inches)

Signed and Dated (Lower Right)

₦200,000

Nzennaya Barry IKEchukwu was in 1983 in Lagos state. Studied Fine and Applied Art at Federal Polytechnic, Oko.

PROVENANCE

Artist Studio

PUBLIC NOTES

The variety of basic geometric forms that invades the painting appeal to the formal concept of Cubism. Under this method of composition objects and shapes assumes a different optical and visual possibilities--as encountered in the work. The drift of cattle behind the herdsman are flattened to appear on the same plane with him. The result is a work that erode spatial depth.



OLUSOLA OGUNWALE

LOT #6

UNTITLED

Oil on Canvas, W72cm x H67cm (W28.3 x H26.3 inches)

Signed and Dated (Lower Left)

₦250,000

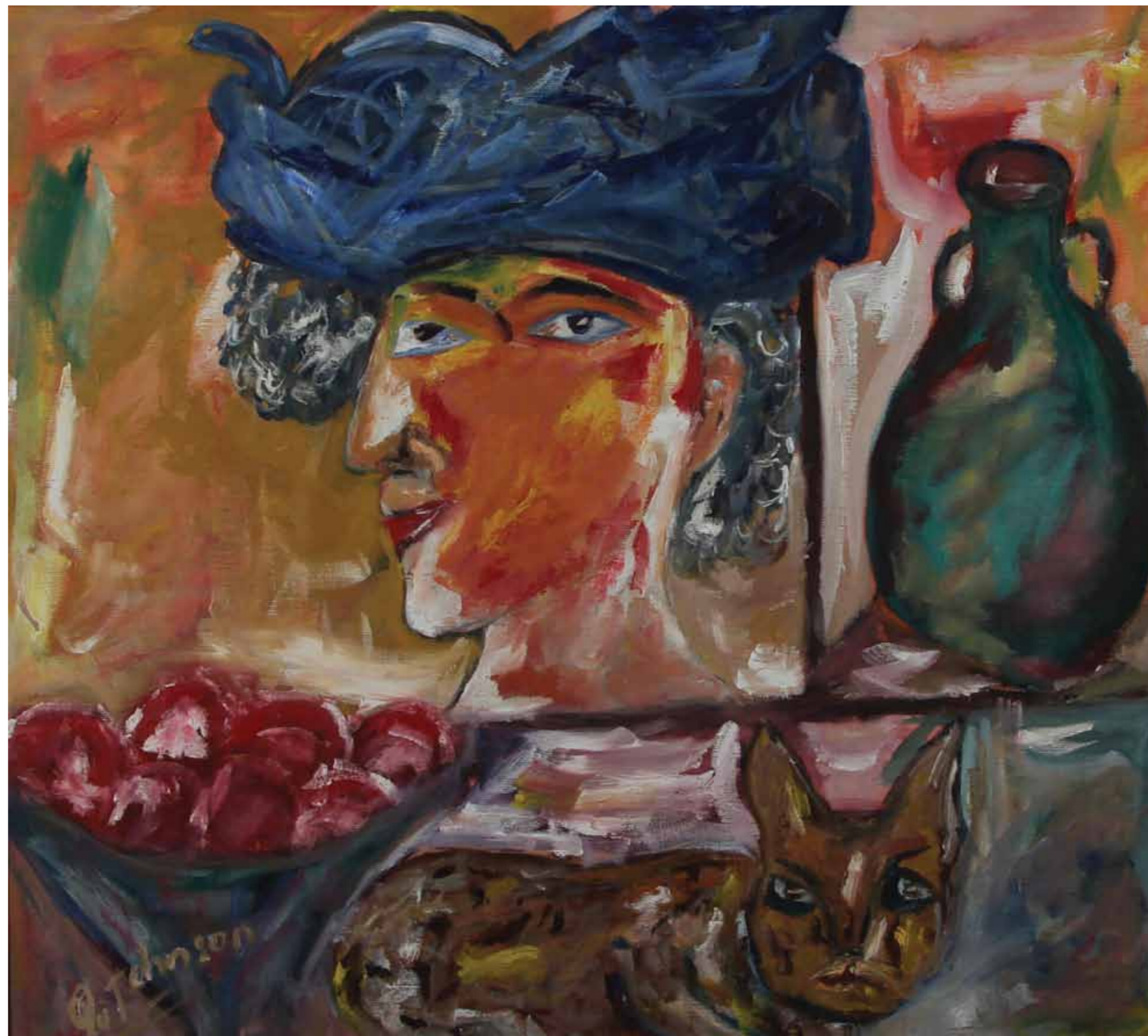
Olusola J. Ogunwale was born in 1970 in Oshogbo. He studied Art at the Tait Art School in South Africa. He has had a number of solo and group exhibitions both in Nigeria and South Africa.

PROVENANCE

Artist Studio

PUBLIC NOTES

Ogunwale's canvas is divided into four compartments. On the upper left, the widest amongst these demarcations in terms of dimensions, is a distorted portrait of a woman on headgear exuding a mythological figure at the same time. Next to her is an image of a pitcher. Followed below by a fruit still life and next a cat like reclining figure staring at the viewer.



SIMEON ONOSUTU

LOT #7

URBAN HILL, 2013

Oil on Canvas, W122cm x H122cm (W48 x H48 inches)

Signed and Dated (Middle)

₦550,000

PROVENANCE

Artist Studio

PUBLIC NOTES

The overlapping brick houses depicted in the painting recall the geography of rural congestion. Mostly associated with crowded living spaces and densely populated slums. In cities like Bogota and Rio De Janeiro in South America, architectural phenomenon of this nature is a familiar sight. A landscape that may have inspired *Urban Hill* by Simon Onozutu. He had brilliantly composed the houses sitting on each other. Remodelling them in space, overlooking the viewer. They are like hills or steeps demonstrating a rhythm.



MUYIWA AKINWOLERE

LOT #8

A personal rendition of **“LES DEMOISELLES D’AVIGNON 1907** by Pablo Picasso, **2013**

Natural Pigment on Hard Paper, W178cm x H119cm (W70.1 x H46.9 inches)

Signed and Dated (Lower Right)

₦800,000 (PAIR)

Muyiwa Akinwolere was born in 1976 in Lagos. He studied Fine Arts at the Obafemi Awolowo University, Ile-Ife. He has participated in several group exhibitions both locally and internationally. He taught art in El-Amin international school, Minna for a few years before leaving in 2005 into full time Studio practice. The number of exhibitions he has taken part in includes: Mirror-Mirror, The French Institute, Abuja, 2013; Once Upon A Time, Pan-African University, Lagos, 2011; Togetherness, Group exhibition to commemorate UN at 50, at UN building, Abuja.2006. He lives and works in Lagos.

PROVENANCE
Artist Studio

PUBLIC NOTES
The work produced in two versions, is a pictorial extension of Pablo Picasso’s Les Demoiselles d’Avignon. Reduced in geometric forms, the angular and half-nude female figures in the painting are depicted in almost the same manner as Picasso’s composition in terms of the mask-like faces they bear. The earthly colours applied by Akinwolere on the skin of his subjects saturates like antique ink manipulated onto the surface in irregular wash.



AGUH CHIBUZO

LOT #9**PAIR (UNTITLED), 2014**

Oil on Canvas, W69cm x H83cm (W27.2 x H32.7 inches)

Signed and Dated (Lower Left)

₦200,000 (PAIR)

PROVENANCE

Artist Studio

PUBLIC NOTES

Framed in diptych, these distinct pair of hunting images are exaggerative in nature. Slit or cleft to form a mouth-like passage as though it were massive fissure below the curved jaw. Transforms the expression of the figure on the left into a transfix puppet. The artist had a made a line above the figure's left eye and head to resemble stitches. The picture on the right is obscured with an array of colours. The black smearing forms found in the area close to the brow suggests a pair of eyes and a white form on the lower area of the face suggests a protruded tongue.



NOJEEM MUSE

LOT #10**BEACH SCENE, 2013**

Oil on Canvas, W112cm x H84cm (W44.1 x H33.1 inches)

Signed and Dated (Lower Left)

₦250,000

Nojeem Anigilaje Muse was born in 1988. He studied Drawing and Painting at the Federal College of Education, Lagos. He has participated in a number of group exhibitions in Lagos.

PROVENANCE

Artist Studio

PUBLIC NOTES

An expanse of fine blue cloud hung across the background of the painting. Revealing a seascape of warm visual quality. On the shore runs a white wave as though disturbed by constant wuthering, pushing off-shore. This is emphasized by the artist with bold horizontal line that separates the yellow foreground from the spatial depth of the picture.



AKHILE EHIFORIA

LOT #11

ROOF TOPS AUCHI, 2013

Oil on Canvas, W170cm x H118cm (W67 x H46.5 inches)

Signed and Dated (Lower Right)

₦550,000

Akhile Ehiforia was born in 1975 in Benin City. He studied painting in Auchi polytechnic from 2002-2005, obtaining both OND and HND.

PROVENANCE

Artist Studio

PUBLIC NOTES

Akhile Ehiforia has produced quite a fascinating number of sprawling roofscapes. The aerial perspective focuses on clumsily arranged rooftops is awesome. From rustic sheeting to thatch houses scattered and flung like a mass of ruined landscape reveals a rare cartographical envisioning that often plays in his works. While the middle ground downwards is littered with houses, the half of the piece portrays a landscape vastly cast into distance. Working mainly with palette knife, the viewer would see at once Ehiforia's labour on canvas as he builds his forms to become encrusted so that the material quality of the painting is obvious to the viewer.



WALE ALAYANDE

(1982 - 2015)

LOT #12

SYMBOLS, 2014

Oil on Canvas, W137cm x H137cm (W54 x H54 inches)

Signed and Dated (Lower Right)

₦450,000

Alayande Ayanwale was born in 1982. He has a BA in Philosophy from the University of Ibadan, Ibadan. He has participated in many workshops, gave art talks, participated in over fifteen group exhibitions and has had two solo exhibitions.

PROVENANCE

Artist Studio

PUBLIC NOTES According to Ayanwale, this painting is a product of his reflections on his bachelorhood. Concerning pressure from his family and friends to get married. And preference for the kind of woman to get married to as part of his reflections. But a more careful look at the piece gives way to an alternative reading. The painting recalls the practice of wall drawings usually found in shrine walls in Africa. It is often coded in symbols and appropriate esoteric images decipherable only by the initiates. This piece by Alayanwale relies on bold lineal forms assuming semantic gestures typical of demonstrations on divination board. Most likely influenced by Onaism--the artist attempt to simulate dripping effects that occurs from wet drawn forms, robe off signs and scratchy surfaces that reveals cracks associated with wear and tear common with mould walls. The artist had composed in bold a red question mark that take a focal point in the work. Suggesting an inquiry or a search for meaning concerning the symbols in his work.



JUDAH JIBRIN

LOT #13

THE DEITIES, 2015

Oil on Canvas, W110cm x H147cm (W43.3 x H57.9 inches)

Signed and Dated (Lower Right)

₦250,000 (PAIR)

Judah Ojonuba was born in 1985 in Kogi State. He studied painting at the Ahmadu Bello University, Zaria. He has participated in a number of group exhibitions.

PROVENANCE

Artist Studio

PUBLIC NOTES

Subtle prints of carefully etched motifs, symbols and patterns, runs through Jibrin's conceptually related pictures. Both figures on the left resembles mask carvings as they are depicted exchanging handshake. The figures on the right projects trinitarian mask heads lodged in a single body. The spear and shield armour flanking the painting profiles the characters as ancient warriors.



JOEL ARUEYA

LOT #14

THE IMAGERY IN MY MIND, 2014

Oil on Canvas, W132cm x H142cm (W52 x H55.9 inches)

Signed and Dated (Lower Right)

₱250,000 (PAIR)

PROVENANCE

Artist Studio

PUBLIC NOTES

Heavily drawn lines interspersed the forms of Joel Arueya in *The Imagery in my Mind*. Their complex nature relies also in the interwoven and diagonal bars of blue values enmeshed in an axial web of intense configuration. On both pictures you would notice yellow and red bold lines meandering across the subjects and into the background of the work.



SEGUN AIYESAN

LOT #15

SKETELE SKONTOLO, 2015

Oil on Canvas, W152cm x H152cm (W59.8 x H59.8 inches)

Signed and Dated (Lower Right)

₦1,100,000

Segun Aiyesan was born in 1971 in Benin City. He is a self-taught artist who studied engineering at the Obafemi Awolowo University, Ile-Ife. He became known for his amoebic forms of varying dimensions. His works are widely collected both national and international.

PROVENANCE

Artist Studio

PUBLIC NOTES

The headgears adorned by the figures in Sketele Skontolo is innovative. Its construction rely on clean lines, projecting a hanging architecture that frames the face of the subject into oval shapes as it sits on their elongated necks, connecting the torsos. The sophistication of the design incorporated around the headgear of the frontally rendered figure add expressive quality to the entire composition.



CHIBUIKE UZOMA

LOT #16

FACE SHAPES, 2014

Pastel on Hard Paper, W84cm x H114cm (W33.1 x H44.9 inches)

Signed and Dated (Lower Right)

₦350,000

Chibuike Uzoma was born in 1992, in Port Harcourt, Nigeria. He studied painting and received his B.A from the University of Benin, Nigeria. A social commentator, Chibuike has since 2010, developed an active photography practice alongside his studio work as a painter.

PROVENANCE

Artist Studio

PUBLIC NOTES

This body of composition presents four studies of a figure replicated in varying and distinct styles. Underlaid in what looks like blobs and splotches of charcoal or watercolour brushworks before being conceal in white strokes that reveals a sense urgency in composing the piece.



SOJI ADESINA

LOT #17

OLD HABIT, 2015

Oil on Canvas, W122cm x H153cm (W48 x H60.2 inches)

Signed and Dated (Lower Left)

₦550,000

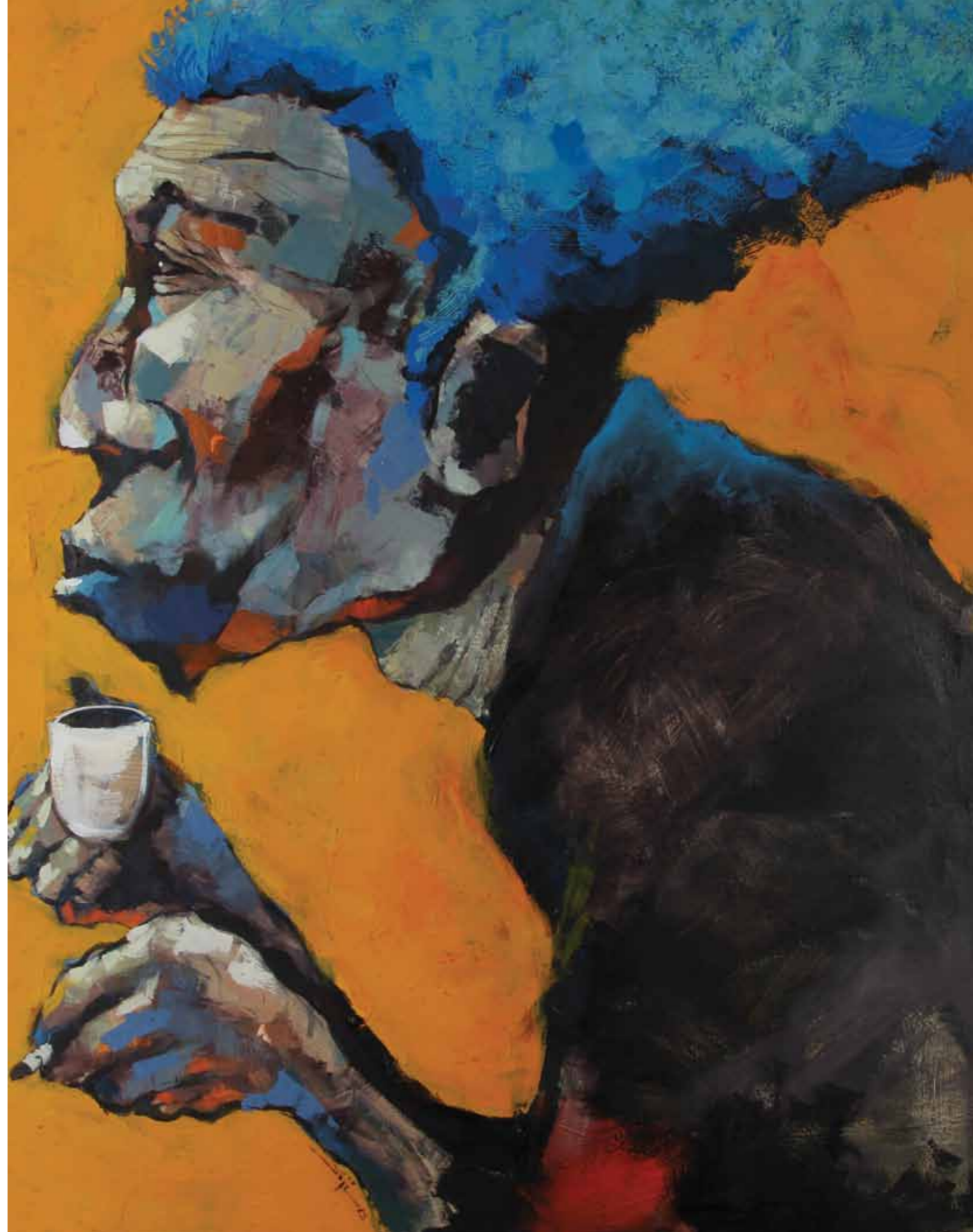
Soji Adesina was born in Lagos in 1981. He graduated from school of Art Design and Print, Yaba College of Technology, Lagos, with an HND in Fine Art. Some of the group exhibitions he has participated in are Hybrid Theory (2014), Signature-Beyond and Fresh Vernacular (2012) at the same gallery.

