



ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria
Monday, 22nd May 2017

At Chaffort St Giles
Enlwanwu
1989

COVER

LOT #53
BEN ENWONWU

OGOLO

BACK COVER

LOT #31
BEN ENWONWU

ANYANWU

INSIDE FRONT COVER

LOT #32
BRUCE ONOBRAKPEYA

UDJE EKPENUWUEN
(THANKSGIVING DANCE)

INSIDE BACK COVER

LOT #7
PEJU ALATISE

INSIDE THEY ARE BROKEN

OPPOSITE CONTENTS

LOT #46
VICTOR EHIKHAMENOR

THE FIRE THIS TIME

MODERN AND CONTEMPORARY ART

22nd May 2017

AUCTION

Monday, 22nd May 2017, 6pm
Kia Showroom
308 Adeola Odeku Street
Victoria Island, Lagos, Nigeria

VIEWINGS

Sunday 21st May 2017, 12 pm - 6 pm
Monday 22nd May 2017, 10 am - 1 pm

AUCTIONEER

John Dabney

Acknowledgements

Written Contributions from:

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Dr Kunle Filani (KF) (MFA, PHD)

Joseph Gergel (JG)

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

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The Power to Surprise

CONDITIONS OF SALE

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

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ARTHOUSE
CONTEMPORARY LIMITED

View the catalogue and leave bids
online at arthouse-ng.com



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THE ARTHOUSE FOUNDATION

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

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

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

In 2017, the Arthouse Foundation will partner with the Matadero Museum in Madrid, Spain, to offer two residency exchanges between our residency programmes. In this exchange, two Nigerian artists will attend the Matadero's prestigious residency, while two Spanish artists will participate in residence at the Arthouse Foundation.

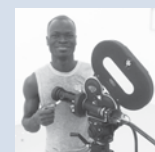
www.arthousefoundation-ng.com

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ARTHOUSE
CONTEMPORARY LIMITED

CURRENT RESIDENTS - SPRING 2017

Kadara Enyeasi (Nigeria, b. 1994) is a self-trained fine art photographer from Lagos, Nigeria. With a background in architecture, his photographic projects explore the relationship between the individual and the urban environment. Enyeasi's work is influenced by fashion and design, combining his commercial work with personal projects. Enyeasi graduated from the University of Lagos with a major in architecture. In 2016, he was a finalist for the National Art Competition. He has recently been listed on Nataal's "Ones to Watch 2017" list. Kadara is also a curator at the African Artists' Foundation and the director of the multidisciplinary fine art studio, STUDIO ENYEASI. Enyeasi lives and works in Lagos.



Thierry Oussou (Benin, b. 1988) is a visual artist and recent resident at Rijksakademie in Amsterdam. After assisting with artists Ernesto Hougbo, Meschac Gaba, and Barthélémy Toguo, he created his own art studio, Yé, in Benin. He has received multiple awards for his work, including the first Jacqueline van Tongeren Fellowship 2016 at Rijksakademie and was nominated by the Dutch Royal Award for Modern painting at the Amsterdam Royal Palace in 2016. He has participated in recent exhibitions at Stevenson Gallery (Cape Town) and Belenzhino (Sao Paulo).

CHARITY SALE

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

C1
ABIOLA IDOWU (b.1973)

EYEWITNESS
2014
Mixed media on canvas
180 x 137 cm. (71 x 54 in.)

Signed and dated (lower right)

₦ 400,000-600,000



C2
RAOUL DA SILVA (b. 1969)

UNTITLED
2002
Mixed media on canvas
44.5 x 64.4 cm. (17½ x 25½ in.)

Signed and dated (lower right)

₦ 300,000-400,000



C3
STELLA UBIGHO (b.1969)

THE PRICE OF SURVIVAL
2002
Oil on canvas
91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

₦ 200,000-300,000



C4
MURAINA OYELAMI (b.1940)

MASK
2009
Oil on paper
52 x 42 cm. (20½x 16½ in.)

Signed and dated (lower left)

₦ 200,000-400,000

MAIN SALE BEGINS

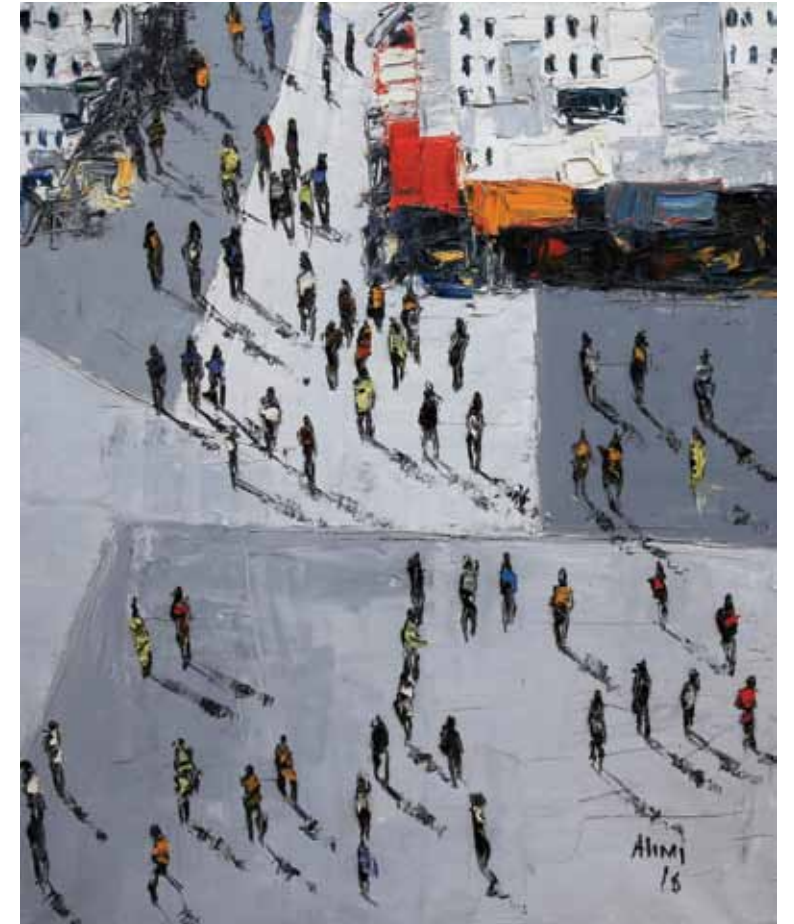
1
ALIMI ADEWALE (b.1974)

MIGRATION
2016
Oil on canvas
142 x 117 cm. (56 x 46 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000

Alimi Adewale is a painter and sculptor who explores urban issues and the lives of everyday people in cities. His portraits, landscapes and nudes combine elements of minimalism and abstraction to evoke the movement and intensity of the cosmopolitan environment. In *Migration*, Adewale depicts a town square looking down from a vantage point above. Alluding to issues of African migrants in Europe, the figures go about their daily lives as they pass each other anonymously on the street. The sidewalks and buildings are formed through geometric squares, providing opposing fields of flatness and depth. In 2016, Adewale participated in the Konstepidemins residency in Sweden, and in 2017 he participated in an artist residency at Miliki, Lagos. He has held recent exhibitions at Galleri Astley Uttersberg in Sweden and Alara, Lagos. (J.G)



2
(TCHIF) NICAISE TCHIAKPE (b.1973)

UNTITLED
2006
Mixed media
53.5 x 56 cm. (21 x 22 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000





3
GERALD CHUKWUMA (b.1973)

ARISE
2005
Mixed media on canvas
120 x 91.5 cm. (47 x 36 in.)

Signed (lower left)

₦ 1,500,000-2,000,000



4
SAM OVRAITI (b.1961)

LOOKING FORWARD
2013
Acrylic on canvas
61 x 76 cm. (24 x 30 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000

5
BEN OSAWE (1931-2007)

MASK
1987
Wood
161 cm. (63¾ in.)

Signed and dated (front of base)

₦ 5,000,000-6,000,000

Ben Osawe is a well known modernist sculptor who bridges the gap between the traditional and the contemporary in African art. In this wooden sculpture, he conflates two separate but historical artifacts from two different African cultures; the Benin - that of his own origin - and the Equatorial Fang tribe of Gabon.

