



ARTHOUSE
CONTEMPORARY LIMITED

**THE AFFORDABLE
ART AUCTION**

Saturday, 3rd March 2018

masochiku ike
2016



COVER

LOT #19
NWACHUKWU IKE

FORMS AND SHADOWS

BACK COVER

LOT #31
KADARA ENYEASI

AVANT GARDE

INSIDE FRONT COVER

LOT #10
GERRY NNUBIA

SUCCESS STORIES 3

INSIDE BACK COVER

LOT #13
DENNIS OSADEBE

NIGERIAN SOLDIER DAY DREAMING

OPPOSITE CONTENTS

LOT #38
DARE ADENUGA

HER LOVE STORY

THE AFFORDABLE ART AUCTION

3rd March 2018, 6 pm

AUCTION

Saturday 3rd March 2018
KIA Motors
308, Adeola Odeku Street
Victoria Island
Lagos, Nigeria

VIEWINGS

Friday, 2nd March 2018, 10 am - 6 pm
Saturday, 3rd March 2018, 10 am - 1 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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Acknowledgements

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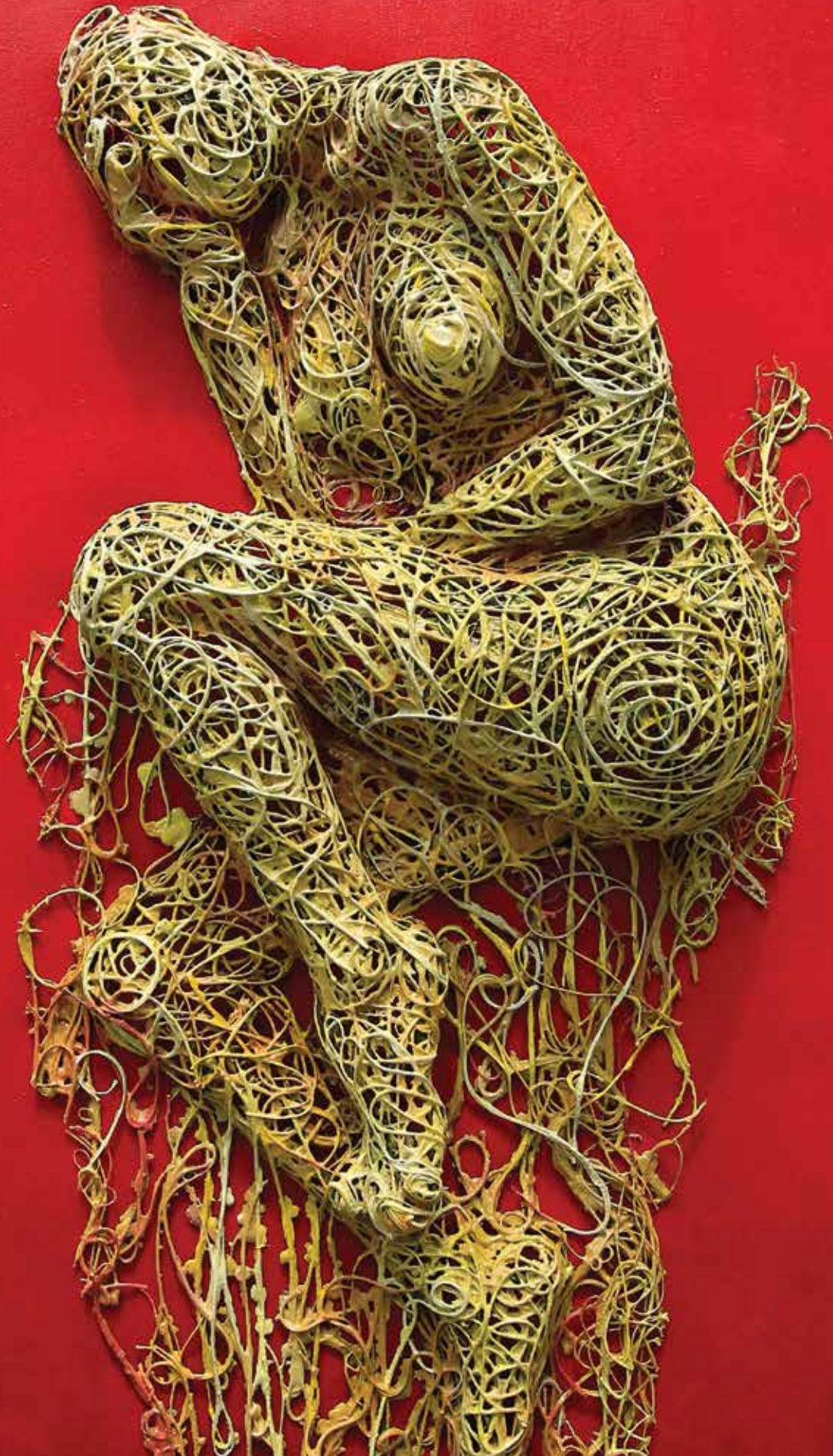
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THE AFFORDABLE ART AUCTION

On behalf of Arthouse Contemporary, I am pleased to present the third 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

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 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 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
MURAINA OYELAMI (b. 1940)

SHANGO SHRINE MURAL
2008
Oil on paper
53 x 41 cm. (21 x 16 in.)

Signed and dated (lower right)

₦ 250,000-350,000

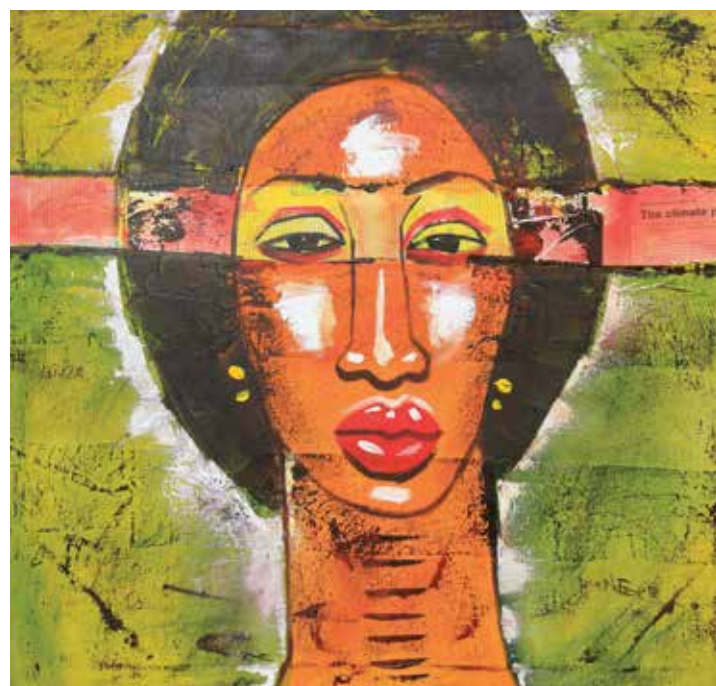


C2
A. AKANDE (b. 1942)

MAN
2006
Oil on paper
28 x 20 cm. (11 x 8 in.)

Signed and dated (lower right)

₦ 100,000-200,000



C3
JOSEPH EZE (b.1979)

HOPE I
2010
Acrylic on canvas
71 x 71 cm. (28 x 28 in.)

Signed and dated (lower right)

₦ 250,000-350,000



C4
TONY ENEBELI (b.1956)

MOTHER OF TWINS
1987
Metal foil etching on board
56 x 23 cm. (22 x 9 in.)

Signed and dated (centre right)

₦ 100,000-150,000

MAIN SALE BEGINS

1
CHIBUIKE UZOMA (b.1992)

LAST BORN WITH IMAGINATION
2015
Mixed media on canvas
99 x 91.5 cm. (39 x 36 in.)

Signed and dated (lower left)

₦ 300,000-500,000

Chibuiké Uzoma is a multidisciplinary artist working with photography, painting, drawing and text, whose projects are nourished by life and the reciprocals between humans and their conditions. Taking reference from Nigeria, the African Diaspora, and the Global South, Uzoma's artworks engage global dialogues and issues of contemporary politics, post-colonialism, migration, thought, and urbanization as well as themes related to religious and ethnic conflicts. Uzoma often adopts a layered and conceptual idea while analyzing a situation, and then he paints; making drawings or staging photographic performances to unveil his findings. In *Last Born with Imagination*, Uzoma portrays his friend, Oseni, fascinated by how his friend loves the chaos in the city of Lagos as opposed to himself. As the artist describes, it was almost as though she lived in her head, as a kind of a bubble where everything seemed perfect. *(Ines Valle)*



2
SADE THOMPSON (b.1972)

DIARY OF AN AFRICAN WOMAN
2015-2017
Collage on board
112 x 99 cm. (44 x 39 in.)

