

ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria
Monday, 27th Nov 2017

BOY TAYO

COVER

LOT #58
BEN ENWONWU

YORUBA MAN

BACK COVER

LOT #49
GEORGINA BEIER

UNTITLED

INSIDE FRONT COVER

LOT #54
BRUCE ONOBRAKPEYA

THE LORD IS MY SHEPHERD

INSIDE BACK COVER

LOT #22
PEJU ALATISE

BIMPE & HER FAMILY PORTRAIT

OPPOSITE CONTENTS

LOT #13
NNENNA OKORE

SLOWLY BUT SURELY

Acknowledgements

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MODERN AND CONTEMPORARY ART

27th November 2017

AUCTION

Monday, 27th November 2017, 6pm
Kia Showroom
308 Adeola Odeku Street
Victoria Island, Lagos, Nigeria

VIEWINGS

Saturday 25th November 2017, 11 am - 6 pm
Sunday 26th November 2017, 12 pm - 6 pm
Monday 27th November 2017, 10 am - 1 pm

AUCTIONEER

John Dabney

CONDITIONS OF SALE

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

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ARTHOUSE
CONTEMPORARY LIMITED

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THE ARTHOUSE FOUNDATION

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

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

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

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

www.arthousefoundation-ng.com

For more information, please contact Joseph Gergel by email at joseph@arthouse-ng.com.

ARTHOUSE
CONTEMPORARY LIMITED

CURRENT RESIDENTS Fall Session:
September 11-December 8, 2017

Jimmy Nwanne (Nigeria, b. 1989)

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. 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.



Gloria Oyarzabal Lodge (London, b. 1971)

Gloria Oyarzabal Lodge is a Spanish artist and photographer who diversifies her professional activity between photography, cinema and teaching. Lodge is the Programmer and Co-Founder of Independent Cinema "La Enana Marrón" in Madrid (1999-2009), dedicated to the diffusion of author, experimental and alternative cinema. After receiving her Bachelors Degree in Fine Art (UCM) and her Masters Degree at the Blankpaper School of Photography, Lodge lived and worked in Mali for three years. Lodge's residency is part of the Arthouse Foundation exchange programme with the Matadero Museum, Madrid, and is supported by the Embassy of Spain.



Christian Newby (USA, b. 1979)

Christian Newby is an American artist who works between London and Madrid. His mixed media work incorporates textiles, drawing and ceramics. Newby's project in Lagos will consider the techniques and materials of traditional crafts in relation to material culture at large. He received his B.A. in Sculpture and Extended Media at Virginia Commonwealth University in 2002 and then an M.F.A. at the Glasgow School of Art in 2009. Newby's residency is part of the Arthouse Foundation exchange programme with the Matadero Museum, Madrid, and is supported by the Embassy of Spain.



CHARITY SALE

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

C1
IKE NWACHUKWU (b.1962)

PISCEAN VISAGES
2015
Acrylic on cradled wood panel
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 700,000-900,000



C2
STELLA YOWVI UBIGHO (b. 1969)

UNTITLED
2001
Oil on canvas
76 x 58.5 cm. (30 x 23 in.)

Signed and dated (lower left)

₦ 250,000-350,000



C3
DUKE ASIDERE (b.1961)

OUR LAGOS
2015
Oil on canvas
61 x 61 cm. (24 x 24 in.)

Signed and dated (lower right)

₦ 300,000-400,000

C4
MILLIGENT OKOCHA (b.1977)

THE LONE MAN
2014
Acrylic and mixed media on canvas
99 x 82 cm. (39 x 32 in.)

Signed and dated (lower left)

₦ 250,000-350,000



1

ADESOJI ADESINA (b.1981)

THE TOM COLLINS

2017

Acrylic and oil on canvas

138 x 122 cm. (54½ x 46 in.)

Signed and dated (lower right)

₦ 900,000-1,500,000



2

ALIMI ADEWALE (b.1974)

SOCIALITE

2014-2016

Oil on aso oke

134.5 x 160 cm. (53 x 63 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000



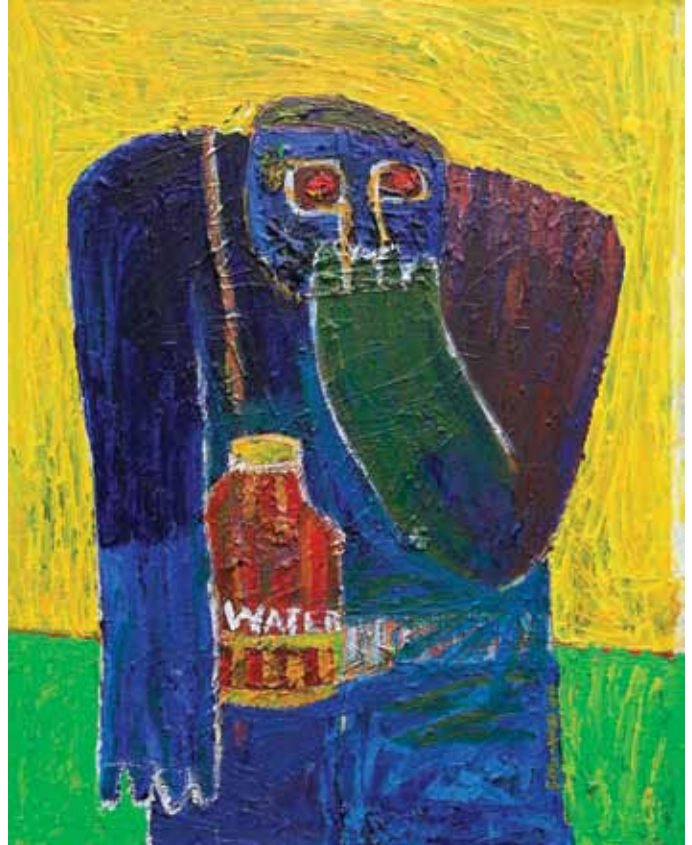


3
DISEYE TANTUA (b.1974)

KEKE TODAY, PRIVATE JET TOMORROW
2017
Acrylic on canvas
122 x 153 cm. (48 x 60 in.)

Signed and dated (lower left)

₦ 1,200,000-1,500,000



4
BOB NOSA UWAGBOE (b.1974)

THE CREATIVE HAND
2011
Acrylic on canvas
76 x 61 cm. (30 x 24 in.)

Signed and dated (lower left)

₦ 400,000-600,000

5

BEN OSAGHAE (1962-2017)

THE BEAUTY OF TOGETHERNESS

1997

Oil on canvas

104 x 81.5 cm. (41 x 32 in.)

