

Zero
Prive

Paul
Andrew
Collection



PARIS

MODERN AFRICAN ART

2025



ZERO PRIVE | PRIVATE COLLECTION

Art by Olusegun Paul ANDREW

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The **Rising Africa Art Exhibition** is a landmark initiative aimed at celebrating modern and contemporary African art on the global stage. Central to this exhibition is *The Private Collection of Modern & Contemporary Art* curated by **Olusegun Paul Andrew**, an esteemed collector whose influence has elevated African art to international prominence.

Highlights of the Exhibition:

- **Showcasing a Legacy:** The collection spans over four decades of acquisitions, featuring works by renowned African artists that epitomize the richness and diversity of African culture.
- **Global Recognition:** This private collection has become an emblem of African art, bridging cultural narratives and sparking dialogue within the global art community.
- **Strategic Positioning:** By bringing these masterpieces to the forefront, the exhibition aims to further integrate African art into mainstream global discourse and market appreciation.

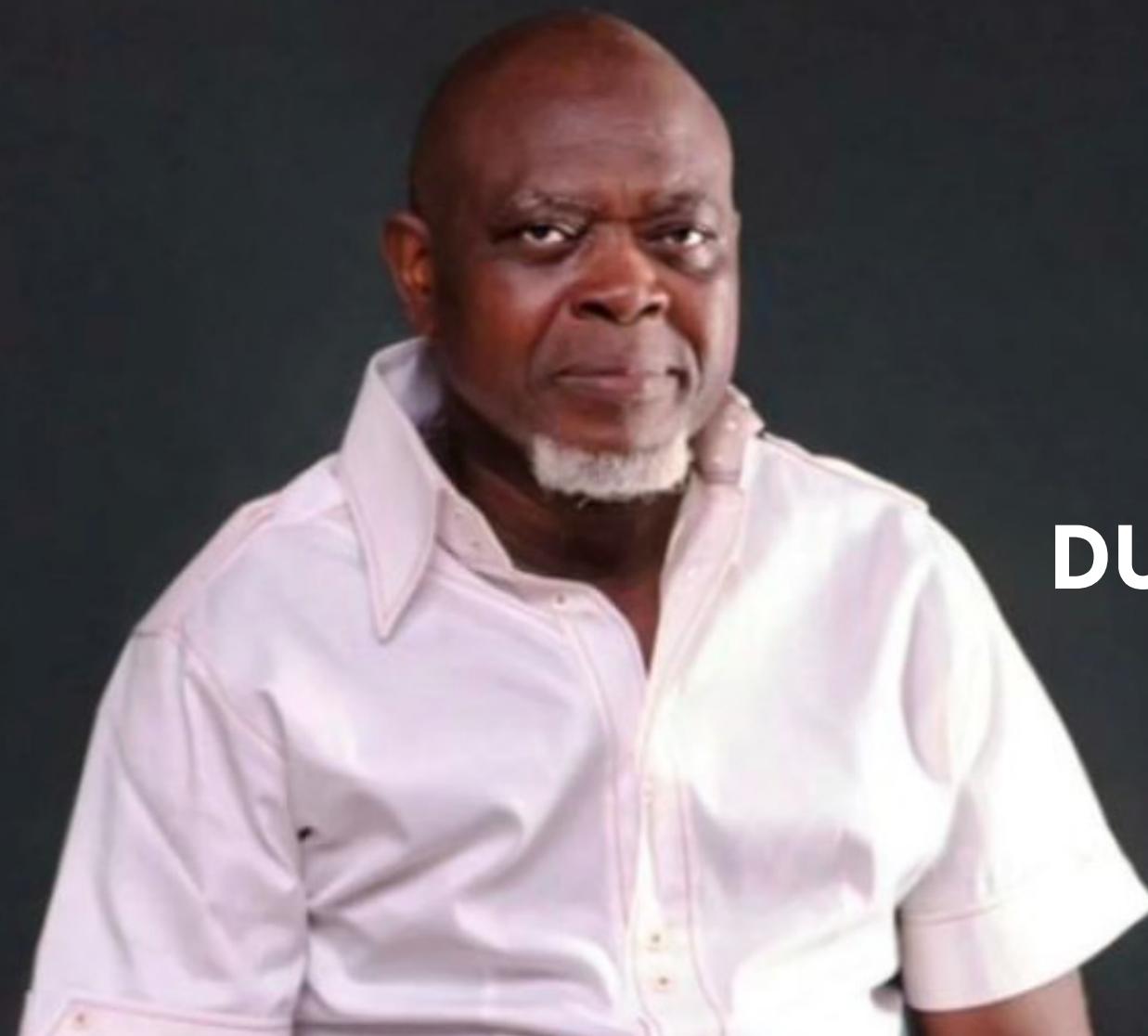
Olusegun Paul Andrew's commitment to preserving and promoting African creativity has positioned him as a pivotal figure in the international art scene. This exhibition not only celebrates the extraordinary talent of African artists but also reaffirms the continent's role in shaping modern and contemporary art globally.

