



ARTHOUSE
CONTEMPORARY LIMITED

**THE AFFORDABLE
ART AUCTION**

Saturday, 11th February 2017



COVER

LOT #19
BRUCE ONOBRAKPYEA

THREE ELEPHANT MASQUERADES

BACK COVER

LOT #68
ABIODUN OLAKU

PROSPECTORS

INSIDE FRONT COVER

LOT #91
LEMI GHARIOKWU

AFRODISIA I

INSIDE BACK COVER

LOT #26
ADEREMI ADEGBITE

CLOSET I

OPPOSITE CONTENTS

LOT #18
DELE JEGEDE

SUPPLICATION

Acknowledgements

Written Contribution from:
Joseph Gergel
Various Artists as indicated by the term "Artist's Statement"

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**Catalogue Production
& Photography**

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Nana Sonoiki

THE AFFORDABLE ART AUCTION

11th February 2017, 4 pm

AUCTION

Saturday 11th February 2017
KIA Motors
308, Adeola Odeku Street
Victoria Island
Lagos, Nigeria

VIEWINGS

Thursday, 9th February 2017, 6 pm - 8 pm
Friday, 10th February 2017, 10 am - 6 pm

AUCTIONEER

John Dabney

ARTHOUSE
CONTEMPORARY LIMITED

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

CONDITIONS OF SALE

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

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Generously Supported By:





Contents

Title & Acknowledgements	2
Charity Sale	7
Main Sale	11
Terms and conditions	72
Absentee Bid form	77
Index	79

CHARITY SALE

These lots have been generously donated to support the Arthouse Foundation, a non-profit artist residency programme based in Lagos, Nigeria. In addition, no Buyer's Premium will be added to the final price.

THE AFFORDABLE ART AUCTION

On behalf of Arthouse Contemporary, I am pleased to present the second edition of the Affordable Art Auction. With all works of art estimated below N1,000,000, the Affordable Art Auction aims to engage emerging markets and the rise of a new collector base. We particularly look to focus on building a network of local clients to create a more self-sufficient market, and we hope that the auction will attract both seasoned collectors and first time buyers.

This edition of the Affordable Art Auction showcases emerging artists, many of whom are being presented at auction for the first time, alongside leading modern masters and Africa's most prominent artists — all scaled to a more affordable and accessible price point. Through this auction, we seek to open more opportunities for artists in Nigeria to sell their work and create new audiences to appreciate and interact with contemporary African art.

Sincerely,
Kavita Chellaram
Founder/CEO, Arthouse Contemporary

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.

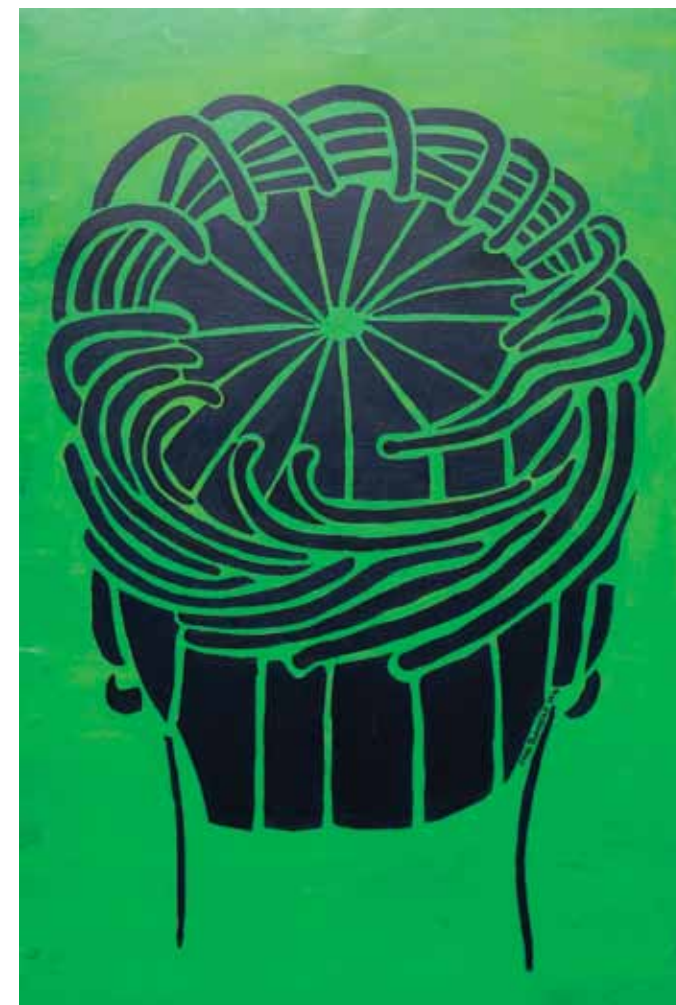
With a newly renovated building in the Ikoyi neighborhood in Lagos, the Artist Residency Programme is at the heart of the Arthouse Foundation's activities, offering live/work residencies throughout the year in three-month sessions for two artists simultaneously. Each resident artist is offered a studio space, mentorship and logistical support for the creation of a new artistic project during their residency that engages the city of Lagos.

C1
SADE THOMPSON (b. 1972)

LABYRINTH
2016
Acrylic on canvas
91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

₦ 300,000-500,000





C2
UCHAY JOEL CHIMA (b. 1971)

THE VILLAGERS III
2014
Oil on board
23.5 x 41 cm. (9½x 16½ in.)

Signed and dated (centre right)

₦ 100,000-250,000



C3
OLUMIDE ONADIPE (b.1982)

CONFLICTS BEHIND THE VEIL
2016
Mixed media
76 x 76 x 40 cm. (30 x 30 x 15½ in)

Signed and dated (back of work)

₦ 400,000-600,000



C4
DIPO DOHERTY (b.1991)

CIRCLE 001
2016-2017
Acrylic on canvas
30 cm. (12 in.) diameter

Signed and dated (back of work)

₦ 150,000-200,000

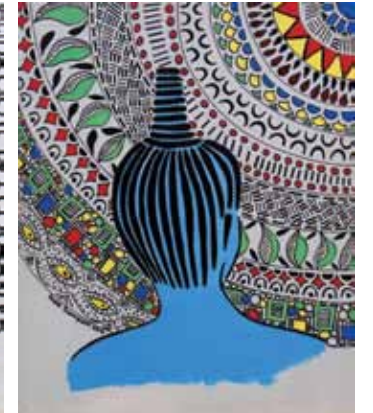
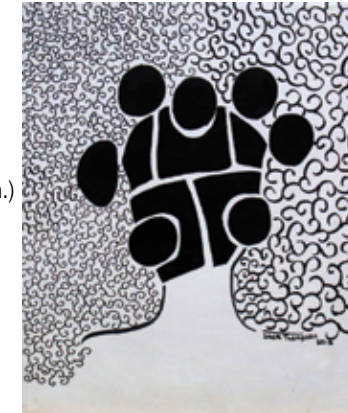
MAIN SALE BEGINS

1
SADE THOMPSON (b.1972)

TRIBUTE TO OJEIKERE
2016
Oil on canvas
103 x 82.5 cm. (40½ x 32½ in.)

Signed and dated
(lower left, lower right)

₦ 600,000-800,000



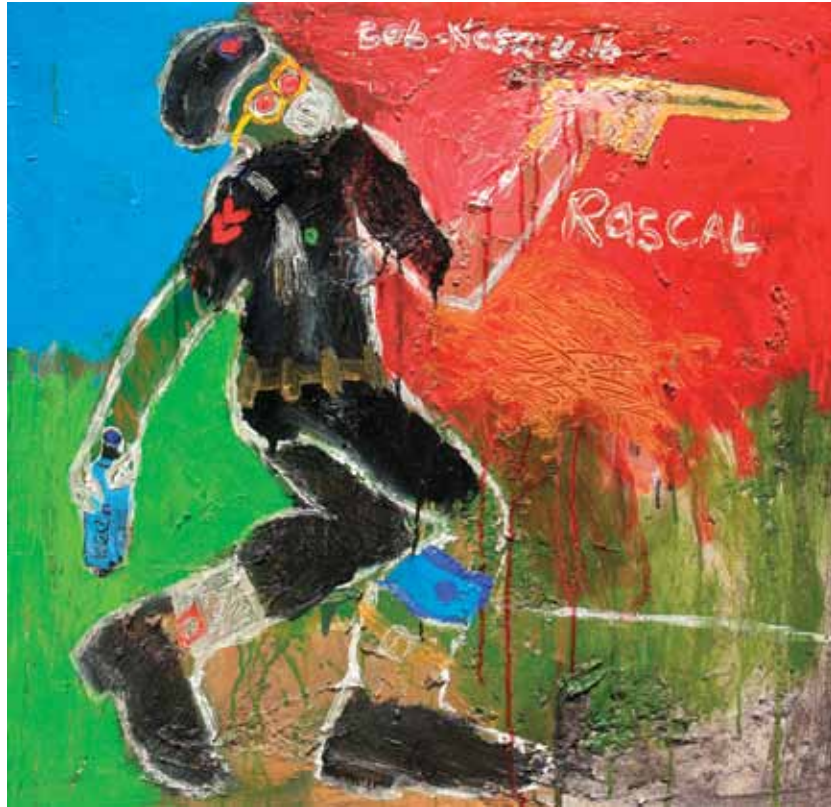
2
DISEYE TANTUA (b.1974)

COOL DOWN, NO VEX
2016
Acrylic on canvas
122 x 152.5 cm. (48 x 60 in.)