PROVENANCE

Artist Studio

PUBLIC NOTES

Old Habit by Soji Adesina depicts a man of advanced age holding a pipe. The figure is rendered in profile against a yellow background. His blue afro, composed as though it were realized with duster dabs and fuzzy brushstrokes ascends the canvas. Despite the shades of interwoven colours, Adesina pays attention to the facial description of his subject: squeezed brow, crooked nose and contoured cheek side with jaw firming with age. The work echoes the style of British portraitist Francis Bacon. Known for his intimate study of heavily distorted male heads.



CHOIX OKEREAFOR

LOT #18

ESSENCE, 2015

Mixed Media, W33cm x H72cm x D38cm (W13 x H28.3 x D15 inches)

Signed and Dated (Lower Left)

₦350,000

PROVENANCE

Artist Studio

PUBLIC NOTES

The oval face and part of the neck trunk of Okereafor's metal sculpture is carved with a smooth finish.

Her rescinding hair, most likely stylized with a hand drill, suggests that she is of an advanced age.

A deteriorating quality that is heightened by the culmination of earthly and greenish grey saturating the statue. Geometric symbols and simplified motifs are etched around her neck.

Giving it a feel of bodily decoration. Her long braid is seen touching the base of the piece.



SIMPLICE AHOUANSOU

LOT #19

UNTITLED

Oil on Canvas, W118cm x H110cm (W46.5 x H43.3 inches)

₦750,000

Simplice Ahouansou was born 1964. He is from Porto-Novo, Benin.

PROVENANCE
Artist Studio

PUBLIC NOTES
The ambitious work of the Beninose painter represent a colourful rendition that references the pattern of locally worn textile prints and the shimmer of the nearby ocean. Simplicie has created some of these huge paintings with a freedom that suggests a plien air approach. For the artist, the shapes and forms of life can be communicated using the most basic attributes. The artist delights in reaffirming his freedom, narrating, alluding. The work is presented in audacity, an obstruction that insists that the viewer stop and ponder. The environment can become unsettling.



TONY CHIZEA

LOT #20

DURBAR, 2015

Oil on Canvas, W52cm x H59cm (W20.5 x H23.2 inches)

Signed and Dated (Lower Left)

₦300,000

Tony Chizea was born in 1968. He is an architect by training and a self-taught painter. He has exhibited alongside famous Nigerian master Abayomi Barbar.

PROVENANCE

Artist Studio

PUBLIC NOTES

The pastel effect of the colour in the painting gives it a dull and fading visual quality. While the frontally portrayed figures on horseback are obscured in forms, the figures behind them fades into the background. The painting explores the familiar theme of ceremonial procession, pomp and splendour associated with equestrian activities that features at the heart of northern Nigerian cultural practice.



BOLAJI AREMU

LOT #21

NO PAIN NO GAIN, 2015

Mixed Media, W129cm x H157cm (W50.8 x H61.8 inches)

Signed and Dated (Lower Right)

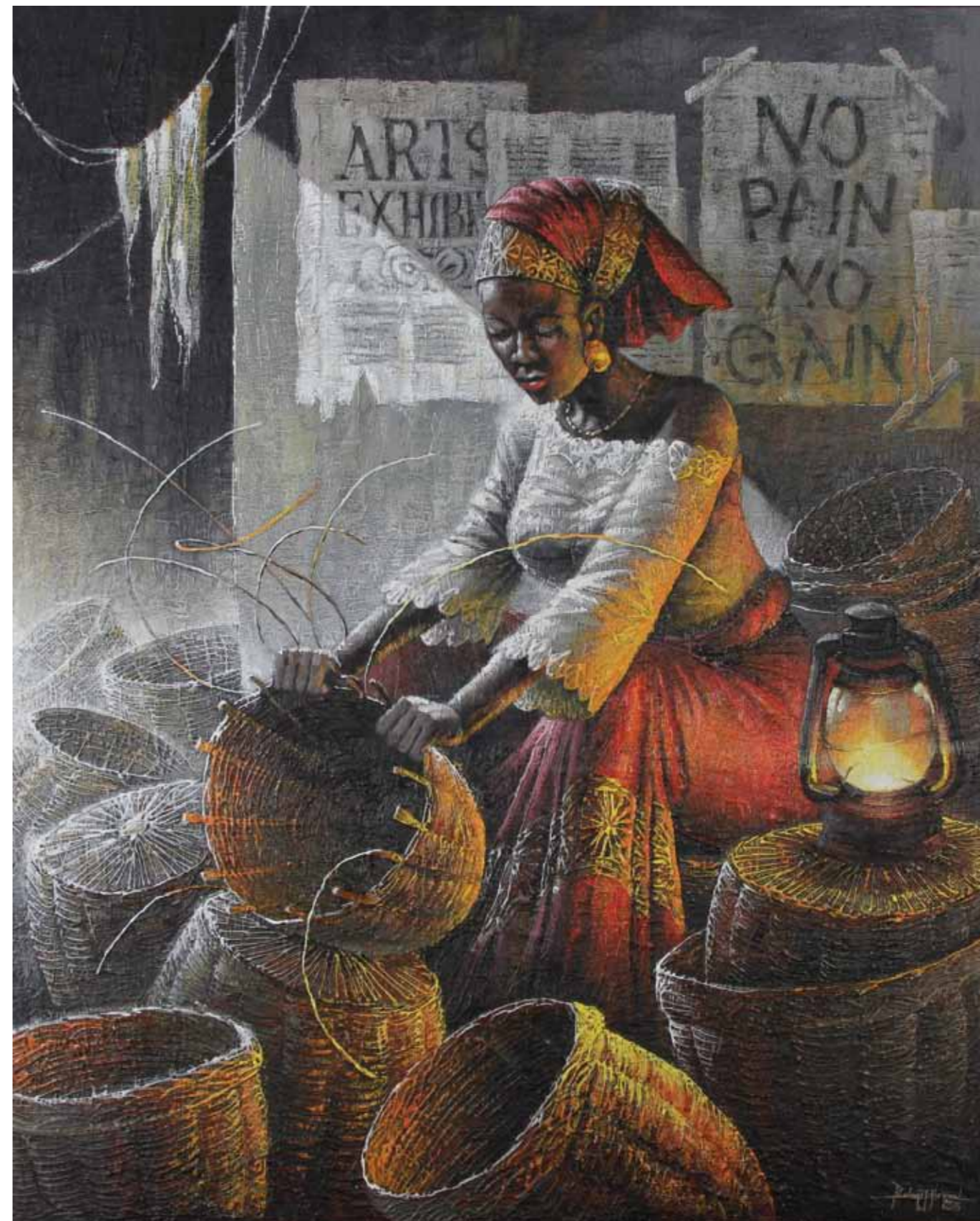
₦750,000

Bolaji Aremu, born in 1973 in Lagos. He studied General Fine Arts at The Polytechnic Ibadan and graduated in 2006. Some of the group exhibitions he has participated in includes: Art Market (2003), Shangri-La Hotel, Accra; Philadelphia Art Expo (2002), October Gallery (by representative: Galeria Africana; Panfest (2003), Cape Coast. He lives and works from his studio in Ibadan.

PROVENANCE

Artist Studio

PUBLIC NOTES Surrounded with stack of baskets woven from bamboo cane and illuminated with natural lights which streams from the left side of the picture and yellow rays from the paraffin lamp beside the elegantly dressed weaver--makes the painting a didactic narrative on the virtues of labour. The realistic depiction of the subject points to its figurative quality. And rather than composing her in peasant garment and hat--commonly associated with manual labourers such as craft makers, Aremu surprisingly dressed her in elegant attire that reveals opulence. Behind the weaver are posters with block letters. One announces an exhibition. While the other is a witty phraseology that captures a maxim on hard work.



UTHMAN WAHAB

LOT #22

FABREUS, 2010

Mixed Media, W152cm x H152cm (W59.8 x H59.8 inches)

Signed and Dated (Lower Right)

₦650,000

Uthman O. Wahaab was born in 1982 in Ilorin, Kwara State. He is a painter, photographer, graphic design and sculptor. He studied at the school of Art Design and Print, Yaba Collage of Technology and graduated with an HND. His works have been featured in many group exhibitions both locally and internationally.

PROVENANCE

Artist Studio

PUBLIC NOTES

In this 2010 oil on canvas piece *Fabreus* by Uthman Wahab, the subject is exaggerated with cartoonish humour as she sits on one corner sipping tea from a white cup. She fills the entire painting with hunting corpulence. Wahaab carefully pays attention to the shape of the character as you can actually trace with your eyes the contoured lines that defines her curves. It neatly outline the profile of the subject and her ginormous weight. She is most likely having a second round of tea as the jug, tea spoon and cup beside her suggests



DISEYE TANTUA

LOT #23

MORE MONEY MORE PROBLEMS, 2015

Oil on Canvas, W122cm x H91cm (W48 x H35.8 inches)

Signed and Dated (Lower Right)

₦650,000

Diseye Tantua was born in 1974. He studied painting at the Rivers State University. His works have been extensively exhibited in Europe and America and he is widely collected in Nigeria.

PROVENANCE
Artist Studio

PUBLIC NOTES
If there was any Nigerian artist whose works have constantly explored in vernacular details, serialising in fine scrutiny the everyday life associated with the ordinary people, it would be Diseye Tantua. For his narrative and illustrative anecdotes, pictorial humour and catalogue of memorable characters that have come and gone on his canvas. Tantua appears the lone voice that echoes the existential dilemma which ropes our society around the neck. In this picture, More Money More Problems, Tantua continues his story. Two figures are depicted under the traffic light. Behind the male figure on baseball cap, gesturing towards the lorry, is a hawker backing a baby. The red, yellow and green draws the viewer's gaze to them. Inscribed on both vehicles in bold and stylized print types are forethoughts in witty phraseologies commonly found on commercial vehicles in Lagos and many other cities in Nigeria.



OSAHENYE KAINEBI

LOT #24

RECLINING WOMAN, 2015

Mixed Media, W131cm x H69cm (W51.6 x H27.2 inches)

Signed and Dated (Lower Right)

₦900,000

Kainebe Osahenye was born in 1964 in Delta State. He studied general art at both Auchi Polytechnic, Auchi in 1986 and Yaba College of Technology, Lagos. He has held several solo exhibitions notably 'Erasures' (2006) in Didi Museum, Lagos. The Cross Took Me for a Walk' (2003), in Goethe Institute, Lagos. Crosses of Life' (2002) in Didi Museum, Lagos. His Group exhibitions includes: E-Werk (2008), in Freiburg, Germany. In-Humanity (2006), Art Council Abuja, Nigeria. He has undertaken several residencies at Harmattan Workshop Agbara Ator, Nigeria; Vermont Studio Centre, Johnson, USA and the School of Visual Art, New York in the USA. His works are to be found in public and private collections in Nigeria and abroad.

PROVENANCE

Artist Studio

PUBLIC NOTES

Defly composed with polythene strips and heavy application of oil, Reclining Woman by Oshanebe Kainebe, presents a woman whose black form is embellished with white and distinguished against an effusive bright backdrop with continuous trace of yellow. The densely texturized and multi-layered surface of the painting is typical of Kainebe's riotous and crumpled canvases.



BABATUNDE LAWSON

LOT #25

MR AND MRS, 2015

Mixed Media, W80cm x H94cm (W31.5 x H37 inches)

Signed and Dated (Lower Right)

₦300,000

Babalola Lawson was born in 1974. He is a self-trained artist and have attended numerous workshops and featured in several exhibitions both in Nigeria and abroad. He lives in Lagos and works from his home.

PROVENANCE

Artist Studio

PUBLIC NOTES

Babalola Lawson had built a densely and tensely superimposed web of colours by carefully dripping and pouring paints on the canvas. Despite the wrought network of lines and colours that creates forceful and energetic flood of images--you would be surprised to learn that Lawson actually made primary sketches on his canvas as this provides direction for his painting method. Making the forms a planned outcome rather than effects achieved by accident.



ADEREMI AKINDOYIN

LOT #26

SARAH, 2015

Oil on Canvas, W56cm x H59cm (W22.1 x H23.2 inches)

Signed and Dated (Lower Left)

₦400,000

Aderemi Akin was born in Lagos. He has been painting full time since graduating from Yaba College of Technology in 2012.

PROVENANCE

Artist Studio

PUBLIC NOTES

The artist renders this painting in splotching colours. The girl looks down from the canvas with an expressionless gesture that is conceal with distinctive solid colours. Giving the piece both a lurid and clogging simulation that evokes nostalgia.



BOLAJI ODEBIYI

LOT #27

TOKOTAYA, 2015

Oil on Canvas, W90cm x H73cm (W35.4 x H28.7inches)

Signed and Dated (Lower Left)

₦350,000

PROVENANCE

Artist Studio

PUBLIC NOTES

The painting represents a pair of curiously looking figures with large protruding eyes. Both rests their jaw with the support of their hands as they stare away into the space. Their forms are linearly decorated with a variety of motifs and intricate drawings that alludes symbols and patterns which obscure their features. The title of the work is literally translated in Yoruba as husband and wife.



BEN IBEBE

LOT #28

DRUMMER, 2003

Oil on Canvas, W69cm x H100cm (W27.2 x H39.3 inches)

Signed and Dated (Lower Right)

₦550,000

Ben Ibebe was born in 1966 in Delta State. He has a BA in Visual Arts from the University of Port Harcourt. He has held a number of solo exhibitions and has been featured in group shows both in Nigeria and abroad.

PROVENANCE

Artist Studio

PUBLIC NOTES

The drummer in the picture leaps and turns in performative gestures. Exuding energy as he broadens both hands, flung onto the drum. Ibebe adopts a flat and cracking mass of plane with bold colours, defining the form of the subject. Of particular interest is the richly designed fabric wrapped around the waist of the drummer and extending to his lower limbs.



EKWUEME EDISON

LOT #29

VENDORS CORNER, 2013

Oil on Canvas, W92cm x H92cm (W36.2 x H36.2 inches)

Signed and Dated (Lower Right)

₦300,000

Edison Ekwueme was born in 1969, in Imo State, Nigeria. He obtained a diploma at I.M.T. Enugu and latter proceeded to University of Benin where he bagged a B.A. Hons (Fine and Applied Arts). Ekwueme majored in sculpture but now expresses himself more in paintings.

PROVENANCE

Artist Studio

PUBLIC NOTES

The apparent distortion of forms in Edison Ekwueme's Vendors' Corner is ensconced in complex parallel planes. It appears to abolish the concept of depth in the painting. The fusion of vertical and curved lines plays with the eyes of the viewer. As the lines which constitute the sprawling shape of the newspaper also comprises for the example, the form of the central figure and the two figures that flanks it, peering from behind his shoulders. The warm and bright colours favoured by the artist are striking for their purity of values. Especially the blue and grey which dominates the canvas.



