

ARTHOUSE

CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

Monday, 19th November 2018



FA'USSU
1991

COVER

LOT #45
 PROF. BENEDICT
 CHUKWUKADIBIA ENWONWU

NEGRITUDE

INSIDE FRONT COVER

LOT #68
 SINA YUSSUFF

DANCING FOR PEACE

OPPOSITE CONTENTS

LOT #22
 NNENNA OKORE

SYNERGIES II

BACK COVER

LOT #42
 SIMON OKEKE

HEAD OF A GIRL

INSIDE BACK COVER

LOT #18
 KAINEBI OSAHENYE

WHEN THE SONG FADES AWAY

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All images and content (c)2008-2018, Arthouse Contemporary Ltd.

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ARTHOUSE
 CONTEMPORARY LIMITED

Celebrating 10 years

MODERN AND CONTEMPORARY ART

19th November 2018

AUCTION

Monday, 19th November 2018, 6pm

Kia Showroom

308 Adeola Odeku Street

Victoria Island, Lagos, Nigeria

VIEWINGS

Friday 16th November 2018, 12pm-6pm

Saturday 17th November 2018, 12pm-6pm

Sunday 18th November 2018, 12pm-6pm

AUCTIONEER

John Dabney

CONDITIONS OF SALE

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

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 online at **arthouse-ng.com**

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THE ARTHOUSE FOUNDATION

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

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

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

In 2018, the Arthouse Foundation will partner with the Goethe Institut to offer a residency exchange programme between Nigerian and German artists in Berlin and Lagos.

www.arthousefoundation-ng.com

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

ARTHOUSE
FOUNDATION

CURRENT RESIDENTS - FALL 2018

Ngozi Schommers -

Ngozi Schommers is a Nigerian artist who addresses issues of migration, politics, religion and gender. Her work focuses on experiences of women from Africa, interweaving with her own family history. Recent projects have included her collages made with confetti and charcoal drawings and installations. Schommers' project in Lagos examines contemporary female identity in Nigeria, exploring notions of womanhood, motherhood and stigmatism in modern spaces. Her project will look at roles within social and cultural systems, such as sexuality, social behaviors and domestic roles, and how social stigmas interfere with personal choices and career. Schommers graduated from Yaba College of Technology. Her work has been recently exhibited in a group exhibition at the Kunstalle Bremen in Germany.

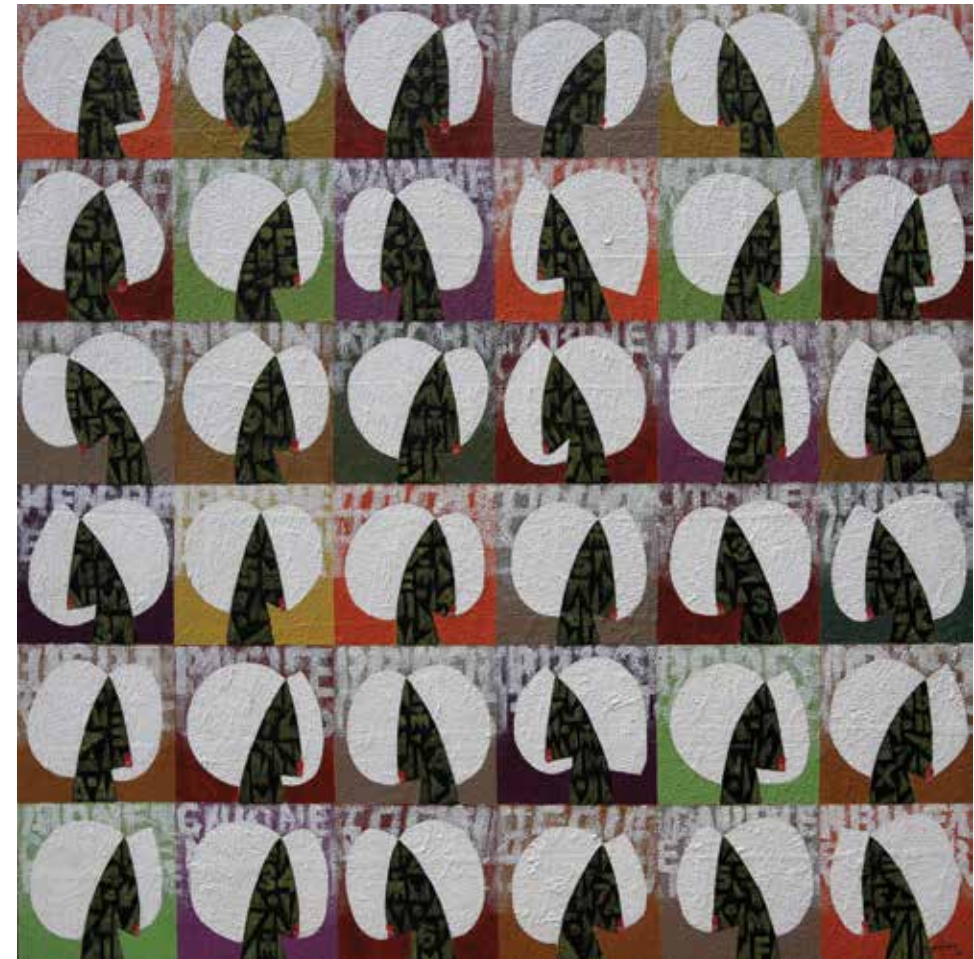


Natalia Orendain del Castillo -

As part of the residency exchange programme with the Goethe-Institut between Lagos and Berlin, Natalia Orendain del Castillo will explore issues surrounding the port of Lagos. Her work will focus on the subjects of space and perception through an immersive and participatory format. A Mexican-born visual artist and scenographer, Natalia began her studies in visual arts specialising in sculpture. With an ongoing interest in performative arts, she continued her studies in the Kunsthochschule in Berlin Weissensee as a stage and costume designer. Since 2012, she has participated in several forms of experimental, documentary and music theatre productions in Berlin, Frankfurt am Main, Prague, Norway and Mexico. Her artistic research focuses on the subjects of space perception and production, sound as creator of space and the performativity within the everyday; making use of immersive, installative and participatory formats to explore the audience's experience.

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
JOHNSON UWADINMA (b.1982)

SISTER, SISTER

2018

Acrylic on canvas

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

₦ 400,000-600,000

\$ 1,200-1,700



C2
MURAINA OYELAMI (b.1940)

LOVER II
Oil on paper
55.5 x 43 cm. (22 x 17 in.)

Signed (lower right)

₦ 500,000-800,000
\$ 1,400-2,300



C3
NWACHUKWU IKE (b.1962)

BUDDING FACES
2018
Mixed media on board
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
\$ 2,300-3,400

MAIN SALE BEGINS



1
ROM ISICHEI (b.1966)

REMEMBRANCE
2015
Oil on canvas
134 x 106.5 cm. (53 x 42 in.)