Signed (lower left)

₦ 800,000-1,000,000

Diseye Tantua is best known for his iconic style of “Afro Pop Art,” combining graphic symbols, bold colours and expressive text. His drawings are based on traditional proverbs that are made popular by headboards and bumper stickers on buses, taxis, tricycles and street signs. Tantua focuses on social groups in urban spaces around the city of Lagos, often depicting forms of transit and movement. These scenes are overlaid with popular local expressions that speak to the energy and dynamism of the city’s inhabitants. Tantua graduated from Rivers State University of Education, now Ignatius Ajulu University. He is currently the Chairman of the Society of Nigerian Artists, Rivers State Chapter.



3
BOB NOSA UWAGBOE (b.1974)

POWER DRUNK
2016
Acrylic on canvas
76 x 76 cm. (30 x 30 in.)

Signed and dated (upper right)

₦ 200,000-400,000



5
ISAAC EMOKPAE (b.1976)

STRANGERS AT A GET TOGETHER
2013
Oil on canvas
104 x 147.5 cm. (41 x 58 in.)

Signed and dated (lower left)

₦ 400,000-600,000



4
JULIET EZENWA PEARCE (b.1968)

THE MAIDEN DANCE (PARADE)
2016
Acrylic on canvas
120 x 145 cm. (47 x 57 in.)

Signed and dated (lower right)

₦ 400,000-600,000



6
ANGELA ISIUWE (b.1978)

PRAYING HANDS (PAIR)
2008
Watercolour on paper
24 x 23 cm.
(14½ x 10½ in.) each

Signed and dated
(lower right)

₦ 350,000-500,000



7
FRANCIS NICAISE TCHIAKPE (TCHIF)
(Beninoise, b.1973)

UNTITLED
2007
Mixed media
61 x 59 cm. (24 x 23 in.)

Signed and dated (lower right)

₦ 750,000-900,000

8
WOLE LAGUNJU (b.1966)

PELE OJU (TRIBAL MARKS)&
IREJU(COY)
2006
Oil on canvas
38 x 30 cm. (15 x 12 in.)

Signed and dated (lower centre)

₦ 300,000-500,000



9
EBONG EKWERE (b.1961)

MASK
2016
Fibreglass
42.5 cm. (16¼ in.)

₦ 200,000-300,000

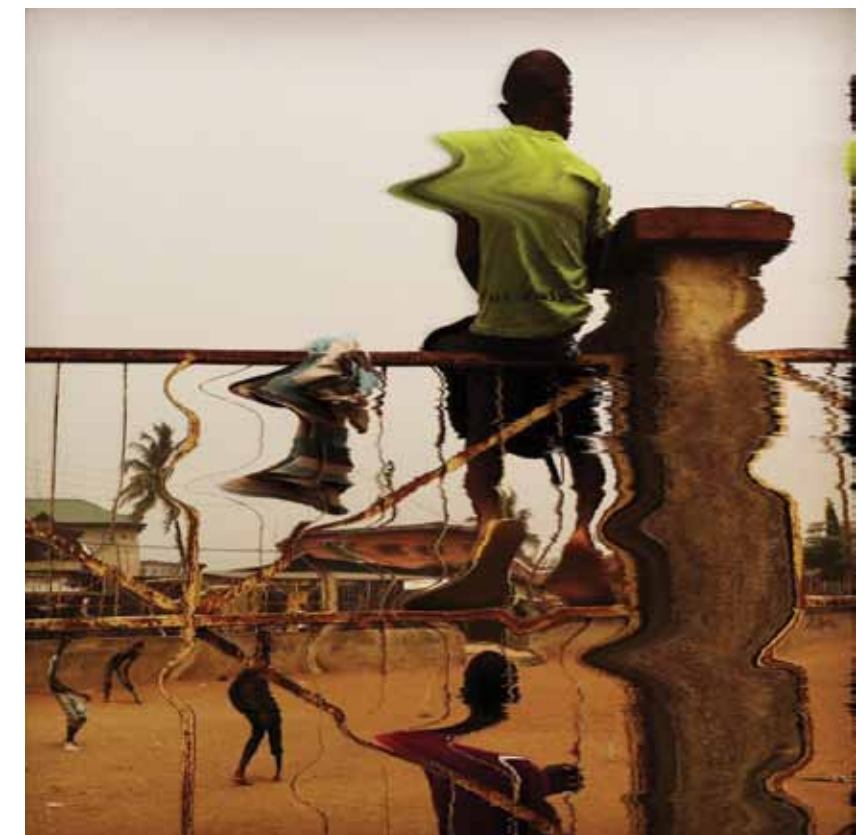


10
UCHE OKPA IROHA (b.1972)

VELOCITY I, Edition 1 of 1
2013
Mixed media
76 x 76 cm. (30 x 30 in.)

₦ 600,000-800,000

In the *Velocity* series, Uche Okpa Iroha experiments with the limits of the photographic medium in depicting the speed and movement of the human form. Iroha depicts a young boy sitting on a fence as he is engaged with sports. Iroha distorts the figure, becoming warped in tandem with the other objects around him. The image tests the boundaries of the still image in its attempt to visually represent that which is ordinarily intangible to the eye. As a documentary and conceptual photographer, Iroha's work has been exhibited in major international institutions including the 10th Havana Biennial, New Museum and Foundation Blanchere. He is also the recipient of numerous awards including the Seydou Keita Award at the Bamako Encounters Photography Festival.





11
MAXWELL BOADI (b.1982)

DIVIDED ATTENTION
 2014
 Oil on canvas
 88 x 113 cm. (34¾ x 44½ in.)

 Signed and dated (lower left)

 ₦ 400,000-600,000

13
CHIKE OBEAGU (b.1975)

PROTECTION
 2013
 Mixed media on canvas
 91.5 x 78.5 cm. (36 x 31 in)

 Signed and dated (lower left)

 ₦ 350,000-550,000

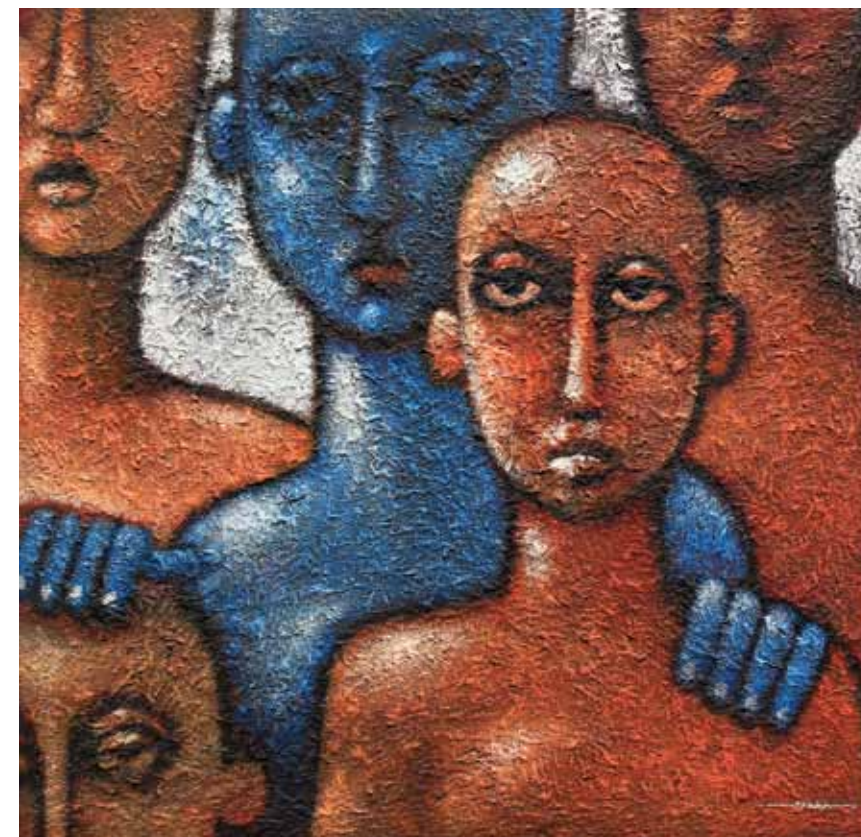


12
JOE NSEK (b.1975)

EXPRESSION II
 2008
 Oil on canvas
 91.5 x 91.5 cm. (36 x 36 in.)

 Signed and dated (lower right)

 ₦ 600,000-800,000



14
MICHAEL KPODOH (b.1975)

BROTHERHOOD
 2011
 Mixed media on canvas
 110.5 x 110.5 cm. (43½ x 43½ in.)

 Signed and dated (lower right)

 ₦ 500,000-700,000



15
JIMMY NWANNE (b.1989)
WILL
 2015
 Mixed media on Canvas
 139½ x 100 cm. (55 x 39½ in.)

Signed and dated (lower right)

₦ 800,000-900,000

Jimmy Nwanne juxtaposes seemingly disparate visual references in his paintings that are placed together to form implied narrative associations. Combining elements of abstraction and realism, Nwanne creates unusual textures and colour combinations that speak to the social and political issues of a globalised world. *Will* depicts a child looking up towards the horizon, a symbol of a journey that is yet to be made. Nwanne touches on the individual motivation, perseverance and strength of character necessary in following one's dreams. Born in Kaduna, Nigeria in 1989, Jimmy Nwanne studied Fine Art at Nnamdi Azikiwe University, Awka, with a major in painting. Nwanne lives and works in Kaiserslautern, Germany.