Aside from Paul's collection, he is also a visual artist with over four decades of experience in Modern and Contemporary African Art. Paul's talent for painting was harnessed as a young artist in 1978 while participating with other young artists at Toki Memorial Arts Centre in Ibadan, the capital city of Oyo State, Nigeria. His abstractionist style of painting was majorly influenced by prominent artists in the likes of Tunde Odunlade and Tunrayo Onibonokuta, Jimoh Braimoh and Twin Seven Seven.

Paul founded Zero Privé Gallery in Ikoyi in 2021. The gallery combines rich African culture married with tribal and native sentiments to confront modern trajectory in the art universe.



Dots
Oil on canvas
3ft x 4ft
2018



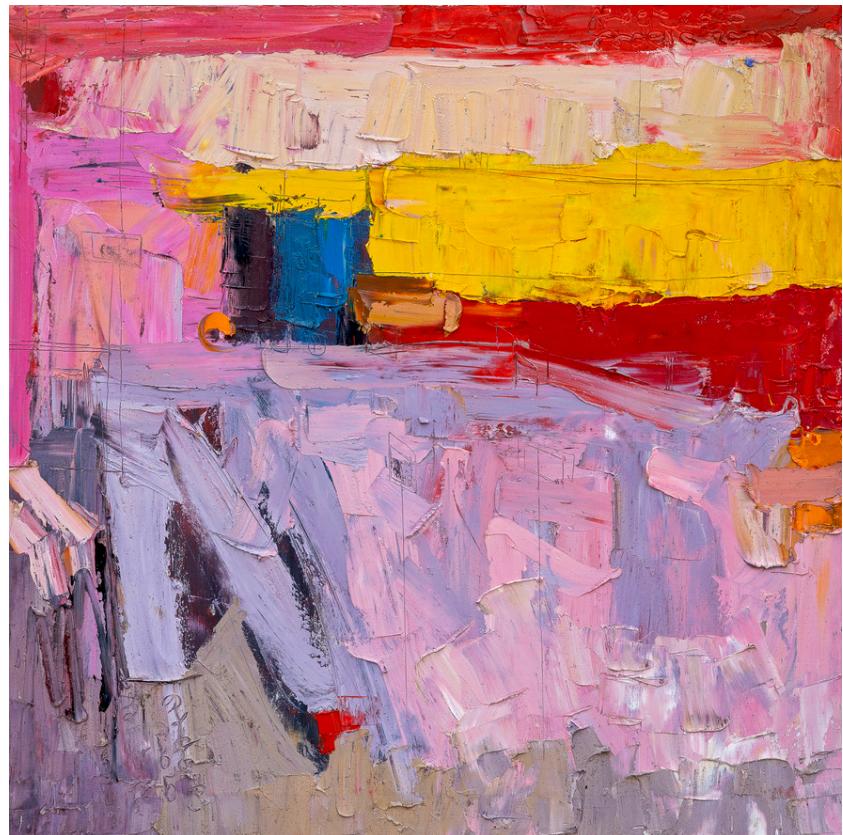
DUKE ASIDERE

Duke Asidere was born in Lagos and is one of Nigeria's leading contemporary artists. He studied fine art at Ahmadu Bello University, Zaria and graduated with a first class in painting (1988). He also earned a Masters in fine art from the same institution (1990). From 1990 to 1995, Asidere lectured in painting, drawing and art history at the Federal Polytechnic, Auchi. In 2004, he took to photography under Don Barber's tutelage. Since then, he has engaged with cameras to search for inspiration, themes and accidents to imbibe in his creative pursuits.

Asidere's work engages contemporary African politics. Through visual metaphors, the artist comments on the everyday human drama that surrounds him; political, social, psychological or cultural. Furthermore, he adds an element of surprise to these sketches of human drama by infusing them with irony and humour. Asidere's broad oeuvre ranges from headless or limbless figures and faces of strangely hybrid beings to densely populated urban landscapes, accentuated with thick strokes of vivid colour. He has also turned to car enamel paint, which he applies with a spray gun to produce emotionally charged works that retain figurative subject matter, and at the same time emphasise abstract qualities. Perhaps the most distinguishing characteristic of Asidere's style is his simplicity of form and expressive line, which he achieves with an economy of means.

Asidere has also participated in several solo and group exhibitions, both locally and internationally.