Signed and dated (lower right)

₦ 2,500,000-3,000,000



Ben Osaghae (1962 – 2017) was an artist who had his sight fixed on society. For well over three decades he chronicled the adventures and misadventures of his land and his people; focused on social and political realities, mainly in urban settings. He, like few of his contemporaries, remained attentive to social and cultural developments in his environment. He used his paintings as an instrument of social critique, painting with a “photographic perspective”. He did not describe in detail; he merely suggested.

A strong sense of form was fundamental to his paintings, which were deliberately abstracted. He was never one to belabour his works by subjecting them to rigid, bureaucratic discipline. Instead, they were loose, fluid compositions which still achieved the ultimate goal of expressionistic beauty. Many called him a colourist -he used colours freely, meandering from one area of the canvas plane to the other. Same can be said about his attitude towards lines.

Osaghae was a chronicler, at times he was a voyeur, but he always told a story through his paintings. At first glance, it would seem that the starting point of his paintings is always reality, not imagination, but this is not always so. In his works, reality and imagination are intertwined from conception to execution. His paintings draw their roots from reality, though he was not naturalistic. Ben was not afraid to deform reality or to disregard colour depiction in order to achieve expression.

He was bold and less concerned with the fear of emptiness – he was not afraid to leave large areas of the canvas covered with a single background colour. And for this reason, his human figures seem to be “floating” in an indeterminate context, detached from their surroundings. Early in his career, he abandoned the traditional practice of imitation and adopted the use of colours freely at the service of expression. It is safe to say that his oeuvre is an account of the human condition as affected by present or historical circumstances. His paintings are chronicles, metaphors and prophecies on social life. There is a subjectivity constantly affirmed through the accidental, precarious character of the works. Precariousness and Fragmentation are central characteristics of his works. There is a deliberate consistency in his choice of the human figure as “subject matter” for most of his works. He once commented that his art is not formulaic, but driven by the following factors: Drawing, Context, Narrative, Aesthetic appeal, Playfulness and Titling.

A native of Benin City, Edo state, Nigeria, he had most of his formal education in the state and graduated from the Auchi Polytechnic in 1986, with the Rector’s Award for Excellence; a recognition for the best graduating student. For this, he was offered a teaching position in the school, which he held from 1990 – 1995. He resigned to relocate to Lagos where he established an active full time studio practice, till his demise in 2017. (JC)



6
KOFI AGORSOR (b.1970)

THE BALL
 2016
 Acrylic on canvas
 149 x 119 cm. (58½ x 47 in.)

₦ 1,500,000-2,000,000

7
JERRY BUHARI (b.1959)

PRINCESS OF JEWELRY
 2016-2017
 Mixed media on paper
 28 x 39 cm. (11 x 15½ in.)

Signed and dated(upper left & back of work)

₦ 500,000-800,000



8

JIMMY NWANNE (b.1989)

TRENDING

2016

Mixed media on canvas

140 x 100 cm. (55 x 39¼ in.)

Signed and dated (lower right)

₦ 700,000-900,000

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. 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. Nwanne is currently participating in an artist residency with the Arthouse Foundation in Lagos. (JG)



9

UCHAY JOEL CHIMA (b.1971)

OF THE METROPOLITAN CITY I

2017

Mixed media

122 x 91.5 cm. (48 x 36 in.)

Signed (lower right)

₦ 600,000-900,000



10
DIPO DOHERTY (b.1991)

RECLINING FIGURE
 2016
 Mixed media on canvas
 101.5 x 147 cm. (40 x 58 in.)

₦ 700,000-900,000



11
ANTHEA EPELLE (b.1972)

TREMENDOM (12 PANELS)
 2017
 Oil on canvas
 168 x 206 cm. (66 x 81 in.)

Signed (lower right)

₦ 900,000-1,200,000

12

JOSEPH EZE (b.1975)

POPULATION EXPLOSION

2017

Mixed media

Diameter 183 cm. (72 in.)

Signed and dated (back of work)

₦ 600,000-800,000



13

NNENNA OKORE (b.1975)

SLOWLY BUT SURELY

2017

Mixed media

127 x 124.5 x 7.6 cm. (50 x 49 x 3 in.)

₦ 3,500,000-4,500,000

Artist's Statement: This piece is inspired by the transient and transformative qualities of nature. Sourced for their combinative lithe and compact attributes, yarn, wire, cheesecloth, and paper are delicately articulated to strike an interesting connection between sparseness and density; life and death, and the ephemeral essence of existence. *Slowly but Surely* is a subtle reminder that life is fleeting and the toll of aging and eventual decline of all things is unavoidable.



14
GBENGA OFFO (b.1957)

MAMA PUT
2014
Acrylic on canvas
109 x 102 cm. (43 x 40 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000



15
KAINEBI OSAHENYE (b.1964)

EMPTY PROMISES
2016
Spray paint & rope on canvas
183 x 152.5 cm. (72 x 60 in.)

Signed (lower left, dated back of work)

₦ 2,800,000-3,500,000

16

ABLADE GLOVER (b.1934)

RED PEOPLE II

2014

Oil on canvas

102 x 127 cm. (40 x 50 in.)

Signed and dated (centre right)

₦ 3,100,000-3,500,000



17

OBIAGELI OKIGBO (b.1964)

ALA

2015

Oil on canvas

173 x 99 cm. (68 x 39 in.)

Signed and dated (lower right)

₦ 900,000-1,200,000



18
ROM ISICHEI (b.1966)

PASSAGES
2016
Oil on canvas
122 x 195.6 cm. (48 X 77 in.)

Signed (lower right)

₦ 3,500,000-4,000,000



19
GEORGE HUGHES (b.1962)

DOG
2008
Acrylic on canvas
103 x 79 cm. (40¼ x 30¾ in.)

¥ 1,600,000-2,200,000



20
NANA NYAM ACQUAH (b.1966)

SCARS OF REMEMBRANCE I
2004
Mixed media on paper
152.5 x 102 cm. (60 x 40 in.)

Signed and dated (lower right)

¥ 600,000-800,000

21
LEMI GHARIOKWU (b.1955)

FELA-FUTURITY
2017
Acrylic on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 800,000-1,200,000



22
PEJU ALATISE (b.1975)

BIMPE & HER FAMILY PORTRAIT
2015
Mixed media on board
120 x 241.5 x 18 cm. (47.5 x 95 x 7.5 in.)

Signed and dated (lower right and left)

₦ 4,500,000-6,000,000



23

GERRY NNUBIA (b.1966)

SUCCESS STORIES

2017

Mixed media on canvas

122 x 137 cm. (48 x 54 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000



24

JACOB AFOLABI (b.1940)

IGBO ORO (SECRET FOREST)

1971

Monoprint

62 x 48.5 cm. (24½ x 19 in.)