17
TAYO QUAYE (b.1954)
UNTITLED
 2004
 Goache on paper
 77.5 x 112 cm. (30½ x 44 in.)

Signed and dated (lower left)

₦ 500,000-750,000



16
BON OFFEI-NYAKO (b.1951)

PLANTAIN
 2006
 Oil on canvas
 76 x 91½ cm. (30 x 36 in.)

Signed and dated (lower right)

₦ 500,000-700,000

18
DELE JEGEDE (b.1945)

SUPPLICATION
 1991
 Oil on board
 71 x 57 cm. (28 x 22¾ in.)

Signed and date (lower centre)

₦ 600,000-900,000





19
BRUCE ONOBRAKPYEA (b.1932)
THREE ELEPHANT MASQUERADES
 Edition 1 of 70
 2011
 Serigraph on paper
 67 x 50 cm. (26½ x 19½ in.)
 Signed and dated (lower right)
 ₦ 900,000-1,000,000

21
TAYO ADENAIKE (b.1954)
RELIGIOUS
 1998
 Watercolour on paper
 61 x 46 cm. (24 x 18 in.)
 Signed and dated (lower left)
 ₦ 400,000-600,000



20
FIDELIS ODOGWU (b.1970)
FIDELITY II
 2016
 Welded metal
 73.5 x 59.5 cm. (29 x 23½ in.)
 Signed and dated (lower right)
 ₦ 450,000-600,000



22
DENNIS OSADEBE (b.1991)
WHO CAN SAY WHERE WE'RE GOING?
 2016
 Digital & acrylic on canvas
 67 x 89 cm. (26.5 x 35 in.)
 Signed (lower left)
 ₦ 250,000-400,000





23
PROMISE O'NALI (b.1959)

ISI DIMPKA
2016
Acrylic on canvas
99 x 75 cm. (39 x 29½ in.)

Signed and dated (centre right)

₦ 250,000-400,000



25
TOLA WEWE (b.1959)

UNTITLED
1997
Oil on canvas
73 x 67.5 cm. (28¾ x 26½ in.)

Signed and dated (lower right)

₦ 700,000-950,000



24
CHIBUIKE UZOMA (b.1992)

STUDY OF TWO WOMEN IN RED
2015
Oil on canvas
96 x 91.5 cm. (37¾ x 36 in.)

Signed and dated (lower left)

₦ 350,000-500,000

26
ADEREMI ADEGBITE (b.1982)

CLOSET I
2015
Photography
56 x 106.5 cm. (22 x 42 in.)

₦ 450,000-600,000





27
NDIDI DIKE (b. 1961)
UNTITLED
 1989
 Wood
 46.5 x 36.5 cm. (18¼ x 14¼ in.)
 Signed and dated (lower right)
 ₦ 450,000-650,000



28
RICHARDSON OVBIENO (b. 1982)
NEIGHBOURS
 2016
 Fiberglass
 92 cm. (36 in.)
 Signed and dated (back of work)
 ₦ 350,000-500,000



29
JOSEPH EZE (b. 1979)
PEARLS FROM A SHANTY TOWN I
 2014
 Mixed media on board
 113 x 57 cm. (44½ x 22½ in.)
 Signed (middle right)
 ₦ 400,000-550,000

In Joseph Eze's recent works on canvas, cultural references that span diverse time periods and geographies are juxtaposed and meshed together in an eclectic clash of forms. While speaking to an age of globalisation where borders and cultures are in constant flux, Joseph Eze's constructed world is not defined through the technologies of the digital age but by overlapping histories, artistic genres and social norms. Eze graduated from the University of Nigeria, Nsukka, in 2001 with a concentration in painting. Eze was a finalist for the National Art Competition in 2012.

30
ALIMI ADEWALE (b. 1974)
HUSTLE AND BUSTLE I
 2012
 Oil on canvas
 91.5 x 91.5 cm. (36 x 36 in.)
 Signed and dated (lower right)
 ₦ 400,000-700,000





31
AYOOLA OMOIBOLAHAN (b.1977)
ROFOROFO TALK
 2010
 Oil on canvas
 121 x 121 cm. (47½ x 47½ in.)
 Signed and dated (lower right)
 ₦ 500,000-800,000

33
TAYO OLAYODE (b.1970)
PRECISION
 2016
 Coffee on aches paper
 92.5 x 62 cm. (36½ x 24½ in.)
 Signed and dated (lower right)
 ₦ 400,000-600,000



32
BRUCE ONOBRAKPYEA (b.1932)
UNTITLED
 1980
 Metal foil on board
 43 x 36 cm. (17 x 14 in.)
 Signed and dated (lower right)
 ₦ 400,000-600,000



34
BEN ENWONWU (1917- 1994)
LEGON, BACK TO BACK
 1973
 Print
 33 x 20 cm. (13 x 8 in.)
 Signed and dated(lower right)
 ₦ 300,000-500,000



35
ABIODUN OLAKU (b.1958)

FOLAKE
1996
Watercolour on paper
36 x 28 cm. (14 x 11 in.)

Signed and dated (centre right)

₦ 400,000-600,000

Abiodun Olaku's works explore the artist's fascination with the Nigerian social landscape. Working in a highly realistic style with a technical precision to detail, Olaku's artistic practice is rooted in the representational tradition with a focus on nature and the urban environment. His subtle use of light evokes a haunting and immediate presence. Olaku graduated from the Yaba College of Technology, Lagos under the mentorship of Prof. Yusuf Grillo, Kolade Oshinowo, and Dr. Isiaka Osunde. Olaku is the former Vice President of the Guild of Professional Fine Artists of Nigeria and a foundation member of one of Nigeria's oldest group studios, Universal Studios of Art, located at the National Theatre complex in Lagos.



36
REUBEN UGBINE (b.1956)

REUNION II
2015
Wood
91.5 cm. (36 in.)

Signed and dated (back of work)

₦ 550,000-700,000

37
OLU AMODA (b.1959)

POSING III
2001
Ink on paper
37 x 23 cm. (14½ x 9 in.)

Signed and dated (lower left)

₦ 200,000-350,000



38
OLU AMODA (b.1959)

JUST RELAXING
2001
Ink on paper
27 x 25.5 cm. (10¾ x 10 in.)

Signed and dated (centre left)

₦ 200,000-350,000



39
MUYIWA AKINWOLERE (b.1976)

MY SUNDAY BEST
2013
Antique ink on paper
56 x 46 cm. (22 x 18 in.)

Signed and dated (lower left)

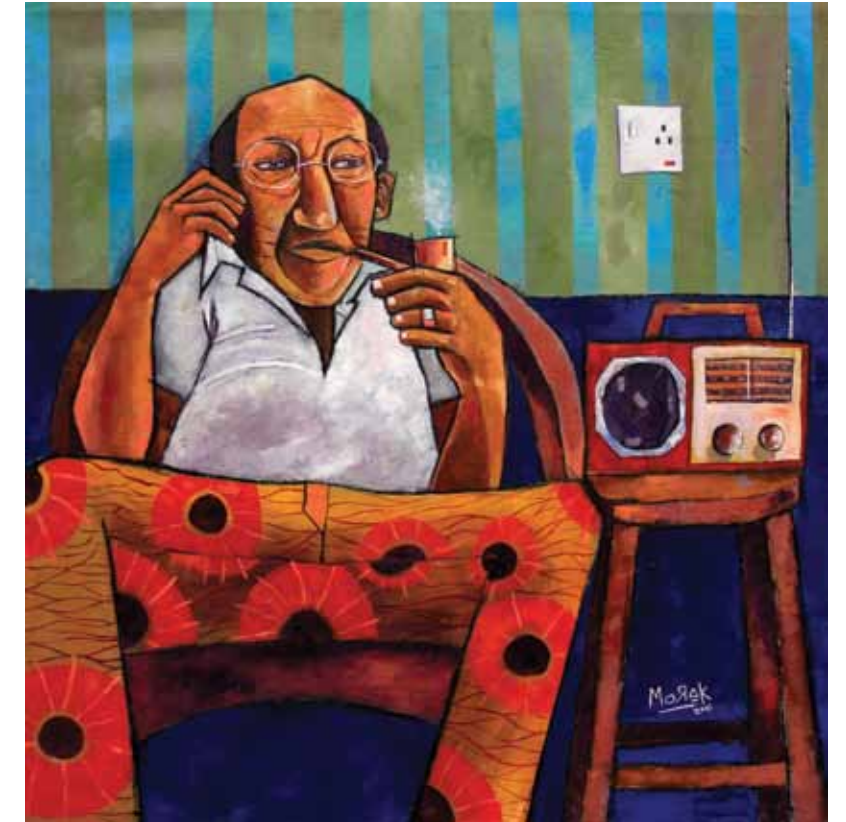
₦ 150,000-250,000

41
FEMI MORAKINYO (b.1984)

THE PENSIONER
2016
Mixed media on canvas
76 x 76 cm. (30 x 30 in.)