IKE FRANCIS

LOT #30

UNTITLED, 2005

Colours and Found Objects, W132cm x H132cm (W52 x H52 inches)

Signed and Dated (Lower Right)

₦600,000

Ikechukwu Francis

Okoronkwo was born in 1970 in Lagos. He has a BA and MFA in painting from the University of Port Harcourt. Few of his solo exhibitions includes: A Village Square (2005), Omega Gallery, Sheraton Hotels and Towers, Abuja; Views (2004) Alliance Francaise, Kaduna; Terrain of the Mind (1996), Ondo State.

PROVENANCE

Private Collector

PUBLIC NOTES

Ike Francis' training allows a variegated use of media at once peculiar among his contemporaries. His fluid poetic interpretation of themes allows the artist to work with a profusion of materials which he personalizes with his unmistakable rendering of human form, with a focus on the face. He paints as though using the art space as a mirror for man to reflect on life.



UDE DAVES

LOT #31

BEHIND A WOMAN

Oil on Canvas, W72cm x H103cm (W28.3 x H40.6 inches)

Signed and Dated (Lower Right)

₦350,000

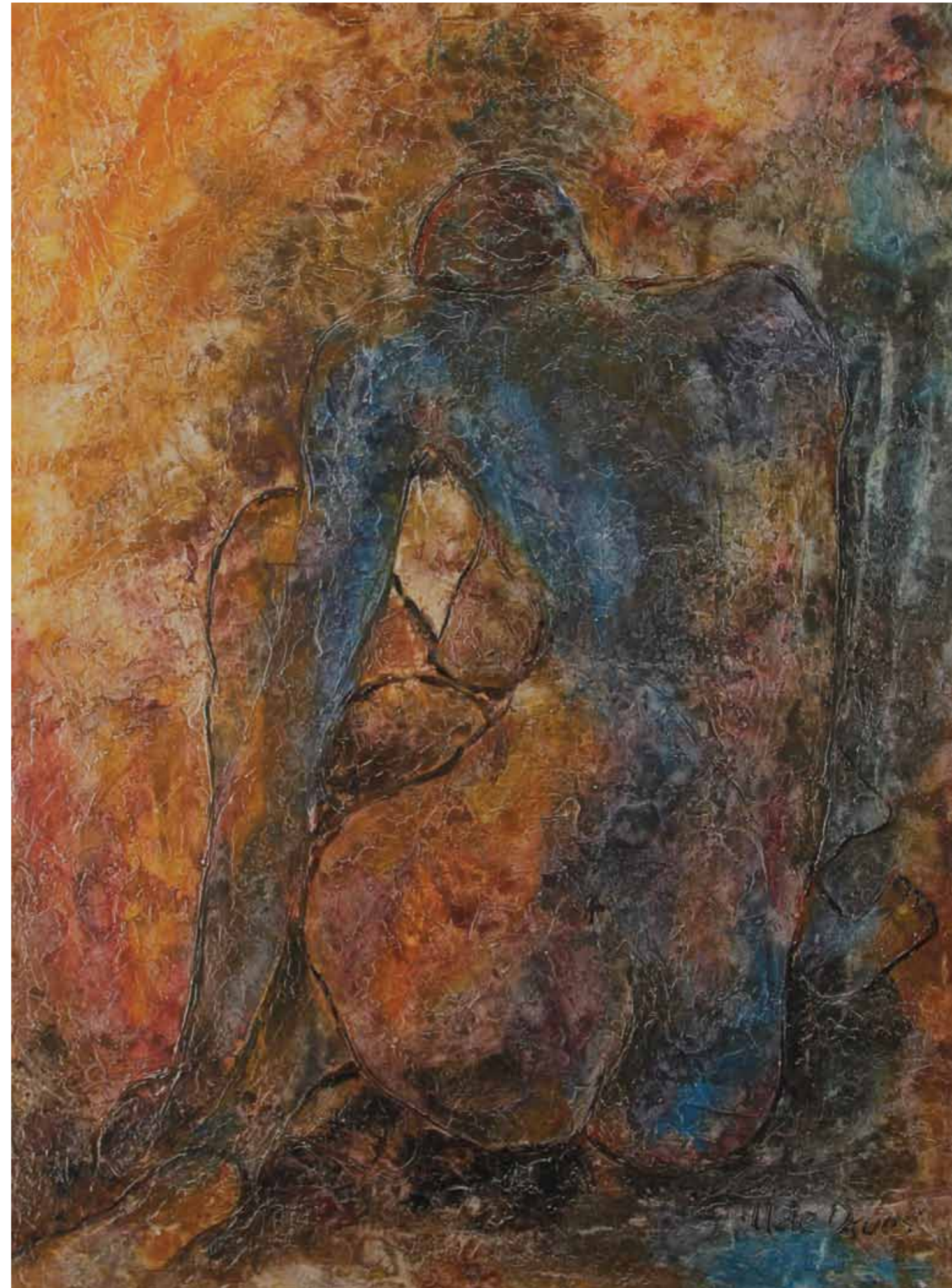
Ude Daves was born in the year 1969, studied at the Ahmadu Bello University Zaria where he obtained his B.A in industrial design in year 1991. He hails from Ebonyi State eastern part of Nigeria

PROVENANCE

Artist Studio

PUBLIC NOTES

This recent oil on canvas nude backing the viewer is probably inspired by the 1902 painting Blue Nude by Pablo Picasso. Both works share the same depressive mood exuded by the models with a rather heightened sense of dejection and despair which pervades the picture. A tone of brownish grey and green as though a discolouration are noticeable in the picture. Her shoulders drop down as she buries her head to the ground and with legs tangled inward- -condemning her in grief. The elongated shape of Daves' model mirrors with convincing details the arched reclining posture adopted by Picasso in Blue Nude.



FEMI OTOKI

LOT #32

AT THE RIVER BANK, 2015

Oil on Canvas, W107cm x H107cm (W42.1 x H42.1 inches)

Signed and Dated (Lower Right)

₦550,000

PROVENANCE

Artist Studio

PUBLIC NOTES

Oluwafemi Otoki who is known for his beautiful representation of nature, offers his viewer another unique perspective of his genius in the piece At The River Bank. The fine blue sky painted with stillness reflects on the water together with the florals. On the middle right two wooden canoes are seen at the river side.



MICHEAL DAGOLD

LOT #33

FACES, 2014

Mixed Media, W98cm x H93cm (W38.5 x H36.6 inches)

Signed and Dated (Lower Right)

₦300,000

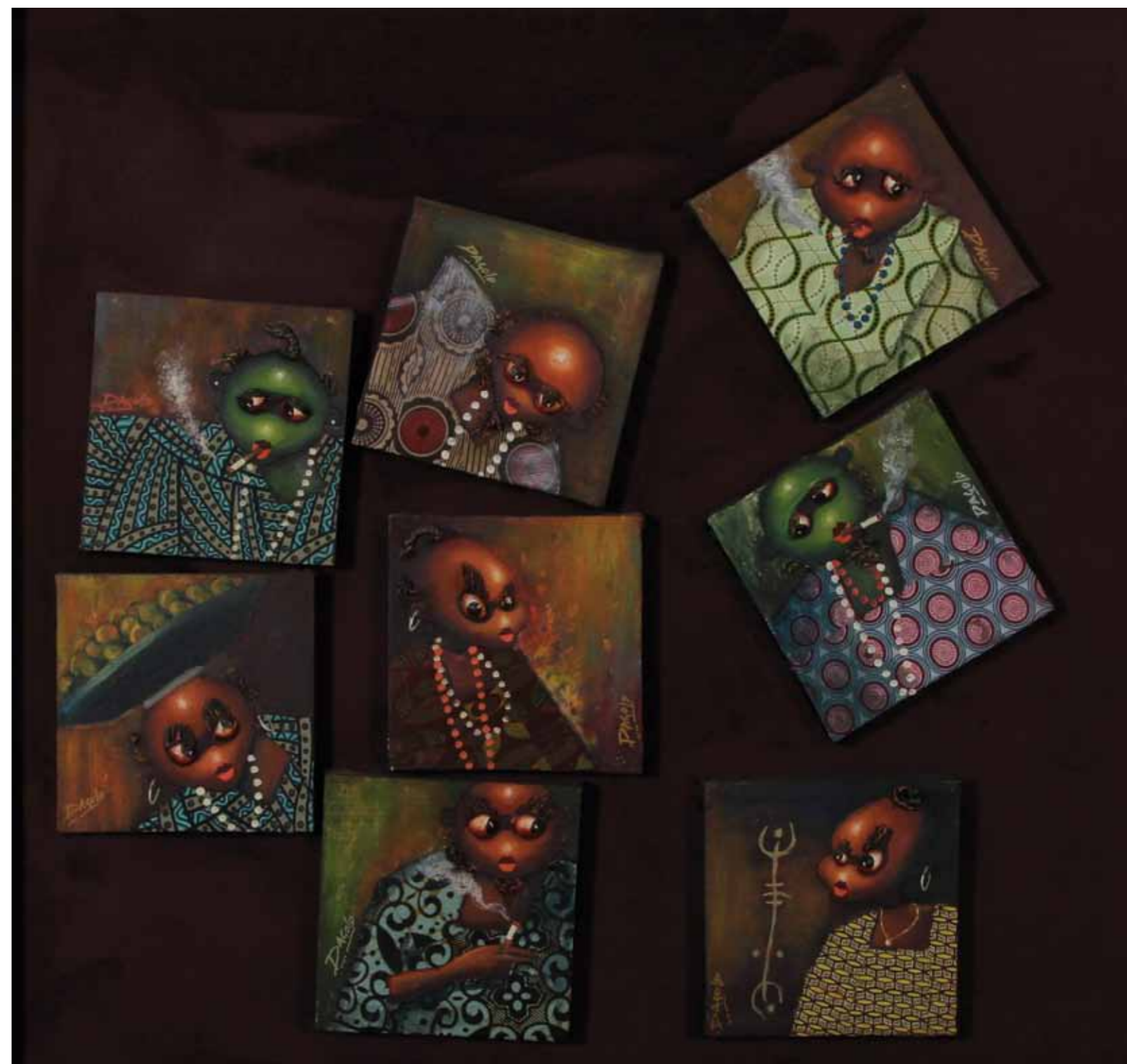
Micheal Dagold, born in Lagos in 1974, native of Ogun State, Obtained an HND from the Ibadan Polytechnic and has been practising art for over a decade. He is known for his unique artistic technique called TEAR-SHREAD.

PROVENANCE

Artist Studio

PUBLIC NOTES

In the work Faces, after painting eight individual miniatures as separate pieces, DaGold carefully arranged and mounted them on panel to form a gallery of pictures. Suggesting a related sequence of story even though the subject on each miniature represent a narrative of its own. The pictorial similarity among these figures is obvious by their transfix eyes which pops out from the canvas. All eight characters are depicted in fine textile and with jewelleries around their necks. Except for the first figure from the lower right of the painting.



ADA GODSPOWER

LOT #34

GUARDS, 2014

Mixed Media, W111cm x H111cm (W43.7 x H43.7 inches)

Signed and Dated (Lower Right)

₦500,000

PROVENANCE

Artist Studio

PUBLIC NOTES

Ada Godspower appropriates cut out cardboards, contemporary textile fabrics and jute sacks to composed elongated figures in the painting. The artist had relied largely on these materials in depicting headgears and knotted patterns found adorning array of attires worn by his figures. The work recall the lush and elegance associated with royal gatherings.



DUKE ASIDERE

LOT #35

MONDAY MORNING, 2015

Oil on Canvas, W90cm x H112cm (W35.4 x H44.1 inches)

₦750,000

Duke Asidere was born in 1961. He trained at Ahmadu Bello University, Zaria. He holds an MFA in painting. According to Asidere, since 1981, there is not a single day he has not tried to paint or draw.

PROVENANCE

Artist Studio

PUBLIC NOTES

There is a certain luminosity present in Duke Asidere's paintings. Especially with works composed in vibrant colours like the one here. Built with tempera impasto and visible with physical movement of his palette knife--Monday Morning represents one of Asidere's finest pieces realised in intense colours. Such as the deep red and yellow in the picture. His forms are submerged in thick and encrusted re-dabbling until they become heavy on the surface, constantly ploughed by his palette and counter-directional slabs of smooth values.



MACBEDE OKPARA

LOT #36

IYA NI WURA, 2015

Oil on Canvas, W87cm x H111cm (W34.3 x H43.7 inches)

Signed and Dated (Lower Left)

₦700,000

Macbede Okpara was born in 1969. He studied at the Institute of Management and Technology, Enugu.

PROVENANCE

Artist Studio

PUBLIC NOTES

In succinct terms, Macbede Okpara highlights what is important to the Lagos cosmopolitan socialist-the clothes and the jewelry. In *Iya ni wura*, the artist has painted a crowd at an important event(judging by their dressing) They are heads, because personal interaction in such noisy, crowded occasions are near impossible. The women eyeball each other's dressing in a snub, playful

rivalry. This is part of the fun. It is part of being in the occasion. This surreal presentation of an aspect of the cosmopolitan experience summarizes the Yoruba love of extravagant parties (called *owambe* in local parlance) to celebrate every aspect of human life. The artist's view comes from the context of seeing into another ethnic group's life, surprisingly shocking when the human element is removed from the event.



DENNIS OSAKUE

LOT #37

FASHION, 2015

Mixed Media, W101cm x H133cm (W39.8 x H52.4 inches)

Signed and Dated (Lower Right)

₦600,000

Dennis Osakue was born in 1968. He studied at the School of Art Design and Print, Yaba Collage of Technology, Lagos.

PROVENANCE

Artist Studio

PUBLIC NOTES

Dennis Osakue's large scale paintings bears a photographic quality that underlines his power of imagination. Osakue had treated the painting to resemble a computer generated imagery or a photo shopped typeface processed and edited until it becomes lurid and monochromatic. The artist's subject is tonally rendered in purple as her form is realised in continuously uninterrupted fine lines. The purity of these lines makes her appear as if she is a stencilled image. Especially when you consider how perfectly her headgear and covering around her chest was cut out from comic magazine to animate her posture.



DONALD ONUOHA

LOT #38

LADIES

Acrylic on Canvas, W122cm x H122cm (W48 x H48 inches)

Signed and Dated (Lower Left)

₦450,000

Donald Onuoha was born in 1971 in Lagos. He studied at the Institute of Management and Technology, Enugu, where he graduated in 1992. He has participated in several group exhibitions. He currently lives and works in Lagos.

PROVENANCE

Artist Studio

PUBLIC NOTES

Donald Onuoha's cubistic breaking of the human form suggests the play of light on forms in space. Without characteristic facial features, the figures maintain their anonymity and dignity. The impersonal grace of the figures show a self-confidence of being. Light plays on the senses to only allow a peek into the character of people one meets in life. All other readings of understanding must be sifted through communication-either verbal or activity based communication.



ABIOLA IDOWU

LOT #39

PASSION, 2015

Oil on Canvas, W92cm x H140cm (W36.2 x H55.1 inches)

Signed and Dated (Lower Right)

₦400,000

Abiola Idowu was born in 1973. He is a Sculptor and Painter, trained at the Ahmadu Bello University Zaira, and has an MA from the University of Lagos. He is a full time studio artist.

PROVENANCE

Artist Studio

PUBLIC NOTES

The stencilled-like image showing an erected woman backing a child appear as though it were cut and fitted on to the canvas. Idowu had first of all painted her in white before applying red in radical brushwork to cover or conceal her form. The red paint is perhaps a reminder of the blood ties between a mother and her child.



UCHE UZORKA

LOT #40

BIPOLAR ABSENCE & PRESENCE, 2013

Mixed Media, W135cm x H168cm (W53 x H66 inches)

Signed and Dated (Lower Right)

₦750,000

Uche Uzorka was born in 1974 in Delta State, Nigeria. He graduated in 2001 from the University of Nigeria, Nsukka, majoring in painting. Uzorka won First Place in the National Art Competition in 2011 for his collaboration with artist Chike Obeagu. His first solo exhibition, Uche Uzorka: The Organic, was held in October 2012 at the Goethe-Institute Nigeria in association with the African Artists' Foundation.

PROVENANCE

Artist Studio

PUBLIC NOTES

Bipolar Presence and Absence suggests a disturbed state of mind. Bipolar disorder is a mental ailment that is affecting the populace, but goes unreported and untreated due to the stigma associated with mental ailments in our society. The interplay of lines in space that are signature aspects of the modern Uli (as typified in the works of the masters of this tradition) are important allies. Uche Uzorka's exciting work builds up textures and lines in space, spinning in multifarious directions. A subdued palette is key in the painting which insists on the importance of drawn lines flying in trajectories of encapsulated meaning. The artist shreds bits of paper loaded with memories of a past 'life' or function, as though to exorcise them, to invigorate a repurposed life.