Duke Asidere
Visual Artist



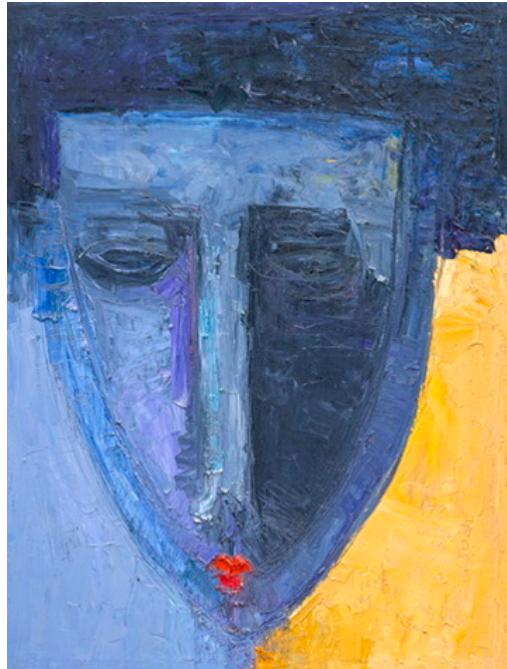
The Light and The Love
Oil on canvas
3ft x 3ft
2020



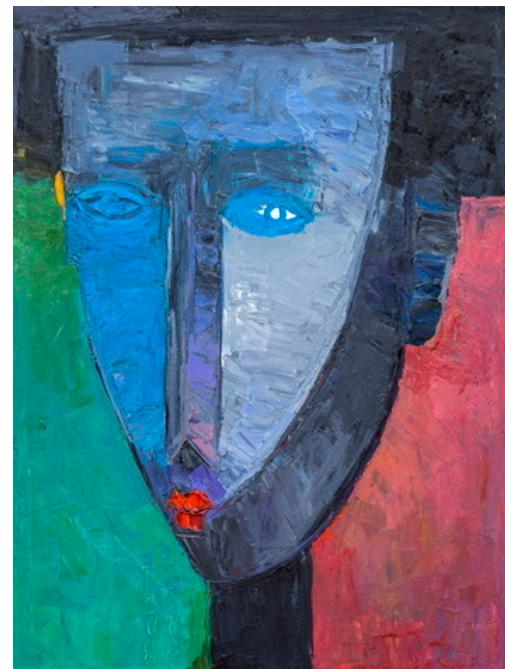
Living here, Seeing there 3
Oil on canvas
3fr x 3ft
2019



Results and Learning
Oil on canvas
3.6ft x 5ft
2020



Sacrifice 2
Oil on canvas
3ft x 4ft
2019



Sacrifice 3
Oil on canvas
3ft x 6ft
2019



Kanye Washington (my cup overflows),
Oil on canvas
77 1/5 X 41 7/10 in | 196 X 106 cm
2022



Travels, Departure and Arrivals

Oil on canvas

2.10ft x 2.20ft

2024



Masquerade

Oil on canvas

2.6ft x 2.6ft

2022



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ZERO PRIVE | PRIVATE COLLECTION