Signed and dated (lower right and left)

₦ 500,000-700,000

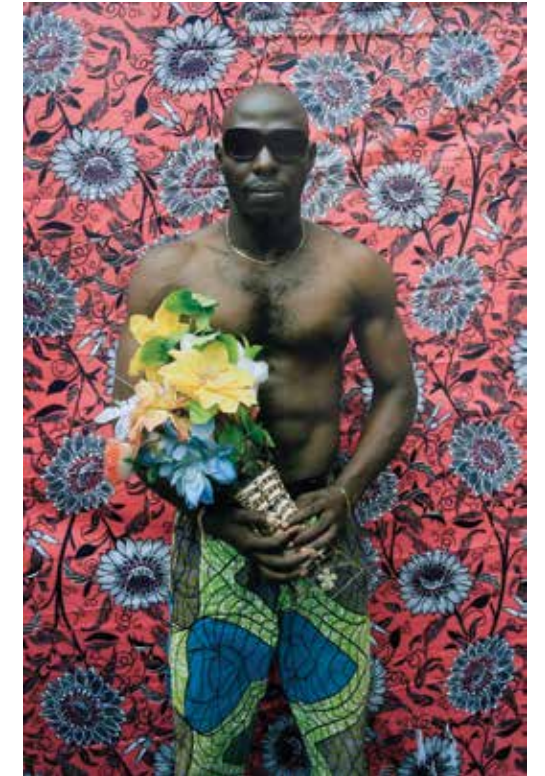
Sade Thompson is an artist and designer who focuses on everyday experiences of Nigerian women. Her work mixes abstract and figurative elements using a bold colour palette. Thompson studied at Yaba College of Technology and Ahmadu Bello University. She currently serves as a lecturer of fashion at Yaba College of Technology. Her work has been included in numerous exhibitions locally, including the National Museum and Goethe-Institut, among others.





3
DUKE ASIDERE (b.1961)
THE WORLD OF DREAMS
 2010
 Watercolour on paper
 48 x 39 cm. (19 x 15½ in.)
 Signed and dated (lower right)
 ₦ 300,000-400,000

5
LEONCE AGBODJELLOU (BENINOISE, B.1965)
MUSCLE MEN SERIES
 2013
 C-print on paper
 30.5 x 20 cm. (12 x 8 in.)
 Signed and dated (lower right)
 ₦ 350,000-450,000



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).

4
JULIET EZENWA PEARCE (b.1968)
INTRODUCTIONS III
 2008
 Oil on Canvas
 86 x 116.5 cm.
 (34 x 46 in.)
 Signed and dated
 (lower right)
 ₦ 350,000-450,000



6
ABIOLA IDOWU (b.1973)
DEEP AFFECTION 2
 2014
 Mixed media on canvas
 106.5 x 106.5 cm. (42 x 42 in.)
 Signed and dated (lower left)
 ₦ 450,000-600,000





7
FEMI MORAKINYO (b. 1984)

SHUGA DADDY
2017
Mixed media on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 200,000-300,000

8
BOB NOSA UWAGBOE (b.1974)

CHAINED IN CORRUPTION
2017
Mixed media on canvas
76 x 61 cm. (30 x 24 in.)

Signed and dated (lower left)

₦ 300,000-400,000

Bob Nosa Uwagboe's artistic practice focuses on issues of social injustice in Nigeria. His artworks expose problems plaguing Nigerian society, from poor leadership and government corruption to violence, theft, election rigging and human trafficking. The figures in his paintings include police officers, government officials, businessmen and criminals, which through their actions produce havoc on the everyday citizen. Bob Nosa Uwagboe graduated from Auchi Polytechnic, Nigeria, with a specialisation in painting. He has held solo exhibitions at the Pan-African University and African Artists' Foundation in Lagos.



9
JIMMY NWANNE (b.1989)

DIALOGUE
2017
Mixed media on canvas
152.5 x 129.5 cm. (60 x 51 in.)

Signed and dated (lower centre)

₦ 700,000-800,000

Jimmy Nwanne's mixed media paintings focus on themes of boundaries and transcendence, making associations to identity, tribe, gender and social hierarchies. Combining fabrics, local newspapers, magazines, cardboard and charcoal, Nwanne points to symbols of movement and migration. Using a cut and paste technique, Nwanne breaks down shapes, colours and textures that manipulate space within the surface of the canvas. Jimmy Nwanne completed an artist residency with the Arthouse Foundation in 2017. Nwanne lives and works in Kaiserslautern, Germany.



10
GERRY NNUBIA (b.1966)

SUCCESS STORIES 3
2017
Mixed media
91.5 x 122 cm. (36 x 48 in.)

Signed and dated (lower right)

₦ 700,000-850,000

Gerry Nnubia is a painter and mixed media artist who explores social issues in Nigeria. His art is characterised by a tendency to deviate from standard mediums, often times experimenting and hacking techniques. His recent works have combined clippings from magazines and newspapers, which he uses to construct daily scenarios. His figures are businessman or politicians, wearing a suit and tie, with their heads formed by clock faces, signaling the fast paced business and political environment. Nnubia studied fine art at the Institute of Management and Technology, Enugu.





11
JOHN MADU (b.1983)
REGAL CULTURE
 2017
 Mixed media on canvas
 91.5 x 91.5 cm. (36 x 36 in.)
 Signed and dated (lower right)
 ₦ 300,000-400,000

13
DENNIS OSADEBE (b.1991)
NIGERIAN SOLDIER DAY DREAMING
 2017
 Mixed media on canvas
 106.5 x 139.5 cm. (42 x 55 in.)
 ₦ 500,000-600,000

Incorporating bright colors and minimal, pop aesthetic, Dennis Osadebe describes his artistic practice as a “neo” visual style. His mixed media works portray scenes at once surreal and absurd, commonplace and mundane. Dennis Osadebe’s first solo exhibition, *Remember the Future*, was held at Red Door Gallery in 2017. He has participated in group exhibitions at Art Twenty One, Rele Gallery, Terra Culture and the IAMISIGO Showroom. His work is held in the private collection of the Murtala Muhammed International Airport in Lagos.



12
PROMISE O’NALI (b.1959)
COSMOPOLITAN
 2016
 Acrylic on canvas
 122 x 122 cm. (48 x 48 in.)
 Signed and dated (lower right)
 ₦ 400,000-500,000



14
LOGO OLUWAMUYIWA (b.1990)
BICYCLES
 2017
 C-Print
 55.5 x 106.5 cm. (22 x 42 in.)
 ₦ 300,000-400,000

In his extended series, *Monochrome Lagos*, photographer Logo Oluwamuyiwa begins with a central premise: what the city of Lagos would look like if it was stripped of color. Logo presents an alternative visual vocabulary through which to comprehend the city, one that strips Lagos down to its component parts, as an encounter between the individual and the built environment. Logo limits his palette to black and white, sometimes high-contrast images that demonstrate attention to line and architectural forms. The project muffles the sensorial tropes of Lagos, bringing to the fore the spaces wherein one can find solace within the city.



15
DIPO DOHERTY (b.1991)
THE HUMAN PARADOX IN NATURE
 2017
 Acrylic on canvas
 122 x 122 cm. (48 x 48 in.)

₦ 450,000-650,000

Building this piece, I sought to use geometry and color to explore a deeper, chaotic relationship between the human race and mother nature. The white icy terrain of the alps melting are evident in the blue hues of water falling throughout the piece. The purple gradients also depict rising temperatures of heat waves experienced in the summers around the world. The plants within the ground are curling around the legs and arms of the human forms within the painting, almost fighting with it, not wanting us to leave to another planet. This piece stands as a testament to nature's forces against the human race, which to an extent is a result of our damaging impact on the environment. How do we really reconcile such a relationship? (*Dipo Doherty*)

17
ABISOLA GBADAMOSI
 (b.1995)

I AM NOT MY BODY
 2018
 Watercolour on paper
 73.5 x 53 cm. (29 x 21 in.)