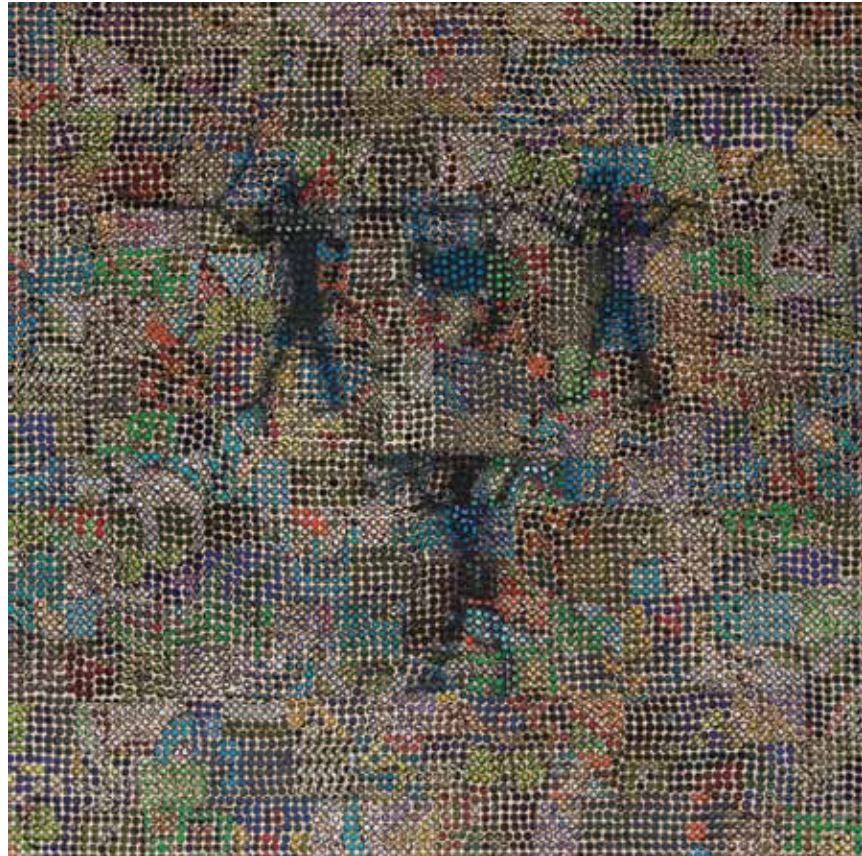
The frontal view is an adaptation of the Ngil face mask from the Fang tribe of Gabon. Ben Osawe however made his wood sculpture a stylized bust.

Just like the Ngil masks, the facial rendition is stylized in a concave symmetry with an elongated nose. The interspersed chiseled lines at selected segments of the sculpture added to its sophisticated formal rhythm.

The side view of the sculpture seems to be a more robust rendition of the Ada royal symbol popularly used in Benin Court art. The Ada and Eben royal paraphernalia are used as symbols of authority by the Oba and his chiefs in the Benin Kingdom.

Ben Osawe has fashioned a completely modern sculpture using ancient African artefacts as inspiration. (KF)





6
JACOB JARI (b.1960)
THE HARVEST
2017
Mixed media
152.5 x 152.5 cm. (60 x 60 in.)

₦ 2,100,000-2,500,000

7
PEJU ALATISE (b.1975)
INSIDE THEY ARE BROKEN
2012
Mixed media on canvas
122 x 244 x 15 cm. (48 x 96 x 6 in.)

Signed and dated (lower right)

₦ 5,000,000-6,500,000

This artist is representing Nigeria at the
2017 Venice Biennale



8
SOLY CISSE (Senegalese, b.1969)
COLD SWEAT
2012
Oil on canvas
99 x 99 cm. (39 x 39 in.)

Signed and dated (lower right)

₦ 1,800,000-2,500,000



9
DOMINIQUE ZINKPE (Benin, b.1969)
QUARTIER ROUGE
2014
Mixed media on canvas
150 x 150 cm. (59 x 59 in.)

Signed (lower right)

₦ 2,000,000-3,000,000



10
OKPU EZE (1934-1995)

DANCE SKETCH
1992
Ebony wood
170 cm. (67 in.)

Signed and dated (base of work)

₦ 2,500,000-3,500,000



11
CHUKS ANYANWU (1937-1990)

UNTITLED
1992
Oil on board
72.5 x 44.5 cm. (28½ x 17¾ in.)

Signed and dated lower right)

₦ 1,500,000-2,000,000



12
ABIODUN OLAKU (b.1958)

LUCIFER S CALL CARD
2015
Oil on textured canvas
98 x 122 cm. (38½ x 48 in.)

Signed and dated (lower left)

₦ 3,000,000-4,000,000

Artist's Statement: This is a vividly-illustrated microcosm of the absolutely iniquitous and disconcertedly growing human horror known as Global Terrorism, as exemplified by the activities of the blood-thirsty terrorist organization, Boko-Haram, in the North-Eastern part of Nigeria and a couple of other neighbouring states in the sub-region. In its wake: an indiscriminate tale of sorrow, tears, blood and gore, unselective of the religion, race, gender or social status of its direct and collateral victims.

By all ramifications, this contemporary phenomenon has exhibited the comprehensive capacity to annihilate the human species if not checked. Undeniably, it strongly contends as a most formidable and potent threat to the future of mankind, as well as our common well-being, much more than other debilitating scourges known to us in contemporary times. It is therefore imperative for all good and able hands to be on deck in a ceaseless, dedicated and definite effort to confront and subdue this unscrupulously-vile common foe before its satanic activities assume irreparable proportions.

13
BEN OSAWE (1931-2007)

UNTITLED
1987
Pastel on paper
68.5 x 43 cm. (27 x 17 in.)

Signed and dated (lower left)

₦ 400,000-500,000





14
VICTOR EHIKHAMENOR (b.1970)

DECISION TIME
2015
Charcoal, acrylic and spray paint on canvas
158 x 148 cm. (62 x 58 in.)

Signed and dated (lower right)

₦ 2,000,000-2,500,000

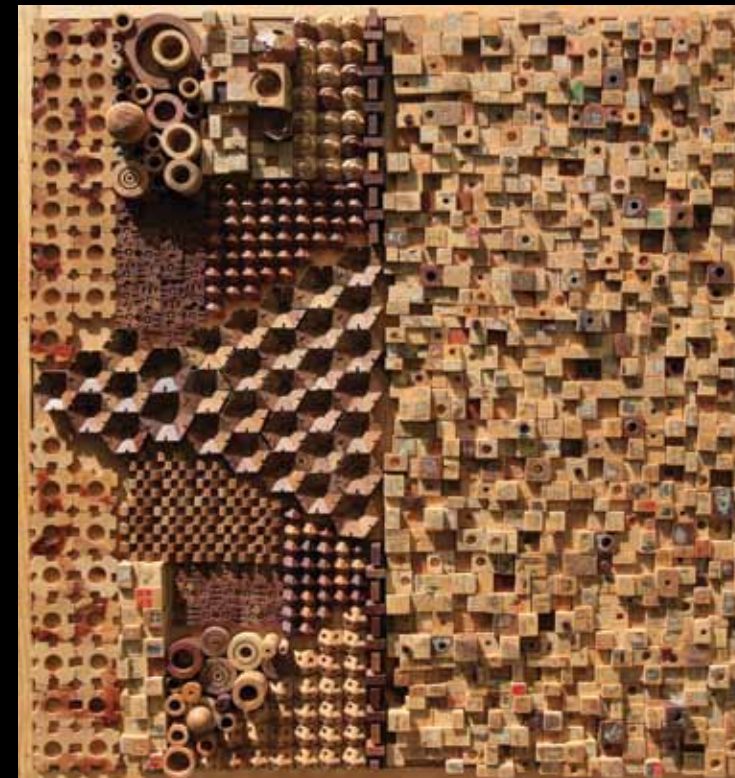
Working across painting, sculpture, photography and installation, Victor Ehikhamenor draws influences from traditional African motifs and religious cosmology. In May 2017, Ehikhamenor will represent Nigeria at the first Nigerian national pavilion at the Venice Biennale. He has held recent solo exhibitions at Gallery of African Art (London) and Constant Capital (Lagos). Group exhibitions include Dakart Biennale (Senegal), Biennale Jogja XIII (Indonesia) and the Center for Contemporary Art, Torun (Poland). He has taken part in prestigious artist residencies including the Rockefeller Foundation Bellagio Center (2016) and the Nirox Foundation and Greatmore Residency in South Africa. Ehikhamenor received a Masters in Fine Arts from the University of Maryland. He lives and works in Lagos. (J.G)

16
RAQIB BASHORUN (b.1963)

CONTRASTING ORGANIZED CHAOS
2016
Wood
128.5 x 118 cm. (50½ x 46½ in.)

Signed and dated (lower centre)

₦ 2,200,000-2,800,000



15
JERRY BUHARI (b.1959)

QUEEN AND PRINCESS WORLD
2016- 2017
Mixed media on watercolor paper
69 x 51 cm. (27 x 20 in.)