Signed (lower right)

₦ 3,500,000-4,500,000
\$ 9,800-12,500

2

ADEOLA BALOGUN (b.1966)

LIKE ATTRACT LIKE

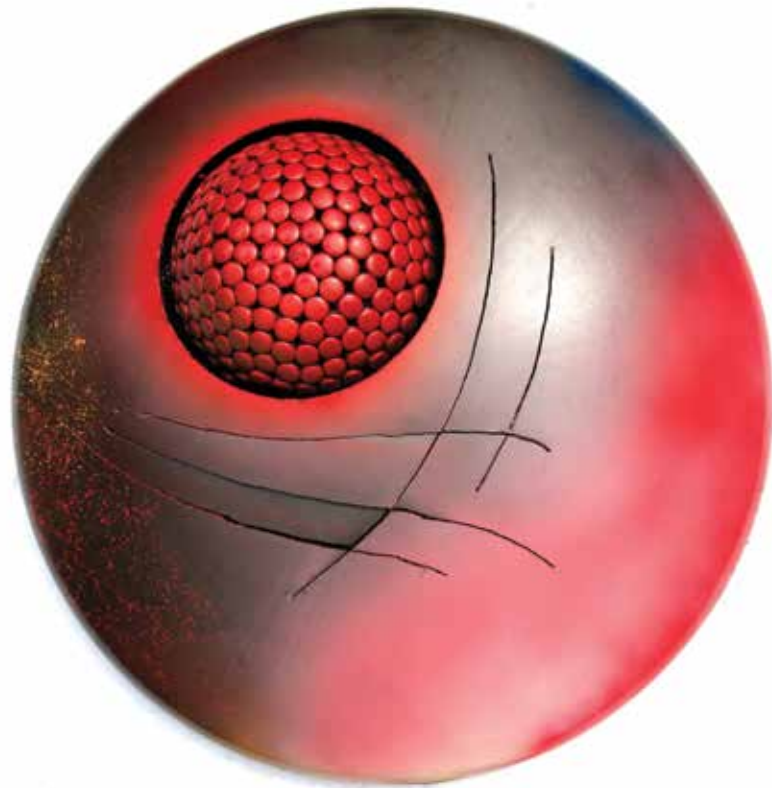
2017

Metal

91.5 x 91.5 x 20 cm. (36 x 36 x 8 in.)

₦ 700,000-1,000,000

\$ 2,000-2,800



3

TAYO OLAYODE (b.1970)

AKWAABA (WELCOME)

2018

Acrylic on canvas

91.5 x 104 cm. (36 x 41 in.)

Signed and dated (lower right)

₦ 550,000-800,000

\$ 1,600-2,300





4
EMEKA UDEMBA (b.1968)
HEAVEN'S GATE
 2018
 Mixed media on canvas
 139.5 x 124 cm. (55 x 49 in.)
 Signed and dated (lower left)
 ₦ 900,000-1,200,000
 \$ 2,500-3,400

5
JULIET EZENWA PEARCE (b.1968)

MAIDEN MASQUERADES (DANCING GIRLS)
 2017
 Oil on canvas
 104 x 137 cm. (41 x 54½ in.)
 Signed and dated (lower right)
 ₦ 500,000-750,000
 \$ 1,400-2,100



6
ISAAC EMOKPAE (b.1976)
ALL THE SAME II
(OUR PAST IN THE PAST)
 2018
 Oil on canvas
 137 x 139 cm. (54 x 55 in.)
 Signed and dated (lower right)
 ₦ 650,000-900,000
 \$ 1,900-2,500

7

BEN OSAGHAE (1962-2017)

GENERAL WARD

2011

Oil & Acrylic on canvas

101 x 116.5 cm. (40 x 46 in.)

Signed and dated (lower right)

₦ 3,000,000-4,000,000

\$ 8,400-11,200

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)

8

LEMI GHARIOKWU (b.1955)

TIME OUT

2018

Acrylic on canvas

139.5 x 122 cm. (55 x 48 in.)

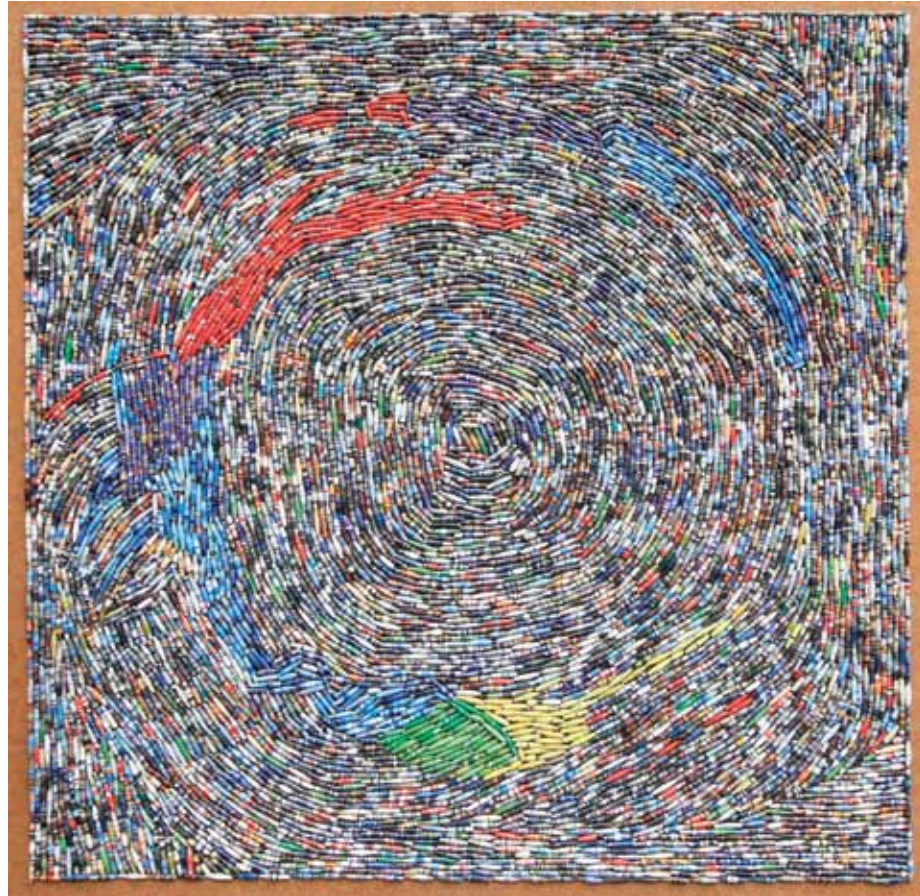
Signed and dated (lower right)

₦ 1,000,000-1,500,000

\$ 2,800-4,200

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. A self-taught artist, his work is included in prestigious collections including the permanent collection of the Museum of Modern Art in New York. (JG)





9
JACOB JARI (b.1960)

DISPARATE CURRENTS
2018
Paper capsules on board
61 x 61 cm. (24 x 24 in.)

₦ 900,000-1,400,000
\$ 2,500-3,900

10
JERRY BUHARI (b.1959)

SPILLAGE OF A FAMOUS RIVER,
COLOURED WASTE
2014-2018
Oil on canvas
152.5 x 152.5 cm. (60 x 60 in.)