Signed and dated (lower left)

₦ 200,000-300,000



16
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)
 ₦ 750,000-900,000



18
UCHAY JOEL CHIMA (b.1971)

AMAZED I
 2017
 Mixed media on canvas
 91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 400,000-600,000

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.



19
NWACHUKWU IKE (b.1962)

FORMS AND SHADOWS
 2016
 Acrylic on board
 122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 300,000-400,000

21
LEMI GHARIOKWU (b.1955)

PETROSENE II
 2017
 Acrylic on canvas
 101 x 101 cm. (40 x 40 in.)

Signed and dated (lower right)

₦ 700,000-900,000

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.

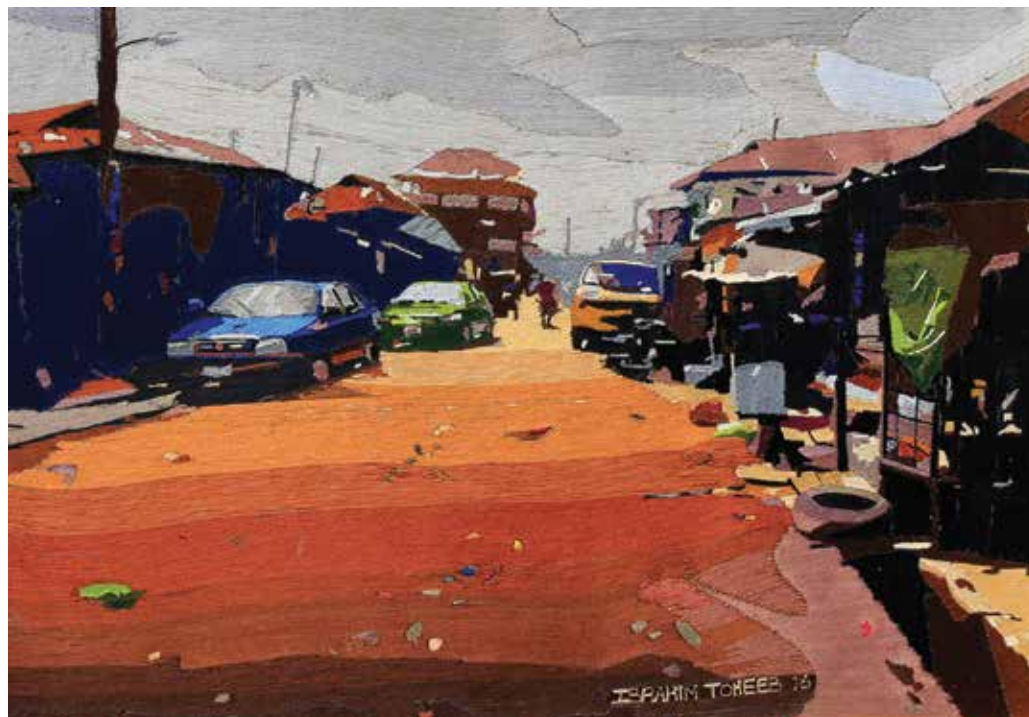


20
TOHEEB IBRAHIM

ILU WA
 2016
 Thread collage on board
 48 x 63 cm. (19 x 25 in.)

Signed and dated
 (lower right)

₦ 125,000-175,000

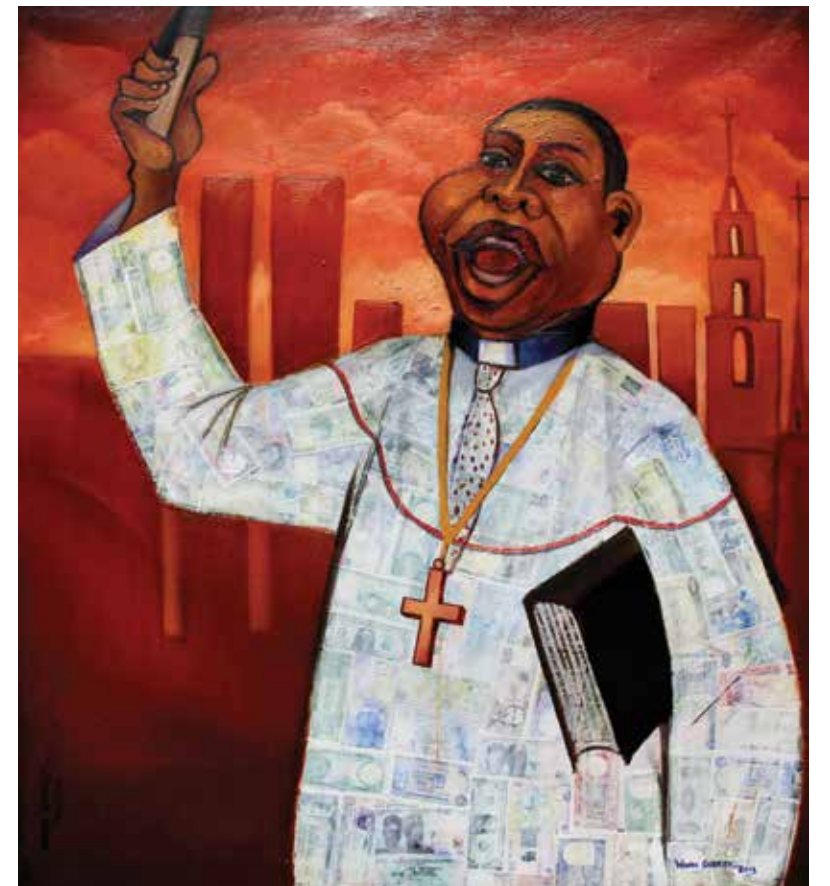


22
WANDE GEORGE (b.1962)

IN GOD'S NAME
 2013/2014
 Mixed media on canvas
 122 x 137 cm. (48 x 54 in.)

Signed and dated (lower right)

₦ 600,000-800,000





23
SAM EBOHON (b.1966)

BABA 70
2017
Oil on canvas
127 x 127 cm. (50 x 50 in.)

Signed and dated (lower right)

₦ 600,000-800,000

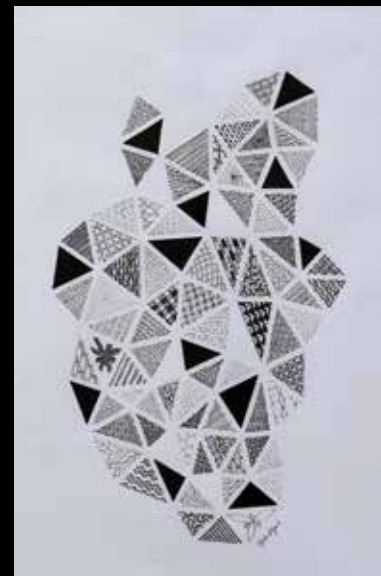
24
PATRICK AKPOJOTOR (b.1982)

JUMOKE & HE LOOKS FAMILIAR
2017
Charcoal on paper
39 x 29 cm. (15½x 11½ in.) each

Signed and dated (lower right)

₦ 400,000-500,000 pair

As the winner of the Art X Lagos Prize in 2016, Patrick Akpojotor is best known for his works on charcoal, with portraits that combine geometric elements and surreal shapes.