Curator: Olusegun Paul ANDREW

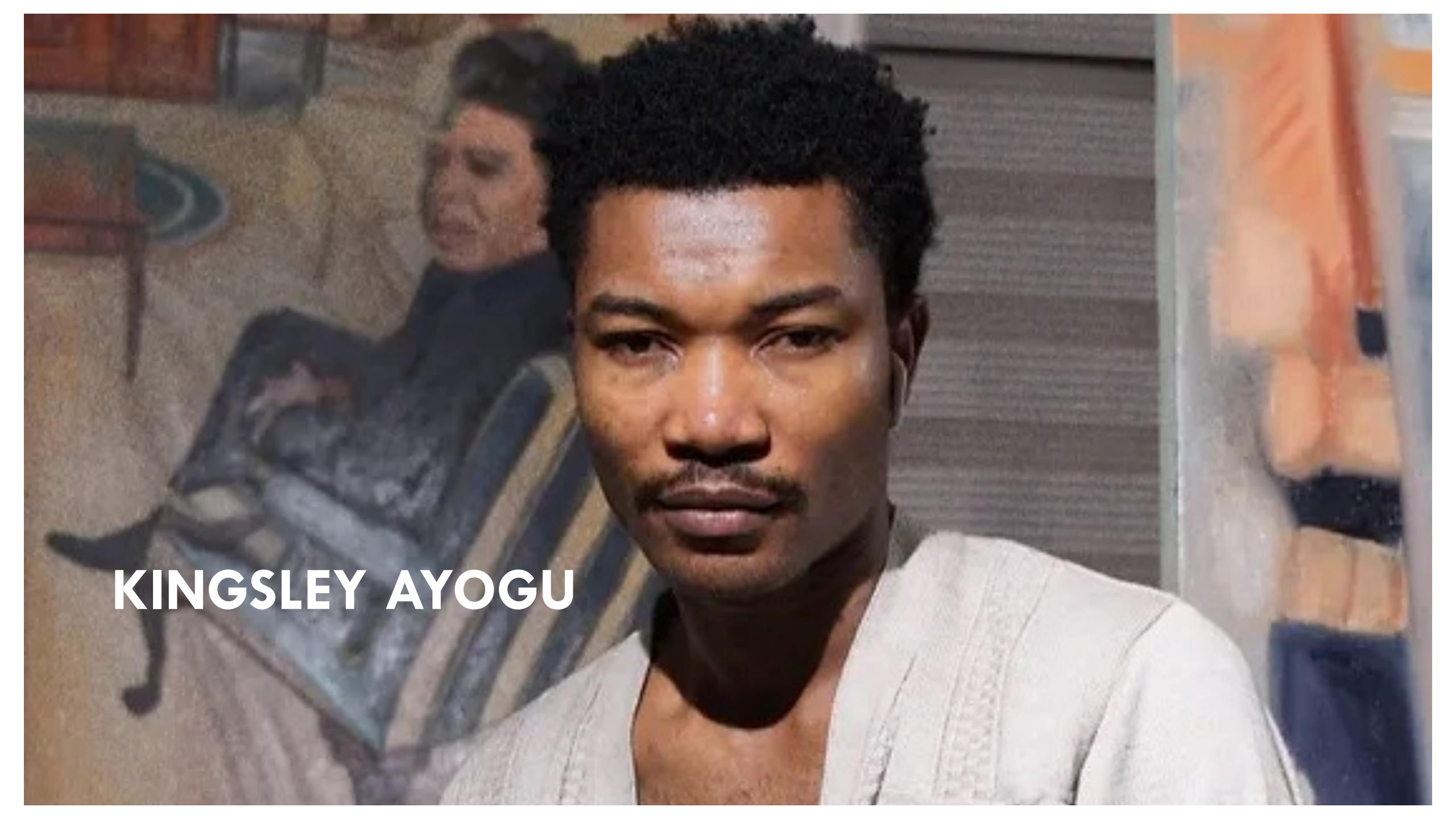
CHAMPAGNE

CARBON

MILLÉSIME
2008

1500

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KINGSLEY AYOGU

ARTIST STATEMENT

Ayogu Kingsley Ifeanyichukwu (born 23 September 1994) is a Nigerian artist known for his hyperrealist style. He hails from Aji Igboeze North L.G.A. Enugu State, Nigeria. In an interview with BBC Igbo, he said he started painting as a child before developing his style of hyperrealism. In 2021, Ayogu did a painting of Malcom X the first of his series *Icons in the White House* which went viral on the internet. This series was displayed in the exhibition "*Just My Imagination (Running Away With Me)*" at Hangar in Lisbon.

Style of art

A reviewer described Ayogu's work as having "stunning, lens-like detail" depicting "situations with a wide spectrum of displayed emotion through tears, despair and affinity. The viewer of his pieces is compelled to feel connected to the paintings." In an interview with BBC Igbo, he described his major challenge as having to import his tools. In an article on Guardian Newspaper his art was described as "terrifyingly visceral, so lifelike you feel you could touch them".

Reviews

Ayogu's paintings which seek to express themes of daily experience of human life and nature have been defined as poetry that speaks to create pulsating appeal to the conscience of people.

Awards

Winner Best Experiment Artist at LIMCAF 2016

Winner Future Awards Africa 2020 category (Arts)