OBINNA MAKATA

LOT #41

ANOTHER PAGE IN THE BOOK, 2015

Oil on Canvas, W122cm x H122cm (W48 x H48 inches)

Signed and Dated (Middle)

₦600,000

Obinna Makata was born in 1981. He graduated from the University of Nigeria, Nsukka, in 2007, where he majored in sculpture.

PROVENANCE

Artist Studio

PUBLIC NOTES

An array of African traditional textiles such as the akanra fabric adorns Obinna Makata's canvas. Despite the crowded motifs of well stylised forms interspersing the work, the simplified forms of what looks like a pair of folkloric figures either kneeling or sitting, facing each other, points to Makata's draughtsmanship. The concept of drawing is infused with painting technique in the work.



OLISA NWADIOGBU

LOT #42

BEATS GO ON, 2015

Oil on Canvas, W122cm x H183cm (W48 x H72 inches)

Signed and Dated (Lower Right)

₦850,000

Olisa Nwadiogbu was born in 1960 in Jos. He trained at the Institute of Management and Technology, Enugu. Obtaining an OND in 1982 and HND in 1985 in Fine Arts with a major in painting.

PROVENANCE

Artist Studio

PUBLIC NOTES

Olisa Nwadiogbu brings an old-school flavor to storytelling as he paints portraits of society at home, of interactions and meetings. His works echo those of Ben Enwonwu, who comes from the same side of the country. In the Guitar player, The beat goes on, the colours of the player's body bleeds seamlessly into his environment, allowing a spatial, airy feel that heightens the allusion to sound and song. Lines gain preeminence, separating the spaces between the material and the immaterial.



JOSEPH EZE

LOT #43

FOOT PATHS, 2013

Mixed Media, W193cm x H142cm (W76 x H56 inches)

Signed and Dated (Lower Right)

₦750,000

Joseph Eze was born in 1974. He graduated from the University of Nigeria, Nsukka, in 2001 with a degree in Fine and Applied Art, specializing in painting. His solo exhibitions includes: Inside of Me, Castedown Gallery, Lagos, 2002; What They Did Not Teach Me in Art School, Tribes Art Gallery, Lagos, 2009; Hyphen, Nike Art Gallery, Lagos, 2011; Conflict Resolution, Red Door Gallery, Lagos, 2014.

PROVENANCE

Artist Studio

PUBLIC NOTES

This artist has shown a steady progression, working between a figurative surrealism and total abstraction of forms. The work shows the strong presence and influence of El Anatsui's wood panels. This young artist who has consistently rendered works celebrating the female form ornamented with traditional uli and nsibidi motifs, now brings portraits of sculpted men's torsos. His more recent work are an explorative series of artworks made with cut pieces of rubber slippers. The medium (rubber slippers) are very popular wearabouts that easily get cut, and hence, one finds them abandoned on walkways. The artist relocates these slippers, and uses them to tell stories of the journey, of events on the roads of life.



JOHN OGBETA

LOT #44

HOPEFUL REFLECTIONS, 2012

Mixed Media, W112cm x H142cm (W44.1 x H56 inches)

Signed and Dated (Lower Right)

₦450,000

PROVENANCE

Artist Studio

PUBLIC NOTES

The brown colour which characterizes the skin tone of John Ogbeta's subject elicit a feeling of warmness. She coils herself as if to grovel; drops her head to rest on her lingering shoulder and with legs clipped together as she sits in front of the house to evoke the sort of narrative associated with domesticity. Her textile fabric features a combination of well thought out designs. The background of the picture reveals a window on one side and a door, composed with cardboard on the other.



EBENEZER AKINOLA

LOT #45

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GUY II, 2015

Oil on Canvas, W140cm x H150cm (W55.1 x H59.1 inches)

₦900,000

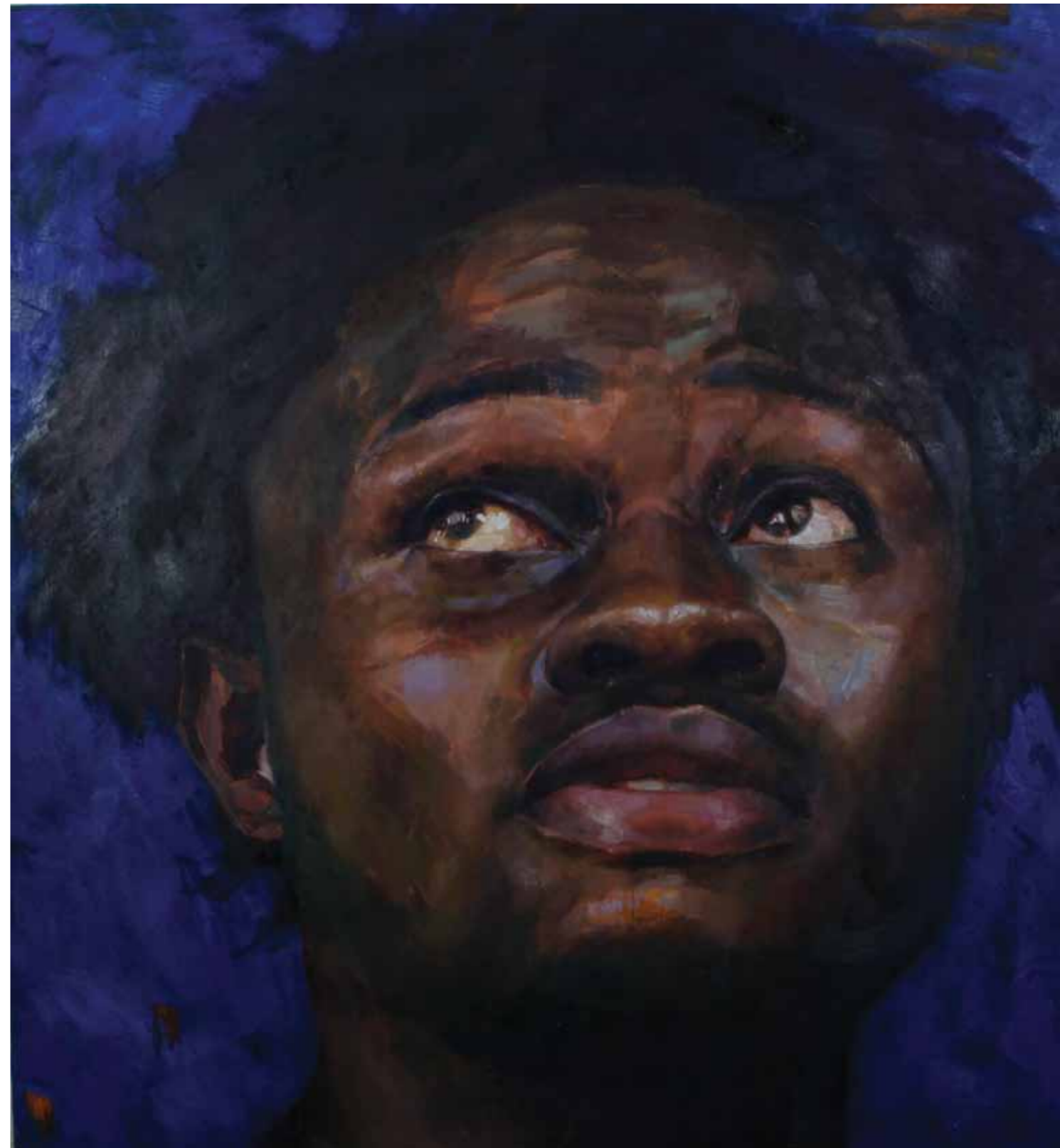
.....

PROVENANCE

Artist Studio

PUBLIC NOTES

The portrait present the anxiety surrounding the face of the figure staring upward. His gaze is disturbing, arresting and infectious as it convey a cloud of ordeal beyond words.



BEN OSAGHAE

LOT #46

HELP MATES, 2011

Oil on Canvas, W107cm x H107cm (W42.1 x H42.1 inches)

Signed and Dated (Lower Right)

₦1,100,000

Ben Osaghae was born in 1962 in Benin. In 1982, he began a course in General Art at the then Auchu Polytechnic which culminated in the award of an HND in painting in 1986. He taught art and literature at high school level in Benin City and Sokoto respectively and later, after graduation, was appointed a senior instructor at the Auchu Polytechnic; where he worked for five years. He has practiced studio art for years running and has had solo exhibitions and numerous group shows both in Nigeria and abroad. He also loves the written word and contributes critiques to the catalogues of his fellow artists.

PROVENANCE

Artist Studio

PUBLIC NOTES

For Ben Osaghae, the intense hues of the Auchu school artists' palette are important in telling the complex stories of the human condition. His portraits of disjointed beings summarily pasted to their environment are tied in an uneasy, incoherent balance. An automatic placement of the positive spaces shows off the artist's strong use of asymmetrical balance in intriguing compositions.



BOLAJI OGUNWO

LOT #47

GAZE OF HOPE, 2015

Oil on Canvas, W107cm x H107cm (W42.1 x H42.1 inches)

Signed and Dated (Lower Right)

₦400,000

Bolaji Ogunwo was born in Isolo, Lagos in 1978. He obtained a Bachelor of Art degree in Fine and Applied art in University of Benin in 2000. In 2006, He obtained an MA in Visual arts from the University of Lagos, Akoka. His collections can be found in notable places around the world.

PROVENANCE

Artist Studio

PUBLIC NOTES

Realised with bold and bright colours glittering from the canvas with sipping moisture and liquidity, the work is a good example of Ogunwo's colouristic disposition to representation. In the portrait, an innocently look girl stares away from the picture. Her braids of thick pigments points to the texturized quality of heavy impasto build with generous tube of colours by the artist.



TAIWO GEORGE TAYLOR

LOT #48

PALMWINE FOR SALE, 2012

Oil on Canvas, W126cm x H96cm (W50 x H37.7 inches)

Signed and Dated (Lower Left)

₦400,000

Taiwo George-Taylor was born in 1971 in Lagos. He has both OND and HND in Fine and Applied Art from Yaba College of Technology. He is a founding member of Defactori art studio and have participated in several group exhibitions.

PROVENANCE

Artist Studio

PUBLIC NOTES

In the picture a man is seen wheeling a bicycle towards the right side of the canvas with a blue barrel strapped to the saddle. The simplicity of the composition is striking. Firm black lines are used to emphasize the man around the edge as his red clothe and barrel becomes the focal point of the piece. Spontaneous diagonal brushstrokes are conspicuous in the highlight of brown and yellow under the barrel and also emphasize with bold black lines which connects the form of the bicycle and the man against the white background of the painting.



DEMOLA OGUNAJO

LOT #49

UNTITLED, 2011

Oil on Canvas, W75cm x H103cm (W29.5 x H40.6 inches)

Signed and Dated (Lower Right)

₦450,000

Demola Ogunajo was born in 1973. He is a full time studio artist who lives and works in Lagos.

PROVENANCE

Artist Studio

PUBLIC NOTES

Ogunajo's painting re-enacts the profile of the often amusing and humorous character of a clown in circus. Known for performing tricks and stunts with abundant of spectacles and in what is more a comical representation and outlandish costume style. The figure is dressed in white and red strips and a blue suspender to hold his green pants. Heavy makeup deploying yellow, blue and red, transforms the appearance of the clown. The painting gives the impression of a postage stamp as the fine blue wig of the subject resonates from the picture.



TOBENNA OKWUOSA

LOT #50

MOTHER TERESA, 2012

W96cm x H122cm (W37.7 x H48 inches)

Signed and Dated (Upper Right)

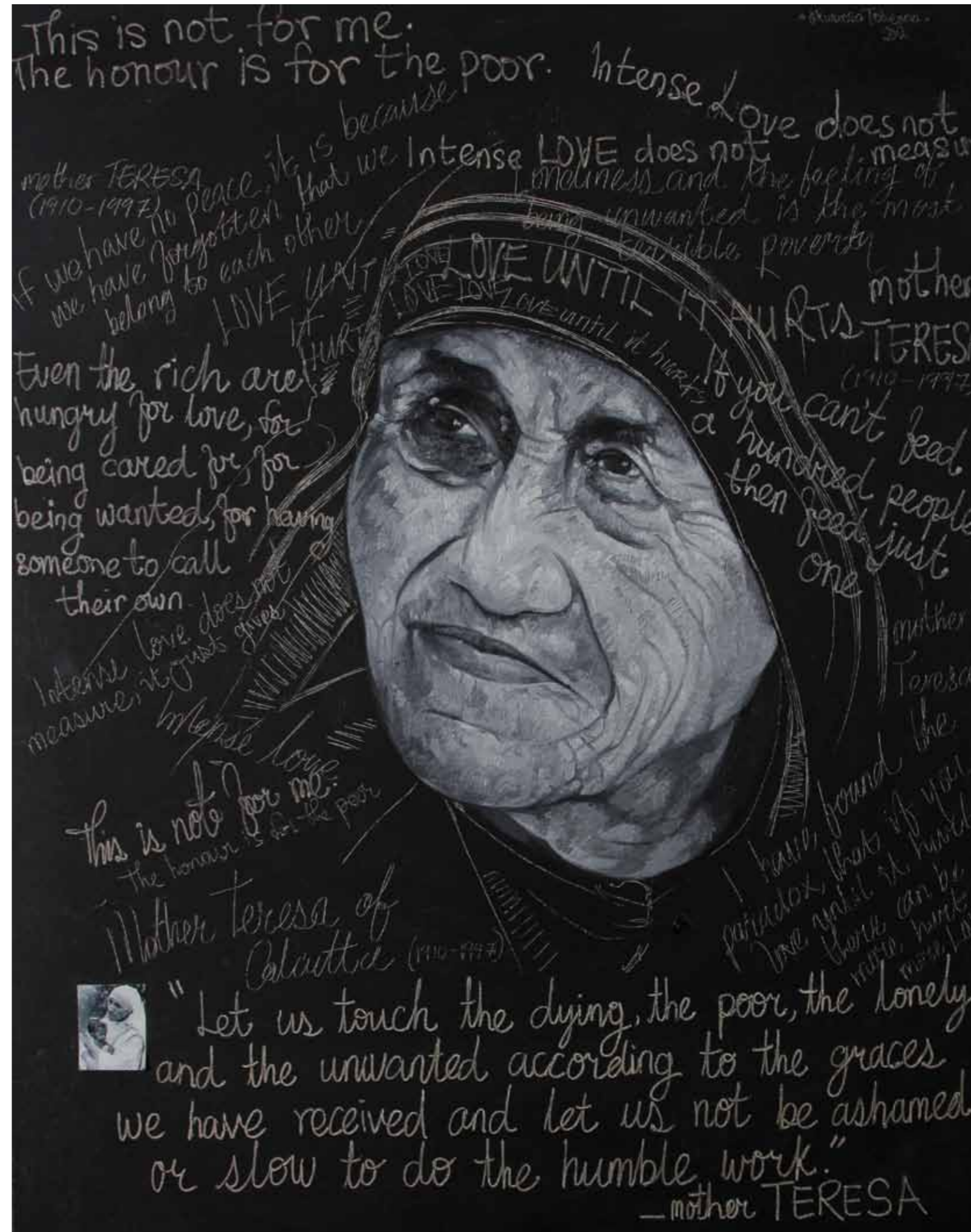
₦800,000

Tobenna Okwuosa was born in 1972. He holds a BA in Sculpture and an MFA in Painting from the University of Benin, Benin-City. He is a lecturer in the Department of Fine and Applied Arts, Niger Delta University, Wilberforce Island, Bayelsa. Okwuosa was the first recipient of the Philip L. Ravenhill Fellowship 2004/05 from the Fowler Museum of Cultural History, University of California, Los Angeles, USA, and was an artist-in-residence in the Department of Visual and Performing Arts, Worcester State College, Worcester, Massachusetts, USA, 2005. He was a recipient of the Arts Council of the African Studies Association (ACASA)/Getty Foundation, Travel Grant for the 15th Triennial Symposium on African Art, University of California, LA, 2011, and ACASA Travel Grant for the 16th Triennial Symposium on African Art, Brooklyn Museum, Brooklyn, NY, 2014.