25
YETUNDE OGUNWUMI (b.1992)

CONSTELLATIONS 1-3
2017
Pen & Ink on paper
40.5 x 29 cm. each (16 x 11½ in. each)

Signed and dated (lower right)

₦ 150,000-250,000

26
DOTUN ADEGBITE (b.1958)

THE VISION
2014
Acrylic on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 350,000-450,000

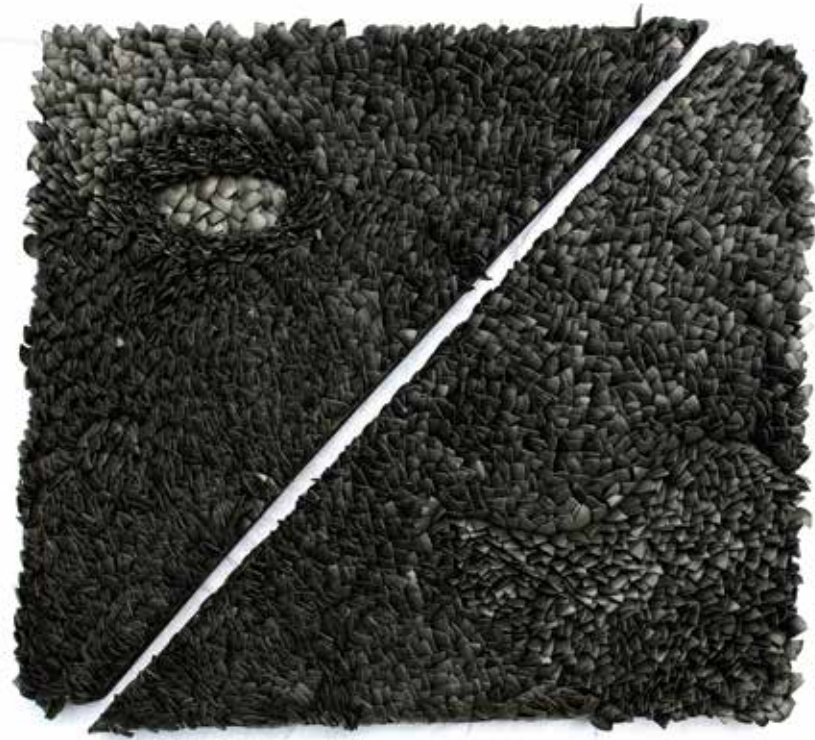




27
REZE BONNA
 UNTITLED
 2013
 C-print on canvas 2013
 134 x 90 cm. (53 x 35¾ in.)
 Signed and dated (lower right)
 ₦ 200,000-300,000

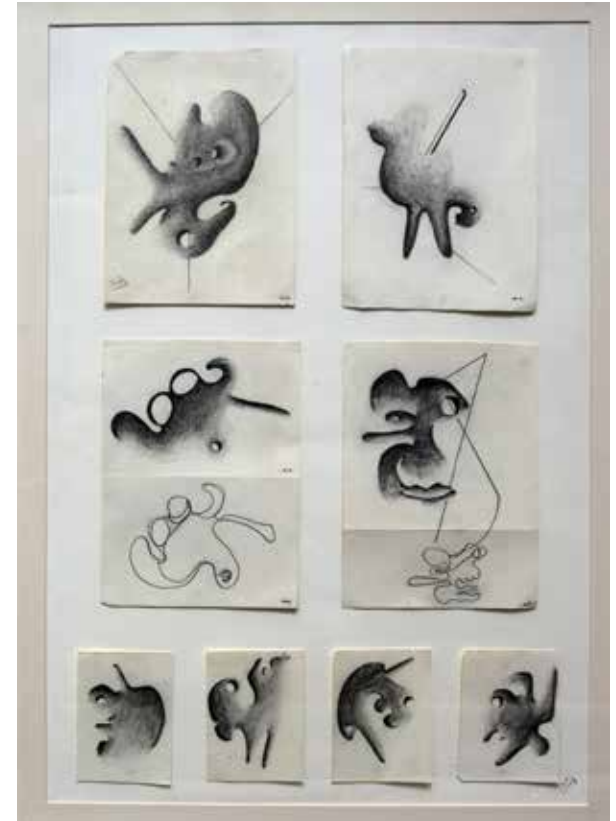
28
MAY OKAFOR (b. 1982)
 BERMUDA CALLING (CHOKED SERIES)
 2016
 Mixed media
 127 x 116.5 cm. (50 x 46 in.)
 ₦ 175,000-250,000

"I let a world of possibilities become available to me in relation to methods while creating my visual art pieces. In terms of material, I particularly explore clay and found objects, which I have found to be the most exciting to work with. Whenever I work with them I am reminded of their innate features of countless dramatic and encapsulating tendencies. Hence, I liberate such tendencies, while investigating issues in historical, theoretical and contemporary contexts in the process, as they contribute, in unique ways, to the viewers' visual experience, where I also carefully posit myself." (May Okafor)



29
YADICHINMA UKOHA-KALU (b. 1995)
 ALPHA SERIES (OF THINGS TO COME)
 2015
 Pencil on paper
 86 X 58 cm. (34 X 23 in.)
 Signed and dated (upper left and lower right)
 ₦ 250,000-350,000

Yadichinma, born in Lagos, 1995, is an experimental artist using lines and forms as a means to question the world and navigate the experience of discovery. Influenced by a mix of artistic movements from the surrealists to the construction of everyday life to instruct her work. In 2016, Yadi was one of Rele Gallery's Young Contemporaries and participated in the maiden edition of Art X Lagos. Her first solo exhibition, BIG 60 Crossing borders, took place at a Whitespace Creative Agency in Lagos, 2013. She has been featured in a number of group shows including A painting today (2017) at Stevenson Cape Town, South Africa. (Otsholeng Poo)



30
DANELION EGHOSA (b. 1994)
 FICTION IV
 2017
 Analogue collage
 101 x 76 cm. (40 x 30 in.)
 ₦ 250,000-350,000



31
KADARA ENYEASI (b.1994)
AVANT GARDE (Edition 4 of 5)
 2015
 C-print on paper
 35.5 x 46 cm. (14 x 18 in.)
 ₦ 200,000-300,000



32
ELHASSAN ELMOUNTASIR (b. Sudanese, b.1986)
TRUE FACE 7
 2017
 Watercolour & acrylic on paper
 41 x 29.2 cm. (16 1/8 x 11 1/2 in.)
 Signed and dated (lower left)
 ₦ 175,000-250,000

33
HAKIM IJADUNOLA (b.1971)
WHAT'S UP?
 2013
 Oil on Canvas
 104 x 77.5 cm. (41 x 30 1/2 in.)
 Signed and dated (lower left)
 ₦ 250,000-350,000



34
MURAINA OYELAMI (b.1940)
NUBA FARMER
 1985
 Gouache on paper
 53 x 38 cm. (21 x 15 in.)
 Signed and dated (lower right)
 ₦ 500,000-700,000

Muraina Oyelami is one of the original artists of the Oshogbo Art Movement, initiated by Uli and Georgina Beier. Oyelami's paintings are influenced by Yoruba culture, often focusing on facial features, ceremonies and festivals. His works have been exhibited at the Studio Museum in Harlem, New York; Staatlichen Kunsthalle, Berlin; Museum of African Art, Smithsonian Institute, Washington DC and Institute of Contemporary Arts, London.



35
OLISA NWOYE (b.1982)
 'AND WE SHALL OVERCOME'
 2016
 Mixed media on paper
 45.5 x 61 cm. (18 x 24 in.)
 Signed and dated (lower left)
 ₦ 150,000-250,000



36
JOSEPH MICHAEL BASSEY (b.1996)
 OBONGANWAN (HER EXCELLENCY)
 2017
 Mixed media on paper
 81 x 63 cm. (32 x 25 in.)
 Signed and dated (lower right)
 ₦ 150,000-250,000



37
OBINNA MAKATA (b.1981)
 OMEN
 2016
 Mixed media on paper
 122 x 91.5 cm. (48 x 36 in.)
 Signed and dated (lower left)
 ₦ 350,000-500,000

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. Makata participated in the El Ranchito Residency Programme at the Matadero Museum in Madrid, Spain in 2017, in partnership with the Arthouse Foundation.



38
DARE ADENUGA (b.1981)

HER LOVE STORY
2017
Mixed media on canvas
122 x 76 x 12.5 cm. (48 x 30 x 5in.)

Signed and dated (lower left)

₦ 350,000-450,000

Dare Adenuga is a mixed media artist who explores the sculptural depth of the canvas, often creating three-dimensional figures with a heavy emotional charge. In 2017, Adenuga was a finalist for the Art X Lagos Prize.



39
GODWIN ARIKPO (b.1981)

UP IN THE SKY
2016
Mixed media
152.5 x 122 cm. (60 x 48 in.)

Signed and dated (lower left)

₦ 350,000-450,000

40
HABEEB ANDU (b.1988)

BLACK LIST SERIES
Acrylic on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 350,000-450,000

Habeeb Andu is a painter who explores social and political issues in his canvases, with shapes and symbols spread out sporadically on a flattened plane. In 2017, Andu was the winner of the Art X Lagos Prize.



41
AYO AKINYEMI (b.1982)

BECAUSE OF EVE
2016
Acrylic & charcoal on paper
74 x 96 cm. (29 3/8 x 38 in.)