(Signed lower right, dated lower centre)

₦ 300,000-500,000





25

ALEX NWOKOLO (b.1963)

DOMINION 3

2017

Mixed media

203 x 102 cm. (80 x 40 in.)

(Signed and dated, lower right)

₦ 1,400,000-1,800,000

Artist's Statement: Dominion 3 is about the delegation to mankind the authority to rule over the earth. All power was subjugated to man as the caretaker, to hold sway over all other living thing. But, God did not envisage the destructive power of man. Man has turned the greens of the earth into war zones and jungles of concrete, etc.

The command to subdue the earth was actually a blessing on mankind. There was an inherent accountability in that command. The word subdue doesn't imply destruction, violence or mistreatment. But, simply to bring under cultivation and good use of these resources. But, man has lost faith with God's command.



26
SOKARI DOUGLAS CAMP (CBE) (b.1958)

THEO BUTTERFLY
2011
Steel glass and acetate
69 cm. (27 in.)

₦ 2,200,000-2,500,000

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

27
OBINNA MAKATA (b.1981)

ONE AFTER THE OTHER
THEY CAME TO RIP US
2017
Mixed media on canvas
152.5 x 183 cm. (60 x 72 in.)

Signed and dated (lower left)

₦ 600,000-1,000,000



28
WANDE GEORGE (b.1962)

IN THE STORM OF LIFE
2015
Enamel and acrylic on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower left)

₦ 450,000-600,000

29

KOLADE OSHINOWO (b.1948)

AT THE FESTIVAL

2015

Mixed media on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 2,500,000-3,000,000



An established master of his trade, Kolade Oshinowo is revered for his skillful rendition of figural images soaked in sensitive tones that generate varying moods in the minds of the viewers. His exploration of printed fabrics as a ground for mixed-media paintings continues to yield sensational visual effects.

“At The Festival” investigates the pent up emotions of the average Nigerian party goers who must partake of the uniformed dressing popularly called “aso ebi” in Lagos.

Oshinowo is a social psychologist who often paints scenes that

resonate far beyond the seeming pleasant sensations derived from comely faces of pretty ladies. He explores the social ambience of his subjects and renders such with pedantic convictions.

In this painting, two lookalike ladies are dressed up in aso ebi; looking askance and defiant probably against the vagaries of life. The faces are delicately depicted in sideview with ease of linearity that enhances their beauty. The colouration is sensitive and endearing using tints and shades of purple. (KF)



30
FELIX OSIEMI (b.1961)

DANCE OF THE CROWN PRINCESS
2013

Mixed media on canvas
168 x 151 cm. (66 x 59½ in.)

Signed and dated (lower right)

₦ 2,200,000-2,800,000



31
BRUCE ONOBRAKPEYA (b.1932)

LAMENT

1969
Etching
61 x 46 cm. (24 x 18 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000



32
BEN ENWONWU (1917-1994)

TOAREG BEGGAR
1951
Gouache on paper
34 x 23 cm. (13½ x 9 in.)

Signed and dated (lower right)

₦ 3,500,000-5,000,000



33
UCHE OKEKE (1933-2016)

FACE OF THE MOON
1983

Graphite & wash on paper
35 x 27 cm. (13½x 10½ in.)

Signed and dated (lower right)

₦ 1,200,000-1,800,000

Face of the Moon captures Uche Okeke's obsession with folklores, primordial mysteries and the poetry that is woven in the narrative of text and image. This drawing captures what may appear as a shy maiden whose hair covers a part of her face. The hair and the face are rendered in curvilinear lines in minimalist style. The flow of the flawless lines tells of a master visual storyteller, a draughtsman of rare expression. One is tempted to connect this face with the tales our of childhood days when our older siblings would ask us to gaze at the full moon. We are told that if we looked intently enough we would see Mother Mary bathing baby Jesus. Okeke's drawings evoke such imaginations. (JB)

34
BEN OSAWE (1931-2007)

BENIN QUEEN
1990
Bronze
114.5 cm. (45 in.)

Signed and dated (back of work)

₦ 3,500,000-5,000,000

In this austere and formal minimalist rendition of a Benin queen, Ben Osawe appears to use the artistic strategy to capture the portrait of an ancestral queen. Her portrait immediately assumes an expression that is devoid of human feelings. *Benin Queen* has the posture of a queen goddess, immortal. The closed eyes with bulging eyeballs, a formal expression that appears to be his expressive signature (see *Mother and Child*), suggest a goddess in prayerful intercessory posture. In this austere formal presentation of a Benin queen, Osawe combines traditional African idealistic sculptural interpretation of the human form with a modernist twist to celebrate the artistic confidence and sophistication of African modernity. (JB)



35
SAM OVRAITI (b.1961)

THREE SHALL AGREE
2013
Oil on canvas
20 x 24 cm. (51 x 61 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000



36
TAYO ADENAIKE (b.1954)

SLUMBER
1999
Watercolour on cotton fibre paper
46 x 61 cm. (18 x 24 in.)

(Signed and dated, lower left)

₦ 1,700,000-2,000,000

37

CHUKS ANYANWU (1937-1990)

TEACHERS AND STUDENTS

1978

Oil on board

122 x 61 cm. (48 x 24 in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000





39
MURAINA OYELAMI (b.1940)

UNTITLED
 2000
 Oil on board
 122 x 61 cm. (48 x 24 in.)

Signed and dated (lower right)

₦ 1,200,000-1,800,000



38
SUSANNE WENGER (1915-2009)

MAN AND LEOPARD I
 Undated
 Oil on board
 89 x 69 cm. (35 x 27 in.)

₦ 3,000,000-4,500,000

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. (JG)

40
EBENEZER AKINOLA (b.1968)

WE JUST DEY GO O
2017
Oil on canvas
145 x 94 cm. (57 x 37 in.)

(Signed and dated, lower right)

₦ 800,000-1,200,000



41
BEN ENWONWU (1917-1994)

REMI
1977
Fibre
23 cm. (9 in.)

Signed and dated (base of work)

₦ 3,000,000-4,500,000



42

BEN OSAWE (1931-2007)

PORTRAIT OF A LADY

1964

Charcoal on paper

64 x 39.5 cm. (25 x 15½ in.)