₦ 2,400,000-3,000,000
\$ 6,700-8,400





11
 TYNA ADEBOWALE (b.1982)
 I SEE YOU FROM A DISTANCE 002
 2018
 Pen & ink on canvas
 134 x 122 cm. (53 x 48 in.)

Signed (back of work)

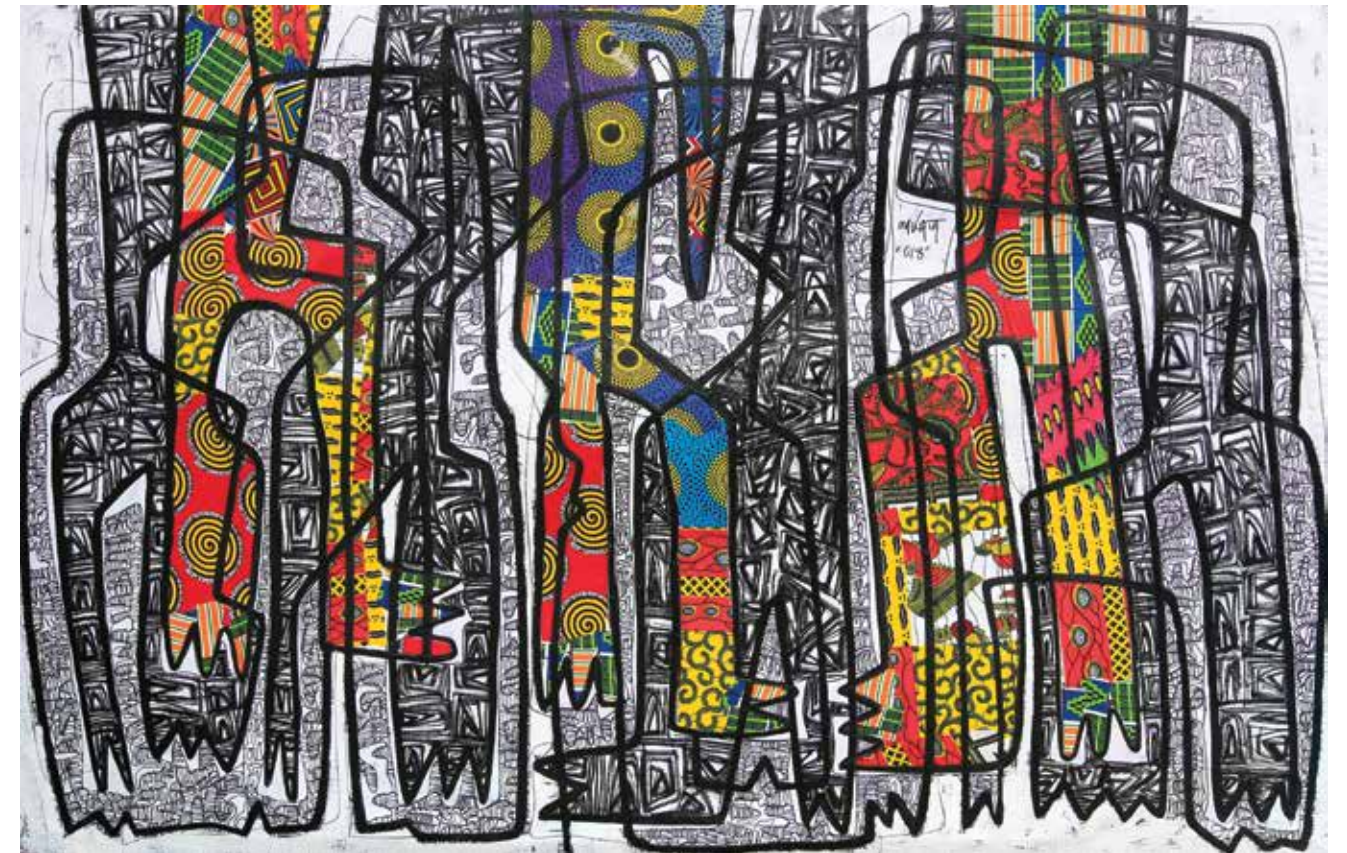
₦ 600,000-900,000
 \$ 1,700-2,500

12
 DIPO DOHERTY (b.1991)

THE RED ESTATE
 2018
 Mixed media on canvas
 152.5 x 142 cm. (60 x 56 in.)

₦ 650,000-900,000
 \$ 1,900-2,500

In this piece, I focus on the mystique and intrigue of classism from various perspectives of the general populace. I create a scene that is meant to emphasise the influence of Nigerian architecture. The terrazzo flooring, a binding of different materials into a mosaic-esque burst of colour and texture, combined with the remnants of an interior that can only be that of a well built and well-to-do furnishing commonplace to typical Nigerian homes. These elements, including the Benin bronze head, is nostalgic of my childhood days growing up with my grandmother, who is an indigene of Benin city. *-Dipo Doherty*



13
 OBINNA MAKATA (b.1981)

EUROPE BY LAND
 2018
 Mixed media on canvas
 122 x 152.5 cm. (48 x 60 in.)

Signed and dated (upper right)

₦ 700,000-1,000,000
 \$ 2,000-2,800

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, including visa queues, modern relationships, and crowded urban environments. 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 prominently in his works on canvas and paper. *(JG)*



14
UCHAY JOEL CHIMA (b.1971)

BLANKET FOR TWO
 2017
 Mixed media on canvas
 122 x 147 cm. (48 x 58 in.)

Signed and dated (back of work)

₦ 1,200,000-1,500,000
 \$ 3,400-4,200

"...On a cold night, two under the same blanket gain warmth from each other, but how can one be warm alone?" These were the thoughts on my mind when I was making working on *Blanket For Two*. My works focus on human connections, and I use materials that I believe are synonymous with the notions of bonding, togetherness, intimacy, entanglement and oneness. These materials include strings, ropes and thread. I believe that the resonances of these preferred materials infer a need to reevaluate and, more importantly, to strengthen our relationships with our families and those around us, in the interest of supporting one another through current global difficulties and challenges. We are very much attached to one another, with many strings regardless of colour, tribe, tongue, and gender.

-Uchay Joel Chima

15
ANTHEA EPELE (b.1972)

CIRCA 4
 2018
 Oil on canvas
 152.5 x 127 cm. (60 x 50 in.)

Signed (lower right)

₦ 650,000-900,000
 \$ 1,900-2,500



16
OLU AJAYI (b.1963)

GURU THE VIBRANT & COLLABORATION
 2018
 Watercolour on paper
 76 x 28. (30 x 11 in.) each

Signed and dated (lower left)

₦ 800,000-1,200,000
 \$ 2,300-3,400



17
CHIKE OBEAGU (b.1975)

COCK AND BULL STORY
 2018
 Mixed media on canvas
 193 x 193 cm. (76 x 76 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000
 \$ 7,000-9,800

Chike Obeagu is a mixed media artist who uses techniques of photo-collage and painting to comment on the social and political environment in Nigeria. His works combine colorful compositions and geometric patterns, using torn pages from magazines and commercial advertisements. In spite of the ways in which collage appears to flatten forms, Obeagu creates depth in his work by playing with size and perception. Disparate pieces from magazine cut-outs unite under Obeagu's painterly hand in scenes of music, religion, and daily human interaction.