Signed and dated (lower right)

₦ 300,000-400,000



42
GERALD CHUKWUMA (b.1973)

AKUKO IFO (FOLK TALES 1 & 2)
2015
Mixed media
61 x 61 cm. each (24 x 24 in. each)

Signed and dated (lower right)

₦ 950,000-1,000,000



43
ROM ISICHEI (b.1966)

VACANCY OF STARES
2015
Oil on paper
61 x 53.5 cm. (24 x 21 in.)

Signed and dated (lower left)

₦ 800,000-1,000,000

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.

44
BISI FABUNMI (b.1944)

MAGICAL SPIRIT
1970
Woodcut on cloth
50 x 53.5 cm. (20 x 21 in.)

Signed and dated (lower right)

₦ 450,000-600,000



45
BOMA JOE JIM (b.1976)

INT
2017
Ebony wood
48 cm. (19 in.)

₦ 150,000-250,000



46
KUNLE ADEYEMI (b.1959)
FEMALE FORM I
 2012
 Deep etching and block print on paper
 66 X 41 cm. (26 X 16 in.)
 Signed and dated (lower right)
 ₦ 175,000-250,000



48
JACOB AFOLABI (b.1940)
UNTITLED
 2002
 Lino print on paper
 83.4 x 56 cm. (33 x 22 in.)
 ₦ 350,000-450,000



47
UCHE OKEKE (1933-2016)
MARCH OF THE MASQUERADES
 1982
 Print (AP)
 48 x 63 cm. (19 x 25 in.)
 Signed and dated (lower right)
 ₦250,000-350,000



49
JIMOH BURAIMOH (b.1943)
UNTITLED
 1989
 Bead on board
 94 x 28 cm. (37 x 11 in.)
 Signed and dated (lower left)
 ₦ 500,000-700,000



50
ABAYOMI BARBER (b.1934)

DREAM MAN
1971
Pastel on paper
48 x 29 cm. (19 x 11½ in.)

Signed and dated (lower right)

₦ 600,000-700,000

51
ATO DELAQUIS (Ghanaian, b.1945)

THE LAGOON
2015
Acrylic on canvas
76 x 112 cm. (30 x 44 in.)

Signed (lower left)

₦ 900,000-1,000,000



Born in Ghana in 1945, Ato Delaquis has developed a diverse artistic practice throughout his distinguished career that includes abstraction, naturalism and experimental realism. Delaquis uses an eclectic mix of materials and processes, including acrylics, watercolours, graphite and printmaking. His works are often focused on cityscapes, 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.

52
TIJANI MAYAKIRI

COUPLE
1965
Print on paper
68 x 55.5 cm. (27 x 22 in.)

Signed and dated (lower centre)

₦ 150,000-250,000



53
DAVID DALE (b.1947)

THE NIGERIANS III
1986
Metal foil on board
76 x 48 cm. (30 x 19 in.)

Signed and dated (lower right)

₦ 500,000-700,000



54
ABIODUN OLAKU (b.1958)

LATE PA AKRAN
 1987
 Graphite on paper
 38 x 30.5 cm. (15 x 12 in.)

Signed and dated (lower right)

₦ 500,000-600,000

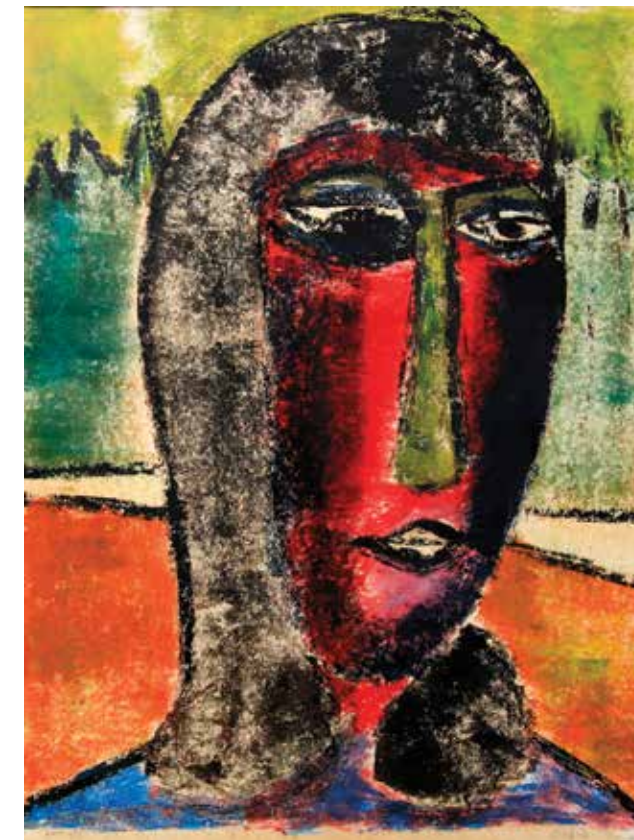
Abiodun Olaku's works explore the artist's fascination with the Nigerian social landscape. Working in a highly realistic style with a technical precision to detail, Olaku's artistic practice is rooted in the representational tradition with a focus on nature and the urban environment. His subtle use of 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.

56
MURAINA OYELAMI (b.1940)

UNTITLED
 Gouache on paper
 60 x 45.5 cm. (23 5/8 x 18 in.)

Signed (lower right)

₦ 350,000-450,000



55
UFUOMA ONOBRAKPEYA (b.1971)

DIGNITY OF LABOUR
 1996
 Plastocast on board
 69 X 50 cm. (27 1/8 X 20 in.)

Signed and dated (lower right)

₦ 200,000-300,000



57
TEGA AKPOKONA (b.1991)

TREASURES & TRIBULATIONS
 2017
 Oil on canvas
 93.5 x 101 cm. (37 x 40 in.)

Signed and dated (lower right)

₦ 450,000-650,000



58
SAM OVRAITI (b.1961)
SOPHISTICATED PEOPLE
 2017
 Oil on Canvas
 61 x 81.5 cm. (24 x 32 in.)
 Signed and dated (lower right)
 ₦ 650,000-750,000

59
SOLOMON WANGBOJE
 (1930-1998)

PORTRAIT OF BENIN I-THE RING ROAD
 1992
 Print, AP
 39 x 50 cm. (15½ x 20 in.)

Signed and dated (lower right)

₦ 250,000-350,000

Solomon Wangboje, born 1930, is one of Nigeria's most prominent artists whose craftsmanship contributed to the development of printmaking in the country. He developed, using his personal style, printmaking techniques such as etching, engraving, intaglio, linocut, relief and woodcut to create a series of themes drawn from everyday life. An art educator, Wangboje taught in various universities including Ife (now Obafemi Awolowo University) and Ahmadu Bello University. He retired in 1978 to establish the Department of Creative Arts at the University of Benin where he subsequently served as the Head of Department, Dean of Faculties and rose to the position of Deputy Vice Chancellor. He died in 1998 and is remembered for his inspiring, innovative work, and his role in the development of modern art in Nigeria. (*Otsholeng Poo*)



60
SUSAN WENGER (1915-2009)

IWIN
 Print
 60 x 45.5 cm. (23½ x 18 in.)

Unsigned and undated

₦ 350,000-450,000

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



61
BRUCE ONOBRAKPEYA (b.1932)

LEOPARD IN THE CORN FIELD,
 Edition 15 of 75
 2012
 Print
 61 x 46.5 cm. (26 x 18¼ in.)

Signed and dated (lower right)

₦ 250,000-350,000

62
TOLA WEWE & NIKE OKUDAYE
(b.1959 & b.1951)

PART OF GLORY
2012
Pen & ink & acrylic on canvas
45.5 x 61 cm. (18 x 24 in.)

Signed and dated (lower right)

₦ 600,000-800,000



63
EBONG EKWERE (b.1961)

DANCING TORSO
2008
Wood
107 cm. (42¼ in.)

Signed and dated (back of work)

₦ 450,000-550,000



64 EBONG EKWERE (b.1961)

DANCING TORSO
2008
Wood
107 cm. (42¼ in.)