Okwuosa has featured in major publications. A few of them includes: Artists of Nigeria, Onyema Offoedu-Okeke, 2012, (Milan, Italy: 5 Continent Editions); Contemporary Nigerian Art in Lagos Private Collections: New Trees in an Old Forest," 2012, Jess Castellote, ed. (Ibadan: Bookcraft); 101 Nigerian Artists: A Celebration of Modern Nigerian Art, 2010, Chukwuemeka Bosah and George Edozie, (New Albany, Ohio: Ben Bosah Books).

PROVENANCE
Artist Studio

PUBLIC NOTES
Text and portraiture work together to affect the senses of the viewer in Tobenna Okwuosa's painting of Mother Theresa. There is a reading that grants access to the subject's personality, as strong as the strokes of the artist's brush. The word becomes flesh, putting on the face of a familiar hero. The colour scheme is a subdued black and white that further focuses the viewer on the subject's portrait and a reading of the associated text scattered all over the canvas.



FEMI JOHNSON OGUNDIPE

LOT #51

MILK MAIDEN, 2011

Oil on Canvas, W122cm x H122cm (W48 x H48 inches)

Signed and Dated (Lower Right)

₦400,000

Femi Johnson was born in Ondo State in 1962. He was educated in the Union Baptist Primary School, Osogbo; Egbe-Oba High School, Ikole-Ekiti; Nigeria Film Technology Institute, Owo and was an art apprenticeship under Mr. Kola Sorunke. He has had solo exhibitions at the Royal Palace, Osogbo, 1998; the African Art Centre, Osogbo, 1989; Shell Petroleum House, Ikoyi, Lagos, 1990; and New Creations of Osogbo, Hamburg, Germany 1992. He currently lives and works in Oshogbo, Osun State.

PROVENANCE

Artist Studio

PUBLIC NOTES

In this work, the artist appear to be more interested in representing various symbols, images and forms--alluding a variety of motifs--rather than an elaborate detail on the woman whose form is reduced into abstraction.



TOSIN TOROMADE

LOT #52

WO JU O, 2015

Oil on Canvas, W102cm x H102cm (W40.2 x H40.2 inches)

Signed and Dated (Lower Right)

₦400,000

Born in 1990 in Lagos State, Nigeria. Tosin Toromade earned his Bachelor's degree in Fine and Applied Arts from the prestigious Obafemi Awolowo University in 2012. Having discovered a love for photography, he then obtained a certificate in Professional Photography from Pixels digitals photo school in 2013. His unwavering adherence to documenting moments in time as it relates to each culture and tradition has allowed him to produce portraits that show moods, expressions and attitudes. Tosin Toromade likes to create portraits that connects the viewer to every of his subject matter through his new studio experiments of basic abstract elements that is familiar to the common man.

PROVENANCE

Artist Studio

PUBLIC NOTES

Toromade combined humour and an element of serious gesture in composing the portrait. The subject peers out from his goggles in a mixture of fright and curiosity over the viewer. A menacing look that is heightened by the round swelling on his forehead and dark stains which appear in-between his teeth.



BOB NOSA UWAGBOE

LOT #53

SERVING THE POISON TEA, 2015

Oil on Canvas, W89cm x H152cm (W35 x H59.8 inches)

Signed and Dated (Lower Right)

₦550,000

Bob-Nosa Nwagboe was born in 1974 in Benin. He attended Auchi Polytechnic, Auchi, where he graduated with an HND in 2004 and specialized in painting.

PROVENANCE

Artist Studio

PUBLIC NOTES

Bob-Nosa makes paintings that have the iridescent, worked textures of an old royal garment. His satirical paintings are a response to the problem of poor leadership and the wanton greed of the so-called leaders. He uses media and materials to give a textural feel to the canvas, creating a horrific world of depraved sensuality and bestiality. Men and animals exist and interact freely. Bob Nosa's work strongly highlights the discontent and disillusionment of his generation with the state of the nation.



PROMISE ONALI

LOT #54

NOOGENESIS, 2014

Oil on Canvas, W121cm x H121cm (W47.6 x H47.6 inches)

Signed and Dated (Lower Right)

₦550,000

PROVENANCE

Artist Studio

PUBLIC NOTES

The round symbol which looks like a medallion shows the face of a male figure who is immense in meditation or perhaps contemplating the universe as the cosmic shape would suggest. The form of the portrait head is enmeshed by Onali, with a certain transformational energy and movement.



MOSES OGHALE

LOT #55

NORTHERN MEN, 2015

Oil on Canvas, W56cm x H72cm (W22.1 x H28.3 inches)

Signed and Dated (Lower Left)

₦150,000

Oghale Thomas Agboge studied painting from the school of art and designs, Federal Polytechnic Auchi. He had his post graduate studies in education from Nigeria Teachers' Institute, Kaduna. He has featured widely in group exhibitions in Nigeria.

PROVENANCE

Artist Studio

PUBLIC NOTES

Oghales's use of colours, especially the combination of resplendent blue and yellow which is highlighted with irregular strokes of white--enhances the representation of these royal entourage within the context of northern milieu. A large umbrella frame the figures together and help to separate the frontally rendered figures from the crowd of images blurred behind them.



LEMI GHARIOKWU

LOT #56

FOREFATHERS, 2015

Oil on Canvas, W122cm x H122cm (W48 x H48 inches)

Signed and Dated (Lower Right)

₦750,000

Ghariokwu Lemi, is a self-taught Nigerian visual artist, graphic designer, illustrator and songwriter. He is most renowned for many of his original cover art for Nigerian music legend Fela Anikulapo Kuti. His work involves a variety of styles, often using vibrant colours and individuated typefaces of his own design. This serves a consciously integrated meta-textual function. One would say his art is rebellion, comical, political, even erotic but most of all he is a genius in pictorial narration. Observer Music Magazine (Guardian, UK) called him “King of Covers” in 2004.

Ghariokwu’s work has attracted much attention in the West and is the subject of various retrospective exhibitions. He is on Phaidon Press’ list of 100 emerging and influential graphic designers in the world. His painting ‘Anoda Sistem’, created in 2002, is in the permanent collection

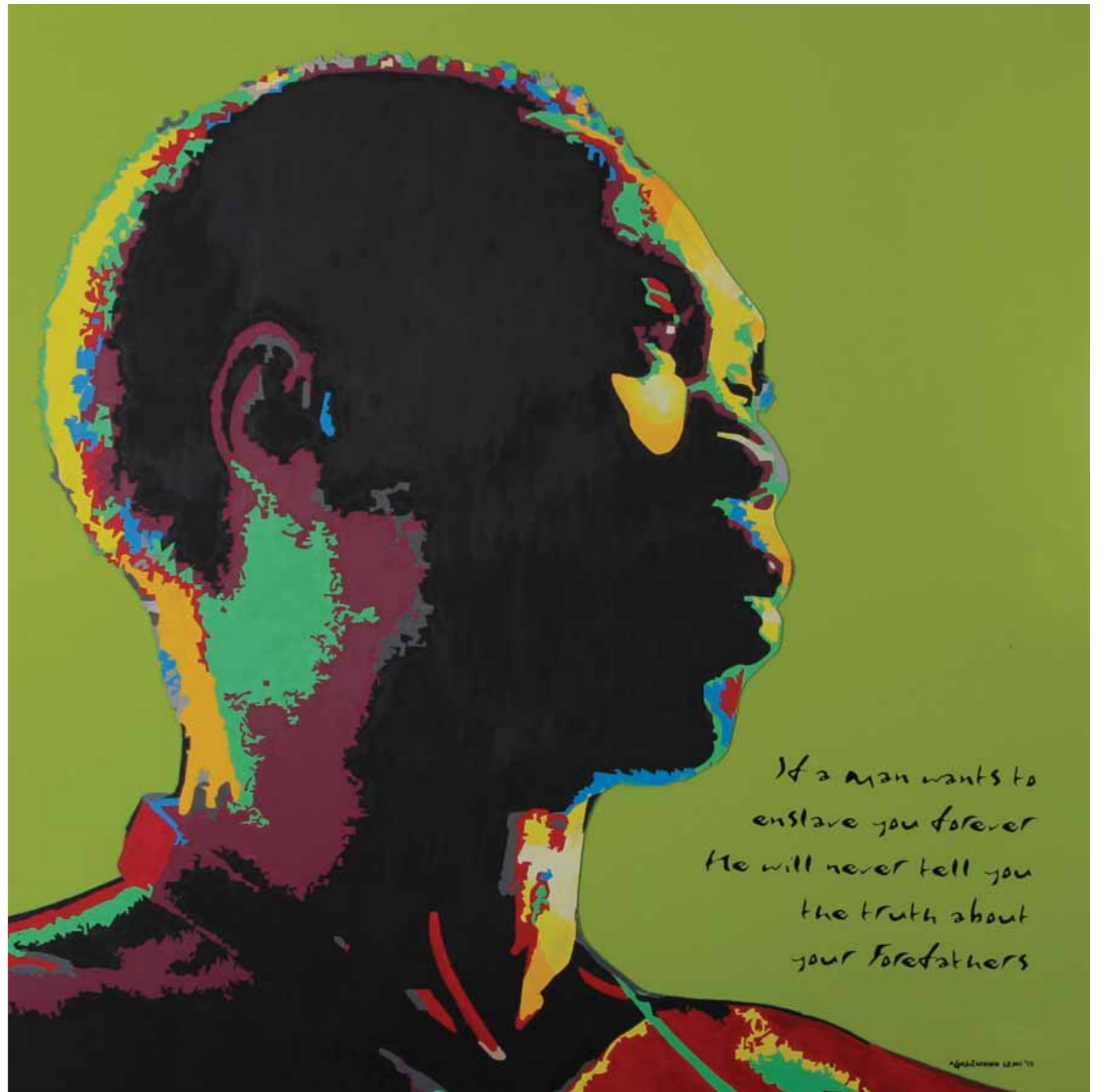
of the Museum of Modern Art in New York (MOMA). He holds a dual lifetime membership of the museum. Lemi is also a member of Artists Rights Society, New York.

PROVENANCE

Artist Studio

PUBLIC NOTES

The painting here features famous Nigerian iconoclast Fela Anikulapo Kuti and it continues an expanded series of typefaces by Lemi Ghariokwu on the musical legend. Ghariokwu’s background as a graphic designer provides an interesting clue to his style. His preference for vibrant colours, incorporation of textual fonts in calligraphic manner that is found in the work and distortion of form which gives the impression of a commercially reproduced image explains this fact with the pop flair that resonates in the picture. As testified in *Forefather*, the artist reimagines Fela to a legendary status.



SILAS LANKE

LOT #57

FESTIVAL, 2015

Oil on Canvas, W107cm x H76cm (W42.1 x H29.9 inches)

Signed and Dated (Lower Left)

₦400,000

Silas Adelanke Adeoye was born in Edun-Abon, Ile-Ife. He took to fine art early, already experimenting with various ideas and coming up with innovative techniques. He largely developed as an artist by himself. Adelanke has participated in several solo and group exhibitions in Lagos and abroad. Few of these includes: Art in Africa (Puzzle Points) at Skoto Gallery, New York, 1993. Portraits of Humanity at John G Blank Centre for Arts, Michigan, 1997. Birmingham Art Expo at the historic Allen House, 1998. African Heritage on canvas at Sholman Art Gallery, Lagos, 1998.

PROVENANCE
Artist Studio

PUBLIC NOTES
Silas' canvas is peopled with figures synonymous with extensive mural decoration. Their co-existentiality in space reveals an array of painting practices that cuts across the artistic frontiers and cultures, closely linked with the narrative medium and style identifiable with artists such as Twins Seven Seven, Moyo Ogundipe, Jimoh Buraimoh, of the Oshogbo School.



OWIE SMART

LOT #58

SUN DANCE, 2010

Ebony Wood, W32cm x H200cm x D35cm (W12.6 x H78.7 x D13.8 inches)

Signed and Dated (Back)

₦450,000

PROVENANCE

Artist Studio

PUBLIC NOTES

The dancing figure here is realised by Smart in sinuous line. Exuding an energetic display of bodily movement. Her elongated carved hands pressed together in dramatic gesture, directs the eyes of the viewer to the height of her towering posture, submerged in rhythm. Noticeable in the piece is the use of gloss polish which adds shine to the surface and reveal the dramatic texture present in the wood.



CHOIX OKEREAFOR

LOT #59

ELEGANCE, 2014

Oil on Canvas, W90cm x H90cm (W35.4 x H35.4 inches)

Signed and Dated (Lower Right)

₦350,000

PROVENANCE

Artist Studio

PUBLIC NOTES

The model on Okereafor's work exudes a subtle expression of hauteur as she pouts in demeanour and jerks her shoulder in what is more of a show of self-confidence. Red flower appears on her hair. It is distinctive because apart from the white drips below the model and highlights on her face, it distracts the gaze of the viewer from the dominantly dark composition.



EJOH WALLACE

LOT #60

WOMAN READING, 2012

Oil on Canvas, W72cm x H83cm (W28.3 x H32.7 inches)

Signed and Dated (Lower Right)

₦350,000

Ejoh Wallace was born in 1966. He studied at the Yaba College of Technology. He is a full time studio artist and an art instructor at the Universal Studios of art in Lagos. He has exhibited his works both in Nigeria and abroad. He is also a widely collected artist.

PROVENANCE

Artist Studio

PUBLIC NOTES

The opaque and earthy hue which dominates the picture with a monochromatic tonality--draws attention to the book in the hands of the reader. The sitter convey the presence of a figure absorbed in the act of reading. The blank and vague space around her places the painting in an unidentifiable setting. The visual quality of the piece alludes a nostalgia, a dream state or surrealism as Wallace presented the work as an ephemeral image locked in the viewer's mind.



EL-DRAGG OKWOJU

LOT #61

UNTITLED, 1993

Oil on Canvas, W89cm x H113cm (W35 x H44.5 inches)

Signed and Dated (Lower Right)

₦750,000

El-Dragg Leonard Okwoju was born in 1967. He has a BA and MFA in Fine Arts from the University of Benin. He is currently a lecturer at the University of Benin and still paints regularly.

PROVENANCE

Artist Studio

PUBLIC NOTES

The surrealist dream of El Dragg is resplendent with transiting colours that cover the full spectrum. From the earth, the woman's dream seems to catch glorious lights as it ascends heavenwards. Strong-faced demi-gods seem intensely focused on connecting with the woman's soul. She looks drained, as though her real essence has been stolen away.