Signed and dated (lower right & left)

₦ 800,000-1,200,000

This portrait captures a typical life drawing style of the Aina Onobolu School. The work creatively emphasises a detail rendition of the profile of a(the) beautiful young woman's face. The headscarf and the rest of the body were rendered with little shading using the Leonardo's suggestive linear definition of life (living) body. The drawing reminds us of the mastery of the western academic tradition Onobolu established for us. Clearly this is one of Osawe's rarest oldest drawings. This is the portrait of a typical young independence woman of the sixties and really Nigeria's defining history. (JB)

43
KOLADE OSHINOWO (b.1992)

THE BRIDE

1992

Acrylic and oil on canvas
91 x 71 cm. (35.8 x 28 in.)

Signed and dated (lower left)

₦ 2,200,000-3,000,000



44
OYERINDE OLOTU (b.1959)

COLONIAL RESIDENCE

2010

Oil on canvas
85 x 112 cm. (33½ x 44 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000

45

DELE JEGEDE (b.1945)

INTERNALLY DISPLACED PERSON
(IDP)

2015

Charcoal /graphite on paper
98 x 79 cm. (38½ x 30¾ in.)

Signed and dated (lower right)

₦ 600,000-900,000



46

ABIODUN OLAKU (b.1958)

WHISPERS

2017

Oil on canvas
76 x 107 cm. (30 x 42 in.)

Signed and dated (lower left)

₦ 3,000,000-4,000,000



47

BEN OSAWE (1931-2007)

MOTHER AND CHILD

Bronze

76 cm. (30 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000



(detail)

In *Mother & child*, Ben Osawe gives us his own interpretation of one of artists' most visited subjects. He captures a young mother standing erect and holding her child whose arms are wrapped around her neck. Notice that the arms of the baby are abstractly rendered in linear flow to idealise the bonding of mother and child and their inseparable relationship. The artist gives us a full view of the baby's face sleeping with budding eyes for emphasis. The mother's hands wrapped around the baby protectively in assurance, her face looks down on the child as if whispering a lullaby. The smooth cubist planes of the forms combined with carefully chosen lines to define the drapery of her dress captures a portrait of perhaps the most expressive symbolism of human love, the significance of body communication and of the assurance of the continuity of the human race. (JB)



48

BEN ENWONWU (1917-1994)

THE LEAF

Wood

108 cm. (42.5 in.)

₦ 10,000,000-12,000,000



49

GEORGINA BEIER (b.1938)

UNTITLED

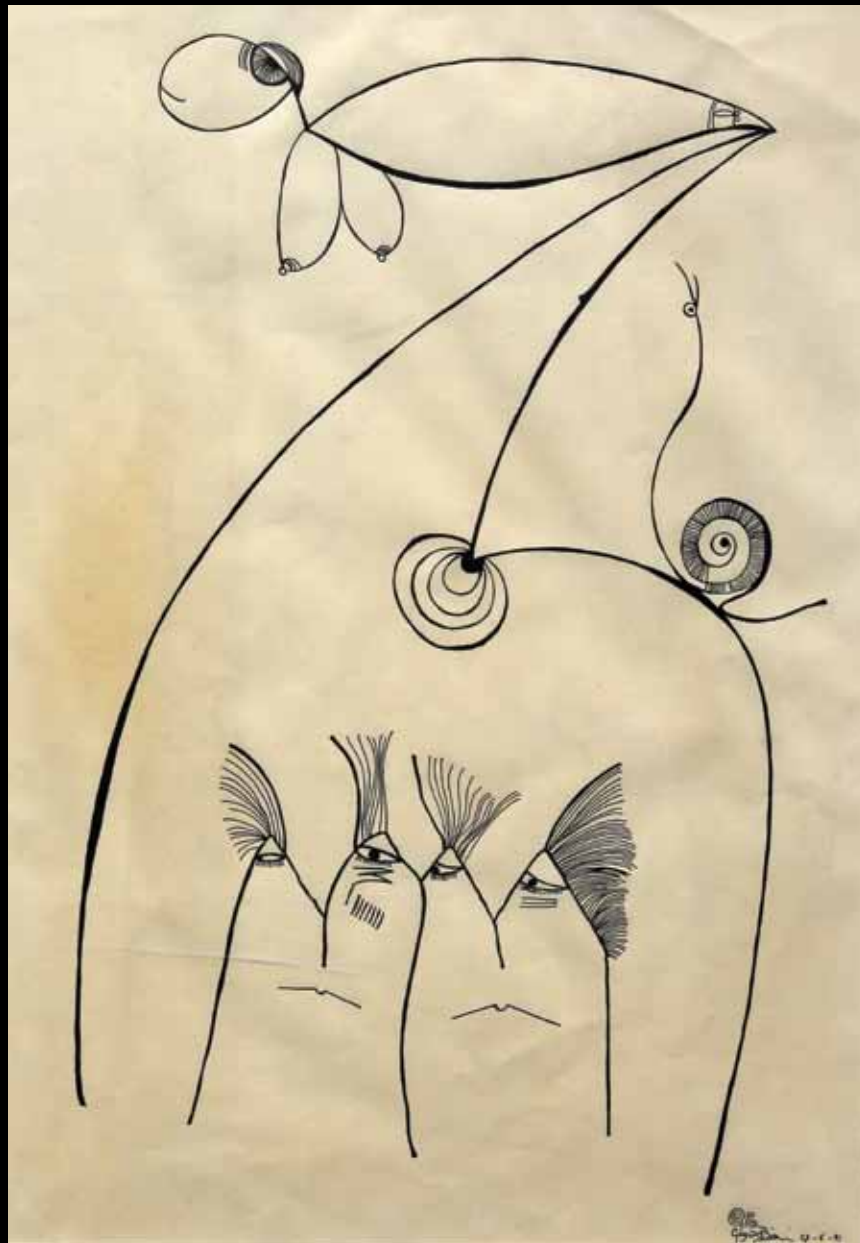
1991

Ink on paper

60 x 42 cm. (23 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in.)

Signed and dated (lower right)

₦ 700,000-1,000,000



Born in England in 1938, Georgina Beier spent her formative years as an artist engaged with the art community in Nigeria, first in Zaria, and then in Osogbo and Ife. Along with her husband, Ulli Beier, Georgina Beier facilitated numerous artistic projects during her time in Nigeria, including the celebrated Osogbo art workshops. Working at a time when the modern art community in Nigeria was transitioning in a post-independence cultural climate, her own artistic practice was influenced by her interaction with Nigerian artists. Beier works in a variety of artistic mediums, including painting, sculpture and printmaking. Beier's notable commissions in Nigeria include the sets and costumes for the Duro Lapido Theatre Company (1964-1966) and a group of welded iron sculptures at the University of Ife. Her work has been included in major international exhibitions including Century City at the Tate Modern and the traveling exhibition The Short Century, curated by Okwui Enwezor. (JG)



50
DAVID DALE (b.1947)

WATERFALL
1986
Charcoal & pencil on paper
30 x 21 cm. (76 x 53½ in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000

51
JIMOH BURAIMOH (b.1943)

IN THE FIELD
1999
Beads on board
71 x 122 cm. (28 x 48 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000



52

ABLADE GLOVER (b.1934)

BLUE PROFILE

2016

Oil on canvas

151 x 75 cm. (59½ x 29½ in.)