Signed and dated (lower right)

₦ 200,000-400,000

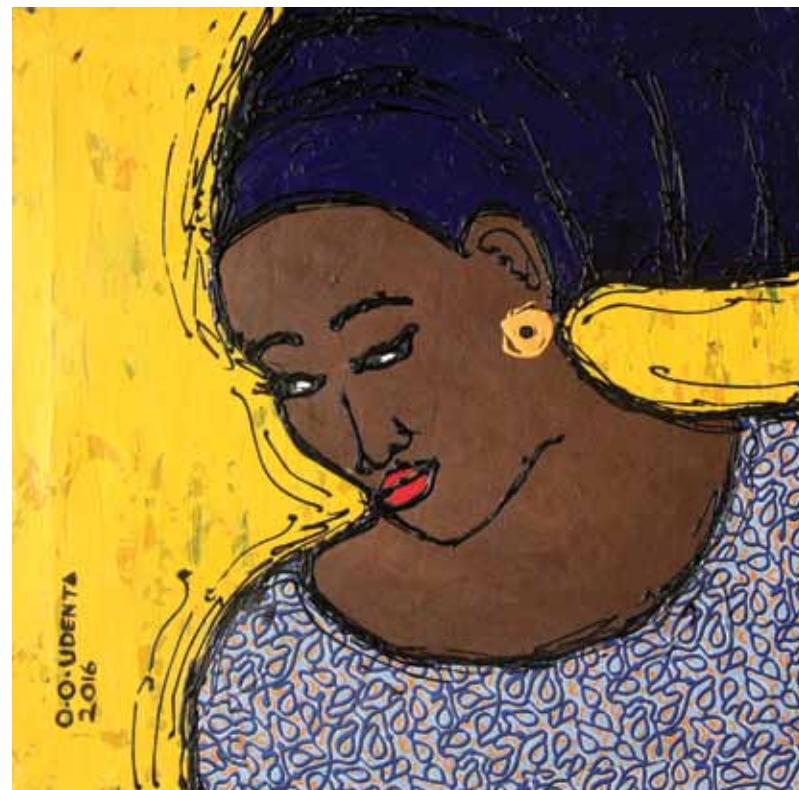


40
OMOLIGHO UDENTA (b.1968)

BLUE LADY
2016
Mixed media
61 x 61 cm. (24 x 24 in.)

Signed and dated (lower left)

₦ 250,000-350,000



42
AVOSEH SEJIRO OLAOTAN (b.1990)

PORTRAIT
2016
Mixed media on canvas
59 x 51 cm. (23 x 20 in.)

Signed and dated (lower right)

₦ 200,000-400,000



43
SEGUN AIYESAN (b.1971)
THE STEWARDS
 2016
 Oil on canvas
 91.5 x 91.5 cm. (36 x 36 in.)
 Signed and dated (lower left)
 ₦ 650,000-850,000

45
OLUMIDE ONADIPE (b.1982)
VIBRATIONS WITHIN
 2016
 Mixed media
 89 x 86.5 x 33 cm. (35 x 34 x 13 in.)
 ₦ 400,000-600,000

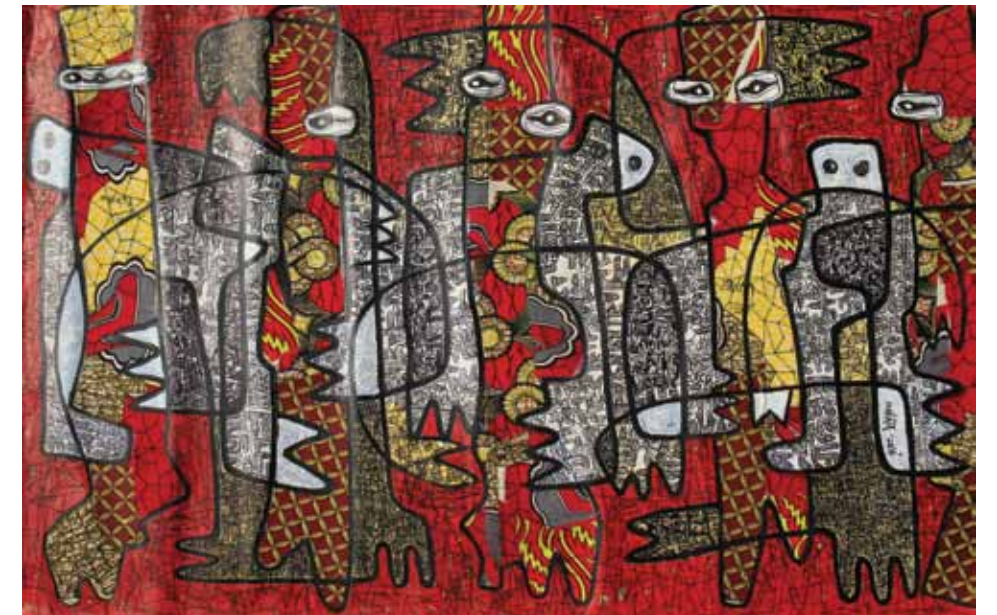


Olumide Onadipe is a sculptor who engages experimental processes that involve the manipulation of tactile materials. His recent work incorporates materials such as plastic bags, metal, wood, jute bags and glass, using a process of twisting and melting to create amorphous shapes that play with sculptural balance. A graduate in Fine Art from the University of Nigeria, Nsukka, Onadipe has held two solo exhibitions at Pan Atlantic University, Lagos. In 2016, Onadipe completed an artist residency at the Arthouse Foundation in Lagos.

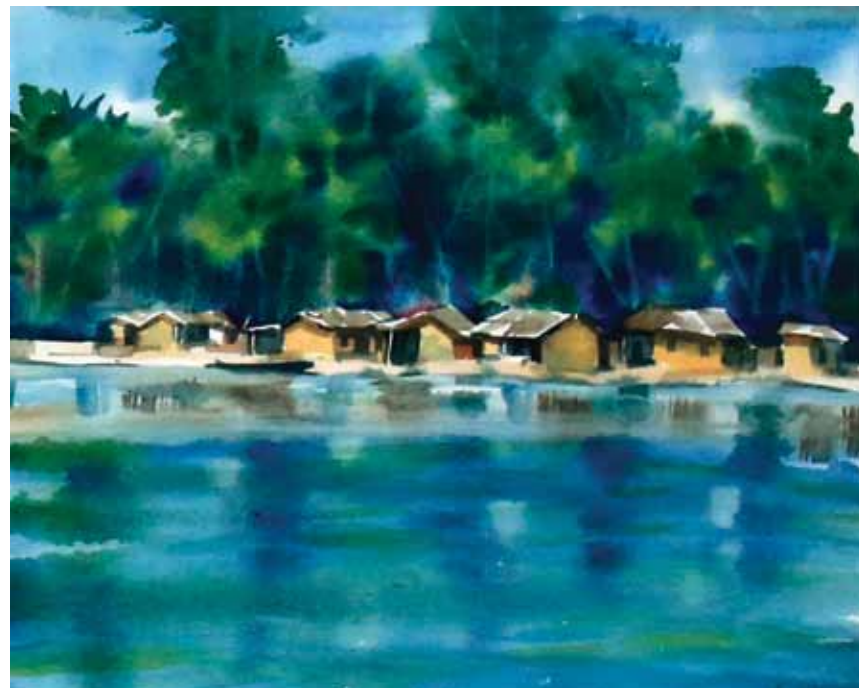
44
JIMOH BURAIMOH (b.1943)
MILK MAID
 1986
 Mixed media on board
 91.5 x 61 cm. (36 x 24 in.)
 Signed and dated (lower right)
 ₦ 700,000-900,000



46
OBINNA MAKATA (b.1981)
AND THE "EYES" HAVE IT
 2016
 Mixed media on canvas
 122 x 152.5 cm. (48 x 60 in.)
 Signed and dated (lower right)
 ₦ 500,000-800,000



Obinna Makata uses fabric as a metaphor to explore cultural identity and evolving social values in Nigeria. His mixed media collages combine ink, acrylic and scraps of Ankara fabric to create narrative associations that deal with common aspects of daily life. Makata began his fabric collages after noticing the scraps left behind in the trash by his neighbor who worked as a tailor. Since then, these textiles have featured predominately in his works on canvas and paper. Makata describes his collages as "broken pieces of African culture," a response to the omnipresence of foreign influence that continues to threaten traditional value systems and artistic processes unique to the continent.



47
ATO DELAQUIS (b.1945)
BOATS
1992
Watercolour on paper
30.5 X 40.5 cm. (12 X 16 in.)
Signed (lower left)
₺ 450,000-650,000

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



49
GEORGE OSODI (b.1974)
OIL SLICK
2013
C-print on aluminium dibond
80 x 120 cm. (31½ X 47 in.)
₺ 800,000-1,000,000

48
ATO DELAQUIS (b.1945)
RIVER AT VILLAGE
1992
Watercolour on paper
30.5 X 40.5 cm. (12 X 16 in.)
Signed (lower left)
₺ 450,000-650,000





50
CHIKA IDU (b.1974)
IDP
 2016
 Watercolour on paper
 40.5 x 28 cm. (16 x 11.5 in)
 Signed (lower right)
 ₦ 150,000-250,000



52
KOLADE OSHINOWO (b.1948)

OLORI
 2013
 Charcoal and coffee on paper
 59.5 x 44.5 cm. (23½ x 17½ in.)