RAFIY OKEFOLAHAN

LOT #62

VISAGE D' EXILE, 2013

Oil on Canvas, W112cm x H112cm (W44.1 x H44.1 inches)

Signed and Dated (Upper Left)

₦650,000

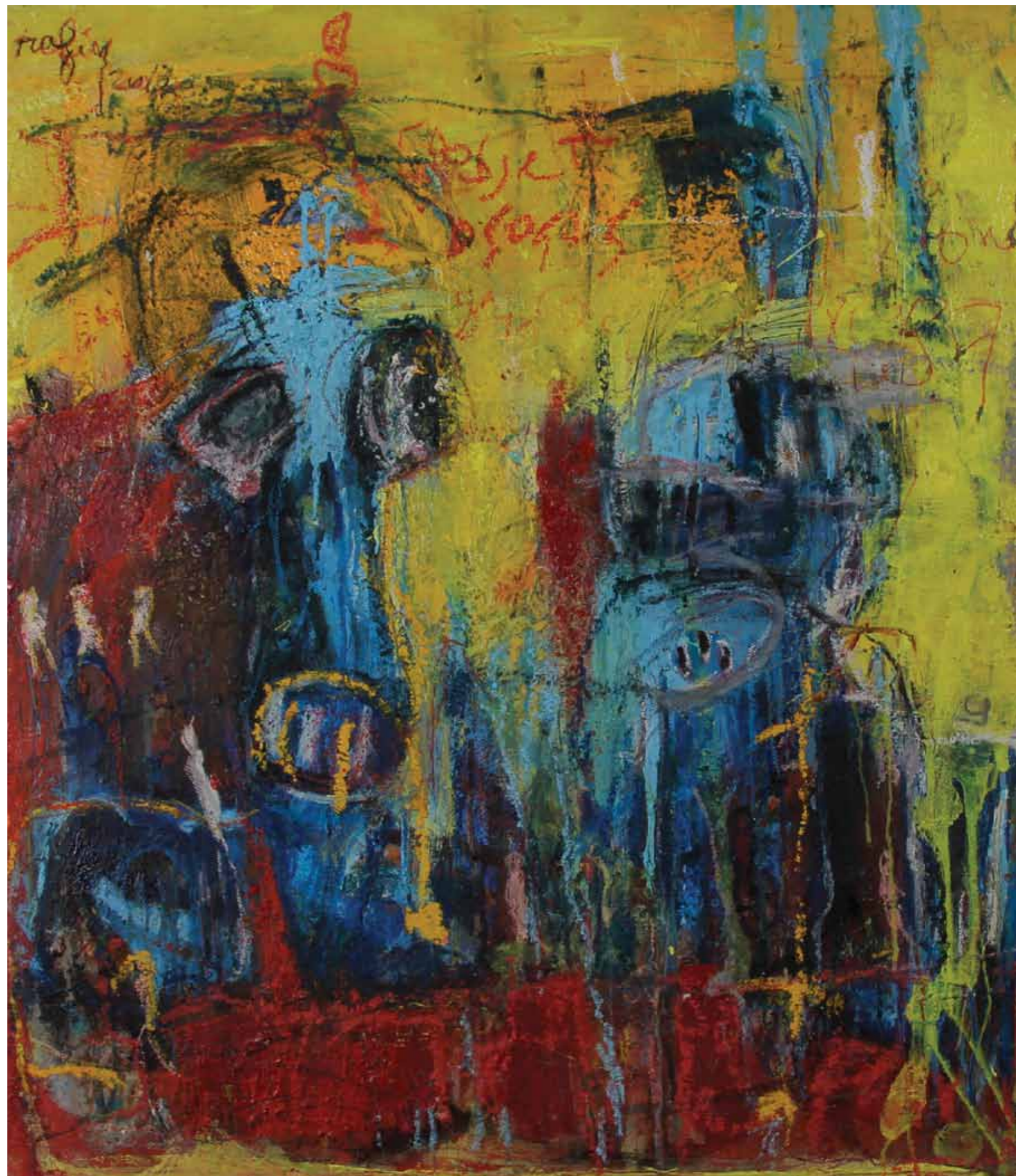
Rafiy Okefolahan was born in 1979 in Porto-Novo, Benin Republic. He studied at Ecole Nationale des Arts de Dakar and completed a one-year residency at La cite Internationale des Arts de Paris. He has exhibited in France, Spain and Belgium. He currently lives and works in Paris.

PROVENANCE

Artist Studio

PUBLIC NOTES

The colours which emanates from the canvas sustains certain simulating qualities found on works done in crayon. The pigments bleeds as this is noticeable from around the piece--deep red, yellow and blue--as tough cascading in watery liquidity. The half-abstractly composed images in the middle bears a tincture common with the primitivism of early Basquiat and Gauguin. On another level, the painting evokes mnemonics of personal ordeal.



EMEKA UDEMBA

LOT #63

MAN AND WOMAN, 2011

Oil on Canvas, W200cm x H105cm (W78.7 x H41.3 inches)

₦500,000 (PAIR)

Emeka Udemba was born in 1968. He studied Art Education at the University of Lagos. Few of the group exhibitions he has participated in includes: Sensation of Paradise (installation), 8th Havana Biennial, Cuba, 2003; The Rencontres de la Photographie Africaine de Bamako, Mali, 2003; Fine Art 2009 ARTCO Galerie GmbH, Herzogenrath, 2009. His awards includes: 2000 The Public Prize, project Queich Landu, Germany; 2002 Ambassador of France Award, Dakar Biennial and 2007 Best art practices, Special mention award for young curators, for the project Lagos Open. He lives and works in Freiburg, Germany.

PROVENANCE

Artist Studio

PUBLIC NOTES

Emeka Udemba models this body of portraits in form of a diptych on a single canvas. Their non-pictorial conformity is primarily exemplified in the green and red backgrounds on which both are respectively depicted. Little interpretative details, concerning rectilinear formation such as the tiny strips of vertical lines on the male portrait and horizontal lines across the form of the female figure, distinguish the pictures. And thus giving the portraits a screen print effect. While the only archetypal features that connects the two are their flat and broad noses. Arousing a sense of identity despite their detached countenances.



AFOLABI MOROHUNMUBO

LOT #64

PINK RABBIT, 2015

Oil on Canvas, W52cm x H77cm (W20.5 x H30.3 inches)

Signed and Dated (Lower Right)

₦250,000

Morohunmubo Olayemi Afolabi (b. 1966) is a trained Artist and Chartered Architect in the UK and Nigeria. Her studio is her home and she has had exhibitions in Frankfurt and London. Morohunmubo attended Queens College in Lagos and studied Architecture at the Canterbury School of Art, she attended the Inchbald School of Interior Design in Chelsea London and Castello Valentino School of Architecture in Turin, Italy. She is a chartered member of the Royal Institute of British Architects and the Architects Registration Council of Nigeria. Her international work experience cuts across Europe and Africa. As an Architectural Artist, Morohunmubo often works with ink pens, watercolors and acrylics on canvas. Her visual formative years were built on imagery of seascapes, landscapes and nature from Norfolk UK to Akoko, Nigeria.

PROVENANCE

Artist Studio

PUBLIC NOTES

Staring at these smog of billowing forms smeared across the canvas--you would imagine how slapdash the artist had layered, what in subtle visual metaphor is a thickly mass of harmonious palettes. The fine contrasts of white and red visibly slithers under the weight of the Morohunmubo's brush. A paradigm that subsists around the entire piece. Except for the controlled dabs of isolated vermilion right in the middle of the picture.



LUKE IYORAH

LOT #65

ECSTASY, 2015

Metal Work with Nail Caps, W100cm x H148cm (W39.4 x H598.3 inches)

₦800,000

Luke Iyora was born in Edo State in 1969. He Had his HND in Sculpting in 1994 from Auchi Polytechnic and has had a series of exhibitions of the years.

PROVENANCE

Artist Studio

PUBLIC NOTES

Delicately welded roofing nails are seen interspersing the entire form of the piece. Its simulating texture is as though it were an elaborately woven fabric crafted from an intensely manual process of inlaying buttons on a remodelled metal sheet or wrapped around skeletal rods that exudes human forms. Both forms are simplified in shapes as they are accentuated in volume and fine proportion by the artist. Their 'metalstatic' fashioning are staggering. Pointing to Luke Iyora's ability in interpreting materials into known physical possibilities. Such as the male and female figures intimately presented in a gesture of warmth, affection and succour.



EMMANUEL MBANEFO

LOT #66

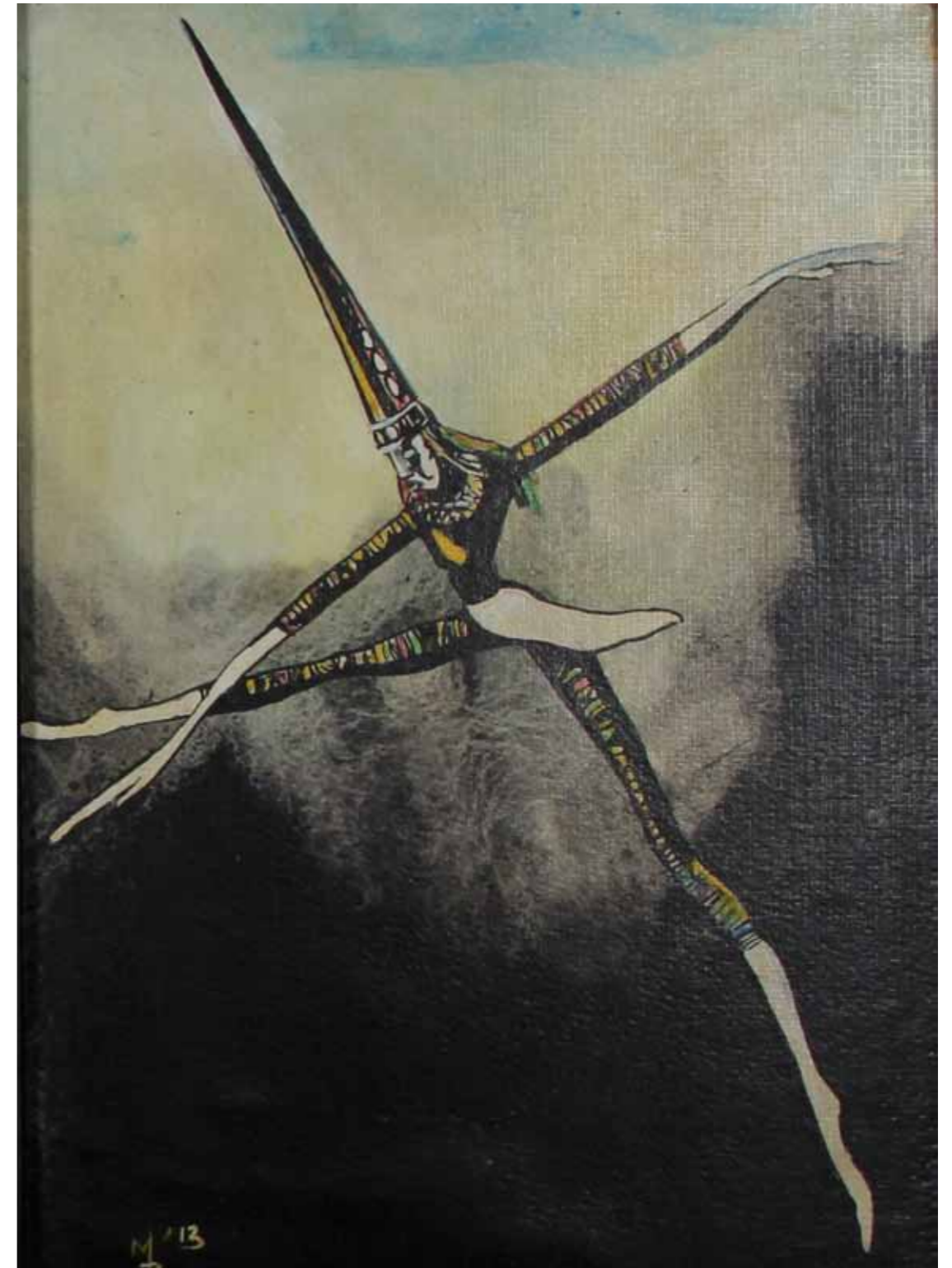
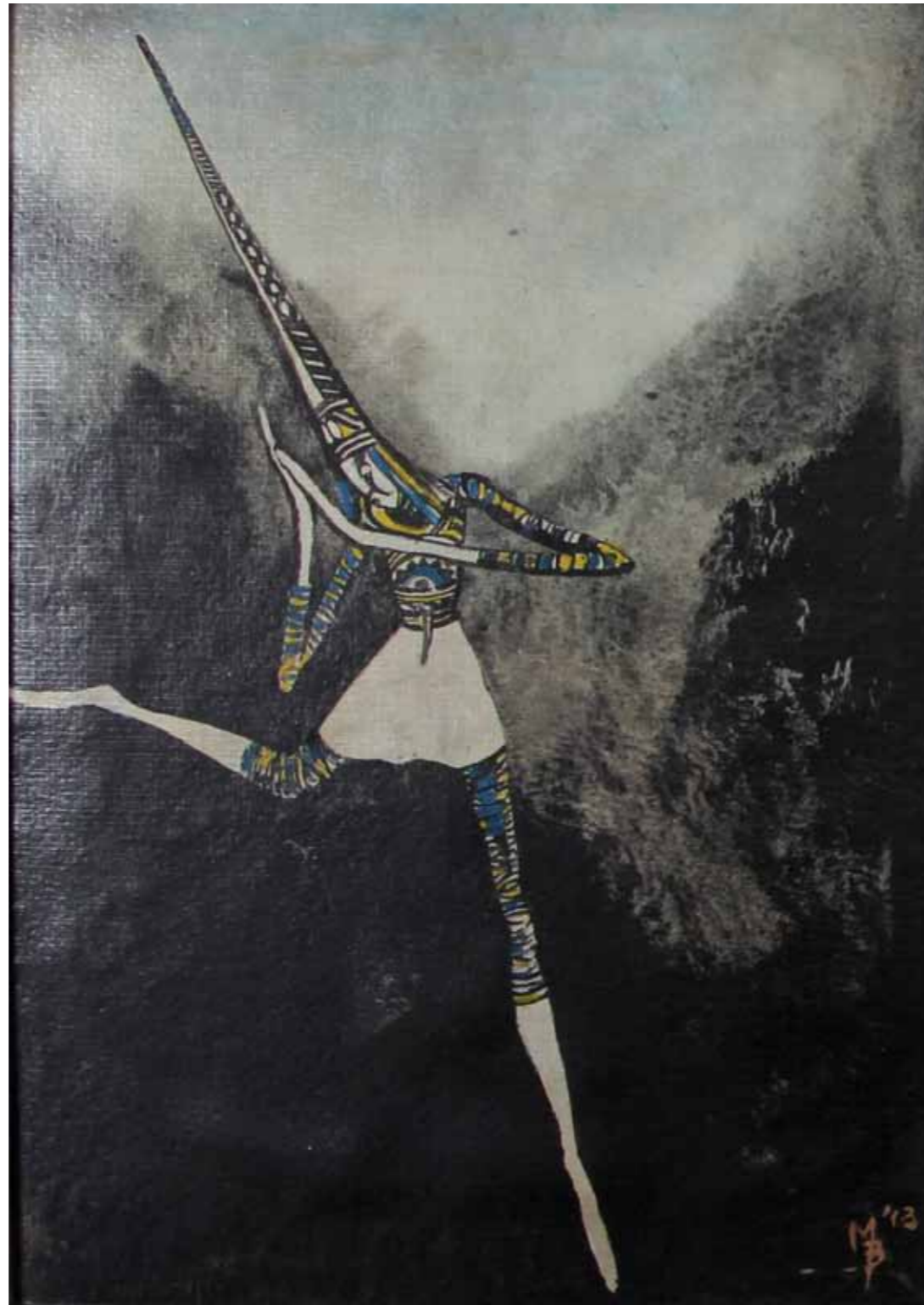
MASQUERADE, 2013

Oil on Canvas, W84cm x H106cm (W33.1 x H41.7 inches)
Signed and Dated (Lower Left)
₦450,000 (PAIR)

Emmanuel Mbanefo was born in 1960. He worked briefly as an art teacher before establishing his own work-shop, Destiny Art Studio, in Onitsha. He began his education in art through the apprenticeship system of Federal Polytechnic Auchi, in Edo state. Mbanefo was influenced by encounters with artists such as the late sculptor Okpu Eze, Professor Ben Enwonwu and Iraboh Emopkae.

PROVENANCE
Artist Studio

PUBLIC NOTES
The agbogho-mmuo is a female-spirit masquerade from the eastern region of Nigeria. This masquerade has delighted with its grace and sensual dance steps. Coming from that side of the country, the artist has created a painting that may well have inspired the bust of Anyanwu, the bronze sculpture by Ben Enwonwu at the National Museum, Lagos. Emmanuel Mbanefo has given the masquerade a face similar to a clown's, and a lithe body that waves like grass in the wind.



AKEEM MURAINA

LOT #67

NARROW ESCAPE, 2015

Metal, W16cm x H62cm x D46cm (W6.3 x H24.4 x D18.1 inches)

Signed (Top)

₦400,000

PROVENANCE

Artist Studio

PUBLIC NOTES

In this metal sculpture, constructed by welding and bending into shapes, different units of scrap irons to realise the skeletal image of a bull--is both crude and innovative. Akeem's talent as a blacksmith is outstanding. The manner in which he constructed the piece, alludes to the gesture common with a charging bull in classic mechanics. Of interest is the curved horn of the bull, most likely fashioned out from a rustic pipe and painted with a touch of yellow and red.



IRETIOLA SPENCER

LOT #68

SPECIAL HAVEN, 2013

Oil on Canvas, W121cm x H92cm (W47.6 x H36.2 inches)

Signed and Dated (Lower Right)

₦450,000

Iretiola Spencer was born in Lagos in the 1980s. He is a trained painter and sculptor. He obtained a B.A. in sculpture from the prestigious University of Lagos in 2006. Also received his master degree from the same institution in the year 2010. He loves studying nature and is passionate about photography.