Signed and dated (lower right)

₦ 3,100,000-3,500,000





53
ABAYOMI BARBER (b.1928)

UNTITLED
1971
Pastel on paper
50 x 34.5 cm. (19⁵/₈ x 13¹/₂ in.)

Signed and dated (lower right)

₦ 700,000-900,000



54
BRUCE ONOBRAKPEYA (b.1974)

THE LORD IS MY SHEPHERD

Deep etching
44.5 x 61 cm. (17½ x 24 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000

55
BEN OSAWE (1931-2007)

HEAD

1981
Bronze
54.5 cm. (23½ in.)

Signed and dated (lower left)

₦ 2,000,000-2,500,000



56

KENNY ADEWUYI (1959)

HARD TIMES

2001

Bronze

38 x 41 x 20 cm. (15 x 16 x 8 in.)

Signed and dated (back of work)

₦ 1,800,000-2,100,000

Hard times is one of Adewuyi's favourite subjects on the human condition. The inspiration may have been crystallised in Zaria when he came for his MFA. Zaria is an ancient city of contradictions. It is known as a city of learning and yet surrounded by a certain category of illiteracy. It is a city known for hard working people whose streets are punctuated with destitute and beggars, by choice. In *Hard times* Adewuyi creatively combines a pyramidal formal composition of a hard working labourer where a single human figure struggles with a piece of stone bolder, wood or clay? A fragile small head is connected with a body that grows down to the feet with muscle strength, expression of struggle and stability. The activity of the man is left to our imagination. What perhaps is creative ingenuity in this work is how the thick legs of the worker reminds us also of Adewuyi's thick legs of his destitute series. (JB)



57

ATO DELAQUIS (b.1945)

TWELVE O' CLOCK MIDNIGHT

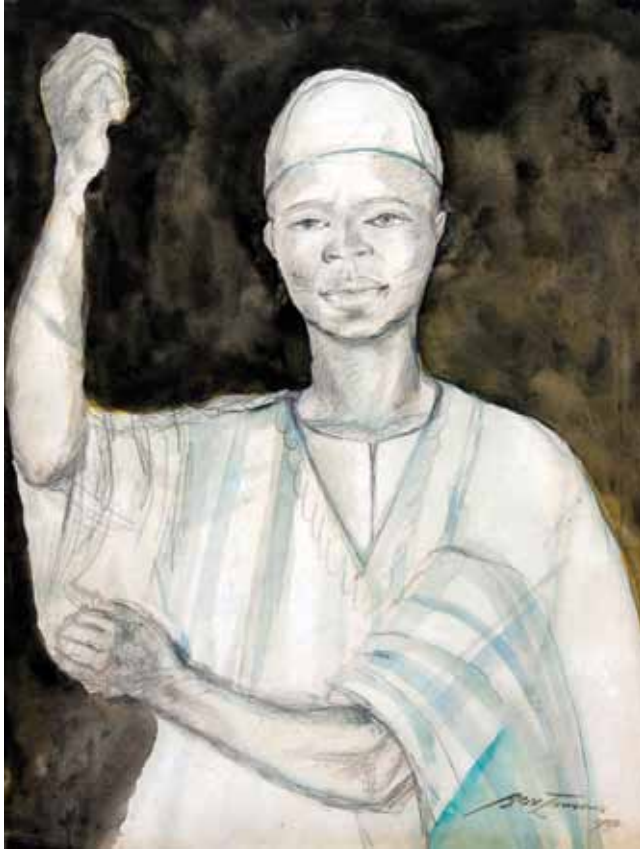
Undated

Acrylic on canvas

87 x 61 cm. (34 x 24 in.)

Signed (lower right)

₦ 1,000,000-1,500,000



58
BEN ENWONWU (1917-1994)

YORUBA MAN
1954
Gouache on paper
63.5 x 49 cm. (25 x 19 ¼ in.)

Signed and dated (lower right)

₦ 10,000,000-15,000,000

Enwonwu's *Yoruba Man* is a study of a male figure dressed in traditional attire. Executed with pencil and gouache on paper, the figure raises his left hand, suggesting that he is in mid-speech or addressing a crowd. 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. (JG)

59
OKPU EZE (1934-1995)

MOTHER AND CHILD
1990
Ebony wood
147 cm. (58 in.)

Signed and dated (lower right of base)

₦ 2,500,000-3,500,000





60
DELE JEGEDE (b.1945)

CHAOS
1972
Oil on board
60 x 90 cm. (23½ x 35½ in.)

Signed and dated (lower right)

₦ 1,600,000-1,800,000

61
PITA OHIWEREI (b.1963)

READING
2015
Oil on canvas
119.5 x 87 cm. (47 x 34 in.)

₦ 1,400,000-1,800,000



62

CHUKS ANYANWU (1937-1990)

UNTITLED

1985

Mixed media on paper
56 x 86.5 cm. (22 x 34 in.)

Signed and dated (lower right)

₦ 900,000-1,200,000



Chuks Anyanwu would have been 80 years old this year if he didn't demise in 1990. He nevertheless left a sizeable number of masterly paintings that engendered him as one of the greatest artists ever produced in contemporary Africa. Well known as a visual geometrician, Anyanwu employed a post-cubist approach to create paintings that thematically explore African culture such as the mask traditions and social lives of the people.

It is therefore unique to have a few of his paintings that are naturalistic in both theme and rendition. His landscape series are uniquely personal and oftentimes express the hidden turbulence of an artist in search of serenity.

This landscape (untitled) is obviously one of his early paintings where the search for an ultimate stylization of forms began.

The landscape looks imaginary but with unmistakable features of an African village with conical thatched rooftops and mud built walls.

The activities depicted on the foreground are quite frenetic with various mobile images riding roughshod on the canvas. Anyanwu's remarkable use of earth colours of browns, ochres and yellows dominate the entire painting with defining lines of white and tempered black. Here again, we witness the origin of a great talent. (KF)

63

KOLADE OSHINOWO (b.1948)

WE ARE NIGERIANS

2016

Mixed media on canvas
61 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower right)

₦ 2,000,000-2,500,000



64

ABLADE GLOVER (b.1934)

CONFRONTATION

2013

Oil on canvas

102 x 76 cm. (40 x 30 in.)