Signed and dated (lower left)

₦ 850,000-1,000,000



53
KOLADE OSHINOWO (b.1948)

YOUNG LADY
 2013
 Charcoal and coffee on paper
 20 x 10.5 cm. (8 x 5 in.)

Signed and dated (lower right)

₦ 350,000-550,000



51
JEFFERSON JONAHAN (b.1970)

WAITING
 2015
 Pastel on canvas
 91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower left)

₦ 300,000-500,000

54
SEGUN ADEJUMO (b.1965)

UNTITLED
 1995
 Charcoal on paper
 40 x 28 cm. (16 x 11 in.)

Signed and dated (lower right)

₦ 250,000-400,000





55
NYEMIKE ONWUKA (b.1972)

UNTITLED
2003
Pencil on paper
29 x 25.5 cm. (11½ x 10 in.)

Signed and dated (centre right)

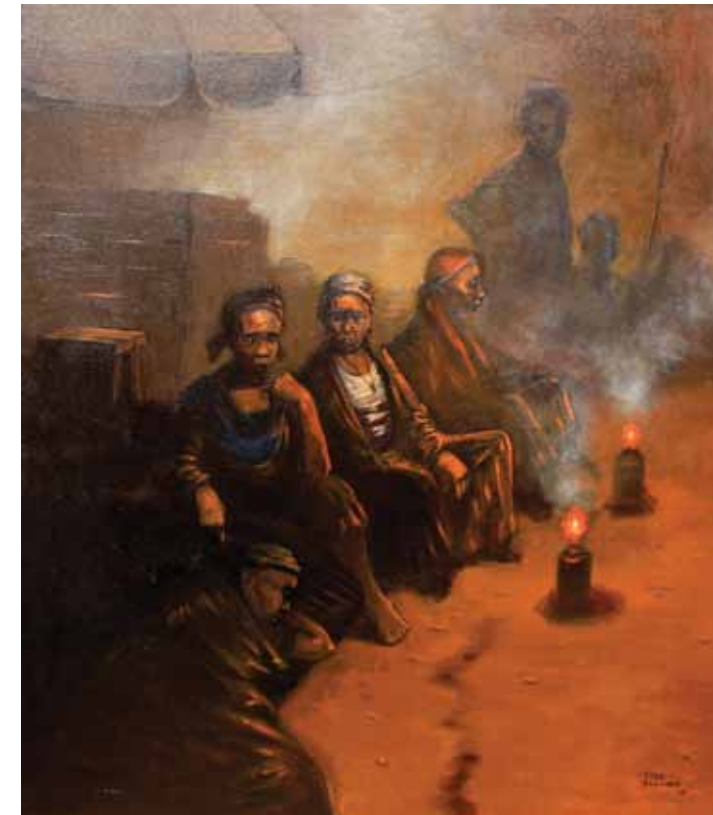
₦ 500,000-700,000

57
TEGA AKPOKONA (b.1991)

DIARY OF THE INDIGENTS
2014
Oil on canvas
118 x 113 cm. (46½ x 40½ in.)

Signed and dated (lower right)

₦ 500,000-700,000



56
NYEMIKE ONWUKA (b.1972)

THE WATCH
2009
Mixed media on paper
58.5 x 43 cm. (23 x 17 in)

Signed and dated (lower right)

₦ 500,000-700,000



58
GAB AWUSA (b.1962)

BRIDE
2009
Oil on canvas
123 x 94 cm. (48½ x 37 in.)

Signed and dated (lower right)

₦ 400,000-600,000



59
BEN OSAWE (1931-2007)

UNTITLED
2002
Charcoal on paper
71 x 48.5 cm. (28 x 19 in.)

Signed and dated (lower right)

₦ 650,000-850,000



60
BEN OSAWE (1931-2007)

UNTITLED
2001
Charcoal on paper
71 x 48.5 cm. (28 x 19 in.)

Signed and dated (lower right)

₦ 650,000-850,000

61
MAVUA LESSOR (b.1960)

MARKET SERIES
2004
Oil on canvas
114 x 101.5 cm. (45 x 40 in.)

Signed (lower right)

₦ 650,000-950,000



62
MAVUA LESSOR (b.1960)

IDUMOTA SERIES
2004
Oil on canvas
114 x 139.5 cm. (45 x 55 in.)

Signed (lower right)

₦ 750,000-1,000,000



63
BRUCE ONOBRAKPEYA (b.1932)

EMEDJO II
 (edition 2 of 2)
 2012
 Metal foil relief
 94 x 126 cm. (47 x 49½ in.)

Signed and dated (lower right)

₦ 800,000-1,000,000

Throughout his prolific career spanning over fifty years, Bruce Onobrakpeya has cemented himself as one of Nigeria's most celebrated contemporary artists. Experimenting with diverse mediums including printmaking, serigraphy, painting, sculpture, and installation, Onobrakpeya's artistic practice has been integral in developing the modern tradition of Nigerian art through a re-invigoration of indigenous cultures and iconographies. As a member of the Zaria Art Society, popularly known as the Zaria Rebels, Onobrakpeya combines his training in the Western-representational style with a focus on Nigeria's artistic history. Onobrakpeya depicts references to traditional cultural values, from dances and ceremonies to masks, jewelry, and ornamentation. Onobrakpeya has exhibited in major international arts institutions including the Tate Modern (UK), the National Museum of African Art of the Smithsonian Institution (USA), and the Malmö Konsthall in Malmö (Sweden). Onobrakpeya is the recipient of numerous awards, most recently as the honoree at the Smithsonian National Museum of African Art's fiftieth anniversary in Washington, DC. He has also received the UNESCO Living Human Treasure Award as well as the prestigious Nigerian Creativity Award by the Federal Republic of Nigeria.



64
UMOH AKANIMOH (b.1981)

GIRL FROM MY DREAMS
 2016
 Watercolour on paper
 76 x 57 cm. (30 x 22½ in.)

Signed and dated (lower right)

₦ 200,000-400,000

65
OLADIMEJI OLUWAFUNKE (b.1988)

FADE OUT (OKO-BABA)
 2015
 Oil on canvas
 76 X 111.5 cm. (30 X 44 in.)

Signed and dated (lower left)

₦ 350,000-500,000



66
ASIRU OLATUNDE (1918-1993)

AWON AGBE TIN KA KOKO ATI AWON TI N WO
 1991
 Aluminium panel
 43 x 73.5 cm. (17 x 29 in.)

Signed and dated (lower centre)

₦ 300,000-400,000



67
ABIODUN OLAKU (b.1958)

EMIR'S GUARD
2014
Charcoal on paperboard
36 x 30 cm. (14 x 12 in.)

Signed and dated (lower right)

₦ 250,000-400,000



68
ABIODUN OLAKU (b.1958)

PROSPECTORS
2014
Charcoal on paperboard
36 x 29 cm. (14 x 11½ in.)

Signed and dated (lower right)
₦ 250,000-400,000



69
OLA BALOGUN (b.1972)

UNTITLED
2013
Oil on canvas
89 x 70 cm. (35 x 27½ in.)

Signed and dated (lower right)

₦ 400,000-600,000



71
UCHE EDOCHIE (b.1975)

09:11
2002
Charcoal on paper
65 x 50 cm. (25½ x 19¾ in.)

Signed and dated (lower right)

₦ 300,000-500,000

70
PITA OHIWEREI (b.1963)

THIS TIME TOMORROW
1991
Oil on canvas
89 x 67.5 cm. (35 x 26½ in.)

Signed and dated (lower right)

₦ 900,000-1,000,000





72
GERRY NNUBIA (b.1966)

OHANEZE FESTIVAL
2016
Medium: Oil on canvas
76 x 91.5 cm. (30 x 36 in.)

Signed and dated (lower left)

₦ 400,000-600,000



73
NKECHI NWOSU-IGBO (b.1973)

LIFE'S TEXTURES
2002
Mixed media on paper
56.5 x 40.5 cm. (22½ x 16 in.)

Signed and dated (lower right)

₦ 300,000-450,000

74
IKE NWACHUKWU (b.1962)

SEPIAN VISAGES
2013
Acrylic marker on paper
61 x 45.5 cm. (24 x 18 in.)