Signed and dated (lower centre)

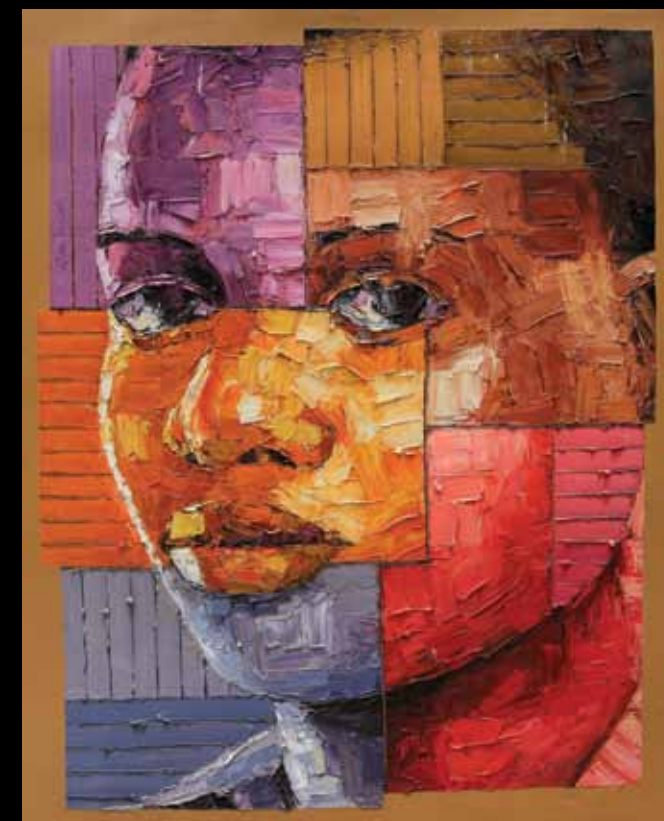
₦ 500,000-900,000

17
ROM ISICHEI (b.1966)

AMBITION
2010
Oil on canvas
127 x 102 cm. (50 x 40 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000





18
BEN OSAGHAE (1962-2017)

THE SOUND OF SILENCE
2011
Acrylic on canvas
136 x 150 cm. (53½ x 59 in.)

Signed and dated (lower left)

₦ 4,000,000-5,000,000

19
KAINEBI OSAHENYE (b.1964)

RECLINING BLUE
1999
Oil on canvas
102 x 122 cm. (40 x 48 in.)

Signed (lower right)

₦ 1,600,000-2,000,000



20
OLA BALOGUN (b.1972)

WE ARE THE SECRET
2016
Oil on canvas
76 x 102 cm. (30 x 40 in.)

Signed and dated (lower right)

₦ 600,000-900,000





21
KOLADE OSHINOWO (b.1948)

HARMONY
2016
Mixed media on canvas
120 x 132 cm. (47 x 52 in.)

Signed and dated (lower left)

₦ 4,500,000-5,500,000

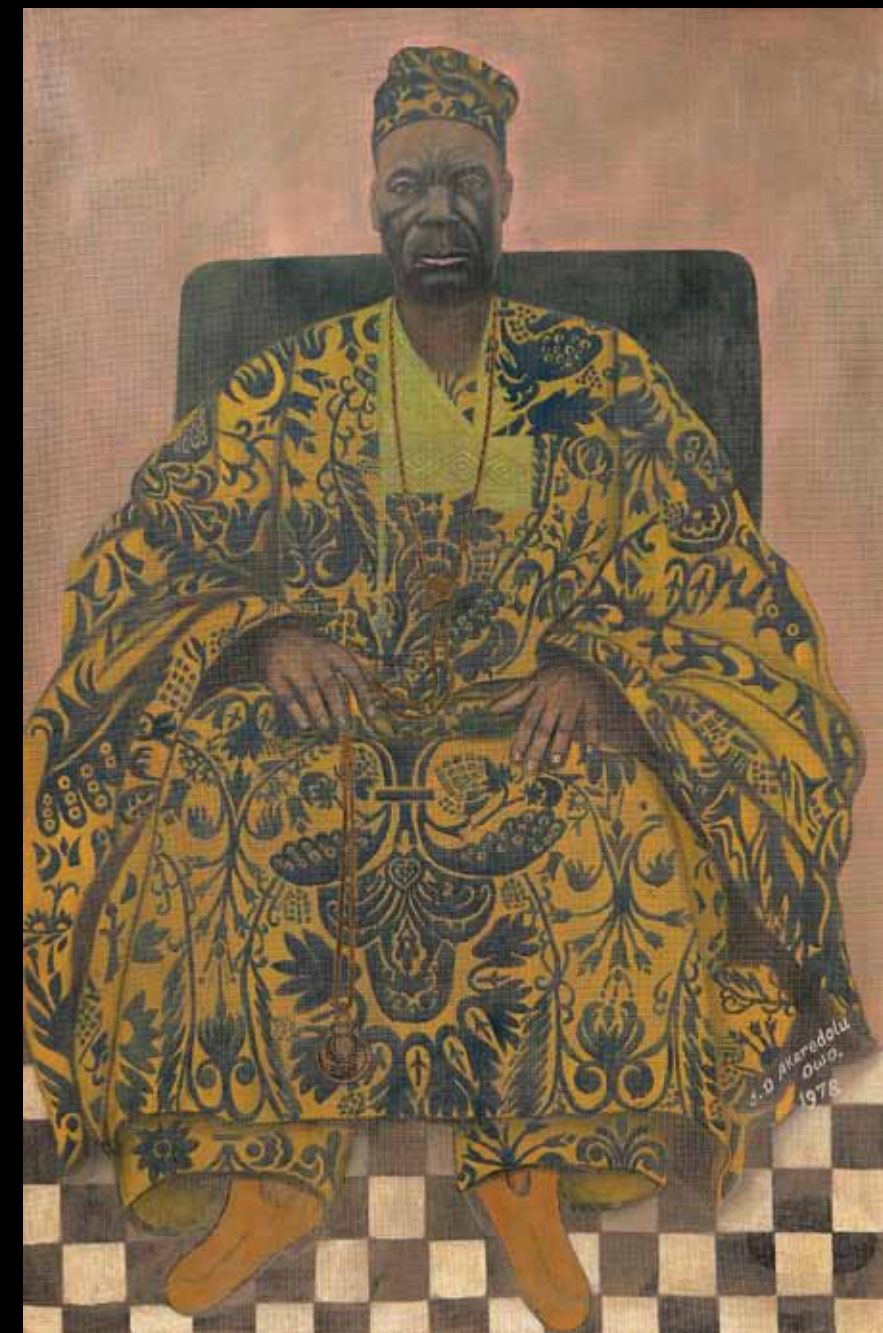


22
ABAYOMI BARBER (b.1928)

DANCE
1963
30.5 x 23.5 cm. (12 x 9½ in.)

Signed and dated (lower right)

₦ 600,000-900,000



23
JUSTUS D. AKEREDOLU (1915-1984)

PORTRAIT OF CHIEF JACOB ADEPAO AISIDA
1978
Oil on board
201 x 114.5 cm. (79 x 45 in.)

Signed and dated (lower right)

₦ 3,500,000-5,000,000



24
JIMOH BURAIMOH (b.1943)

MONKEY IN THE ZOO
1978
Mixed media on board
107 x 46 cm. (42 x 18 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000



25
BRUCE ONOBRAKPEYA (b.1932)

MAN WITH TWO WIVES II (EDITION 15 OF 75)
2012
Serigraph on paper
54.5 x 69 cm. (21½ X 27½ in.)

Signed and dated (lower right)

₦ 600,000-900,000

26
ERHABOR EMOKPAE (1934-1984)

UNTITLED
1975
Wood
117 cm. (46 in.)

Signed and dated (back of work)

₦ 2,500,000-4,000,000





27
ABLADE GLOVER (b.1934)

YELLOW PROFILE 10
 2014
 Oil on canvas
 137 x 45 cm. (54 x 17¾ in.)

Signed and dated (lower right)

₦ 2,500,000-3,000,000

28
OYERINDE OLOTU (b.1959)

UNTITLED
 1999
 Oil on canvas
 91.5 x 53 cm. (34 x 21 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000



29
ABIODUN OLAKU (b.1958)

**A TIME TO PAUSE SERIES-
 ANOTHER STUDY**
 2008-2009
 Oil on canvas
 61 x 76 cm. (24 x 30 in.)

Signed and dated (lower left)

₦ 3,500,000-4,500,000



30
BEN OSAWE (1931-2007)

UNTITLED
 1964
 Pencil on paper
 53.5 x 35.5 cm. (21 x 14 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000

Ben Osawe's quick charcoal pencil sketch of a lady left no one in doubt about his prowess in drawing and his intention to use the sketch further for figural wood carving. The intense contrast of the light and shade that defines the volume and void in the drawing is a good study in chiaroscuro.