Signed and dated (lower right)

₦ 2,500,000-2,900,000



65

BUNMI BABATUNDE (b.1957)

BATA DANCER

2008

Bronze

99 cm. (39 in.)

Signed and dated (lower left)

₦ 1,800,000-2,200,000

BEN ENWONWU (1917-1994)**DANCE OF THE CANEWOOD**

1981

Oil on canvas

81.5 x 25.5 cm. (32 x 10 in.)

Signed and dated (lower left)

₦ 9,000,000-12,000,000

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. A common theme of Enwonwu's paintings are ceremonial dance scenes, where he depicts women engaged in rhythm. In *Dance of the Canewood*, Enwonwu depicts a solitary female figure in profile, with narrow, elongated limbs and torso. This signature form is echoed in many of his most well known dance scenes, as well as in his iconic sculpture, *Anyanwu*. Incorporating a rich colour palette of deep orange and red, the figure's hands are in mid air and her back is arched, suggesting fluid movement. (JG)





67

AMON KOTIE (GHANIAN, 1915-2011)

UNTITLED

1994

Oil on canvas

71 x 147.5 cm. (28 X 58 in.)

Signed and dated (lower left)

₺ 3,400,000-4,750,000

Born in 1915 in La, near Accra, Ghana, Amon Kotie is considered one of Ghana's leading artists. Best known as the designer for Ghana's official coat of arms, Kotie also worked as a sculptor, painter, and musician. Kotie's paintings depict routine scenes of daily life in Ghana, including ceremonies, portraits, and landscapes that are executed with expressive paint strokes and vivid colours. Amon Kotie studied at the Achimota School, Ghana, and the London School of Printing and Graphic Art. Kotie was awarded Ghana's State Honor of Grand Medal in 1997 in celebration of his lifelong artistic achievements. (JG)



68
GEOFFREY MUKASA
(Ugandan, 1954-2009)

UNTITLED
1996
Oil on canvas
145 x 116 cm. (57 x 45½ in.)

Signed and dated (lower right)

₦ 2,900,000-4,300,000

69
ROM ISICHEI (b.1966)

MORE THAN A FEELING
2015
Mixed media
122 x 102 cm. (48 x 40 in.)

Signed (lower right)

₦ 1,500,000-1,800,000



70
PEJU ALATISE (b.1975)

CAPTAIN RED TAPE
2011
Mixed media
209 x 124.5 x 58.5 cm. (82 x 49 x 23 in.)

Signed and dated (lower right)

₦ 4,000,000-5,000,000



71
BEN OSAGHÆ (1962-2017)

I BETA PAS MY NEIGHBOUR
2013

Acrylic and collage on canvas
116.5 x 117 cm. (45¾ x 46 in.)

Signed and dated (lower left)

₦ 3,000,000-4,000,000

72
FRANCIS UDUH (b.1964)

THE BOW
2017
Wood
170 x 49 cm. (67 x 19.2 in.)

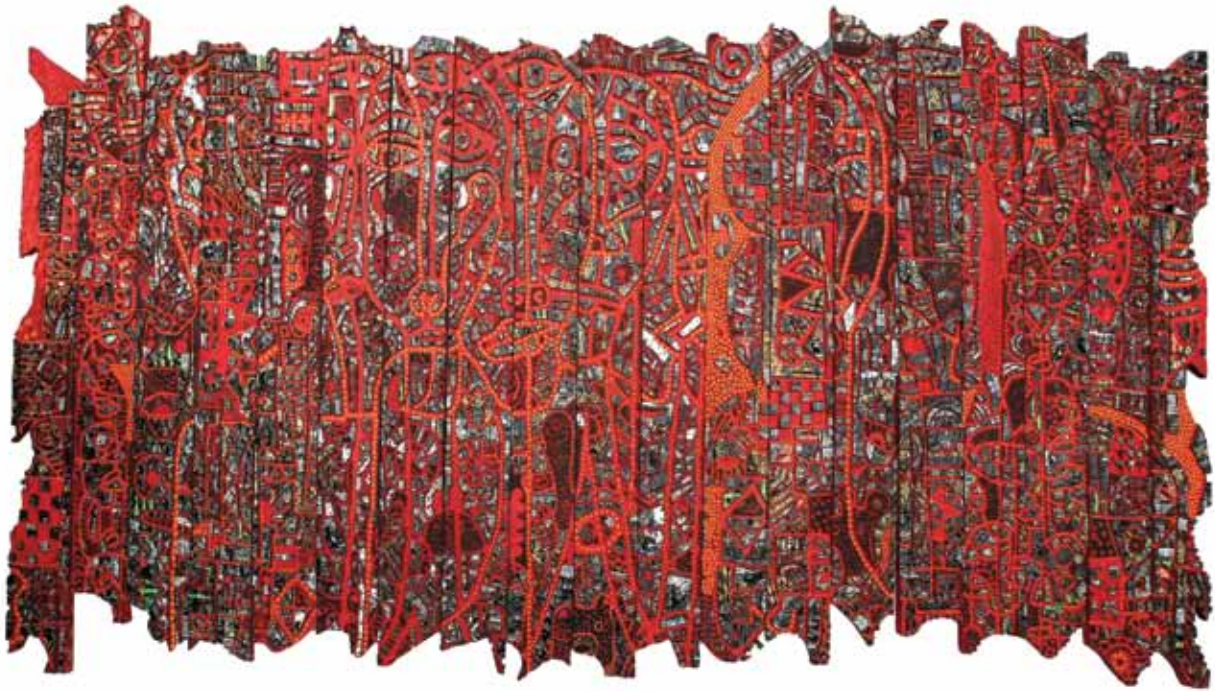
₦ 1,200,000-1,500,000



73
JIMOH BURAIMOH (b.1943)

ARUGBA OSUN & HER FOLLOWERS
1976
Mixed media on board
107 x 61 cm. (42 x 24 in.)

₦ 800,000-1,200,000



74

GERALD CHUKWUMA (b.1973)

RARE BREED

2016

Mixed media

122 x 234.7 cm. (48 x 92½ in.)

Signed (on the twelfth panel)

₦ 3,000,000-3,500,000

75

TOLA WEWE (b.1959)

UNTITLED

1994

Acrylic on board

102 x 79 cm. (40 x 31 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000



76
REUBEN UGBINE (b.1956)

TUSSLE
2015
Wood
102 cm. (40 in.)

Signed and dated (on the limbs)

₦ 1,500,000-2,000,000



77
REUBEN UGBINE (b.1956)

ATHLETICISM
2016
Wood
115.5 x 102 cm. (45½ x 40 in.)