Signed and dated (lower left)

₦ 200,000-300,000



75
JOSHUA NMESIRIONYE (b.1968)

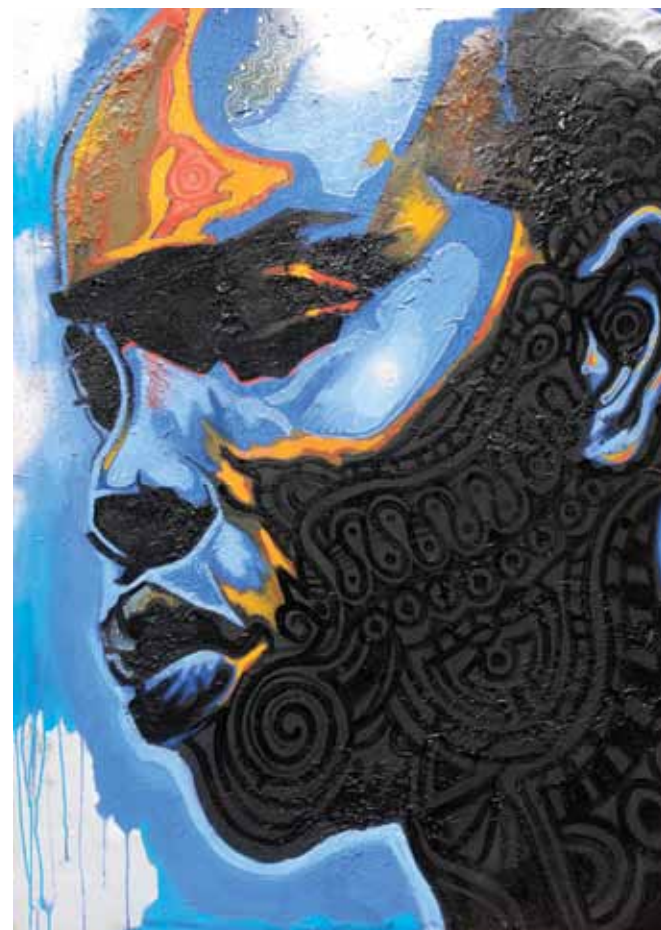
TABLE FOR TWO
2015-2016
Oil on textured canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 400,000-600,000



76
WAHAB AROMIRE
PHILOSOPHER
 2016
 Fiber
 61 cm. (24 in.)
 ₦ 200,000-350,000



77
JOHN MADU (b.1983)
CITIZEN OF THE WORLD 3
 2016
 Mixed media on canvas
 106.5 x 76 cm. (42 x 30 in.)
 Signed and dated (lower centre)
 ₦ 200,000-350,000



78
A. AKANDE (b.1942)

UNTITLED
 2005
 Oil on paper
 63.5 x 28 cm. (25 x 11 in.)
 Signed and dated (lower right)
 ₦ 250,000-500,000



79
**NIKE OKUNDAYE &
 TOLA WEWE (b.1954, b. 1959)**

FAMILY REUNION
 2010
 Mixed media on canvas
 91.5 X 61 cm. (36 X 24 in.)
 Signed and dated (lower right)
 ₦ 850,000-1,00,000



80
GBENGA ORIMOLOYE (1966)

FIGURE IN OIL
2012
Oil on board
81.5 x 61 cm. (32 x 24 in.)

Signed and dated (lower right)

₦ 400,000-600,000

81
LEONCE RAPHEAL AGBODJELLOU (Benin, b.1965)

EGUNGUN SERIES
2013
C-print on photographic paper
36 x 23 cm. (14 x 9 in.)

Signed and dated (base of work)

₦ 400,000-600,000

Leonce Raphael Agbodjelou is a documentary and conceptual photographer based in Porto Novo, Republic of Benin. His work explores the social dynamics of his hometown, including its architecture, citizens, history, cultural traditions and ongoing change. Trained by his father, renowned photographer Joseph Moise Agbodjelou (1912-2000), Agbodjelou continues the family business in his father's portrait studio in Porto Novo. His work has been exhibited at Saatchi Gallery London, Seattle Art Museum, Fowler Museum Los Angeles, Brooklyn Museum New York, Vitra Museum Basel, Guggenheim Museum Bilbao, Tel Aviv Museum of Art, Israel & Camden Arts Centre, London, among others. His work is included in the permanent collections of the CAAC Pigozzi Collection (Geneva), Carnegie Museum of Art (Pittsburg) and the Pitt Rivers Museum (Oxford).



82
TOLU ALIKI (b.1976)

NEW CHIC ON THE BLOCK
2015
Acrylic on canvas
39 x 49.5 cm. (15½ x 19½ in.)

Signed and dated (upper left)

₦ 500,000-700,000

She is proud of her build, which is in accordance with the Calabar (southern Nigeria) "fattening room" idea of beauty, and she would not pander to the modern idea of slenderness. She believes that she's perfectly built to do all the things that women need to do: to carry children on their backs, to pound maize into flour, to cart around the things of the household-the pots and pans and buckets of water, and to go roller-skating as well. She believes in body acceptance, and loves her body despite its imperfections, real or perceived. she accepts that her body is fatter than some and thinner than some others... Your eyes could be a little crooked, you could have a disability that makes walking difficult, you could have health concerns that you have to deal with but all of that doesn't mean that you should be ashamed of your body or try to change it. Body acceptance allows for the fact that there is a diversity of bodies in the world, and there is no wrong way to have one!



83
ROM ISICHEI (b.1966)

PEACEFUL THOUGHTS
2010
Oil on board
42 x 52 cm. (16½ x 20¼ in.)

Signed and dated (upper left)

₦ 900,000-1,000,000

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 Isichei graduated from the Fine Arts Department at the Yaba School of Technology before completing his Master's Degree at the Chelsea College of Art and Design. Trained as a painter, Rom is best known for his signature style of portraiture using expressive, textured brush strokes. In *Peaceful Thoughts*, Rom depicts a reclining female figure, her head resting on her crossed hands in contemplation. The palette of red, orange and pink elicits an intense yet solemn emotional power.





84
NSIKAK ESSIEN (b.1957)
PONDER
 Oil on board
 47 x 57 cm. (18½ x 22½ in.)
 Signed (lower right)
 ₦ 700,000-900,000

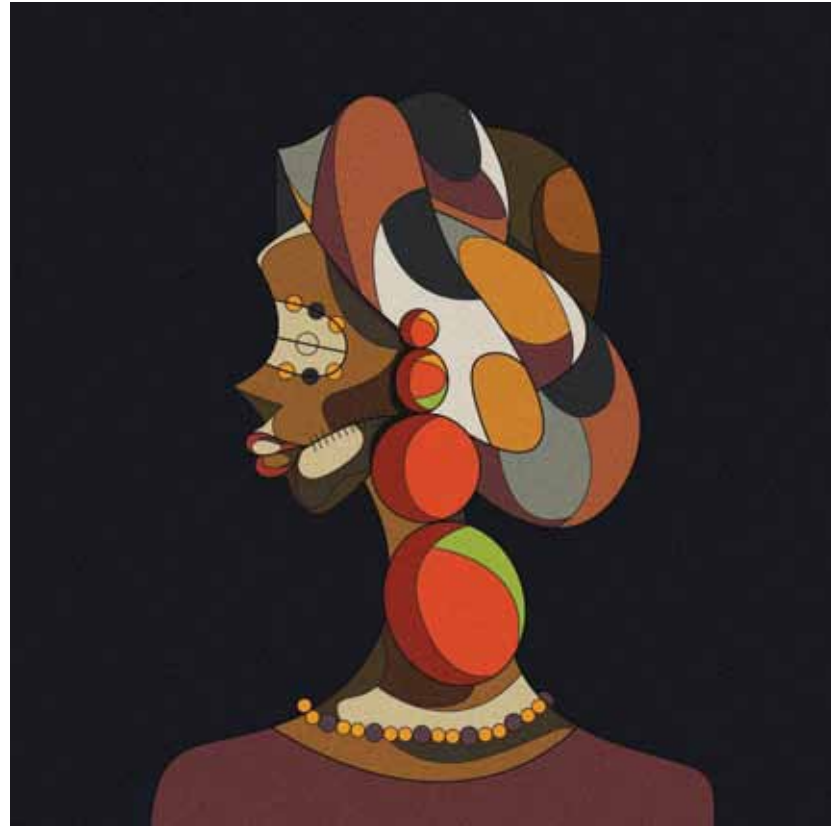
86
TOYIN OMOLOWO (b.1964)
TOGETHERNESS IN UNITY
 2014
 Acrylic on canvas
 113 x 132 cm. (44½ x 52 in.)
 Signed and dated (lower right)
 ₦ 450,000-650,000



85
KAINEBI OSAHENYE (b.1964)
SHELTER ME
 2016
 Mixed media on paper
 76.5 x 56 cm. (30 x 22 in.)
 Signed and dated (lower right)
 ₦ 400,000-600,000



87
PATRICK AGOSE (b.1961)
A CONTORTIONIST
 2015
 Wood
 152.5 cm. (60 in.)
 Signed and dated (lower left)
 ₦ 500,000-700,000



88
TOBY EMMANUEL (b.1994)
AFRICAN LADY
 2015
 Digital art on canvas
 122 x 122 cm. (48 x 48 in.)
 ₦ 250,000-400,000



90
MURAINA OYELAMI (b. 1940)
ANCIENT CODE
 Oil on paper
 57.5 x 46 cm. (22¾ x 18 in.)
 Signed (lower right)
 ₦ 300,000-500,000



89
HAKEEM MURAINA (b. 1966)
ORIOLOGE (PAGEANT REINDEER)
 2016
 Metal
 31 cm. (12½ in.)
 Signed and dated (back of work)
 ₦ 300,000-450,000

91
LEMI GHARIOKWU (b.1955)
AFRODISIA I
 2016
 Acrylic on canvas
 122 x 91.5 cm. (48 x 36 in.)
 Signed and dated (lower right)
 ₦ 600,000-900,000

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. In *Afrodisia I*, a female silhouette poses in front of a kaleidoscope of shapes and colours, creating a surreal backdrop that prioritising the essential elements of graphic design.