Obeagu obtained his BA and MFA degrees from the University of Nigeria, Nsukka. His work was selected for the Dakar Biennale in Senegal in 2014. In 2015, Chike Obeagu was featured in the group exhibition *Guess Who's Coming to Dinner* at Richard Tattinger Gallery in New York. He is currently undertaking his PhD research in studio art.



18
KAINEBI OSAHENYE (b.1964)

WHEN THE SONG FADES AWAY
 2018
 Oil, spray paint, acrylic on canvas
 203 x 264 cm. (80 x 104 in.)

Signed and dated (lower right)

₦ 6,000,000-7,000,000
 \$ 16,700-19,500



19
SOKARI DOUGLAS CAMP CBE (b.1958)

SPRITE GIRLS
 2017
 Mixed media
 27 x 26 x 51 cm. (10½ x 10½ x 20 in.)

₦ 1,400,000-2,000,000
 \$ 3,900-5,600

Inspired by her Kalabari 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. (JG)



20
GERALD CHUKWUMA (b.1973)

OCCUPY
 2012
 Mixed media on wooden panels
 130 x 171 cm. (52½ x 67½ in.)

Signed and dated (upper centre)

₦ 2,700,000-4,000,000
 \$ 7,500-11,200





(detail)

21

EL ANATSUI (b.1944)

BOMBOY

1979

Manganese, clay and glass

31 x 24 cm. (12³/₈ x 9⁷/₈ in.)

₦ 12,000,000-15,000,000

\$ 33,400-41,700

Widely regarded as one of the world's most influential contemporary artists, El Anatsui is best known for his bottle top installations and his wood sculptures. Born in Ghana, Anatsui trained at the University of Science and Technology, Kumasi. He moved to Nigeria in 1975 to teach at the University of Nigeria, Nsukka, where he became an integral founder of the Nsukka group. Since then, Anatsui has lived and worked in Nsukka, Nigeria.

This early work, executed in 1978-79, is made from manganese, clay and glass. It was exhibited at Anatsui's *Broken Pots: Sculpture by El Anatsui* exhibition at the British Council, Enugu, Nigeria in 1979, where it then travelled to the exhibition at the Institute of African Studies in Nsukka, later that year.¹ Characteristic of his larger "broken pots" series, Anatsui here uses fragmented scraps of clay pots, exploring his interest in reusing materials to give them new life and meaning. This would become a defining thread of his diverse artistic practices over the next decades, which experiment with processes of re-use and rejuvenation.

El Anatsui has exhibited extensively internationally throughout his prolific career. His works are in the permanent collections of the British Museum, Centre Pompidou, Metropolitan Museum of Art, Smithsonian National Museum of African Art, and the National Gallery of Art, Lagos, among many others. In 2015, Anatsui was awarded the Golden Lion at the Venice Biennale. (JG)

1: Sotheby's, Modern and Contemporary African Art Catalogue, May 2017, Lot 74.





22
NNENNA OKORE (b.1975)

SYNERGIES II
 2017
 Mixed media
 122 x 101 x 30.5 cm. (48 x 40 x 12 in.)

₦ 1,800,000-2,500,000
 \$ 5,000-7,000

Nhenna Okore creates sculptures and installations that combine natural and discarded materials to produce abstract, richly-textured forms. Working with the processes of weaving, sewing, twisting and dyeing, Okore is inspired by the rhythms and contours of everyday life. Her work focuses on the concepts of recycling, transformation and regeneration of forms based on observations from ecological and manmade environments.

23
ROM ISICHEI (b. 1966)

DELINEATION
 2017
 Mixed media on canvas
 165 x 203 cm. (65 x 80 in.)

₦ 5,500,000-7,500,000
 \$ 15,300-20,900

The human form in their nuanced and animated postures when armed with a camera phone: searching for that perfect pose, that perfect shot, that when posted on social media platforms, eventuates in likes, comments, page-views and friend-tags that transfigures them from nobody to somebody, are amongst the submissive impulses that generates this composition. It's playful illumination that rhapsodize the contemporary visual culture of transmutation and self-assertion in the age of camera phones and social media. The process embraces an assemblage of atypical materials on canvas painted over in varied hues of acrylic paint, in a dotted and gestural approach that enacts the playful nature of the imposed figures.

-Rom Isichei





24
PEJU ALATISE (b. 1975)

DEATH AND THE KING'S ALASO OFI (DIPTYCH)
2018
Mixed media
124 x 124 cm. (49 x 49 in.) each

₦ 9,000,000-12,000,000
\$ 25,000-33,400



25
ALIMI ADEWALE (b. 1974)

UPPER CRUST
2018
Acrylic on dyed canvas
254 x 142 cm. (100 x 56 in.)

Signed and dated (lower left)

₦ 4,000,000-6,000,000
\$ 11,200-16,700

Alimi Adewale is a painter and sculptor who explores social issues within urban spaces. His portraits and landscapes combine elements of minimalism and abstraction to evoke the movement and intensity of the city and its inhabitants. In recent series, Adewale paints fashionable Lagos women posing in their Sunday best. (JG)



26
EVA OBODO (b. 1963)

UCHE BU AKPA
2017
Charcoal, Metal, Acrylic
126 x 240 x 8 cm. (49½ x 94½ x 3¼ in.)

Signed and dated (lower right)

₦ 1,300,000-1,800,000
\$ 3,700-5,000

Eva Obodo focuses on fibre and charcoal as conceptual mediums, creating reliefs and free standing works using diverse techniques including wrapping, tying and bundling. Constructing abstract forms from a collection of discarded objects, Obodo calls into question opposing cultural forces. While nylon fibre and wrapped jute sacks reference material culture in a global context, his charcoal works allude to the fragility of natural elements. Obodo holds a BA, MFA., and Ph.D from the Department of Fine and Applied Arts, University of Nigeria, Nsukka. He currently teaches sculpture and art education in the same university. In 2013, Obodo received the Smithsonian Artist Research Fellowship Award. (JG)



27
KAINEBI OSAHENYE (b.1964)

UNTITLED
2015
Oil on paper
76 x 55.5 cm. (30 x 22 in.)

Signed and dated (lower right)

₦ 1,500,000-2,500,000
\$ 4,200-7,000



28
ABLADE GLOVER (b. 1934)

MARKET QUEENS
2016
Oil on canvas
152.5 x 122 cm. (60 x 48 in.)