Signed and dated (base of work)

₦ 1,800,000-2,500,000

78
JOE AMENECHI (b.1961)

UNTITLED
2017
Plastocast
128.5 x 51 cm. (50½ x 20 in.)

Signed and dated (lower right)

₦ 500,000-800,000





79
BOB AIWERIOBA (b.1967)

UNTITLED
2009
Mixed media on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 500,000-800,000

80
SAM EBOHON (b.1966)

BLESSING FROM ABOVE
2016
Oil on canvas
122 x 152.5 cm. (48 x 60 in.)

₦ 700,000-1,000,000



81
NOBERT OKPU (b.1970)

UNITY
2017
Oil on canvas
168 x 155 cm. (66 x 61 in.)

Signed and dated (lower left)

₦ 700,000-1,000,000



82
FIDELIS ODOGWU (b.1970)

TRANSFIGURATION
2017
Metal
107 x 81.5 cm. (42 x 32 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000



83
MOHAMMED ABBA-GANA (b.1985)

SEED OF CORRUPTION
2016
Pencil and spray paint on canvas
91½ x 61 cm. (36 x 24 in.)

₦ 500,000-800,000



84
MOYO OGUNDIPE (b.1948)

SOCIALITES
2010
Oil on canvas
85.5 x 93 cm. (33½ x 36½ in.)

Signed and dated (lower left)

₦ 1,200,000-1,500,000

85

KOFI ASEMNIYAH (b.1953)

VICTIMS OF THE SITUATION

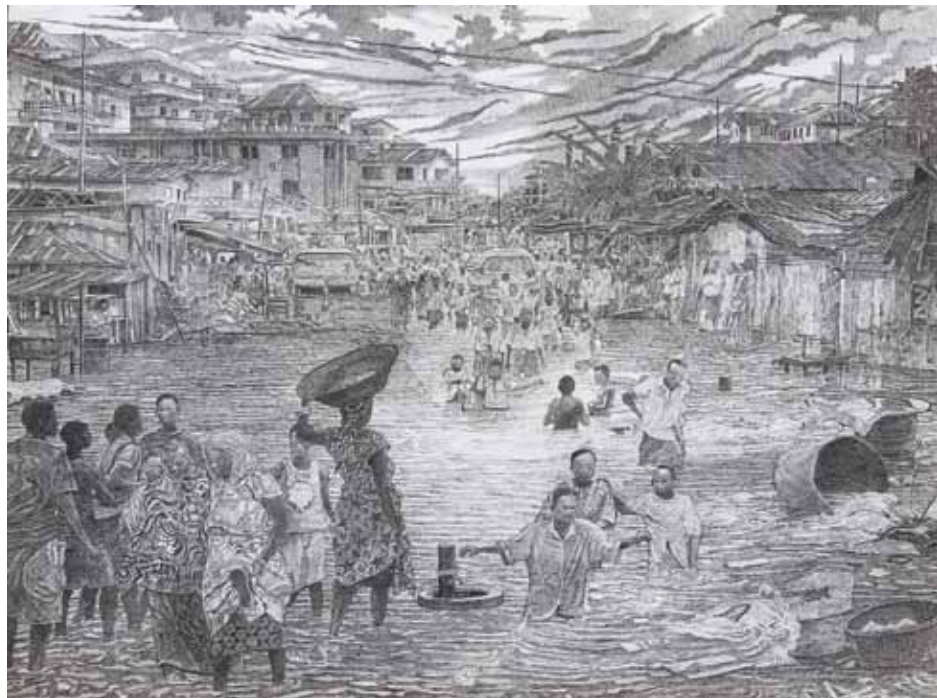
2016

Pen and ink on paper

81.5 x 107 cm. (32 x 42 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000



86

ADEOLA BALOGUN (b.1966)

GYRATION (PAIR)

2017

Metal & rubber

160 x 58.5 & 147.5 x 79 cm.

(63 x 23 & 58 x 31 in.)

Signed and dated (base of work)

₦ 1,800,000-2,200,000





87
EDMUND TETTEH (1938-1998)

UNTITLED
 Undated
 49 x 34 cm. (19 x 13 $\frac{3}{8}$ in.)
 Gouache on paper

Signed (lower right)

₦ 800,000-1,000,000

Artist's Statement: Life is magical, mysterious and created around abundantly visual wealth. What we see or experience in life is undoubtedly what we seek. It is like the proverbial Yoruba saying that, 'airin jina, lairi abuke okere' (if you search far enough into the wilderness, there exist the possibility of coming across a hunched back squirrel). This formed the foundation for my strong conviction that out there, there are not just white, pink and red roses; there are also 'Black Roses' and they are all pleasant to the optics.

88
OLA BALOGUN (b.1972)

THE ACCUSED
 2016
 Acrylic on canvas
 100.33 x 75 cm. (39 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in.)

Signed and dated (lower right)

₦ 400,000-700,000



89
RAQIB BASHORUN (b.1955)

BLACK ROSES

2009

Wood

118 x 76 cm. (46.5 x 30 in.)

Signed and dated (centre left)

₦ 1,200,000-1,500,000



90
NDIDI DIKE (b.1961)

MAHOGANY MULTI MEDIA CLOTH

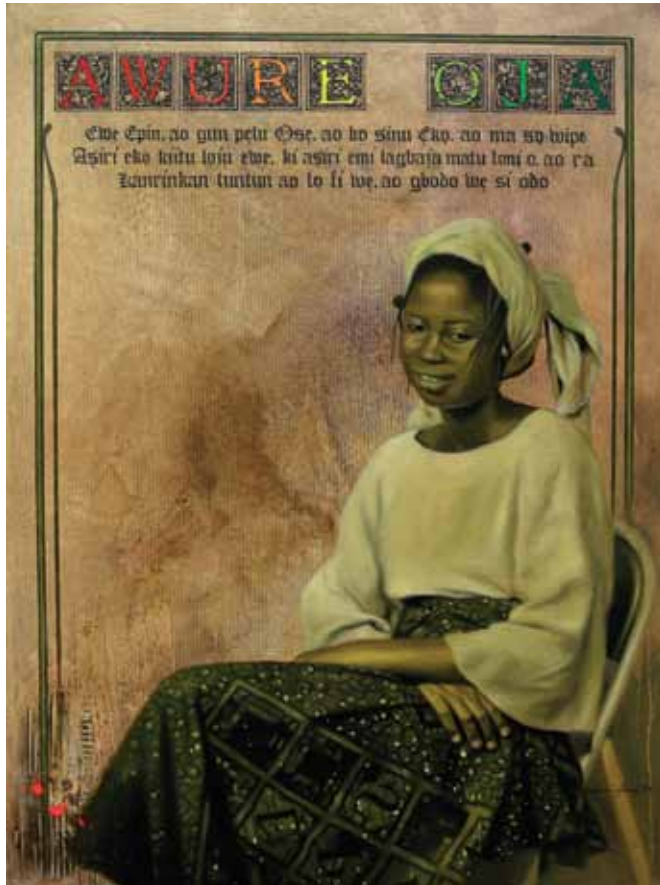
2001

Mixed media

76 x 74 cm. (30 x 29½ in.)