The figure of a lady with a three-tier headdress and the soft modeling of forms are characteristic of Osawe's wood sculptures. (KF)

31

BEN ENWONWU (1917-1994)

ANYANWU

1962

Bronze

147 cm.(without base) 183 cm. (with base)

58 in.(without base) 72 in. (with base)

Signed and dated (lower part of work)

₦ 50,000,000-75,000,000



This 1962 version of Ben Enwonwu's most enigmatic and best known sculpture, *Anyanwu*, has all the elements that characterise this work the original version of which he executed on commission for the façade of the National Museum, Lagos, in 1955. Enwonwu conceived this representation of the Igbo sun deity as a dainty royal figure dressed as an Edo queen, and adorned with beaded ornaments and queen mother's so-called bird-beak crown. Her complex s-shape form, the combination of naturalistically rendered and abstract formal elements, and the representation of her lower section as a single undefined stem, are clearly evident in this excellent piece. Enwonwu continued to make different versions of *Anyanwu*, with variations in the level of detail, surface texture, anatomical features, dress, facial expression, and size. This piece, standing, at more than four feet, belong in the mid-range versions both in terms of size and detailing. Whereas the pupils are present in the full-scale versions, thus giving the figure a terrifying gaze, here a menacing and mean expression is heightened by the dramatically upturned upper lip. (CO)





32
BRUCE ONOBRAKPEYA (b.1932)

UDJE EKPENUWUEN
(THANKSGIVING DANCE)
2015
Painting on plastocast relief
144 x 190.5 cm. (56¾ x 75 in.)

Signed and dated (lower right)

₦ 5,000,000-8,000,000

33
DAVID DALE (b.1947)

DURBAR
1985
Plastocast on board
51 x 73 cm. (20 x 28½ in.)

Signed and dated (lower left)

₦ 500,000-800,000



34
KOLADE OSHINOWO (b.1948)

UNTITLED
1983
Oil on board
77.5 x 112 cm. (30½ x 44 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000

35
EDMUND TETEH (b.???)

UNTITLED
Mixed media on paper
25.5 x 21.5 cm. (10 x 8½ in.)

Signed (lower right)

₦ 600,000-900,000



36
BEN ENWONWU (1917-1994)

FLAME
1966
Ebony Wood
133 cm. (52½ in.)

Signed (lower right)

₦ 12,000,000-15,000,000



37
AKINOLA LASEKAN (1916-1974)

PORTRAIT OF MADAM ARALEPO
1972
Oil on board
114.5 x 61 cm. (45 x 24 in.)

Signed and dated (lower right)

₦ 3,000,000-4,500,000





38
NYEMIKE ONWUKA (b.1972)

BLIND CATHERS
 2016
 Mixed media on canvas
 122 x 152.5 cm. (48 x 60 in.)

Signed and dated (lower right)

₦ 1,500,000-2,000,000

40
MURAINA OYELAMI (b.1940)

THREE TRADITIONAL RULERS
 1981
 Oil on board
 89 x 119.5 cm. (35 x 47 in.)

₦ 1,800,000-2,500,000



39
KOFI AGORSOR (b.1970)

MUSIC TALENT
 Oil on canvas
 118.5 x 76 cm. (46¾ x 30 in.)

Signed (lower right)

₦ 900,000-1,400,000



41
ISAAC EMOKPAE (b.1976)

THE OFFERING (DIPTYCH)
 2015
 Oil on canvas
 203.5 x 142 cm. (80 x 56 in.)

Signed and dated (lower left)

₦ 750,000-1,000,000





42
BEN ENWONWU (1917-1994)

OGOLO
 1973
 Ink & watercolor on paper
 30 x 23 cm. (12 x 9 in.)

Signed (lower right)

₦ 1,500,000-2,500,000

In the late 1940s, Ben Enwonwu began a series he sometimes called “African Dances,” featuring single or several figures engaged in vigorous dance movement. From then to the very end of his career, he represented dance—which Leopold Senghor, among the Negritude poets, said was a defining aspect of black expressive cultures—as performed by human beings or by Igbo masquerades. He focused especially on the female character masks, variously called *Agboghọ Mmụọ*, *Nne mmụọ*, *Ogwulugwu*, and *Ogolo*. Renowned for their gorgeous, colourful applique costumes, and powerfully lyrical dance movements, these masks are said to represent the ideals of

feminine beauty and morality. The Ogolo masked figure represented in this coloured ink drawing strikes a particular pose, its feet barely touching the ground. Enwonwu reworked this Ogolo composition throughout his career, executing it in diverse media, some with more or less decorative details. He seems to have made a few of these in 1972, in the first year of his professorship at the Obafemi Awolowo University, Ife. The very light colour application gives the work a richly monochromatic feel; this along with the impossibly sinuous lines of the figure’s delicate limbs, remind us that this, after all, is the spectacular embodiment of a metaphysical being. (C.O)



43
BEN OSAWE (1931-2007)

SELF PORTRAIT
 1962
 Pencil on paper
 52 x 37.5 cm. (20½ x 14¾ in.)

Signed and dated (lower right)

₦ 800,000-1,200,000



45
BEN ENWONWU (1917-1994)

UNTITLED
 1945
 Pencil on paper
 46 x 35.5 cm. (18 x 14 in.)

Signed and dated (lower centre)

₦ 2,000,000-3,000,000

44
KENNY ADEWUYI (b.1959)

IT IS HARD WAY TO GO
 2009
 Bronze
 58.5 cm. (23 in.)

₦ 1,800,000-2,000,000



46
VICTOR EHIKHAMENOR (b.1970)

THE FIRE THIS TIME
2007
Mixed media
44 x 28.5 cm. (17¾ x 11½ in.)

Signed and dated (lower right)

₦ 700,000-900,000

This artist is one of the representatives for Nigeria at the 2017 Venice Biennale.



47
VICTOR EHIKHAMENOR (b.1970)

BEYOND THE VEIL
2007
Mixed media
44 x 28.5 cm. (17¾ x 11½ in.)

Signed and dated (lower right)

₦ 700,000-900,000



48
ADE ADEKOLA (b.1966)

QUEEN IDIA (FESTAC MASK)
2014
Diamond dust on c-print
90 x 115 cm. (35½ x 45½ in.)

₦ 1,000,000-1,500,000



49
RICHARDSON OVBIEBO (b.1982)

GLORY
2017
Mixed media
189 cm. (74½ in.)

₦ 600,000-900,000



50
EL ANATSUI (b.1944)

LIGI B/4 LORGOR
2017
Wood panel
120 x 240 cm. (47 x 94½ in.)

Signed and dated (lower right)

₦ 17,000,000-20,000,000

51
TONIE OKPE (b.1961)

SISI
2017
Bronze
61 x 42 cm. (24 x 16½ in.)

Signed and dated (lower right)

₦ 300,000-600,000



52
OBI EKWENCHI (b.1959)

UNTITLED
1998
Concrete
78 & 33 cm. (15 & 13 in.)

Signed (base of work)

₦ 1,400,000-1,800,000

BEN ENWONWU (1917-1994)

OGOLO

1989

Watercolour on paper

75 x 52 cm. (29½ x 20¼ in.)

Signed and dated (lower left)

₦ 13,000,000-17,000,000

In this late watercolour, Ben Enwonwu returns to his favourite subject, Ogo mask, in one of its characteristic dance gestures. Whereas the artist frequently sought to highlight the lyrical elegance of the mask's performance by elongating its limbs, and by showing it in mid-motion, its feet barely touching the ground (as in the 1972 *Ogo* in this auction), here, the mask's left foot is solidly planted on the ground, the upper and arms at angles that suggest that we are witnessing the split-second moment before the mask powerfully lounges forward, stops, then returns to its usual delicate steps.

While the exposed drawing lines and scant colour application give this work the appearance of a sketch, it is quite likely that Enwonwu deliberately deployed these elements to heighten the sense of dynamic stasis conveyed by the mask. Enwonwu's mastery of watercolour techniques is also in full display here. The unpainted paper surface not only adds contrast to the composition, it marks *Ogo*'s typically white face, footwear and mittens (all of which identify it as a spirit), as well as the decorative applique panels. Moreover, despite the limited palette (a combination of yellow, red, white and black), the massing of warm blues around the figure and upper half of the composition dramatically enlivens the work. (C.O)





54
BUNMI BABATUNDE (b.1957)

POSSIBILITIES IV
2014
Bronze
165 cm. (65 in.)