Signed and dated (lower right)

₦ 4,900,000-6,000,000
\$ 13,700-16,700

Here again Ablade Glover revisits one of his favourite subjects with a focus on the major characters and players of the market, women. Glover's market women are presented in a fashion parade. One has often thought that Glover appears more interested with the trendy middle class women, who are deeply conscious of their looks and "dress to kill" before going to the market. It is fascinating to note that when Ablade Glover presents the sellers, they are women who are usually more rounded in physique. The major actors of Ablade Glover's market women are those who come to shop. In his narrative, he captures the activities that go beyond buying and selling. The artist exposes the most intimate and fascinating interactions taking place. It is in the market for example that the women rendezvous, relationships are made and rekindled, "breaking news" is shared and transmitted to all the corners of the communities. (JB)



29
CHRIS AFUBA (b. 1947)

DIKE (HERO II)
2014
Cement
66 cm. (26 in.)

Signed and dated (lower left)

₦ 1,800,000-2,500,000
\$ 5,000-7,000

Sometimes a work without a title evokes multiple layered readings in the viewer. Consider, for example, this powerfully built muscular figure; it gives one the posture of a challenging wrestler; but it could also suggest a revered ancestral personality of god. The stylistic rendition employs idealism; with its minimalist formality, it achieves a god-like aura. I have come to see some of the formal explorations of Chris Afuba as experimentation with the whole and the detailed. Sometimes the artist defines the detail by using a linear element where form gives way to empty (negative) space that immediately takes on concrete (positive) space at the same time. What is also unique in this work is the way the artist used the concrete material to give us the finish of wood. (JB)

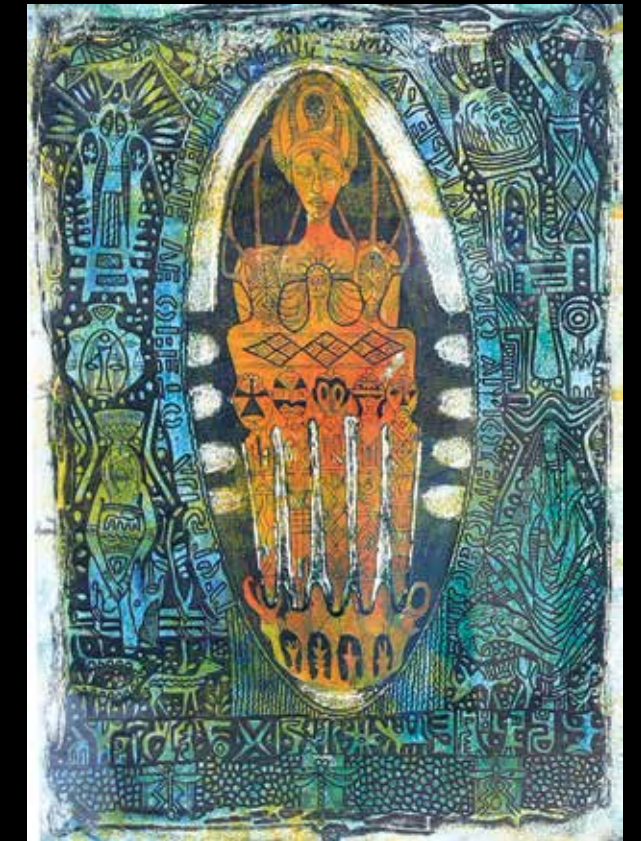


30
KOLADE OSHINOWO (b. 1948)

MASK
1974
Oil on board
73 x 58 cm. (29 x 23 in.)

Signed and dated (lower right)

₦ 1,500,000-2,000,000
\$ 4,200-5,600



31
BRUCE ONOBRAKPEYA (b. 1932)

GREEN BASE (OFELO)
Edition 11 of 20
1971
Deep Etching
61 x 45.5 cm. (24 x 18 in.)

Signed and dated (lower right)

₦ 700,000-1,200,000
\$ 2,000-3,400



32
ATO DELAQUIS (b. 1945)
XYLOPHONE BLUES
 2017
 Acrylic on canvas
 102 x 77.5 cm. (40¼ x 30½ in.)
 Signed (lower right)
 ₦ 2,200,000-4,000,000
 \$ 6,200-11,200

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. (JG)

33
ABAYOMI BARBER (b. 1934)

DANCER II
 Circa 1988
 Pastel on paper
 50 x 30 cm. (20 x 12 in.)

Signed (lower right)

₦ 1,000,000-1,500,000
 \$ 2,800-4,200

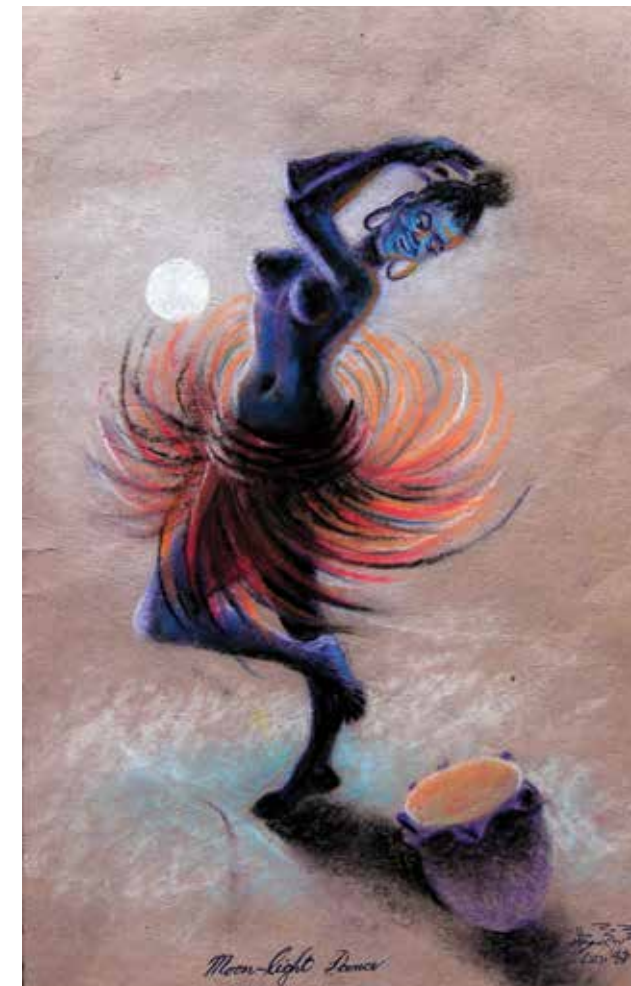
Probably done about the same time with the *Moonlight Dancer*, using the same female model, Abayomi Barber presented us with a rare classical drawing that is not only excellent in proportional precision, but equally valourises the beauty of an African maiden. With arms stretched over her head in a flight mode, the firmness and freshness of her exquisite body is accentuated. Her beaded waistline speaks volumes about the inherent innocence of the maiden. (KF)



34
ABAYOMI BARBER (b. 1934)

MOONLIGHT DANCER Signed and dated (lower right)
 1988
 Pastel on paper
 50 x 30 cm. (20 x 12 in.)
 ₦ 1,000,000-1,500,000
 \$ 2,800-4,200

Abayomi Barber is not just a naturalist, but a master draughtsman who constantly celebrates his genius in proportional accuracy. He renders his figural compositions with idealistic consciousness. This pastel study of a nude teenage girl depicted in an ecstatic swirling pose is one of the drawings that validate Abayomi Barber as a great composer. The innocent beauty of the maiden dancer was deliberately silhouetted against a bright full moon ambience; thereby accentuating a perfect melody of emotions. Barber, with compositional dexterity, placed the native drum along the shadow path of the dancer, thereby not only defining the foreground, but also resonating sound as an imaginary accompaniment. (KF)





35
TAYO ADENAIKE (b. 1954)

UNTITLED
1979
Watercolour on paper
61 x 40 cm. (24 x 18 in.)