Signed (lower right)

₦ 800,000-1,000,000



91
KELANI ABASS (b.1979)

AWURE OJA
2016
Mixed media on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 600,000-900,000



92
ISAAC EMOKPAE (b.1976)

LOVE IN BLOOM II
2017
Mixed media
81½ x 122 cm. (32 x 48 in.)

₦ 500,000-800,000



93
TAYO OLAYODE (b.1970)

ENDLESS DEVELOPMENT
2017
Acrylic on canvas
97 x 127 cm. (38 x 50 in.)

Signed and dated (lower right)

₦ 500,000-700,000

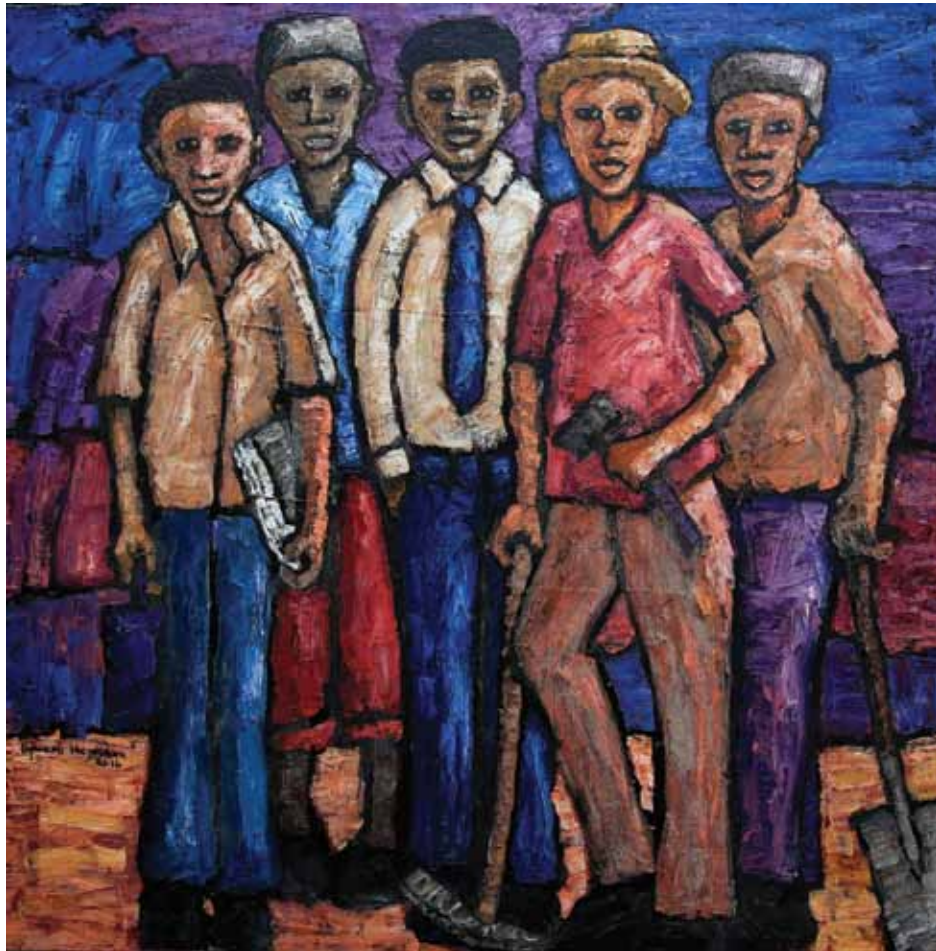


94
RICHARDSON OVBIEBO (b.1982)

STREET CODE II(PAGES SERIES)
2013
Aluminium composite board, perspex
152.5 x 123 cm. (60 x 48½ in.)

Signed and dated (lower right)

₦ 700,000-1,000,000



95
OGBEMI HEYMANN (b.1967)

LABOUR COMRADES 4

2016

Oil on canvas

107 x 107 cm. (42 x 42 in.)

Signed and dated (lower left)

₦ 700,000-1,000,000



96
SEGUN ADEJUMO (b.1965)

THE BRIDAL EMISSARIES

2004

Oil on canvas

34 x 46 cm. (86.5 x 117 in.)

Signed and dated (lower left)

₦ 900,000-1,200,000

97
DENNIS OSAKUE (b.1968)

DESPERATE HOPE
2017
Acrylic on canvas
150½ x 122 cm. (59 x 48 in.)

Signed and dated (lower left)

₦ 1,500,000-1,800,000



98
CYRIL OMAR (b.1980)

UNTITLED
2010
Acrylic on canvas
152.5 x 137 cm. (60 x 54 in.)

Signed and dated (lower left)

₦ 900,000-1,200,000





99
CHIKE OBEAGU (b.1975)

LIFE PERFORMANCE
2017
Mixed media on collage
176.5 x 213 cm. (66 x 84 in.)

Signed and dated(lower right)

₦ 1,300,000-1,600,000

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".

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.

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

Before the Sale

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

At the Sale

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

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

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

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

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

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

After the Sale

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

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

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

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

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

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

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

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

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

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

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

Limited Warranty

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

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

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

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

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

Other Conditions

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

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

GUIDE FOR ABSENTEE BIDDERS

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

This service is free and confidential.

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

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

"Buy" or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ABSENTEE BIDDING FORM

SALE NUMBER
LA 1703

SALE TITLE
MODERN AND
CONTEMPORARY ART

SALE DATE
27 NOVEMBER 2017

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

FIRST NAME _____ LAST NAME _____

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

ADDRESS _____

POST CODE _____

TELEPHONE (HOME) _____ (BUSINESS) _____

EMAIL _____ FAX _____

MOBILE NO _____ VAT NO. (F APPLICABLE) _____

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

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

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. Bids should be submitted not later than 5 pm on SUNDAY, 26 NOVEMBER 2017.

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.

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

PLEASE EMAIL TO: lagos@arthouse-ng.com

Arthouse Contemporary Limited
36, Cameron Road,
Ikoyi, Lagos Nigeria
(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

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