Signed and dated(lower back)

₦ 2,000,000-3,000,000



55
J A FAKEYE

UNTITLED
Wood
96.5 cm. (38 in.)

Signed (base of work)

₦ 500,000-600,000



56
ABLADE GLOVER (b.1934)

MARKET
2003
Oil on canvas
61 x 31 cm. (24 x 30 in.)

Signed and dated (middle right)

₦ 2,000,000-3,000,000

57
FRANCIS UDUH (b.1964)

BEYOND THIS REALM
2009
Bronze
66 cm. (26 in.)

Signed and dated (back of work)

₦ 700,000-1,000,000



58
BEN ENWONWU (1917-1994)

UNTITLED
1971
Print
75 x 25.5 cm. (29½ x 10½ in.)

Signed and dated (lower left)

₦ 500,000-800,000



59
KUNLE FILANI (b.1957)

FREEDON IN ASCENT
1994
Oil on canvas
119.5 x 86.5 cm. (47 x 34 in.)

Signed and dated (lower left)

₦ 900,000-1,200,000



60
EL ANATSUI (b.1944)

REFLEKISI
2017
Wood panel
90 x 211 cm. (35¾ x 83 in.)

Signed and dated (lower right)

₦ 16,000,000-19,000,000



61
CHIDI KWUBIRI (b.1966)

MASK
2003
Mixed media on board
100 x 70 cm. (39¾ x 27½ in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000



62
KAINEBI OSAHENYE (b.1964)

HOUSE OF ASSEMBLY
2016
Oil on canvas
122 x 122 cm. (48 x 48 in.)

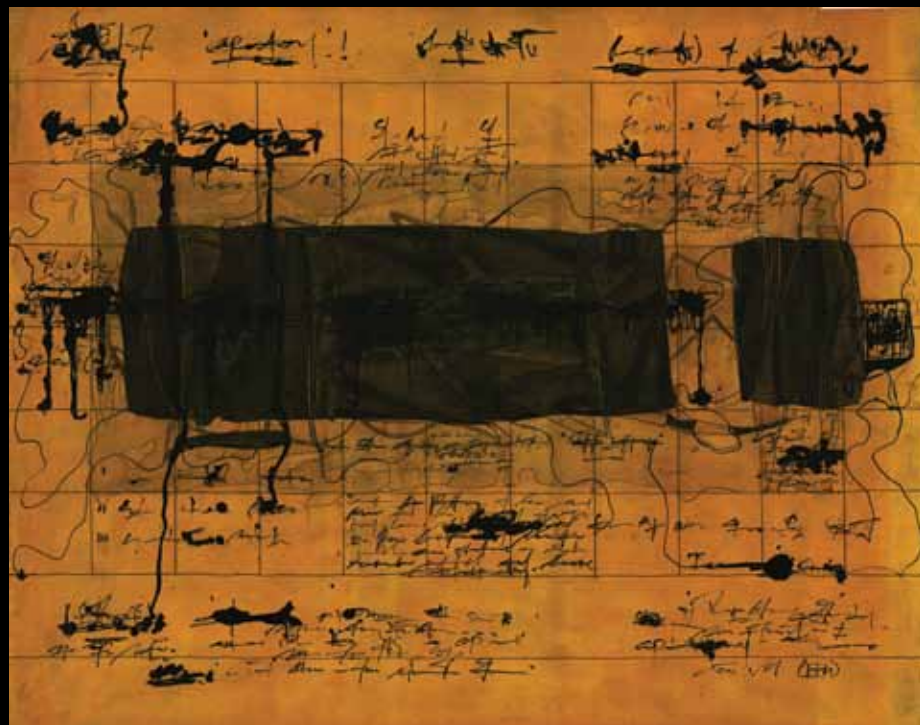
Signed (lower left), dated back of work

₦ 1,800,000-2,200,000



63
OLA-DELE KUKU (b.1963)
**THE BOUNDARY CONDITION
I/IV**
2004
Mixed media on paper
199 x 333 cm. (78½ x 131 in.)

Signed (centre)
₦ 2,500,000-3,500,000



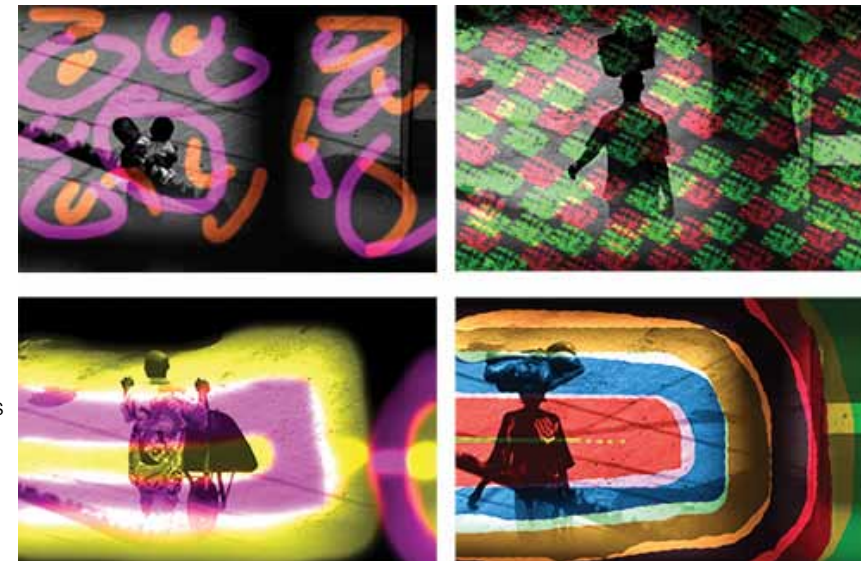
64
OLA-DELE KUKU (b.1963)
**THE BOUNDARY CONDITION
II/IV**
2004
Mixed media on paper
199 x 333 cm. (78½ x 131 in.)

Signed (centre left)
₦ 2,500,000-3,500,000

65
UCHE OKPA IROHA (b.1972)
**CROSSINGS SERIES, SET OF
4 (CHILD MINDER, COBLER,
ALABARU, FRUIT SELLER)**
2011
Photography

₦ 3,500,000-4,000,000

In *Crossings*, Uche Okpa Iroha creates a quadriptych group of photographic images that captures daily life in the city. These images are overlaid with colored tints and line drawings, blurring the distinction between photography and painting. As a cross-pollination of forms, *Crossings* attempts to portray the fluidity of city life in its ambience and mood rather than its documentary character. As a fine art and conceptual photographer, Iroha's work has been exhibited in major international institutions including the 10th Havana Biennial, New Museum and Foundation Blanche. He is also the recipient of numerous awards including the Seydou Keita Award at the Bamako Encounters Photography Festival. (J.G)



66
SOKARI DOUGLAS-CAMP
(b.1958)
HIBISCUS KISS EBOLA SYRIA
2014
Steel drawing made in mild Steel
cut with a plasma cutter
93.5 x 61 cm. (36¾ x 24 in. each)

₦ 850,000-1,200,000

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



67
REUBEN UGBINE (b.1956)

METAMORPHOSIS
2017
Wood
54.5 x 38 cm. (21½ x 15 in.)

₦ 1,000,000-1,500,000

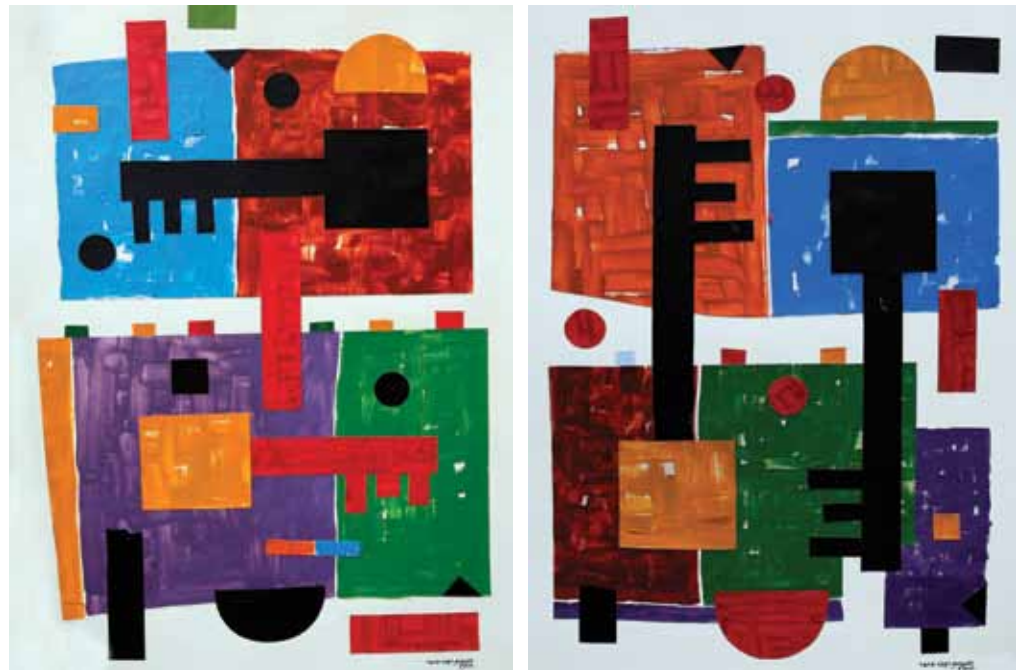


68
NANA NYAN ACQUAH (Ghanian b.1966)

KEY SOAP I AND KEY SOAP II
2008
Mixed media on paper
101.5 x 76 cm. (40 x 30 in. each)

Signed and dated (lower right)

₦ 1,200,000-1,500,000



69
OLUMIDE ONADIPE (b.1982)

WATCHER II
2017
Acrylic on canvas
131 x 107 cm. (51½x 42 in.)