PROVENANCE

Artist Studio

PUBLIC NOTES

Spencer's interest in nature is captured by the staggering serenity in the painting. Its charming and beautiful scenery poetically references a sanctum cast in a forest. The backdrop of greenery floats in fantasy as the earthly foreground provides the work with a naturalistic setting. While the bunch of tiny and long weed grass springs from the left side of the painting to balance the atmospheric setting of work.



NIYI FAKEYE

LOT #69

THE MASK, 2015

Wood Carving, W46cm x D25cm x H127cm (W18.1 x D9.8 x H50 inches)

₦250,000

Born 18th of July, 1970 into the legendary family of wood carvers in Ila-Orangun, Osun State. He had his elementary education in Ila-Orangun and proceeded to Osogbo Technical College in Osun State where he graduated in 1988. Niyi joined National Studios of Art presently named Universal Studios of Art, for his formal training in 1990, under the experienced supervision of his brother, master sculptor, Bisi Fakeye. He also had a stint at the Aina Onabolu Studios as Resident Artist in 2001. Dexterously I have worked both in traditional and contemporary carving; also I have participated in some local and international exhibition.

Artists Statement

Art is Life and Life is Art and the way we should leave.

PROVENANCE

Artist Studio

PUBLIC NOTES

The wood carving by Niyi Fakeye depicts an elongated head deliberately distorted from its lower jaw to the upper region. The piece reveals a fine and oval face, realised in smooth finish together with straight lines that are emphasized in sublimely sharp edges. Making the face of the figure angularly pointed—despite its obviously vertical width. The artist had been quite brilliant in excavating facial features from the block of wood at his disposal. Reminding us of 19th century Yoruba wood carving practices. Especially figures associated with the architecture of veranda posts, door panels and domestic stools. Fakeye had carefully dug his chisel to unveil bite by bite—the hollow area of the face—until the surface becomes uneven and rescinded further below. So that what we encounter is a concave hollow and with the impression of an elevated base in the form of a protruded brow in the mask figure. From its symmetric eyes, to its exaggeratedly elongated nose and the formal designs that adorns the hat of the figure—are accentuated in a variety of fine lines.



AIMUFIA OSAGIE

LOT #70

BIRDS OF THE SAME FEATHERS, 2014

Chalk Pastel on Hard Paper, W93cm x H80cm (W36.6 x H31.5 inches)

Signed and Dated (Lower Right)

₦180,000

Osagie Aimufia was born in 1969. He graduated from the Federal Polytechnic Auchi 1993, with an HND in Fine and Applied Arts. He currently lives and works in Lagos.

PROVENANCE

Artist Studio

PUBLIC NOTES

The faces in the picture are arranged in a transitional manner and distinguished by a range of colour tones unique for their dark intensity. Curved lines defines the shape of their noses--typical of realised shapes found in wood carvings. Deployed around these idealised figures are motifs to give the painting an interesting blend of folkloric realism and compositional balance.



AYOBOLA KEKERE-EKUN

LOT #71

DUALITY, 2014

Mixed Media, W93cm x H119cm (W36.6 x H46.9 inches)

Signed and Dated (Lower Right)

₦200,000

Ayobola Kekere-Ekun has a B.A. in Visual Arts from the University of Lagos and major in Graphic Design. She began working with paper towards the end of her undergraduate program through a process of experimentation, leading to her current style. She loves and enjoys the potential and versatility of paper. For her it is such an unassuming and underestimated medium. Separated in vertical line in the middle.

PROVENANCE

Artist Studio

PUBLIC NOTES

The intricacy of Kekere-Ekun's works bears the marks of one familiar with make-up. With an amazing eye for details, she startles with a contrasting treatment of a two-faced being. The black side of the face is as silent as the white is replete with sinous lines woven like tapestry. The steady hands of the artist has woven a magical tale of life, of double meanings, intricate meanings, and window-dressing that blurs the facts. The artist's steady hands show off a love for details quite refreshing in the fast-paced world we live in.



NENGI OMUKU

LOT #72

WHAT WE BORE, 2015

Oil on Canvas, W201cm x H140cm (W79.1 x H55.1 inches)

₦750,000

Nengi Omuku was born in 1987. She completed her BA and MA at the Slade School, University College London. She recently held a first solo exhibition at Omenka Gallery and another solo and group exhibitions in the UK. She has also won scholarships and awards. Including the British Council CHOGM art award, presented by HRH Queen Elizabeth II.

PROVENANCE
Omenka Gallery

PUBLIC NOTES
The emitting spread of blue-scale tones lit up the sky and direct the changing motion of the clouds to the eyes of the viewer. Blurred from all corners as though the painting is an empty viewscape filled with fog-confronts the viewer's perceptual judgement with a visual dilemma. Giving way to different interpretations as to the nature of the fleeting forms depicted by artist. Why we are incline to ascribe to the picture a mountain steep covered in smokes or surreal waterfall with hallucinatory qualities-what appears most clearly is that the work is first and foremost an abstract piece.



OLUMIDE ORESEGUN

LOT #73

SPILLED KETTLE WATER, 2014

Mixed Media, W74cm x H91cm (W29.1 x H35.8 inches)

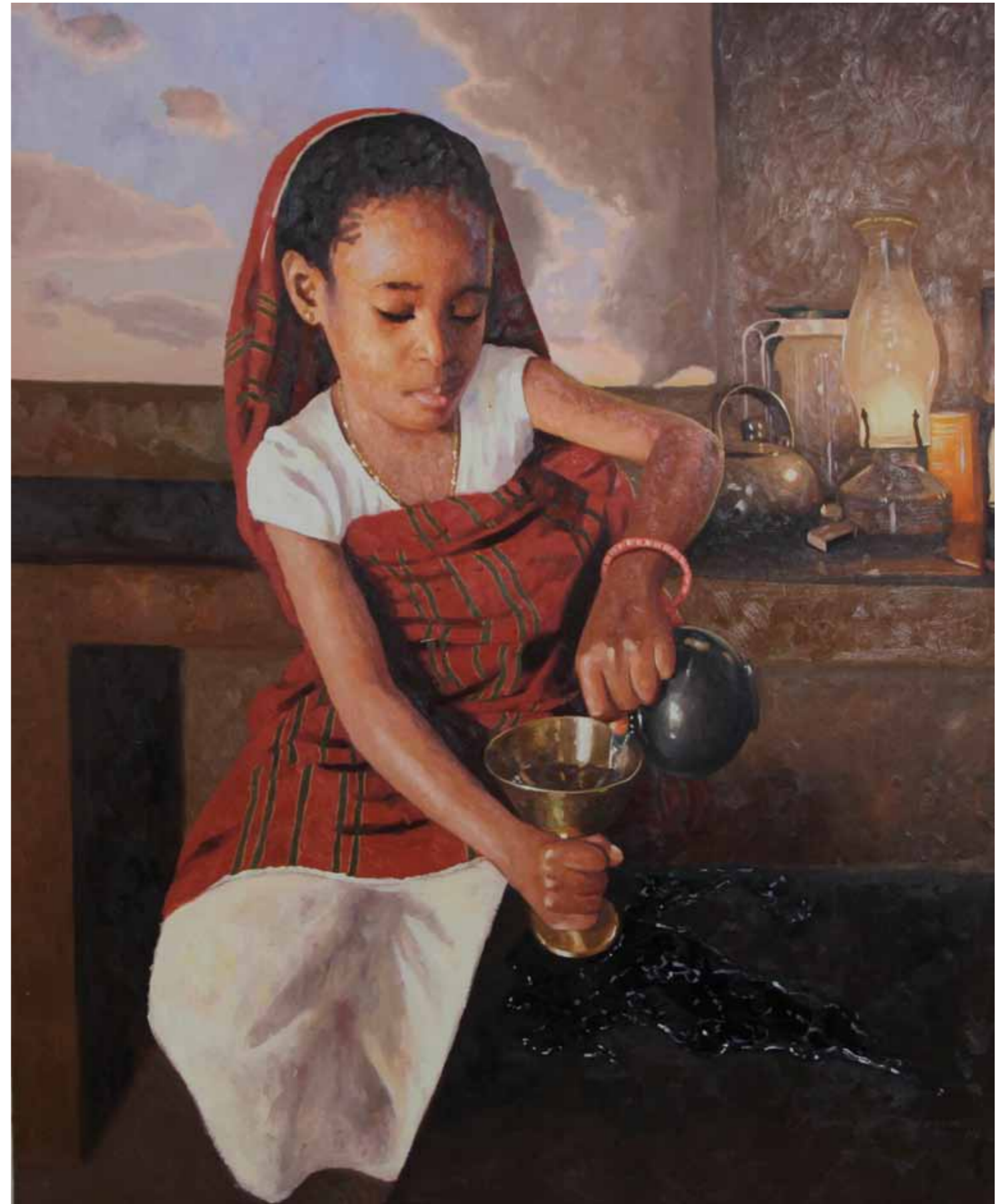
Signed and Dated (Lower Right)

₦300,000

Olumide Oresegun was born in 1981. He studied painting at the Yaba College of Technology and has won numerous awards. A few of them includes 1st prize for Best Life Drawing in 2002 as a student; 1st prize winner for Live Drawing at Pendulum Gallery in 2004; 1st prize winner for Life Drawing competition at the Spanish Embassy in Nigeria, in 2007. He is a full time studio artist. He currently lives and works in Lagos. Oresegun is primarily concern with the factual representation of reality in his work.

PROVENANCE
Artist Studio

PUBLIC NOTES
A moving example is Spilled Kettle Water. Depicting in photographic details, a young girl pouring water from a jug into a chalice which she held firmly as the water equally spilled on a table. Oresegun is a master storyteller that brings ordinary events commonly ignored by us into life through his painting style. Behind the girl is a burning lamp. At the base beside the lamp is a match box and used match stick. And close to the lamp is a Kettle and a jug providing backdrop for the piece.



GERALD CHUKWUMA

LOT #74

PORTRAIT ON BURNT WOOD, 2013

Oil on Canvas, W115cm x H139cm (W45.3 x H54.7 inches)

Signed and Dated (Middle)

₦750,000

Gerald Chukwuma was born in 1973. He studied Fine and Applied Arts at the University of Nigeria, Nsukka. He has taken part in several group exhibitions and has his works in both private and public collections.

PROVENANCE

Private Collector

PUBLIC NOTES

Portrait on Burnt Wood is a panel installation of carefully sliced and assembled wood serving as painting medium. Embellished with motifs and designs until it becomes a deeply etched surface-naturally transforms the painted image. The long face made in vibrant colours assumes a visual expression enhanced by the texture of the wood.



MOSES AFESO

LOT #75

THE CHAPTER, 2015

Marble & Bronze, W34cm x H50cm x D46cm (W13.4 x H19.7 x D18.1 inches)

Signed and Dated (Bottom)

₦450,000

Moses Afeso Monday is a sculptor. He hails from a rocky village called Oso in the northern part of Edo State. He studied at the Federal Polytechnic Auchi, Edo State. Obtaining an HND in 2002 and served as an Art Instructor in the Department of Fine Art at the Federal College of Education, Yola, Adamawa State, from 2003-2004. He has a diploma in German Language and an MFA in sculpture. He is currently a Lecturer at the Lagos State Polytechnic.

PROVENANCE

Artist Studio

PUBLIC NOTES

The marble and bronze work depicts a pair of masculine hands. One is buried to a flat and round base, held up to a reading view an open book as though it were a lectern. While the other hand is cast together with the book in gesture of writing as it depicts the hand holding a feather pressed against the book. Slanting text type and fonts are adopted by Afeso Moses. Drawing attention to its conspicuous engravings of wise counsels and versified memoirs in loose couplets.



EBONG EKWERE

LOT #76

FIGURE, 2013

Ebony Wood, W30cm x H117cm x D39cm (W11.8 x H46.1 x D15.4 inches)

Signed and Dated (Bottom)

₦450,000

Ebong Ekwere was born 1961. He graduated in 1994 from Yaba College of Technology. His sculptures can be found in major collections around the world.

PROVENANCE

Artist Studio

PUBLIC NOTES

This piece by Ebong Ekwere is carved directly from a single block of wood. Though depicting a graceful female form, its hollow and curvaceous shape transforms the work into an abstract piece while retaining its figurative features associate with female forms. The hollow area is delicately chipped in bits and carefully texturized with chisel.



MARTINS AIBANGBE

LOT #77

EYO, 2015

Metal and Found items, W46cm x H158cm x D62cm (W18.1 x H62.2 x D24.4 inches)

Signed and Dated (Bottom)

₦650,000

Martins Aibangbe was born in 1970 in Edo State. He studied art at Auchi Polytechnic, Auchi, majoring in sculpture. His works have been featured in many group exhibitions both in Nigeria and abroad.

PROVENANCE

Artist Studio

PUBLIC NOTES

Fashioned out from aluminium sheet, the hat around the head of the figure looks like a set of fan blades, stitched with copper wire. Found generator plugs are delicately assembled to evoke fabric piece reminiscent of the flowing garment worn by the Eyo masquerade during festive period in Lagos. Adding to its paraphernalia is his totemic log cast in iron pole and welded against the base of the piece.



GEORGE IDAHOSA

LOT #78

TREASURE HUNTER, 2011

Bronze, W37cm x H121cm x D49cm (W14.6 x H47.6 x D19.3 inches)

₦750,000

George Idahosa was born in 1980 into the family of Mr. Idahosa a traditional wood and bronze caster in Benin City. In 1999, he was attached to Mr. Benson Osawe a renowned Nigerian sculptor artist. He started his higher education in 2002/2003 at Federal Polytechnic Auchi, Auchi, Edo State. where he obtained a National Diploma in general arts after which he was attached to Mr. Adeola Balogun for his industrial training. In 2005 he went further to obtain a Higher National Diploma (HND) as a sculptor from Federal Polytechnic Auchi, Auchi, Edo State. George has over the years participated in group exhibition, competitions and also commissioned art works.

Artist statement

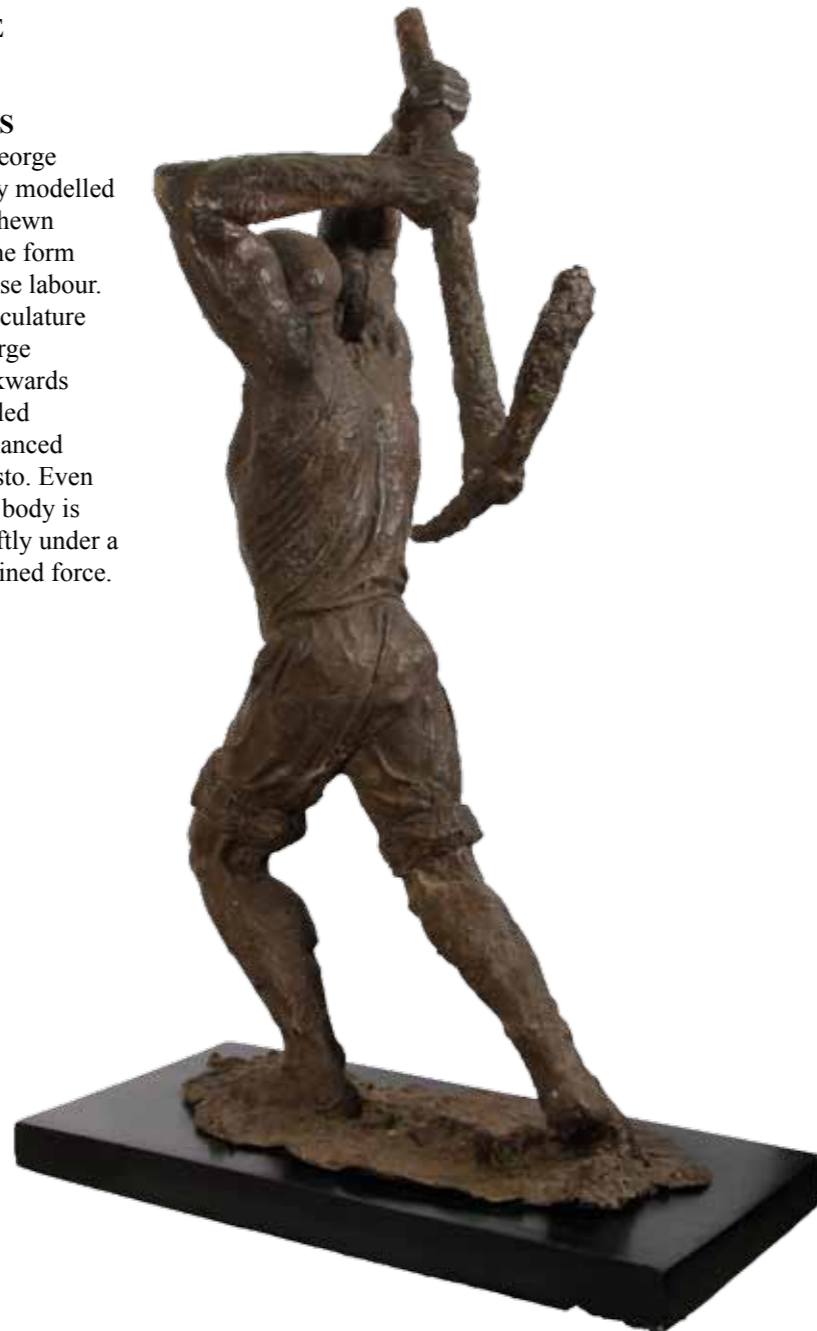
"My career is much more than life than a job".