KINGSLEY AYOGU
Visual Artist

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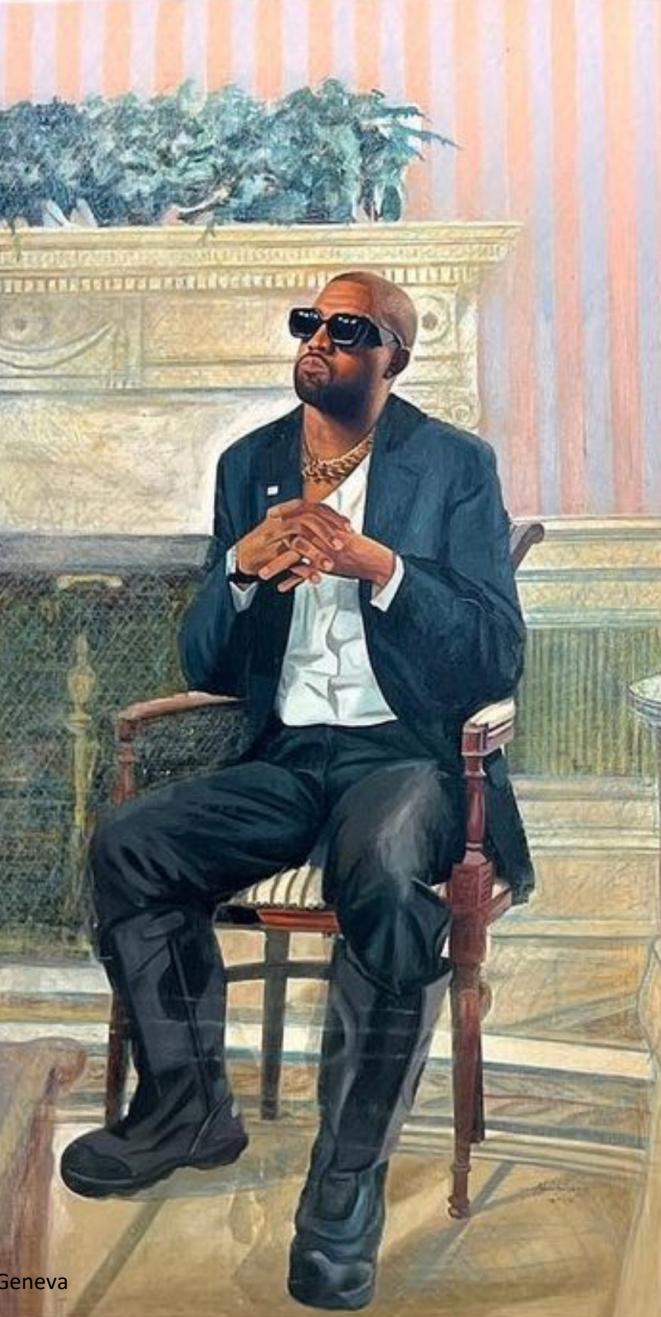


Zero Prive Art Advisory | Lagos | London | Geneva



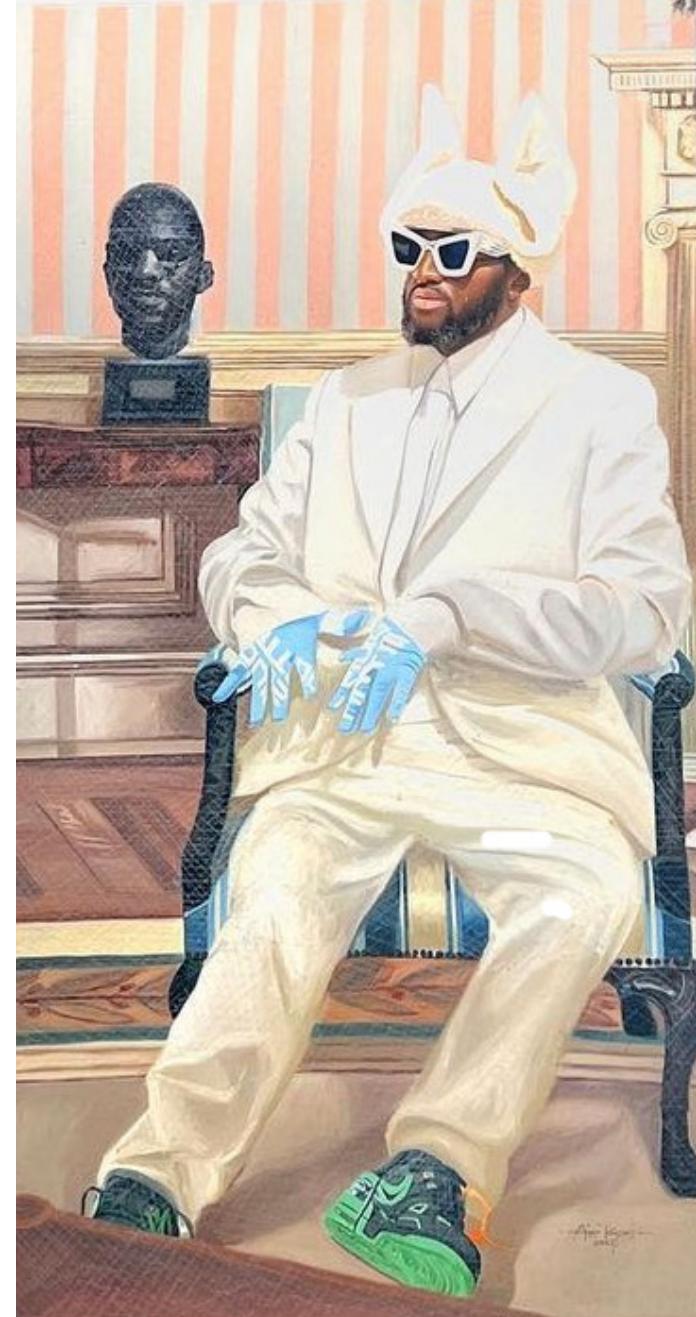
Zero Privé Art Advisory | Lagos | London | Geneva