Signed and dated (back of work)

₦ 450,000-550,000



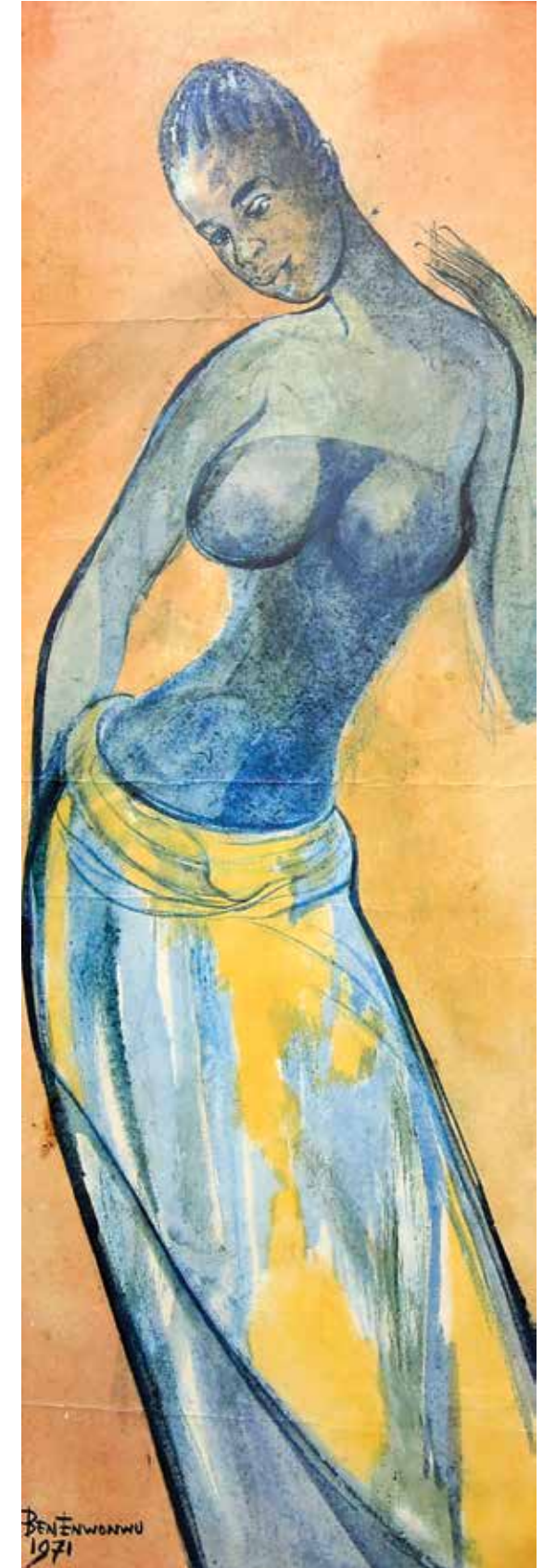
65
BEN ENWONWU (1917-1994)

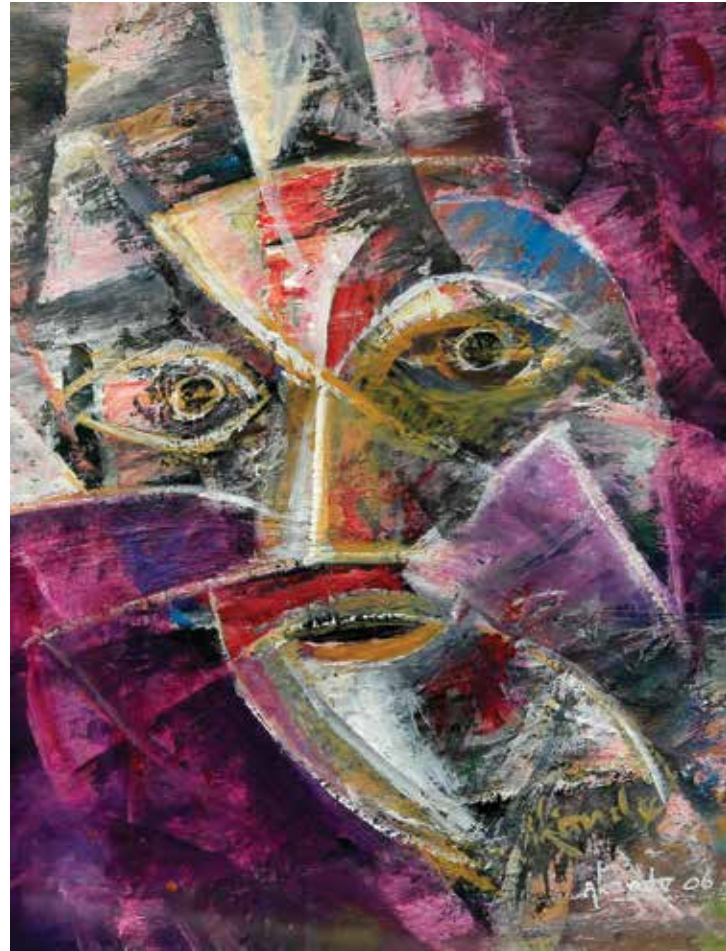
FADE OUT (OKO-BABA)
1971
Print
73 x 25 cm. (29 x 10 in.)

Signed and dated (lower left)

₦ 350,000-500,000

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





66
A. AKANDE (b.1942)
MASK
 2006
 Oil on paper
 30.5 x 23 cm. (12 x 9 in.)
 Signed and dated (lower right)
 ₦ 100,000-150,000



67
TONY ENEBELI (b.1956)
MOTHERHOOD
 1990
 Metal foil etching
 63 x 28 cm. (25 x 11 in.)
 Signed and dated (lower right)
 ₦ 250,000-350,000

68
KOFI ASEMNYINAH (b.1953)
TRADING ACTIVITIES AT IDUMOTA AFTER CHRISTMAS
 2016
 Pen & Ink on paper
 76 X 106.5 cm. (30 X 42 in.)
 Signed and dated (lower right)
 ₦ 600,000-800,000



69
NYEMIKE ONWUKA (b.1972)
STATE OF OBLIVION
 2016
 Mixed media on textured paper
 91.5 x 61 cm. (36 x 24 in.)
 Signed and dated (lower left)
 ₦ 400,000-500,000

70
JIMOH BURAIMOH (b.1943)

FAMILY
1989
Bead on board
122 x 61 cm. (48 x 24 in.)

Signed and dated (lower right)

₦ 600,000-800,000



71
BRUCE ONOBRAKPEYA (b.1932)

UNTITLED
1989
Metal foil on board
72 x 28 cm. (28 3/8 x 11 in.)

Signed and dated (lower left)

₦ 200,000-300,000



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 Arts 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.

72
BEN OSAGHAE (1962-2017)

UNTITLED
2014
Pencil on paper
43 X 37 cm. (17 X 14 1/2 in.)

Signed and dated (lower left)

₦ 350,000-450,000

Ben Osaghae's works on paper depict scenes of domesticity, community and labour through short-hand sketching. While at once simplistically drawn, the images oscillate between the figurative and the abstract, showing representational outlines and minute details. His works were inspired by everyday events and scenes around the city of Lagos. Born in Benin City, Osaghae graduated from Auchi Polytechnic with a specialisation in painting.



73
DISEYE TANTUA (b.1974)

DIFFEREN DIFFEREN FEVER
2016
Acrylic on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 500,000-600,000





74
KOLADE OSHINOWO (b.1948)

THE FAMILY
1991
Gouache on paper
49 x 32 cm. (19.5 x 11.5 in.)

Signed and dated (lower right)

₦ 900,000-1,000,000



75
RICHARDSON OVBIEBO (b.1982)

AGENT II
2013
Mixed media
78.5 x 76 x 68.5 cm. (31 x 30 x 27 in.)

₦ 300,000-400,000

76
BRUCE ONOBRAKPEYA (b.1932)

ABANAUYOM SERIES C4
2015
Print (edition 1 of 25)
73.5 x 61 cm. (29 x 24 in.)

Signed and dated (lower left)

₦ 250,000-350,000



77
BRUCE ONOBRAKPEYA (b.1932)

ABANAUYOM SERIES C3
2015
Print (edition 1 of 25)
73.5 x 61 cm. (29 x 24 in.)

Signed and dated (lower left)

₦ 250,000-350,000





78
JOSHUA NMESIRIONYE (b.1968)

DREAM
 2017
 Acrylic on canvas
 101.2 x 116 cm. (44 x 45½ in.)

Signed and dated (lower left)

₦ 300,000-400,000

80
TYNA ADEBOWALE (b.1982)

BODI #007
 2016
 Acrylic, pen & ink on canvas
 90 x 95 cm. (35½ x 37½ in.)