PROVENANCE

Artist Studio

PUBLIC NOTES

The Digger by George Idahosa is heavily modelled to show roughly hewn and raw masculine form absorbed in intense labour. The rippling musculature of the digger's large arms, pulled backwards by the long-handled implement, is balanced by his contrapposto. Even though his entire body is seen moving swiftly under a weight of determined force.



KRYDZ IKWUEMESI

LOT #79

FORWARD TO THE PAST (ODE TO ULI), 2015

Oil on Board, W360cm x H152cm (W141.7 x H59.8 inches)

Signed and Dated (Lower Right)

₦2,500,000

Krydz Ikwuemesi is a painter, critic and an associate professor of fine art in the University of Nigeria, Nsukka. He lives and works in Enugu.

PROVENANCE

Artist Studio, Heavensgate
Enugu

PUBLIC NOTES

The artist is arguably one of the foremost proponents of a 'contemporary' uli iconography. A former student of Obiora Udechukwu, he continues the tradition of using fluid, sinusoidal lines and motifs from the traditional uli painters of Igboland. In *Forward to the Past*, the artist engages the issue of the onslaught of neocolonisation disguised as postcolonisation. The work is created with a familiarity with Japanese screens, and seems to have been rendered to function in a similar vein.



TAIWO FADARE

LOT #80

NORTHERN HORSEMEN, 2015

Acrylic on Canvas, W182cm x H122cm (W71.7 x H48 inches)

Signed and Dated (Lower Right)

₦800,000

PROVENANCE

Artist Studio

PUBLIC NOTES

The arrangement of the horses in a single file, manned by riders on an elaborate red royal attires and complimented by white headgears and raised staffs, inspires awe in the viewer. Fadare is a brilliant draughtsman of equestrian figures. The white horse on the left commands a magnificent presence as it raises its hoof, drawing attention to its masculine body frame defined in fine lines. Equally, the heads of the dark horses are composed with a touch of figurative mastery.



NYEMIKE ONWUKA

LOT #81

DRUMMER BOY, 2008

Mixed Media, W61cm x H121cm (W24 x H47.6 inches)

Signed and Dated (Lower Right)

₦550,000

Nyemike Onwuka was born in 1972 in Lagos. He studied Fine Arts at the Auchi Polytechnic and Character Animation at Witwatersrand University, Johannesburg, South Africa. In 2003 his works were exhibited at the National Museum, Onikan, Lagos. He currently lives and works in Lagos.

PROVENANCE

Artist Studio

PUBLIC NOTES

The strap around the drummer holding the drum, his hat and loose outer garment are tonally composed as the darkest value to offer classic contrast to the predominately grey and earthy hue present on the canvas. The subject drops his gaze on the drum as he plays his stick against the skin of the drum.



IBIE BLESSING

LOT #82

HORSE HEAD, 2015

Metal, W59cm x H155cm x D31cm (W23.2 x H61 x D12.2 inches)

Signed and Dated (Bottom)

₦650,000

Ibie Blessing was born in 1980 in Benin. He graduated with an HND in sculpture from Auchu polytechnic. He is a member of the Universal Studio in Lagos. His works can be found in major collections both in Nigeria and abroad.

PROVENANCE

Artist Studio

PUBLIC NOTES

This metal piece by Ibie Blessing focuses on the beastly anatomy of a horse head. The head is cast with attention to detail as shown by the visible veins around the neck of the horse. Of note is the mane, fashioned out from flat iron sheet and studs, welded in gradation to depict the parted mouth showing the horse's teeth. Testifies to the blacksmithing skill of Blessing. The rustic colour of the elevated base projects the horse in space.



TONY NSOFOR

LOT #83

THEIR COMING STOLE COLOUR AWAY, 2015

Mixed Media, W122cm x H151cm (W48 x H59.4 inches)

Signed and Dated (Lower Right)

₦500,000

PROVENANCE

Artist Studio

PUBLIC NOTES

The artist discovers how his society's palette has been affected by a cultural inclusion, the after-effects of a colonized people coming to terms with their past. The painting Their Coming took Colour Away alludes to this. The mixed media painting has a bleached look in most area. The forms look close to being washed away from the picture. The artist's work references the neo-colonialist mindset that dominates the fashion choices of Africans, a mindset that does not compliment their environmental peculiarities, nor accepts it.



OMOGBOLAHAN AYOOLA

LOT #84

BLUE BIRD IN FLIGHT, 2015

Acrylic on Canvas, W137cm x H151cm (W53.9 x H59.4 inches)

Signed and Dated (Lower Right)

₦600,000

AYOOLA GBOLAHAN

“Theme of coloniality in contemporary African art. Raised in the palace and church, fractured between Esu and Christ. Unable at first to understand the privilege of living in palace and the artistic value of the literature, ritual performances, paraphernalia that he saw daily. Used earthenware pots as food and drinking vessels in palace. Mother’s body bearing indigenous tattoos and markings. Went to school to learn that he was more educated in art, just growing up in the palace, than his teachers. Unlearning by relearning--dismantling and mantling of western coloniality. Picasso and Chagall, no Matisse. Not feminist, yet affectionate toward women because raised by mother, while father performed king Fascinating artist”.

- *Moyo Okediji (Professor of Art and Art history, University of Texas, Austin)*

PROVENANCE

Artist Studio

PUBLIC NOTES

Blue Bird in Flight is part of a growing body of work under Gbolahan’s famous series, Blue Woman. Produced over a period of nine weeks. The piece was shown in public for the first time in April 2015, at the British High Commission in Lagos. Featured as part of a small collection of recent works by the artist to commemorate the birthday of Her Royal Majesty, Queen Victoria Elizabeth II. On request by the British High Commission.

A diagonal spiral shape accentuates the woman in the picture. It appear as though it were a gigantic robe as it descends the canvas to converge at the base. For the artist, he’d set upon the composition to examine, without emphasis on elaborate details--a bird in motion studied from close range. Without objective reference even to subtle kinetic gesture, it’s difficult to see a hovering bird neither cast in flight nor stall in reversible movement, here. Brilliantly arched with an afro, recalling early Renaissance representation of saintly figures encountered on frescos; and especially with distinct hue of fine gold--the face of the woman becomes transformed into a rescinding spectrum that it’s at once layered in blue as her tiny and radiating red lips becomes even more noticeable in profile.



GERARD QUENUM

LOT #85

FAMILLE, 2013

Oil on Canvas, W78cm x H105cm (W30.7 x H41.3 inches)

Signed and Dated (Lower Right)

₦650,000

Gerard Quenum was born in Porto-Novo in 1971 and he is a leading sculptor and painter from Benin Republic. He has been extensively exhibited by the October Gallery in London.

PROVENANCE

Artist Studio

PUBLIC NOTES

Quenum's loose brushwork combined with the rubbing off technique of forms into fuzzy imagery sets the piece apart. The figure in blue, probably carrying a bag is preceded by another figure who carries a baby in front. Red drips and small splashes are seen streaking from the form of the figure carrying a baby. From the upper left of the canvas and downwards the base are dabs and transparent flow of red.



EMMANUEL OKORO

LOT #86

UPLIFTED, 2015

Resin & Bronze, W24cm x H170cm x D24cm (W9.5 x H66.9 x D9.5 inches)

Signed and Dated (Bottom)

₦450,000

Emmanuel Okoro was born in 1972. He had his BA in art from Wimbledon College of Art. Before then he had studied at Kingsway College, Art and Design and The Arts Academy. The group exhibitions he has participated in includes: Ebola Art Exhibition at the Uganda House, New York; and shows organized by the Barns Galleries, Sheridan Russell Gallery, IMA Foundation Gallery and many other. He is based in London and Nigeria.

PROVENANCE

Artist Studio

PUBLIC NOTES

The quality of the bronze piece by Okoro reminds one of the heavily distorted, elongated and texturized body of Man Crossing a Square on a Sunny Morning by Alberto Giacometti. The work is projected in space in a spiral gesture as it leans to one side while his left hand is placed beside him. He exudes a powerful emotion.



SANDA IMOROU

LOT #87

.....
UNTITLED, 2015

Oil on Canvas, W150cm x H115cm (W59.1 x H45.3 inches)

₦800,000
.....

PROVENANCE

Artist Studio

PUBLIC NOTES

Sanda Imorou convey a maze-like landscape, favouring an aerial perspective in the work. The complex nature of the piece suggests a changing kaleidoscope typical of a densely populated city. Deploying a variety of glass beads, the composition is built on a dark surface.



ABDULSALAM ABDULKAREEM

LOT #88

CARAVAN, 2014

Oil on Canvas, W124cm x H124cm (W48.8x H48.8 inches)

Signed and Dated (Lower Right)

₦900,000

Abdulsalam Abdulkareem was born in 1971 in Lagos. A graduate of Fine Art, Yaba College of Technology from 1996-2001. His current flare and style can be traced to his brief work experience at the Universal Studios of Art from 2003-2004. He has over seven group exhibitions to his credit from 1997-2005.

PROVENANCE

Artist Studio

PUBLIC NOTES

The artist derives joy in studying the dynamic form and tones of the turbulent clouds above. The turbaned horsemen are rendered in stark realism, with lines standing out to celebrate the sure draughtsmanship of the artist. There is a hyper-sensationalism about the work. Looking uneasily at the weather that seems loaded with impending rain, the riders seem to be contemplating cancelling the durbar. The tension in the air is palpable, enhanced by the firm black strokes of the forms.



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The auctioneer accepts bids from those present in the saleroom or absentee written bids Left with Sogal Art Auction 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. Sogal Art Auction 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 Sogal 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 Sogal Art Auction’s website for submission by email or hand delivery. As indicated in the Conditions of Sale, Sogal Art Auction 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 Sogal Art Action.

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

Sogal Art Auction 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 Sogal Art Auction 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. Please note that transfer of lots is not recognized. The successful bidder at auction will be solely responsible for payment of the purchase to Sogal Art Auction.

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”. Applicable payment details are available to the buyer on request.

Shipping

The buyer is responsible to pick up purchases or make all shipping arrangements. Sogal Art Auction 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 the 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 Sogal Art Auction for regulatory understanding as well as for assistance in securing an export license from Nigeria. Sogal Art Auction will submit any applications for such a license on behalf of the buyer if so requested. However, Sogal Art Auction 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

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

Insurance

Sogal Art Auction 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

Sogal Art Auction’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 then rounded off; they are contained in parentheses.

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

CONDITIONS OF SALE

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

Preconditions

1. Sogal Art Auction 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. To facilitate

in this process, Sogal Art Auction provides free viewings of the consigned lots prior to the auction, condition reports will be provided if requested by customers, and price comparables of works sold at auction.

3. Neither Sogal Art Auction 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, 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 Sogal Art Auction in writing with all information concerning the item’s provenance and has notified Sogal 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 Sogal Art Auction 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

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. Sogal Art Auction 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 Sogal Art Auction and approved by the same. (c) Sogal Art Auction has the Right, at its complete discretion, to refuse admission to the premises or participation in any 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 Sogal Art Auction and this has been explicitly agreed in writing with Sogal Art Auction before the commencement of the sale. In respect of this situation Sogal Art Auction 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 Sogal Art Auction 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 local currency (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 Sogal Art Auction, up to 24 hours 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. 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

9. In addition to the hammer price, the buyer agrees to pay Sogal Art Auction 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.

10. Payment must be made to Sogal Art Auction 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 Sogal Art Auction. Possible charges or actions against late- or non-payment are elaborated upon in paragraph 16 below.

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 Sogal Art Auction from the buyer have been received in good cleared funds even in circumstances where the lot has been released to the buyer.

12. Sogal 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.

13. Although Sogal Art Auction 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.

14. Unless otherwise agreed by Sogal Art Auction 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.

15. If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 11 above, we shall be entitled in our absolute discretion to exercise one or more of the following Rights or remedies (in addition to asserting any other Rights or remedies available to us by law):

- to charge interest at such rate we shall reasonably decide;
- to hold the defaulting buyer liable for the total amount due and to commence legal proceeding for its recovery together with interest, legal fees and cost to the fullest extent permitted under applicable law;
- to cancel the sale
- to resell the property publicly or privately on such terms as we shall think fit
- to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- to take such other action as we deem necessary or appropriate.

If Sogal Art Auction 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 Sogal Art Auction pays any amount to the seller under paragraph (e) above, the buyer acknowledges that Sogal Art Auction shall have all of the Rights of the seller, however arising, to pursue the buyer for such amount.

16. Where purchases are not collected within seven calendar days from the date of sale, whether or not payment has been made, Sogal Art Auction shall be permitted to remove the property to a managed third party warehouse at the buyer's expense. Sogal Art Auction 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 Sogal Art Auction, in respect of the purchase price and any applicable taxes.

NO WARRANTY WILL BE OFFER

Other Conditions

17. (a) The copyright in all images, illustrations and written material produced by or for Sogal Art Auction relating to a lot is and shall remain at all times the property of Sogal Art Auction and shall not be used by anyone without our prior written consent.

(b) Sogal Art Auction and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction Rights in it.



ABSENTEE BIDDING FORM

SALE NUMBER
LA 0002

SALE TITLE
MODERN AND
CONTEMPORARY ART

SALE DATE
11 MAR - 13 MAR 2016

If you are unable to attend the auction and would like to put in a written bid kindly fill out this form and send to us by the date requested. A guide explaining the terms & conditions of this service is can be found in the catalogue.

IMPORTANT

bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to SOGAL LIMITED's other commitments at the time of the auction. SOGAL 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. SOGAL 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 _____

ADDRESS _____

TELEPHONE _____

EMAIL _____

ACCOUNT DETAILS _____

PREFERRED MODE OF CONTACT TELEPHONE 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 6 PM ON SUNDAY, 13 MARCH 2016.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM PRICE (EXCLUDING PREMIUM AND VAT)

PLEASE EMAIL OR HAND DELIVER:

Sogal Limited
107, Awolowo Road
Ikoyi, Lagos
Nigeria

(Tel-1) +234 80 6272 0404
(Tel-2) +234 80 3317 7676
(Tel-3) +234 01 7760 900
(Email) sogalartauktion@gmail.com

I agree to be bound by SOGAL LIMITED "Terms and Conditions" as published in the catalogue and on the app 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 SOGAL LIMITED in accordance with the Guide for Absentee Bidders and Terms and Conditions. If you would like further information on SOGAL LIMITED policies on personal data, or to make corrections to your information, please contact us on +234 80 6272 0404.

Signed _____ Dated _____

INVOICE - IF YOU ARE SUCCESSFUL AND WOULD LIKE YOUR INVOICE SENT TO THE ABOVE EMAIL, PLEASE TICK BOX
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 SOGAL 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 **+234 80 6272 0404**.

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 Sogal Art Auction’s other commitments at the time of the auction; Sogal Art Auction’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 Sogal Limited’s offices or by telephoning **+234 80 6272 0404**.

Conditions of Sale particularly relevant to buyers are also set out in the sale catalogue.

It is Sogal 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 Sogal 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 Sogal Limited with information that is defined by law as “sensitive”, they agree that Sogal Limited may use it for the above purposes. Sogal 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 Sogal Limited’s policies on personal data, or to make corrections to your information, please contact us on **+234 80 6272 0404**.

In order to fulfil the services clients have requested, Sogal Limited may disclose information to third parties (e.g. shippers). It is Sogal 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 Sogal Limited. By signing this Absentee Bid Form you agree to such disclosure.

Clients will please note that for security purposes, Sogal Limited’s premises are subject to video recording. Telephone calls may also be recorded

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