Signed and dated (upper right)

₦ 1,000,000-1,500,000
\$ 2,800-4,200

There are essentially three ways a work of art may be “read” (sometimes a combination of all); one, by employing the professional tools of an art historian or critic; two, through an insight into the artist’s own ideas and creative process. I have decided to employ the third, which is through a fellow artist’s empathetic mind. In this work, Tayo Adenaike takes us through a celestial cosmic experience of two planetary beings of mother and child. I say celestial because of the white background upon which the two circles are positioned. (The symbolism of mother and child should not necessarily be interpreted using size.) The image of a large hand may appear to represent a guiding supernatural being or force. In our world of today, struggling with ecological disasters and waste management, this watercolour would seem to romanticise with not only a physically clean environment but also a spiritual one as well. (JB)



36
CHUKS ANYANWU (b. 1937)

UNTITLED
1991
Mixed media on board
48 x 100 cm. (19 x 39½ in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000
\$ 7,000-9,800

In this highly textured surfaced mixed media painting, the artist takes on one of the most favourable genre subjects of Nigerian artists, the *Fulani Cattle Rearer*. The composition is cast on a dry, brown grassless mountainous landscape, as if appearing to justify the Fulani nomadic culture. The cows and the shepherd share a fragile and malnourished physique to further advance this perception on this “barren” land. Today, some of the staff-carrying Fulani have become AK47 terrorist who inflict terror on farmers and threatens the unity of an entire country. So, *Fulani Cattle Rearer* is a critique of the present Farmers/Fulani age-old relationship that was essentially cordial and symbiotic. The work reminds us of how peaceful and innocent the Fulani once were. (JB)



37
EMMA MBANEFO (b. 1960)

COUPLE
1999
Wood
163 x 30.5 cm. (64 x 12 in.)

Signed and dated (lower back)

₦ 1,200,000-1,700,000
\$ 3,400-4,800

38

BRUCE ONOBRAKPEYA (b. 1932)

PALMWINE WOMAN III

2012

Serigraph

54 x 70 cm. (21 3/8 x 28 in.)

Signed and dated (lower right)

₦ 700,000-1,200,000

\$ 2,000-3,400



39

RUFUS OGUNDELE (1946-1996)

UNTITLED

1975

Oil on board

81.5 x 117.5 cm. (32 x 46 in.)

Signed and dated (lower right)

₦ 1,500,000-2,500,000

\$ 4,200-7,000

Rufus Ogundele is one of the few famous pioneers of the Oshogbo workshop trained artists. His paintings are generally characterized by fantasy images rendered in geometric compartments. Chimerical figures are depicted in mural-like formation. His compositions are graphically arranged into two dimensional volume and void foreground and background. Ogundele successfully uses the exoteric images as geometric designs to adorn the pictorial surface. (KF)



40

RUFUS OGUNDELE (1946-1996)

ODEDE

1994

Oil on paper

37 x 46 cm. (14 5/8 x 18 1/8 in.)

Signed and dated (lower right)

₦ 650,000-900,000

\$ 1,900-2,500



41
BEN ENWONWU (1921-1994)

UNTITLED
1945
Watercolour on paper
26 x 36 cm. (10 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in.)

Signed and dated (lower right)

₦ 6,000,000-9,000,000
\$ 16,700-25,000

42
SIMON OKEKE (1937 - 1969)

HEAD OF A GIRL
1963
Charcoal and pastel on paper
38 x 30 cm. (15 x 12 in.)

₦ 3,600,000-5,500,000
\$ 10,000-15,300





43
ABLADE GLOVER (b.1934)

MARKET HATS 2
2008
Oil on canvas
101 x 127 cm. (40 x 50 in.)

Signed and dated (lower right)

₦ 3,500,000-4,500,000
\$ 9,800-12,500

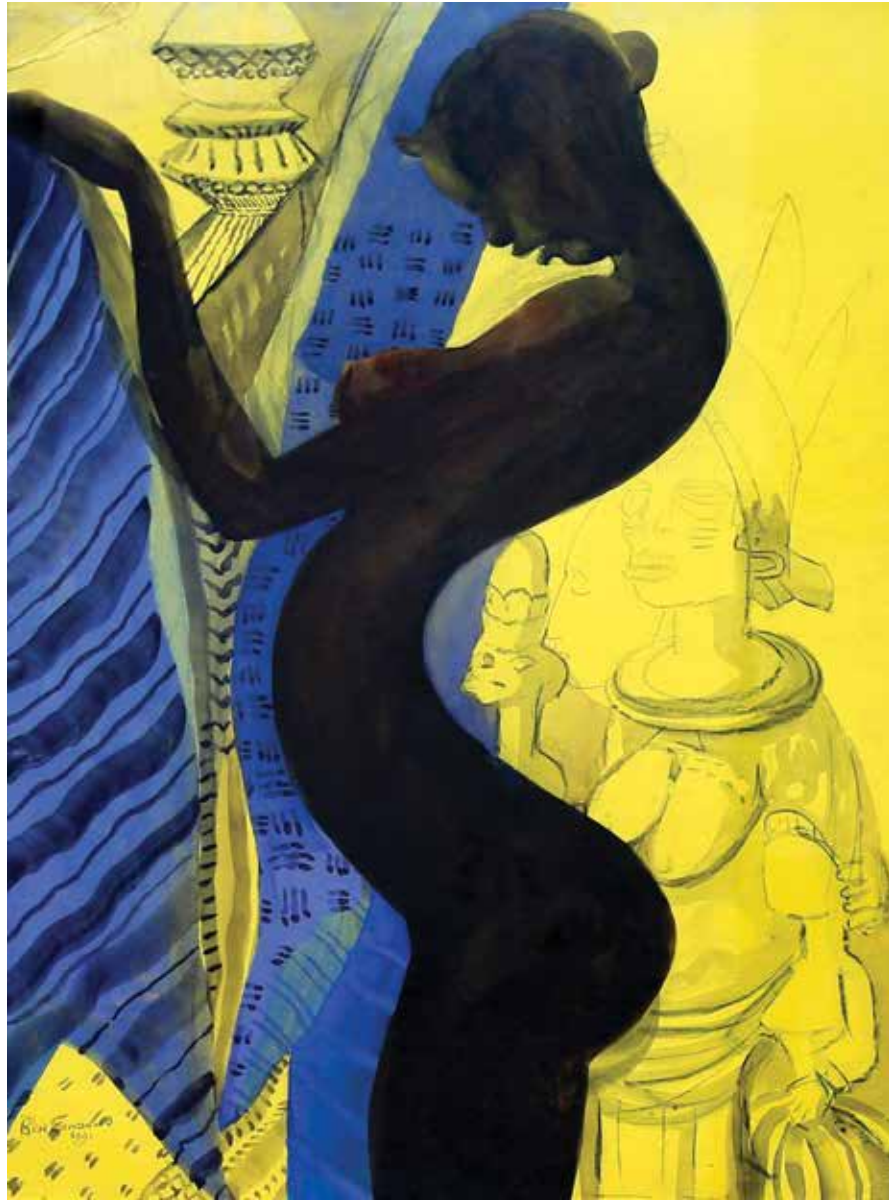
The consistency of Ablade Glover's focus on the market scene and aerial studies of cities make him an authority of some sort on the two subjects. The works assume messianic and symbolic meaning that speaks to the crisis of providing basic amenities like water, electricity and waste management in our modern cities. Ablade Glover's city studies also indirectly reference issues of crime management in an unplanned densely populated emerging modern city. (JB)