Signed and dated (lower left)

₦ 500,000-800,000



70
EVA OBODO (b.1963)

EKETE
2016
Mixed media
81.5 x 206 cm. (32 x 81 in.)

Signed dated (lower right)

₦ 1,200,000-1,800,000





71
OBINNA MAKATA (b.1981)
A BLIND LEADING A BLIND
 2017
 Mixed media
 122 x 122 cm. (48 x 48 in.)
 Signed and dated (centre of work)
 ₦ 600,000-800,000

72
LEMI GHARIOKWU (b.1955)

FELABRATION
 2017
 Mixed media on canvas
 122 x 137 cm. (48 x 54 in.)

Signed and dated (lower left)

₦ 800,000-1,200,000

Lemi Ghariokwu is an artist, designer and illustrator who is best known for creating many of the original album covers of celebrated Nigerian musician Fela Kuti. His work includes bold graphic elements with bright colours and reductionist forms. His images often comment on political and social issues relevant to the recordings that feature them. Ghariokwu created twenty six album covers for Fela Kuti between 1974 and 1993. He has designed over two thousand albums in his prolific career, including covers for Bob Marley, E. T. Mensah, Osita Osadebe, Gilles Peterson and Antibalas. Ghariokwu's work is included in prestigious private and institutional collections including the Museum of Modern Art in New York. (J.G)



73
ALEX NWOKOLO (b.1963)

THE CALIPHATE II
 2017
 Mixed media
 112 x 145 cm. (44 x 57 in.)

Signed and dated (lower left)

₦ 1,200,000-1,800,000

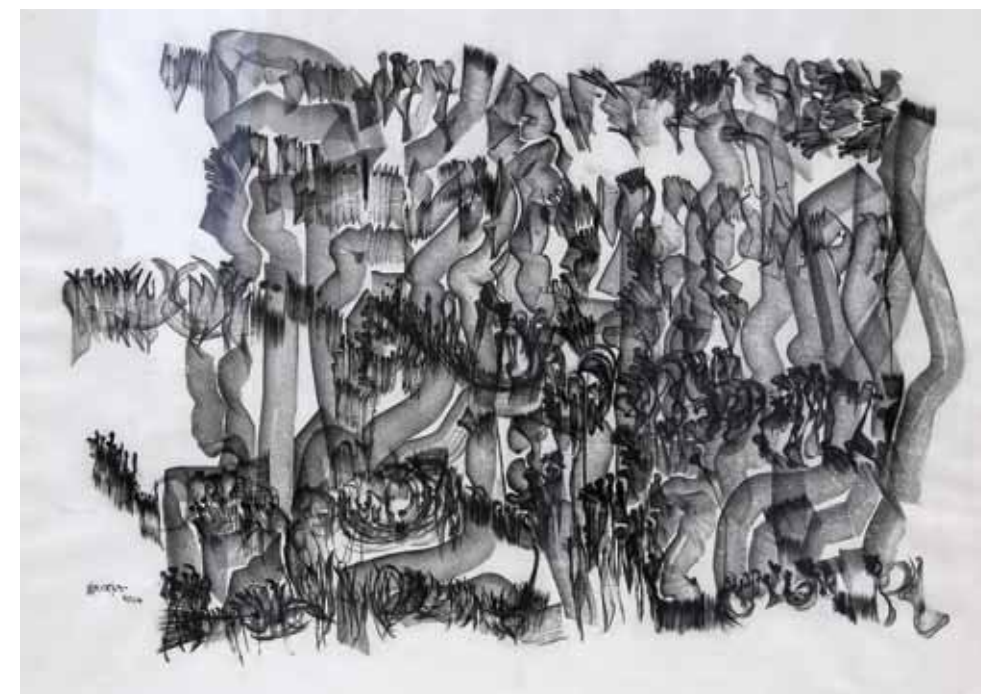


74
UCHE UZORKA (b.1974)

2014
 Charcoal on paper
 112 x 160 cm. (44 x 63 in.)

Signed and dated (lower left)

₦ 600,000-900,000





75
UCHAY JOEL CHIMA (b.1971)

DISGUISE I
2017
Mixed media on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 600,000-900,000



76
KELANI ABBASS (b.1979)

IFERAN I
2015
Mixed media on canvas
120.5 x 59.5 cm. (47½ x 23½ in.)

Signed and dated (lower right)

₦ 600,000-900,000

77
ADEOLA BALOGUN (b.1966)

TIDES
2016
Mixed media
287 cm. dia. (113 in. dia.)

Signed and dated (lower right)

₦ 500,000-900,000



78
DIPO DOHERTY (b.1991)

**NATURES ENCHANTMENT
IN DARK SYNTHESIS**
2016-2017
Acrylic on canvas
152.5 x 137 cm. (60 x 54 in.)

₦ 600,000-900,000



Dipo Doherty is a painter whose work explores the language of spatial geometry, with a focus on the depiction of the self and the human form. Binding together a dynamic set of styles and motifs, Doherty creates abstracted figures that give expression to emotional, cultural and scientific energies. In *Natures Enchantment in Dark Synthesis II*, Doherty incorporates the deep earthly hues that are present in his earlier works. Pointing to the relationship between individuals and their environment, Doherty breaks down the body, creating fragmented and skewed perspectives with parts scattered throughout the canvas. This surrealist metaphor suggests the continuous flux through time and the ripple effect that our existence has on our surroundings. (J.G)

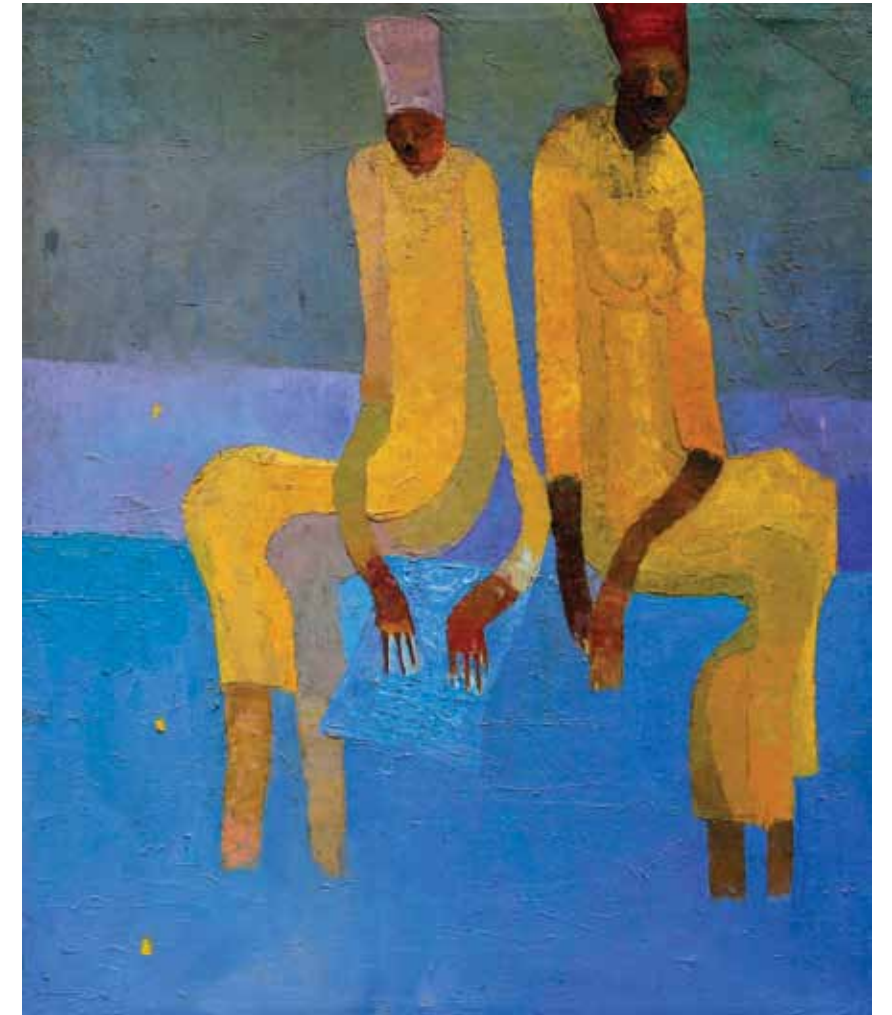


79
GERALD CHUKWUMA (b.1973)

SHINE YOUR EYE
 2016
 Mixed media
 91.5 x 173 cm. (36 x 68 in.)