Signed and dated (lower left)

₦ 350,000-450,000

Tyna Adebawale is a visual artist who utilises texts, pigments, found materials and installations to explore issues of gender, sexuality and identity. Her work comments on topics spanning Nigeria's dysfunctional political landscape and the impact of social media in contemporary society. Adebawale's residency project presents portraits of women that speak to the role and importance of the female gender in Nigeria today. Adebawale captures an emotional intensity in depicting the female form, and she tells quiet stories that give visibility and voice to underrepresented minorities. Creating new narratives that are noticeably absent from Nigerian popular culture, her art speaks against prejudice and injustice to create a more inclusive conversation about social issues in society. A graduate in painting from Auchy Polytechnic, Adebawale has completed residencies at the Arthouse Foundation in Lagos, the Instituto de Arte E Cultura Yuroba in Brazil and Asiko Art School in Ghana. She is currently an artist resident at the Rijksakademie van beeldende kunsten in Amsterdam, The Netherlands.



79
PATRICK AGOSE (b.1961)

FIGURE RECLINING
 2017
 Bronze
 30 x 12.5 x 18 cm. (12 x 5 x 7 in.)

Signed and dated (back of work)

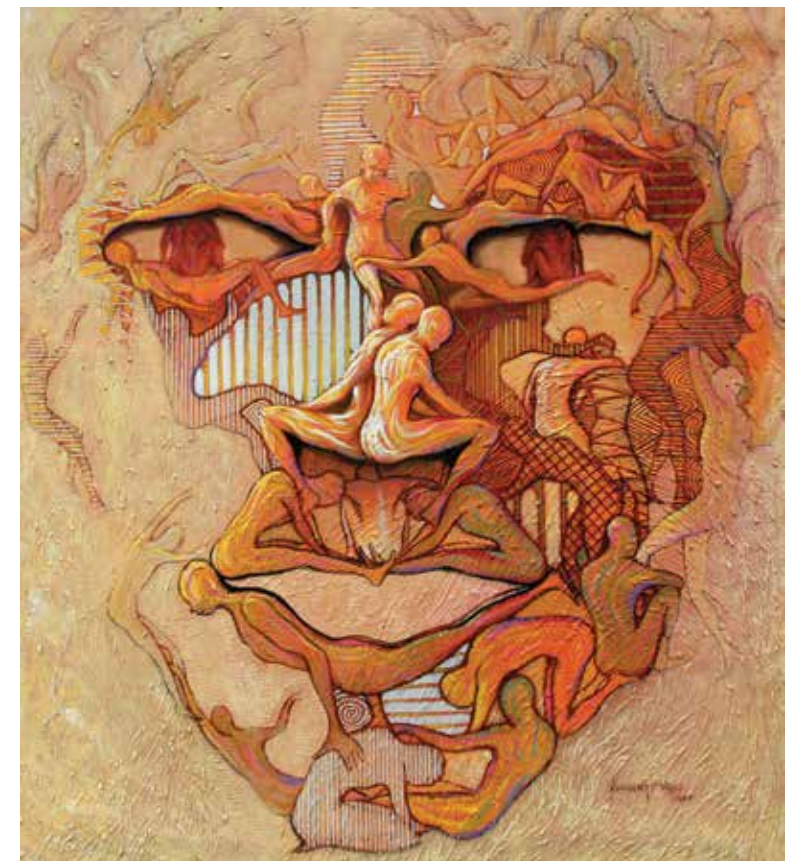
₦ 200,000-300,000

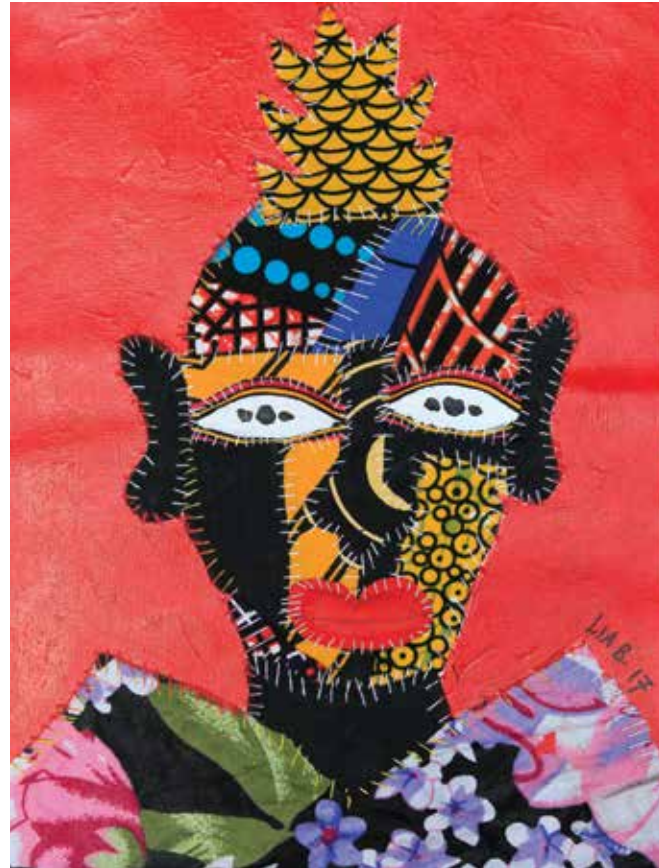
81
NORBERT OKPU

WE ARE ONE
 2017
 Oil on canvas
 122 x 61 cm. (48 x 42 in.)

Signed and dated (lower right)

₦ 450,000-550,000





82
LIA BERHANEN (Eritrean, b.1986)

ROOTS
2017
Mixed media on canvas
30 x 22.5 cm. (12 x 9 in.)

Signed and dated (lower right)

₦ 150,000-250,000

84
OLUWAFUNKE OLADIMEJI (b.1988)

7PM CATCH UP
2017
Oil on canvas
73.5 x 76 cm. (24 x 30 in.)

Signed and dated (lower right)

₦ 150,000-250,000



83
GARY STEPHENS (South African, b.1962)

RED CAP
(edition I of 8)
2012
Linoleum colour print
30 x 30 cm. (12 x 12 in.)

Signed and dated (lower right)

₦ 400,000-600,000



85
REUBEN UGBINE (b.1956)

MEDITATION III
2018
Wood
59 x 58 x 30 cm. (23¼ x 23 x 12 in.)

Signed and dated (lower back)

₦ 800,000-1,000,000

86
SAM OVRAITI (b.1961)
AUCHI- IYEKAHI LANDSCAPE
1993
Watercolour on paper
35 x 56 cm. (14 x 22 in.)
Signed and dated (lower right)
₦ 250,000-350,000



87
FRANCIS UDUH (b. 1963)
CALMNESS
2015
Wood
171 cm. (67½ in.)
Signed and dated (lower right)
₦ 550,000-650,000

88
EMMANUEL ISIUWE (b. 1968)
ROOF TOP I
1998
Mixed media on paper
38 x 56 cm. (15 x 22 in.)
₦ 200,000-250,000



89
EMMANUEL ISIUWE (b. 1968)
ROOF TOP II
1998
Mixed media on paper
38 x 56 cm. (15 x 22 in.)
Signed and dated (lower right)
₦ 200,000-250,000



90
SEGUN AIYESAN (b.1971)
COLD-THE OGONI 9 EXECUTION
 2001
 Mixed media on canvas
 119.5 x 151 cm. (47 x 59½ in.)

Signed and dated (lower left)

₦ 700,000-900,000



91
TAM FIOFORI (b.1942)
SPIRIT OF FESTAC
 1977
 C-print on paper
 63.5 x 100 cm. (25 x 39½ in.)

₦ 500,000-700,000

92
TESSY IYASE ODOZI (b.1968)

THE NIGERIAN CONUNDRUM
 2011
 Mixed media on canvas
 122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 300,000-400,000



93
TAYO OLAYODE (b.1970)
COUNTERACT
 2017
 Acrylic on canvas
 61 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower right)

₦ 400,000-500,000

94

ALEX NWOKOLO (b.1963)

BARE ESSENTIALS

2005

Pastel on paper

44.5 x 61 cm. (17½ x 24 in.)

Signed and dated (lower right)

₦ 450,000-600,000



96

STEPHEN TAYO (b.1994)

UNFILTERED

2017

C-print

61 x 41 cm. (24 x 16 in.)