92
TONIE OKPE (b.1961)

ECHE IJA
2016
Metal
46 x 47 x 60 cm. (18 x 18½ x 23½ in.)

₦ 750,000-900,000



93
OLUWAMUYIWA LOGO (b.1990)

MAN READING UNDER THIRD
MAINLAND BRIDGE
2014
Digital photography, edition 2 of 7
28 x 40.5 cm. (11 x 16 in.)

₦ 200,000-300,000

94
OLUMIDE ONADIPE (b.1982)

UNTITLED
2013
Oil on canvas
91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

₦ 450,000-600,000



95
ONYEMA OFFOEDU-OKEKE (b.1967)

SUN GOD
2014
Acrylic on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower left)

₦ 500,000-700,000



96
KUNLE ADEGBORIOYE (b.1966)

HOPE
2012
Mixed media on canvas
85 x 64 cm. (33¼ x 25 in.)

Signed and dated (lower left)

₦ 300,000-450,000

99
WAHAB AROMIRE (b.1977)

PHILOSOPHER
2015
Fiberglass
63.5 cm. (25 in.)

Signed and dated (lower right)

₦ 250,000-350,000



97
SAM OVRAITI (b.1961)

FISHES OF LIFE
1999
Watercolour on paper
58.5 x 42 cm. (23 x 16½ in.)

Signed and dated (lower right)

₦ 400,000-600,000



97

98
SAM OVRAITI (b.1961)

GREAT EXPECTATIONS
1999
Watercolour on paper
22 x 15 cm. (56 x 38 in.)

Signed and dated (lower right)

₦ 400,000-600,000



98

100
JENEVIEVE AKEN (b.1989)

GREAT EXPECTATIONS
2016
Print on Di-bond, Edition 1 of 5
64.5 x 100 cm. (25½ x 39½ in.)

₦ 300,000-500,000





101
PATRICK AKPOJOTOR (b.1982)

OSAS I
2015
Pencil on paper
28 x 23 cm. (11 x 9 in.)

Signed and dated (lower left)

₦ 200,000-400,000



103
OLU AJAYI (b.1963)

UNTITLED
2009
Oil on canvas
94 x 94.5 cm. (37 x 37½ in.)

₦ 700,000-1,000,000

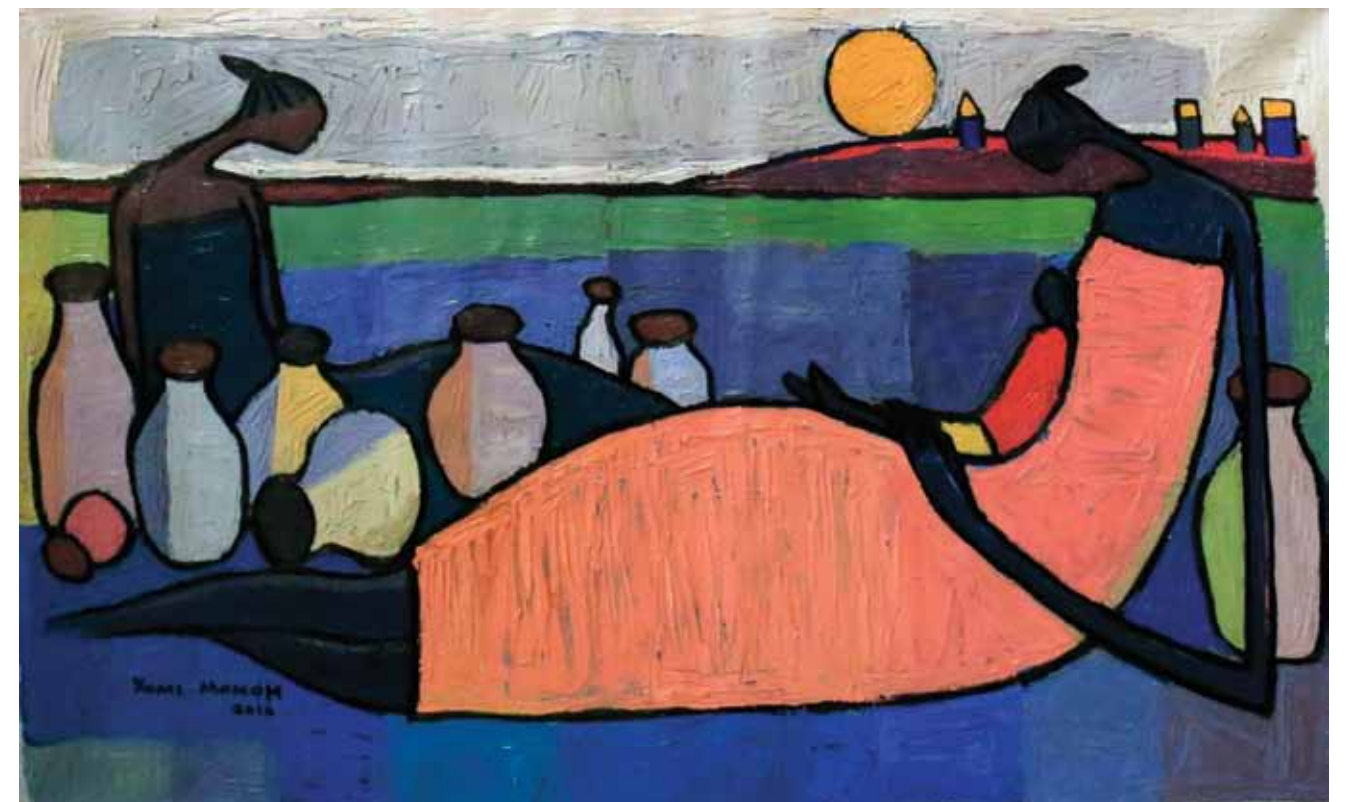


102
OSORA MOJEKWU (b.1999)

AT REST, IN COMFORT
2016
Acrylic & ink on paper
59 x 44.5 cm. (23 x 17½ in.)

Signed (lower right)

₦ 200,000-400,000



104
YOMI MOMOH (b.1964)

POTTER'S SON
2016
Oil on canvas
75 x 120.5 cm. (29½ x 47½ in.)

Signed and dated (lower left)

₦ 400,000-600,000



105
JACQUELINE SOUWARI (b.1990)

UNFAITHFUL
2013
Mixed media on paper
115.5 x 84 cm. (45½ x 32)

Signed and dated (lower right)

₦ 500,000-700,000



107
YETUNDE AYENI BABAOKO (b.1978)

BALOGUN MARKET
Print on di-bond
61 x 91.5 cm. (24 x 36 in.)

₦ 350,000-600,000



106
TYNA ADEBOWALE (b.1982)

SHUGA
2016
Acrylic and pen on canvas
75 cm. (29¾ in.) diameter

Signed and dated (centre right)

₦ 250,000-400,000



108
KEHINDE OSO (b.1973)

TASTES AND DESIRES
2016
Mixed media on board
119.5 x 102 cm. (47 x 40 in.)

Signed and dated (lower left)

₦ 400,000-600,000



109
LANRE BURAIMOH (b.1976)
THE KISS
 2011
 Bead on board
 64 X 54.5 cm. (25 x 21¼ in.)
 Signed and dated (lower right)
 ₦ 450,000-600,000



111
DUKE ASIDERE (b.1961)
QUEEN
 2007
 Oil on canvas
 38 x 30 cm. (15 x 12 in.)
 Signed and dated (back of work)
 ₦ 250,000-400,000

Duke Asidere is a painter and mixed media artist who creates visual metaphors that expand on everyday human drama. His works are executed with bright colours, fluid lines and textured surfaces. Asidere obtained his Bachelors and Masters degree from Ahmadu Bello University, Zaria, with a specialisation in painting. He has also served as a lecturer at Auchi Polytechnic.



110
ANTHEA EPELLE (b.1972)
I HEAR THE SOUND
 2016
 Oil on canvas
 142 x 112 cm. (56 x 44 in.)
 Signed (lower right)
 ₦ 500,000-700,000



112
DUKE ASIDERE (b.1961)
WALLS
 2007
 Oil on canvas
 38 x 30 cm. (15 x 12 in.)
 Signed and dated (back of work)
 ₦ 250,000-400,000



113
BUNMI BABATUNDE (b.1957)

SUPPLICATION
2013
Bronze
48.5 cm. (19 in.)

Signed and dated (lower left)

₦ 500,000-750,000



114
ADUBI MAKINDE (b.1978)

DO THE RHYTHM
2016
Mixed media
120 x 91.5 cm. (47 x 36 in.)

Signed and dated (lower right)

₦ 350,000-450,000

115
DIPO DOHERTY (b.1991)

COVALENCE
2015-2016
Mixed media on board
132 x 99 cm. (52 x 39 in.)

₦ 450,000-650,000

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. *Covulence*, a mixed media work combining burnt rulers and photographs, marks a departure in Doherty's practice. Doherty explores a complex matrix of systems in a search for coherent identity, using the torched rulers as a metaphor for infrastructural failure and the fragmentation of the educational system. With the act of burning an ode to the ancient discovery of fire, the fragmented photographs further skew the recognition of a singular identity. *Covulence* was featured as a finalist for the ArtXPrize at the inaugural ArtXLagos Art Fair in 2016.