Signed (upper left on the fifth panel)

₦ 1,700,000-2,500,000



81
DUKE ASIDERE (b.1961)

ANOTHER PARTY
 2000
 Oil on canvas
 107 x 97 cm. (46 x 38 in.)

Signed (lower centre)

₦ 3,000,000-3,500,000



80
TAM FIOFORI (b.1942)

IJEBU-IGBO ASOEBI DANCERS
 1979
 Photograph on enhanced matt paper
 61 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower right)

₦ 550,000-800,000

82
ROM ISICHEI (b.1966)

PASSAGES
2010
Oil on canvas
42 x 52 cm. (16½ x 20½ in.)

Signed and dated (upper left)

₦ 1,000,000-1,500,000



Rom Isichei is a mixed media artist whose work explores metaphors of everyday life in the social and personal sphere. Born in Asaba, Delta State, Rom graduated from the Fine Arts Department at the Yaba School of Technology before completing his Master's Degree at the Chelsea College of Art and Design. Trained as a

painter, Rom is best known for his signature style of portraiture using expressive, textured strokes. In *Passages*, a female figure is depicted in profile as she leans forward in a gesture of contemplation. The red and purple colour palette is accentuated by the spontaneous rhythm the artist's brush. (J.G)

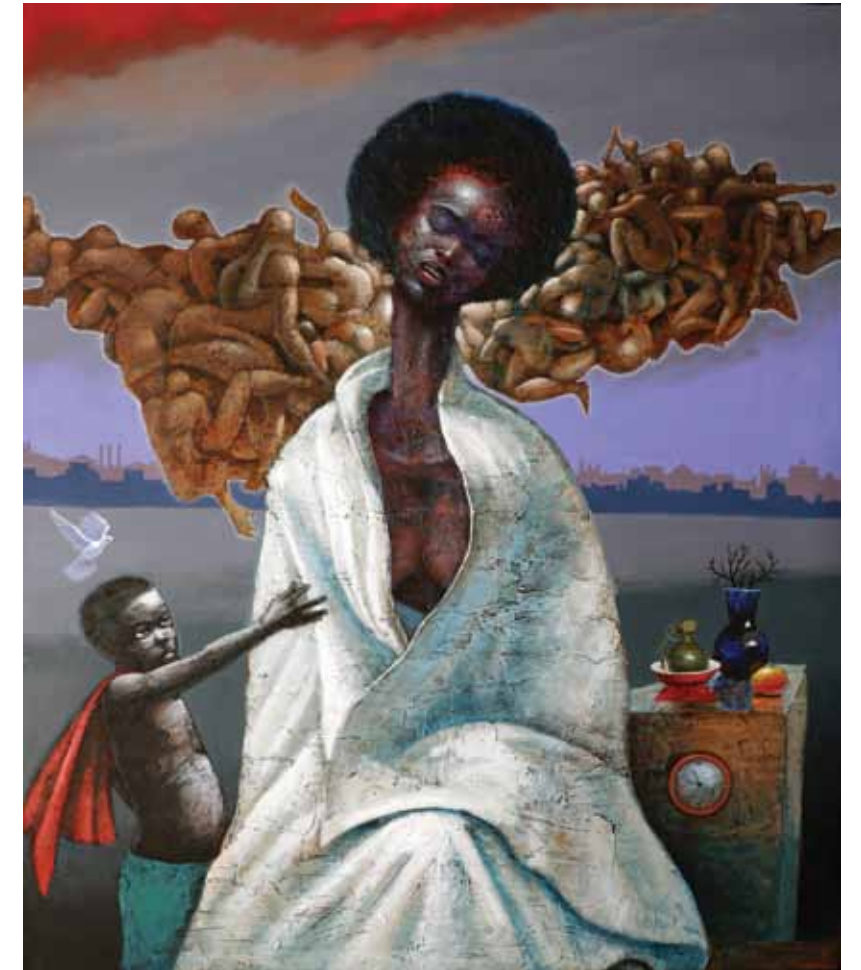


83
TAYO OLAYODE (b.1970)

SUPPLICATION
2017
Mixed media on board
144 x 66 cm. (56¾ x 26 in.)

Signed and dated (lower right)

₦ 600,000-900,000



84
SEGUN AIYESAN (b.1971)

RED CLOUDS ON MY LAND
2016
Acrylic on cre-textured canvas
144 x 66 cm. (56¾ x 26 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000

Artist's statement: Tick. Tick. Tick. Tick. Tick. Tick. Tick. Tick. Tick. Tick. I can hear it. It started as a soft monotone, but as time bore on, it seems to have crescent into a benign clank that tears through my often cluttered sensibility. It is rather unsettling because I cannot zero down on one source for this rude intrusion which seem to characterise my days. It seems to emanate from myriads of places with increasing frequency and my mind seem choked down as I attempt to make sense of it all. The whys, the whats, the when, the whos, they all seem to elude me. The Reason. I need the reason for this. One thing, though seem clear, I have an implicit feeling of impending menace hovering threateningly and the clanking might just be a precursor to eventual cataclysm.

I reached out to my progenitor for comfort but received rebuff from a woman routinely ravaged by many lovers and charlatans and left in utter ruination with ebbing hope for normalcy. All the promises made in the days of plenty now seem trapped in the oblivion of dreams as I grapple with the reality of my damnation. I was born a hope for a lost generation, but feel so alone in this crowded abyss. The weight of reclamation is upon my youthful shoulder like a curse and I am determined to live. I am the "super-boy" and only I can save us from the present plight. Only I can stop the clock from timing out and ushering in the ominous alluvion of biblical proportions. Alas the cloud is heavy and there's little time. - *Segun Aiyesan, 2016*



85
ANTHEA EPELLE (b.1972)
ABUNDANCE II
2017
Oil on canvas
127 x 142 cm. (50 x 56 in.)

Signed (lower right)

₦ 600,000-1,000,000



87
OLU AJAYI (b.1963)
I REMEMBER
2009
Oil on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 700,000-1,200,000



86
TOLA WEWE (b.1959)
SHINE IN WOMANHOOD
2012
Oil on canvas
120 x 117 cm. (47¼ x 46 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000



88
MAVUA LESSOR (b.1960)
HABITATION II
Acrylic on canvas
51 x 51 cm. (20 x 20 in.)

Signed (lower right)

₦ 500,000-700,000

89
FIDELIS ODOGWU (b.1970)

BEHIND THE CROWN
2008
Metal
183 cm. (72 in.)

Signed (lower right)

₦ 1,400,000-1,800,000



90
GBENGA OFFO (b.1957)

FACE
2016
Acrylic on canvas
152.5 x 140 cm. (60 x 55 in.)

Signed and dated (lower right)

₦ 1,800,000-2,000,000



91
JOE AMENECHI (b.1961)

VISITORS FROM THE SKY
2017
Plastocast on board
122 x 107 cm. (48 x 42 in.)

Signed and dated (lower left on each panel)

₦ 900,000-1,200,000

92
ABLADE GLOVER (b.1934)

RED MARKET
2004
Oil on canvas
102 x 102 cm. (40 x 40 in.)

Signed and dated (lower right)

₦ 2,800,000-3,500,000



93
ROM ISICHEI (b.1966)

ADMONITION
2009
Oil on canvas
165 x 127 cm. (65 x 50 in.)