Signed and dated (lower right)

₦ 175,000-250,000

Stephen Tayo is an emerging photographer who captures quiet moments in urban spaces. Tayo participated in LagosPhoto 2017, and his works were recently featured on Vogue.com.



95

KEHINDE OSO (b.1973)

RECORDED THOUGHT

2017

Mixed media on board

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

Signed and dated (centre right)

₦ 400,000-500,000



97

FRANCIS NICAISE TCHIAKPE (TCHIFF)
(Beninoise, 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

98
TOLA WEWE (b.1959)

SHINE IN WOMANHOOD
2012
Oil on canvas
120 x 117 cm. (47¼x 46 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000



99
BUNMI BABATUNDE (b.1957)

DRUMMER
2010
Bronze
99 x 25 cm. (39½ x 10 in.)

Signed and dated (back of work)

₦ 900,000-1,000,000



100
ALEX NWOKOLO (b.1963)

NEIGHBOURHOOD I & II
2009
Mixed media on board
23 x 23 cm. each (9 x 9 in. each)

Signed and dated (lower left and lower right)

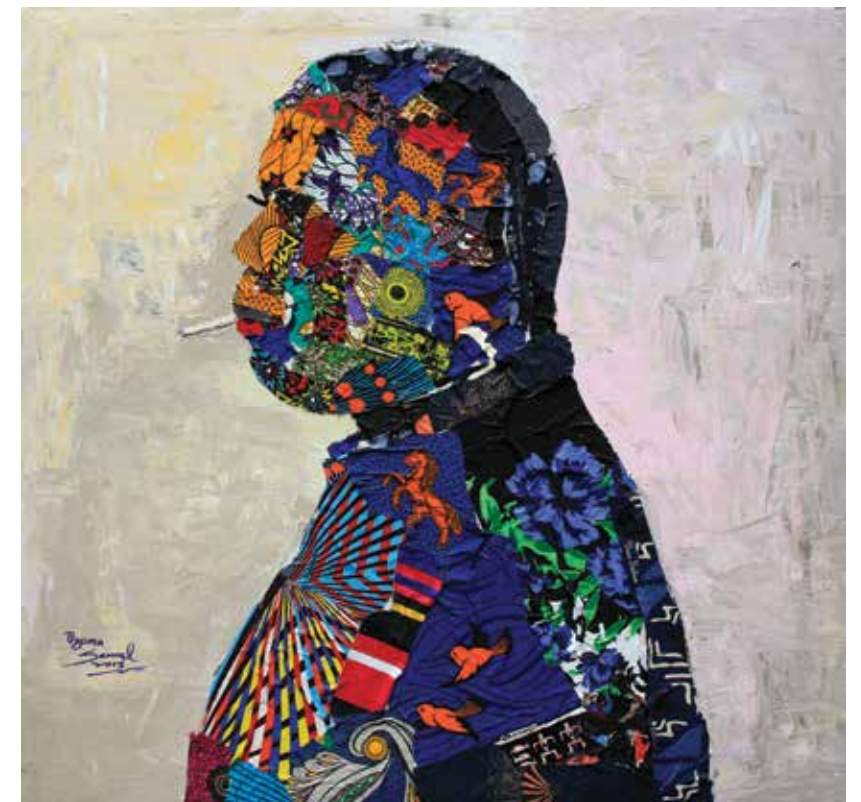
₦ 250,000-3,50,000

101
UZOMA SAMUEL (b.1981)

OGA AT THE TOP
2017
Mixed media on canvas
91.5 x 101 cm. (36 x 40 in.)

Signed and dated (lower left)

₦ 300,000-400,000

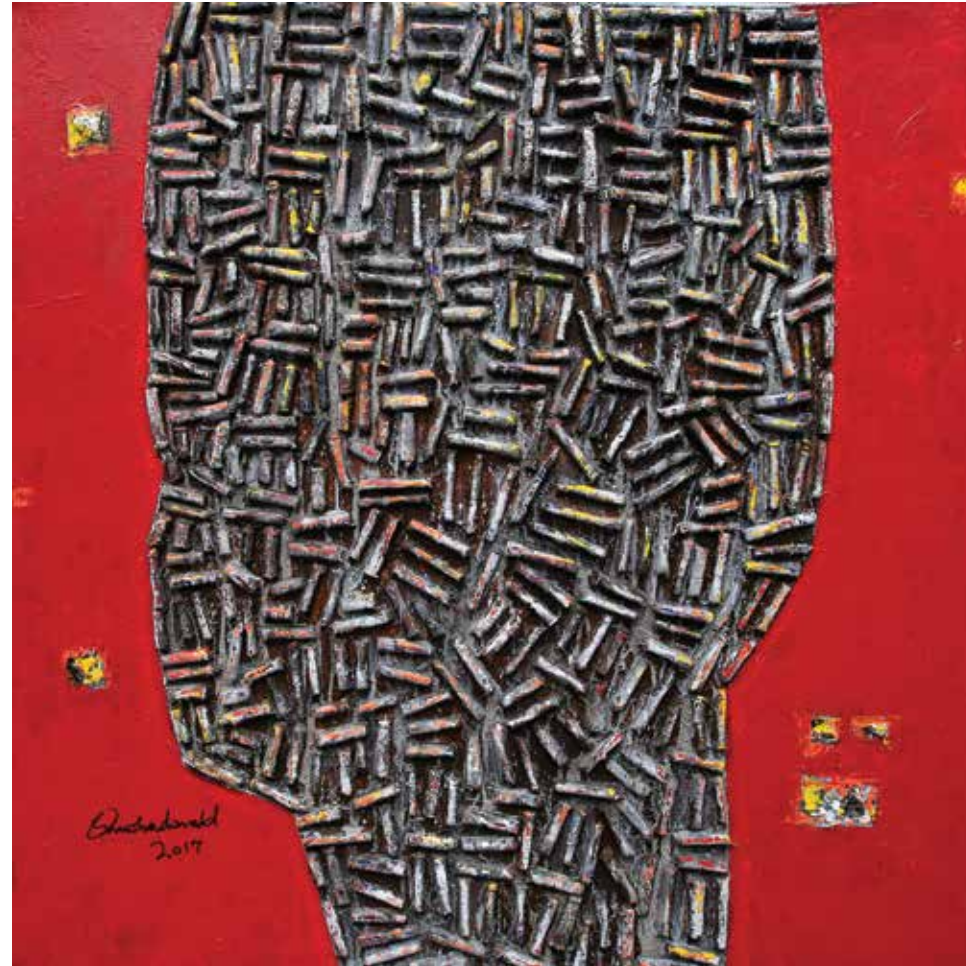


102
DONALD ONUOHA (b.1971)

THE WAY I LOOK
2017
Mixed media on canvas
122 X 122 cm. (48 X 48in.)

Signed and dated (lower left)

₦ 600,000-800,000



103
KAINEBI OSAHENYE (b.1964)

OF THE FLESH
2010
Acrylic on paper
55.5 X 76 cm. (22 X 30 in.)

Signed (lower right)

₦ 500,000-700,000



104
GEORGE HUGHES (Ghanaian, b.1962)

SMOKER
2010
Print (edition 12 of 50)
56.5 x 45.5 cm. (22¼ x 18 in.)

Signed and dated (lower right)

₦ 200,000-300,000

105
SEGUN AIYESAN (b.1971)

ADAM'S APPLE
2017
Oil on Canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000



106
EMEKA UDEMBA (b.1968)

THE FLOAT
2017
Mixed media on canvas
106.5 x 100 cm. (42 x 39¼ in.)

Signed and dated (lower right)

₦ 650,000-850,000



107
WILLIAMS CHECHET (b.1981)

DISCONNECT
2017
Digital print on canvas
61 x 61 cm. (24 x 24 in.)

Signed and dated (lower right)

₦ 250,000-350,000

TERMS AND CONDITIONS

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,

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 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.



ABSENTEE BIDDING FORM

SALE NUMBER
LA 1801

SALE TITLE
THE AFFORDABLE
ART AUCTION

SALE DATE
3 MARCH 2018

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

FIRST NAME _____ LAST NAME _____

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 THURSDAY, 1 MARCH 2018.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM BID* (KINDLY INDICATE CURRENCY \$ OR ₦)

* The maximum bid excludes the Buyer's Premium & 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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