116
LUKE OSARO (b.1977)

PIPER
2016
Mixed media
46 cm. (18 in.)

Signed and dated (top of work)

₦ 250,000-400,000



117
TOLA WEWE (b.1959)

PARADE
2011
Acrylic on canvas
74 x 67 cm. (29 x 26½ in.)

Signed and dated (lower right)

₦ 600,000-800,000



119
UCHAY JOEL CHIMA (b.1971)

UNTITLED I & II
2014
Mixed media on canvas
51 x 51 cm. (20 x 20 in.)

Signed and dated (lower left, lower right)

₦ 300,000-500,000

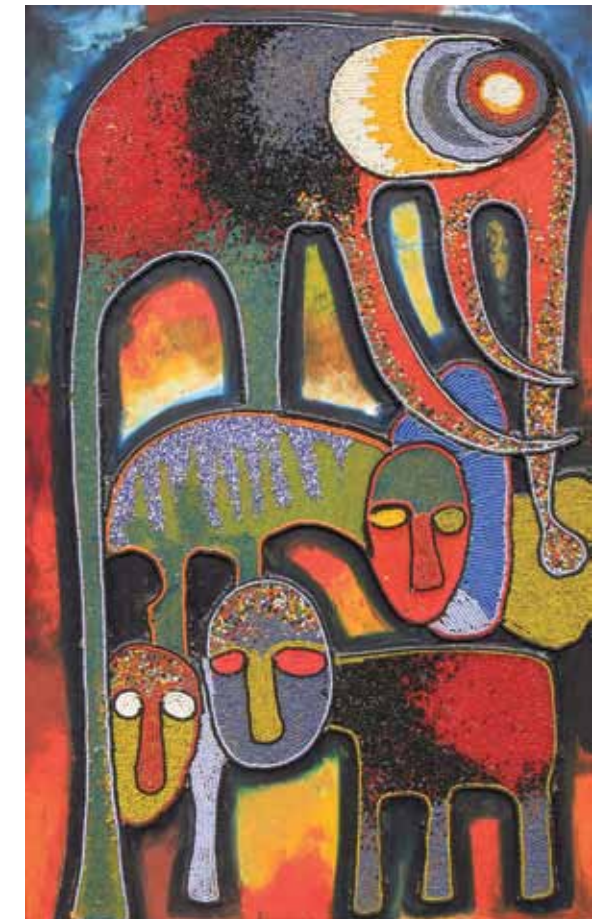
Uchay Joel Chima is a mixed media artist who uses unconventional materials in his works on canvas, including strings, sand, wax and found objects. His work is influenced by social and environmental issues, questioning notions of crisis and inequality around the globe. Chima graduated from the Institute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

120
JIMOH BURAIMOH (b.1943)

ELEPHANT MOVEMENT
1978
Mixed media on board
31 x 19 cm. (79 x 48½ in.)

Signed and dated (lower centre)

₦ 700,000-900,000



118
TONY ENEBELI (b.1956)

ANI EZI
edition 8 of 50
1985
Plastocast on board
114.5 x 54 cm. (45 x 21½ in.)

Signed and dated (middle left)

₦ 400,000-600,000



121
LATEEF OLAJUMOKE (b.1982)

CONSCIOUS MIND
2016
Acrylic on canvas
122 x 107 cm. (48 x 42 in.)

Signed and dated (lower right)

₦ 275,000-350,000



122
REUBEN UGBINE (b.1956)

MEDITATION
2015
Wood
61 cm. (24 in.)

Signed and dated (back of work)

₦ 500,000-650,000



123
BEN OSAGHAE (1962-2017)

CHILD LABOUR 2
2011
Acrylic & oil on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower left)

₦ 800,000-1,000,000

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.

Important Notices and Explanation of Cataloguing Practice

Condition Reports

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

Conditions of Sale

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

Preconditions

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

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

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

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

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

Other conditions and information

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

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

Before the Sale

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

At the Sale

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

6. Absentee bids are welcome and Arthouse Contemporary will carry out written bids for the convenience of clients who are not present at the auction in person, through the auctioneer or by way of representation through an agent. We reserve the right to not accept an absentee bid if it does not comply with any of the following conditions: (a) the bidder is registered or submits the bid with a completed bidder registration form; (b) the bid is made in the currency of the country where the auction is held and (c) the bid is received a minimum of 72 hours prior to the auction. Please refer to the absentee bid form on our website for clarifications.

Bidders will receive a receipt of acknowledgement from Arthouse Contemporary, up to 1 working day after it is submitted and will further receive a confirmation that the bid is accepted with a date stamp, the purpose of which is to fairly execute the following circumstance: If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first.

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

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

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

After the Sale

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

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

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

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

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

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

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

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

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

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

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

Limited Warranty

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

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

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

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

GUIDE FOR ABSENTEE BIDDERS

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

This service is free and confidential.

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

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

"Buy" or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

Other Conditions

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

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

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

All bids are subject to the conditions of business applicable to the sale, a copy of which is available from Arthouse Contemporary Limited's offices or by telephoning +2341 774-0909.

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

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

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

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

Limited may use it for the above purposes. Arthouse Contemporary Limited will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on Arthouse Contemporary Limited's policies on personal data, or to make corrections to your information, please contact us on +2341 774-0909.

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



Kavita Chellaram
CEO



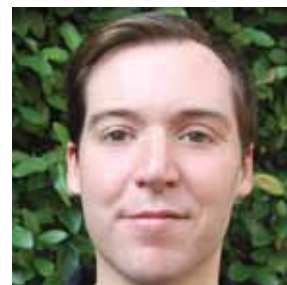
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Consultant/Advisor



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Manager



Sumbo Biobaku-Baderin
Account Manager



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Index

Artist	Lot	Artist	Lot
A. Akande	78	Leonce Rapheal Agbodjelou	81
Abiodun Olaku	35, 67	Luke Osaro	116
Aderemi Adegbite	26	Mavua Lessor	61, 62
Adubi Makinde	114	Maxwell Boadi	11
Alimi Adewale	30	Michael Kpodoh	14
Angela Isiuwe	6	Muraina Oyelami	90
Anthea Epelle	110	Muyiwa Akinwolere	39
Asiru Olatunde	66	Ndidi Dike	27
Ato Delaquis	47, 48	Nike Okundaye & Tola Wewe	79
Avoseh Sejiro Olaotan	42	Nkechi Nwosu-Igbo	73
Ayoola Omogbolahan	31	Nsikak Essien	84
Ben Enwonwu	34	Nyemike Onwuka	55, 56
Ben Osaghae	123	Obinna Makata	46
Ben Osawe	59, 60	Ola Balogun	69
Bob Nosa Uwagboe	3	Oladele Ogbeyemi	76
Bon Offei-Nyako	16	Oladimeji Oluwafunke	65
Bruce Onobrakpyea	19,32, 63	Olu Ajayi	103
Bunmi Babatunde	113	Olu Amoda	37, 38
Chibuikwe Uzoma	24	Olumide Onadipe	c4, 45, 94
Chika Idu	50	Oluwamuyiwa Logo	93
Chike Obeagu	13	Omoligho Udentia	40
Dele Jegede	18	Onyema Offoedu-Okeke	95
Dennis Osadebe	22	Osora Mojekwu	102
Dipo Doherty	c1, 115	Patrick Agose	87
Diseye Tantua	2	Patrick Akpojotor	101
Duke Asidere	111, 112	Pita Ohiwerei	70
Ebong Ekwere	9	Promise O'nali	23
Femi Morakinyo	41	Reuben Ugbinde	36, 122
Fidelis Odogwu	20	Richardson Ovbiebo	28
Francis Nicaise Tchiakpe (tchif)	7	Rom Isichei	83
Gab Awusa	58	Sade Thompson	c2, 1
Gbenga Orimoloye	80	Sam Ovraiti	97, 98
George Osodi	49	Segun Adejumo	54
Gerry Nnubia	72	Segun Aiyesan	43
Hakeem Muraina	89	Tayo Adenaike	21
Ike Nwachukwu	74	Tayo Olayode	33
Isaac Emokpae	5	Tayo Quaye	17
Jacqueline Souwari	105	Tega Akpokona	57
Jeferson Jonahan	51	Toby Emmanuel	88
Jenevieve Aken	100	Tola Wewe	25
Jimmy Nwanne	15	Tola Wewe	117
Jimoh Buraimoh	44, 120	Tolu Aliko	82
Joe Nsek	12	Tonie Okpe	92
John Madu	77	Tony Enebeli	118
Joseph Eze	29	Toyin Omolowo	86
Joshua Nmesirionye	75	Tyna Adebowale	106
Juliet Ezenwa Pearce	4	Uchay Joel Chima	c3, 119
Kainebe Osahenye	85	Uche Edochie	71
Kehinde Oso	108	Uche Okpa Iroha	10
Kolade Oshinowo	52, 53	Umoh Akanimoh	64
Kunle Adegborioye	96	Wahab Aromire	99
Lanre Buraimoh	109	Wole Lagunju	8
Lateef Olajumoke	121	Yetunde Ayeni Babaeko	107
Lemi Ghariokwu	91	Yomi Momoh	104





OLAKH A.O.
'14

'THE PROSPECTORS'