44
BEN ENWONWU (1921-1994)

UNTITLED
Wood
50 cm. (20 in.)

₦ 7,000,000-10,000,000
\$ 19,500-27,800





45
BEN ENWONWU (1921-1994)

NEGRITUDE
 1991
 Watercolour on paper
 80 x 53 cm. (38 $\frac{5}{8}$ x 30 $\frac{7}{8}$ in.)

Signed and dated (lower left)

₦ 30,000,000-45,000,000
 \$ 83,400-125,000

Negritude is an intellectual concept constructed by Pan-African scholars to address the question of cultural and political emancipation of the black race that date back to the 1930s with Leopold Sedar Senghor, the first President of Senegal, as one of its torch bearers. Ben Enwonwu's popular *Negritude* series are important artistic contributions to the quest for Africa's independence discourse. This work titled *Negritude* celebrates the era regarded as the "Black Cultural Nationalism" movement. Enwonwu used a youthful curvy female figure cast against a bright schematic background of cultural symbolic forms, with dynamic movement and rhythm. The youthful female form has become one of his most expressive visual vocabulary to explore Africa's cultural vitality and euphoria, projecting what it means to be politically liberated. The consistent use of the youthful female figure and the emphasis of the figure in silhouette against a seemingly fragile background reference strength, mystery and awe that perhaps best illustrate the historic moments of colonial freedom. (JB)



46
BEN ENWONWU (1921-1994)

AFRICA DANCES
 Fibre glass
 109cm (43in.)

₦ 15,000,000-25,000,000
 \$ 41,700-69,500



47
KOLADE OSHINOWO (b.1948)

LOAFERS
1997
Oil on board
102 x 90 cm. (40 x 35½ in.)

Signed and dated(lower left)

₦ 3,500,000-4,500,000
\$ 9,800-12,500

48
OKPU EZE (1934-1995)

UNTITLED
1983
Oil on canvas
91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower left)

₦ 1,500,000-2,500,000
\$ 4,200-7,000





49
BEN ENWONWU (1921-1994)

REMI
 Circa 1977
 Fibre glass
 23 cm. (9 in.)

₦ 4,500,000-5,500,000
 \$ 12,500-15,300

In this portrait of a young female maiden in long braided hairdo, Ben Enwonwu displays his love of the female form as a visual motif for referencing cultural identity and a celebration of life. The significance of this work recalls the year 1977 and FESTAC, when Africa relives its cultural heritage. Here again the youthfulness of the portrait and its aesthetic qualities points to multiple references of hope, longevity of a country and a continent emerging from the shackles of foreign domination. Enwonwu's Africanist spirit is captured vividly in this dignified existential portrait simply titled *Remi*. Enwonwu, in a sense, concretised his faithful exploration of the *Negritude* series. (JB)



50
OKPU EZE (1934-1995)

UNTITLED
 1981
 Oil on paper
 76 x 61 cm. (30 x 24 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000
 \$ 2,800-4,200



51
FELIX OSIEMI (b.1961)

A TIME TO PRAY
 1995
 Oil on canvas
 81.5 x 63 cm. (32 x 25 in.)

Signed and dated (lower left)

₦ 1,500,000-2,500,000
 \$ 4,200-7,000

52
BEN ENWONWU (1921-1994)

MASKY NUDES
1988
Gouache on paper
49 x 37cm. (19 1/8 x 14 1/2 in.)

Signed and dated (lower right)

₦ 12,000,000-18,000,000
\$ 33,400-50,000



53
BEN OSAWE (1931-2007)

PASSION STATEMENT
1962
Charcoal on paper
53 x 35.5 cm. (21 x 14 in.)

Signed and dated (lower right)

₦ 1,000,000-1,400,000
\$ 2,800-3,900

54
BEN OSAWE (1931-2007)

UNTITLED
1977
Wood
138 cm. (54 3/8 in.)

Signed and dated (base of work)

₦ 5,000,000-7,000,000
\$ 13,900-19,500



55

BRUCE ONOBRAKPEYA (b.1932)

GOOD GOVERNANCE

1988

Metal Foil

147 x 208 cm. (58 x 82 in.)

Signed and dated (lower right)

₦ 6,000,000-8,000,000

\$ 16,700-22,300



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



56

AKINOLA LASEKAN (1916-1974)

PORTRAIT OF OGUNMOLAWA

1957

Oil on board

109 x 91.5cm (43 x 36in.)

Signed and dated (back of work)

₦3,000,000-4,000,000

\$8,400-11,200



57
TAYO ADENAIKE (b.1954)

UNTITLED
1992
Watercolour on paper
61 x 40 cm. (24 x 18 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
\$ 2,800-4,200

In this unusual monochrome watercolour (most of his watercolours are very colourful), Tayo Adenaike casts three grotesque images around a skull-like face with wide open mouth, that reveal four figures that could mean anything from victims, hostages to figures that have assumed celestial life. The figures are placed in the center of the picture plane. The composition gives us a poetic rendition of gloom and despondence. The distinctive round hill motif of the round Nsukka landscape in the work could represent a setting sun that has lost its life. Sharp needle-like shrubs on the horizon further paint a picture of desolation and hopelessness. Adenaike's mastery of this medium is revealed in the compositional strategy. On the right side of the dark hill, a moon-like or sun-like motif may be perhaps the only symbol of hope in the landscape. It is often said that the value of light is best appreciated in darkness. (JB)

58
JIMOH BURAIMOH (b.1943)

UNTITLED
1995
Mixed media on board
91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

₦ 700,000-1,200,000
\$ 2,000-3,400



59
HASSAN ALIYU (b.1964)

THE DANCE
1987
Oil on board
66 x 48 cm. (28 x 19 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000
\$ 2,800-4,200

60
OKPU EZE (1934-1995)

UNTITLED
1994
Ebony Wood
154 cm. (60½ in.)