Kanye Washington (my cup overflows),
Oil on canvas
77 1/5 X 41 7/10 in | 196 X 106 cm
2022



Zero Privé Art Advisory | Lagos | London | Geneva

Title: Waiting for a Ceremony
(detail: black pianist)
Oil on canvas,
Size: 3ft by 4ft
Year: 2023



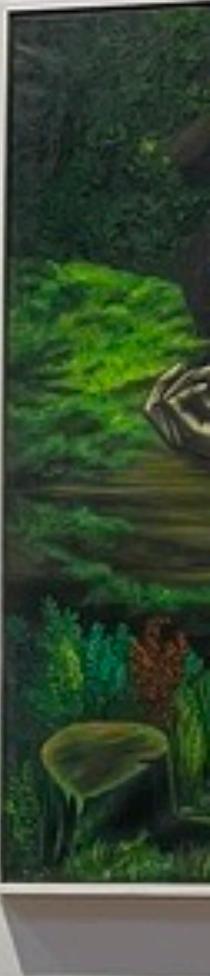
I ask Time whether I could return to the last station that we had passed, and she said; 'Honey, this train never goes back, however you once laid the track forwards from here, yourself. The next station was built by you! And then he narrowed his eyes, put his head on one side and breathed unpleasantly; 'But you can always leave the train. Its your choice.

Chinua Achebe
Oil on Canvas
Size: 91 x 149 cm
2023



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CONTEMPORARY
AFRICAN ART





DAMILOLA OLUSEGUN

ARTIST STATEMENT

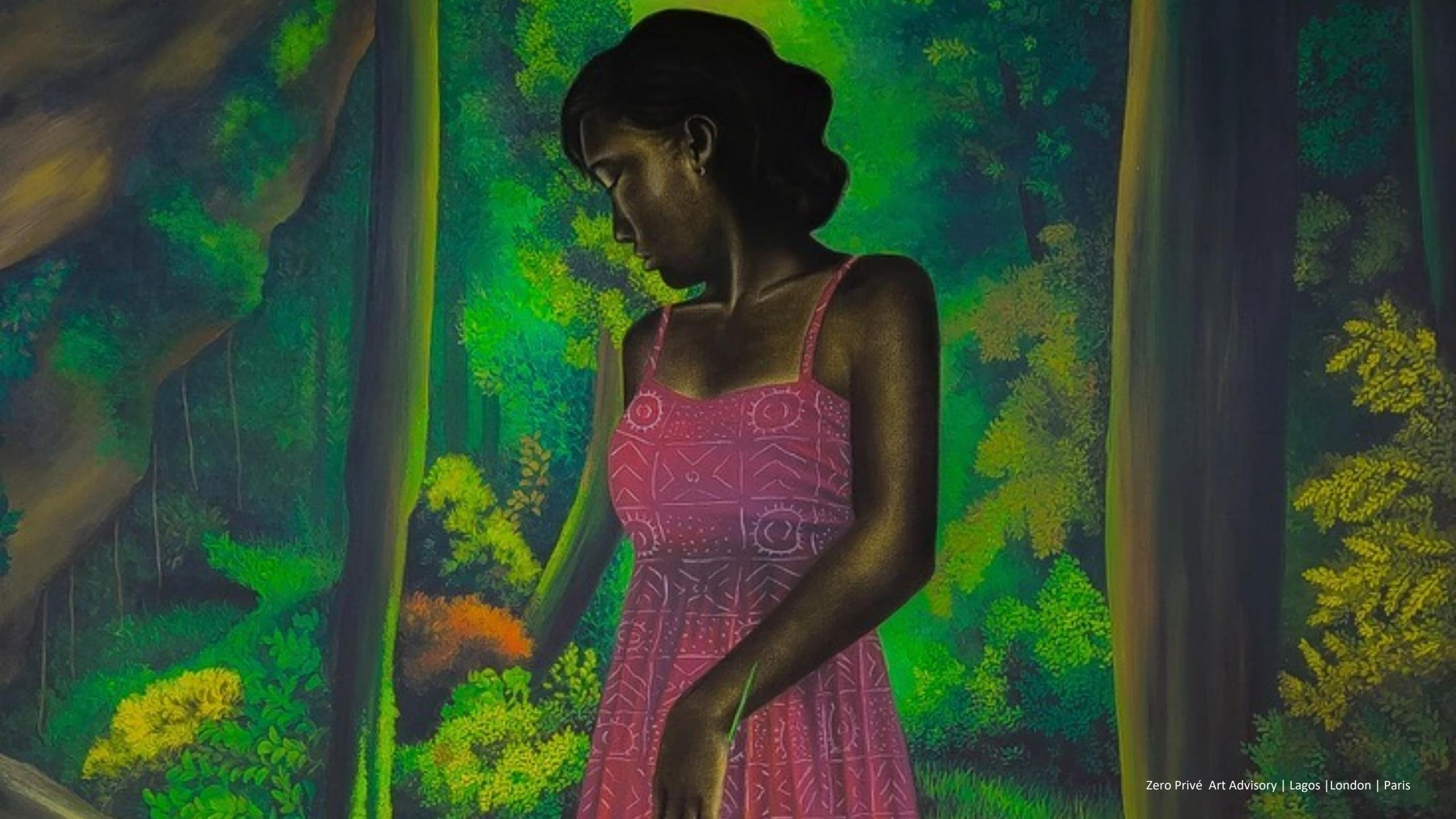
IYANIWURA (MOTHER IS GOLD)