Signed and dated(upper left)

₦ 3,000,000-4,000,000



94
SADE THOMPSON (b.1972)

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

Signed and dated (lower left)

₦ 800,000-1,100,000



95
KUNLE ADEGBORIOYE (b.1966)

i REFUGEES
2016
Oil on canvas
104 x 137 cm. (41 x 54 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000

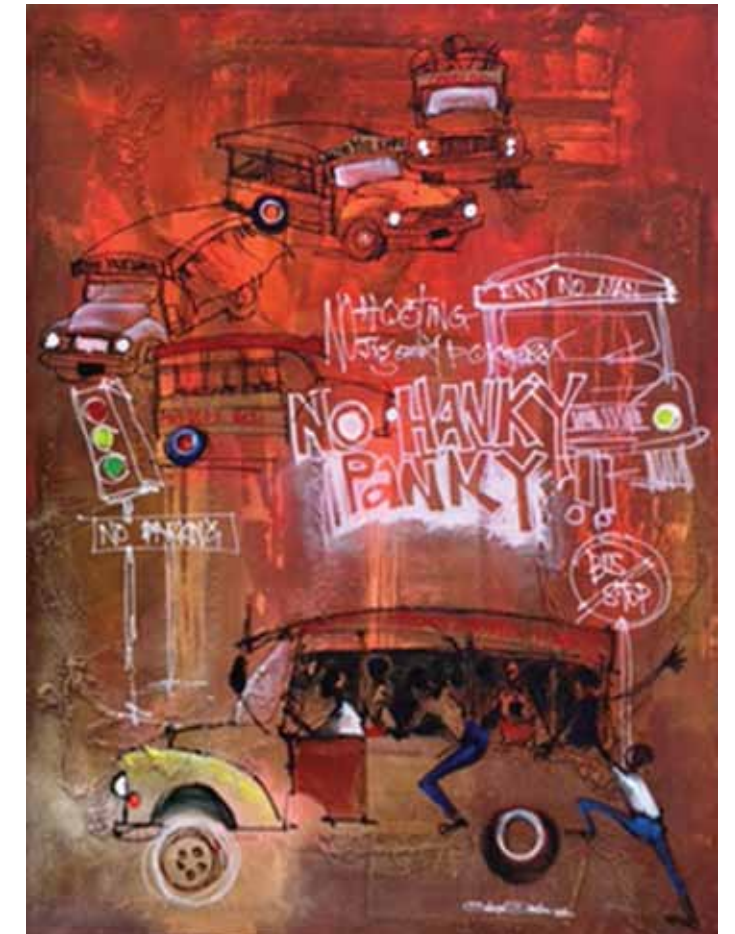


96
DISEYE TANTUA (b.1974)

HANKY PANKY
2016
Oil and acrylic on canvas
122 x 92 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000





97
TYNA ADEBOWALE (b.1982)

MYSTYK #00
2016
Acrylic, pen and ink on canvas
170 x 147 cm. (67 x 58 in.)

Signed and dated (lower right)

₦ 500,000-700,000

Buying at Arthouse Contemporary

Conditions of Sale

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

Bidder Registration

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

Bidding

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

Absentee Bids

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

Successful Bids

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

Estimates

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

Reserves

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

Buyer's Premium

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

Tax

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

Payment Instructions

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

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

Shipping

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

Export/Import Permits

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

Collection

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

Storage

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

Insurance

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



98
LEMI GHARIOKWU (b.1955)

OPEN & CLOSE II
2017
Mixed media on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 800,000-1,200,000

END OF SALE

Important Notices and Explanation of Cataloguing Practice

Condition Reports

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

Conditions of Sale

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

Preconditions

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

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

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

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

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

Other conditions and information

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

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

Before the Sale

4. (a) A prospective buyer must complete and sign a bidder registration form and provide identification before he has the right to bid. Arthouse Contemporary may require the production of bank or other financial references. (b) A prospective, registered buyer can authorize a third-party to act as agent in the bidding process if the buyer is unable to attend the auction. This arrangement, if such is to occur, must be conveyed in writing to Arthouse Contemporary for acceptance. (c) Arthouse Contemporary has the right, at its complete discretion, to refuse admission to the premises or participation in an auction and to reject any bid.

At the Sale

5. When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges. This does not apply if the bidder is acting as agent on behalf of an identified third party acceptable to Arthouse Contemporary and this has been explicitly agreed in writing with Arthouse Contemporary before the commencement of the sale. In respect of this situation Arthouse Contemporary will only consider the principal liable for payment. Conditions in paragraph 4 apply to both the agent bidder and the principal for the bid to be valid.

6. Absentee bids are welcome and Arthouse Contemporary will carry out written bids for the convenience of clients who are not present at the auction in person, through the auctioneer or by way of representation through an agent. We reserve the right to not accept an absentee bid if it does not comply with any of the following conditions: (a) the bidder is registered or submits the bid with a completed bidder registration form; (b) the bid is made in the currency of the country where the auction is held and (c) the bid is received a minimum of 72 hours prior to the auction. Please refer to the absentee bid form on our website for clarifications. Bidders will receive a receipt of acknowledgement from Arthouse Contemporary, up to 1 working day after it is submitted and will further receive a confirmation that the bid is accepted with a date stamp, the purpose of which is to fairly execute the following circumstance: If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first.

7. Reserve sale prices, indicated by the owner, are included for all lots unless otherwise indicated (by the symbol • next to the lot number). The reserve is the confidential minimum price for the lot. If bidding for a particular lot ends below the reserve, the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. The auctioneer may open the bidding on any lot below the reserve and may continue to bid on behalf of the seller up to, and strictly limited to, the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

8. The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

9. Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer. The auctioneer will indicate that the highest bid has been accepted with a strike of his hammer (hereafter referred to as the 'hammer price'). This same strike of the hammer symbolically and legally establishes the contract for sale between the seller and buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

After the Sale

10. In addition to the hammer price, the buyer agrees to pay Arthouse Contemporary the buyer's premium (this becomes the 'purchase price'), together with any applicable value added tax (VAT), sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium is 15% of the hammer price. The VAT, subject to Nigerian law is 5% of the total purchase price.

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

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

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

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

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

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

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

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

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

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

Limited Warranty

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

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

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

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

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

Other Conditions

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

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

GUIDE FOR ABSENTEE BIDDERS

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

This service is free and confidential.

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

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

“Buy” or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

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

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

It is Arthouse Contemporary Limited’s policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver’s licence) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

In connection with the management and operation of our business and the marketing and supply of Arthouse Contemporary Limited’s services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties. If clients provide Arthouse Contemporary Limited with information that is defined by law as “sensitive”, they agree that Arthouse Contemporary

Limited may use it for the above purposes. Arthouse Contemporary Limited will not use or process sensitive information for any other purpose without the client’s express consent. If you would like further information on Arthouse Contemporary Limited’s policies on personal data, or to make corrections to your information, please contact us on +2341 279-3182.

In order to fulfil the services clients have requested, Arthouse Contemporary Limited may disclose information to third parties (e.g. shippers). It is Arthouse Contemporary Limited’s policy to require that any such third parties respect the privacy and confidentiality of our clients’ information and provide the same level of protection as Arthouse Contemporary Limited. By signing this Absentee Bid Form you agree to such disclosure. Clients will please note that for security purposes, Arthouse Contemporary Limited’s premises are subject to video recording. Telephone calls may also be recorded.

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ABSENTEE BIDDING FORM

SALE NUMBER
LA 1702

SALE TITLE
MODERN AND
CONTEMPORARY ART

SALE DATE
22 MAY 2017

TITLE (EG. MR, MRS, DR) OR COMPANY NAME IF APPLICABLE _____

FIRST NAME _____ LAST NAME _____

ARTHOUSE CONTEMPORARY LIMITED CLIENT ACCOUNT NO. (IF KNOWN) _____

ADDRESS _____

POST CODE _____

TELEPHONE (HOME) _____ (BUSINESS) _____

EMAIL _____ FAX _____

MOBILE NO. _____ VAT NO. (IF APPLICABLE) _____

PREFERRED MODE OF CONTACT TELEPHONE (Please specify) _____ FAX EMAIL

PLEASE TICK IF YOU WOULD LIKE TO BE INCLUDED ON OUR MAILING LIST

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE.
Bids should be submitted not later than 5 pm on SUNDAY, 21 MAY 2017.

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

PLEASE EMAIL TO: lagos@arthouse-ng.com

Arthouse Contemporary Limited
36, Cameron Road,
Ikoyi, LagosNigeria
(Tel) ++2341 279-3182

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

I consent to the use of this information and any other information obtained by ARTHOUSE CONTEMPORARY LIMITED in accordance with the Guide for Absentee Bidders and Conditions of Sale. If you would like further information on ARTHOUSE CONTEMPORARY LIMITED policies on personal data, or to make corrections to your information, please contact us on +2341 279-3182.

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

Signed _____ Dated _____

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

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

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

FOR WRITTEN/FIXED BIDS

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



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CEO



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Consultant/Advisor



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Manager



Sumbo Biobaku-Baderin
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Joseph Gergel
Specialist