"Iyaniwura" is a Yoruba phrase meaning "Mother is gold" , symbolizing the invaluable role of women in society. The term is deeplyrooted in Yoruba culture, where the mother figure is revered not only as the giver of life but also as the nurturer and protector of the community and the environment. They face the physical and emotional demands of childbirth, raising children, and managingthe household, all while dealing with societal expectations. Despite these struggles, Yoruba women remain strong and calm. Like the peaceful and well-organized villages they help to maintain, they create a sense of order and harmony in their homes and communities. Their challenges are not just about their own lives but are also about ensuring the well-being of their families and the environment around them. In many Yoruba villages, the peaceful and organized way of life reflects the values taught and upheld by women. They pass down respect for nature to their children, teaching them to live in balance with the environment. Protecting the environment is not just about taking care of the land but also about preserving the cultural values that hold the community together. Through their quiet but strong efforts, women play a key role in caring for the environment. They understand that just as a mother cares for her child, the land must also be cared for. The calmness and orderliness of Yoruba villages are the result of the hard work and dedication of women who, despite facing many challenges, continue to support their communities and the environment with grace and strength.

DAMILOLA OLUSEGUN JOY

Visual Artist





Title IYANIWURA 3

Medium: Charcoal and acrylic on canvas

Dimension: 90inches by 60inches (228cm by 152cm)

Year 2024





ỌMO OLOGO (GIRL DESTINED FOR GLORY)

Title Medium: Charcoal and acrylic on canvas

Dimension: 78inches by 36inches (198cm by 91cm)

Year 2024



A close-up, high-contrast portrait of a woman with dark skin, dark hair, and a serious expression. She is wearing a large, textured, light-colored fur collar. The background is dark and out of focus, showing what appears to be a building with windows.

NISSI OGULU

ARTIST STATEMENT

I describe my work as a perfect mélange of all the components of my life. It merges my passion for music with my knack for engineering, product design, and art. I would describe myself as a multi-faceted individual who seeks to embrace rather than resent the many questions we have for ourselves. In my work, I use acrylic and rice as my primary mediums, combining the delicate textures of rice with the bold colors of acrylic to create pieces that are both impactful and delicate. I am fascinated by how these materials can be layered and blended to form a range of effects. A common theme in my artwork is puzzle pieces as it's the way I see the world, nothing is just as it meets the eye. There's much more to everything we see and to who we are. I interpret this through my art by representing jigsaw pieces, illustrating that we are all a combination of puzzles. "Confronting Conflict" is an artistic collection that explores the themes of conflict, societal systems, and their impacts, particularly focusing on African experiences. I aim to address long standing issues like the war in Congo, which has seen waves of conflict since 1960, and Sudan, which has faced both civil wars and more recent crises. The collection reflects on how internal and external wars have shaped societies and how these realities are still relevant today. By using a bold and quirky style, I aim for a modern interpretation of these struggles, making them accessible and relatable to contemporary audiences, especially young people. My focus is not just on conflict but also on humanitarian causes and the potential for positive change, bringing attention to the need for societal betterment, using my art to encourage reflection, and dialogue. With this forward-thinking approach, I aim to bridge the gap between past and present, creating a narrative of hope and progress for the future.

Nissi Ogulu

Visual Artist





Title: WARRIOR OF CIRCUMSTANCE

Medium: Acrylic on canvas

Dimension: 5 x 7 ft

Year: 2024

Title: LESS FIGHTING, MORE DANCING

Medium: Acrylic on canvas

Dimension: 5.1 x 7.1 ft

Year: 2024

Price: 18,000 GBP



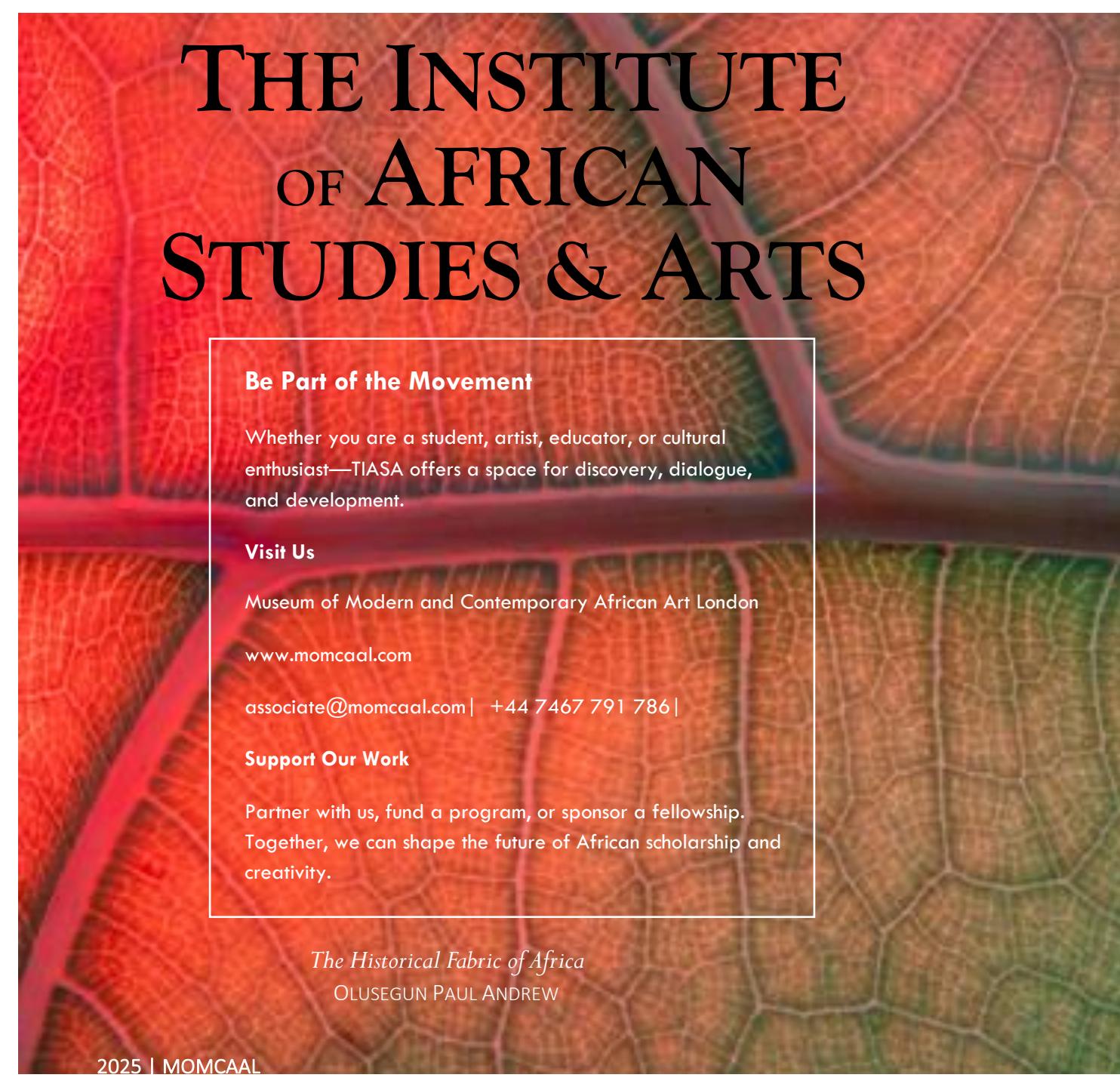
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Whether you are a student, artist, educator, or cultural enthusiast—TIASA offers a space for discovery, dialogue, and development.

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Together, we can shape the future of African scholarship and creativity.

The Historical Fabric of Africa

OLUSEGUN PAUL ANDREW

TIASA AT THE AFRICA CENTRE LONDON

A HOME FOR AFRICAN THOUGHT IN THE HEART OF LONDON

As part of its strategic expansion, the Institute of African Studies and Arts (TIASA) will be embedded within the historic Africa Centre London, establishing a vital intellectual and cultural presence at one of Europe's most iconic institutions dedicated to African heritage.

DEEPENING AFRICAN EDUCATIONAL DISCOURSE ACROSS THE UK AND EUROPE

TIASA will collaborate with The Africa Centre on a range of initiatives designed to deepen the African educational conversation, especially as it relates to African and diasporic communities in the UK and Europe.

A VISION ROOTED IN HERITAGE, SHAPING THE FUTURE

TIASA's presence at The Africa Centre marks the creation of a pan-African intellectual hub—a space where scholarship, creativity, and memory come together to inspire cultural renewal. This is not just a physical home for African knowledge—it is a powerful step toward reestablishing Africa's voice in the global narrative.