₦ 2,500,000-3,500,000
\$ 7,000-9,800



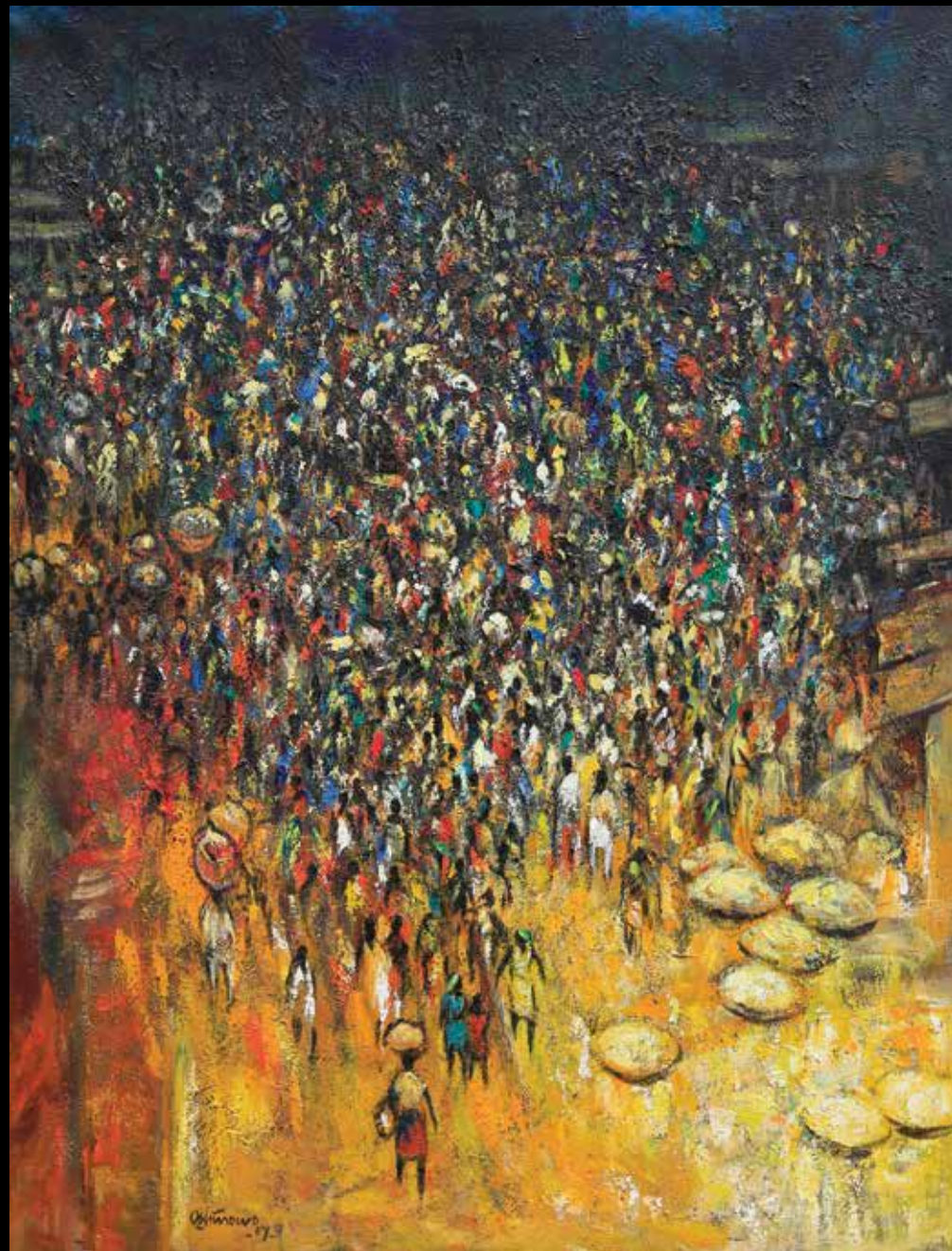
61
ABLADE GLOVER (b.1934)

PEOPLE
2014
Oil on canvas
152.5 x 152.5 cm. (60 x 60 in.)

Signed and dated (centre right)

₦ 5,500,000-6,500,000
\$ 15,300-18,100





62
KOLADE OSHINOWO (b.1948)

OPEN MARKET
 2007
 Oil on board
 122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower left)

₦ 5,000,000-6,000,000
 \$ 13,900-16,700

Kolade Oshinowo is a master painter best known for his figurative portraits and expressive, naturalistic scenes, using soft brushstrokes and subdued colours. He has held over twenty-five solo exhibitions throughout his prolific career and has participated in numerous international exhibitions, including the 56th Venice Biennale. Born in Ibadan, Oshinowo graduated from the Fine Art Department at Ahmadu Bello University, Zaria in 1972, with a specialisation in painting. He has served as Director of the Art Department and Deputy Rector at the Yaba College of Technology, where he has taught since 1974. Oshinowo is the recipient of many awards, including the National Productivity Order of Merit Award of the Federal Republic of Nigeria in 2014. (JG)



63
ABIODUN OLAKU (b.1958)

THOUGHTS
 1995
 Pencil on paper
 61 x 45.5 cm. (24 x 18 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
 \$ 2,800-4,200

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. (JG)



64
ABAYOMI BARBER (b.1934)

FAREWELL AND GODSPEED
 1998
 Oil on board
 50.5 x 61 cm. (20 x 24 in.)

Signed and dated (lower right)

₦ 2,600,000-3,200,000
 \$ 7,300-8,900

A master of pictorial ambivalence, Abayomi Barber often contextualizes single images with a perceptive ambience of duality. The scenic amalgam of the seascape with the translucent skyline was rendered with delicate velvet texture. The dramatic flow of the sea waves were so carefully rendered that one could possibly perceive the imaginary sound of water splashes. In his usual surrealist tendency, the sea waves were creatively conditioned to simultaneously become huge rabbits and monstrous animals floating on the surface of the seawater. In spite of the busy activities on the canvas, Barber still maintains his usual signature of scenic serenity. *(KF)*



65
ABIODUN OLAKU (b.1958)

NORTHERN LANDSCAPE
 1988
 Oil on board
 66 x 91.5 cm. (26 x 36 in.)

Signed and dated (lower left)

₦ 2,500,000-3,200,000
 \$ 7,000-8,900

66

NIKE DAVIES OKUNDAYE (b.1954)

UNTITLED

Batik on board
78.5 x 57 cm. (31 x 22½ in.)

₦ 400,000-800,000
\$ 1,200-2,300



67

MURAINA OYELAMI (b.1940)

COUPLE

1969
Oil on paper
38 x 50.5 cm. (15 x 20 in.)

Signed and dated (lower right)

₦ 1,000,000-1,400,000
\$ 2,800-3,900

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. This lot, an oil on paper, is a rare work from 1969. (JG)



68

SINA YUSSUFF

DANCING FOR PEACE

1991
Oil on board
86 x 124 cm. (34 x 49 in.)

Signed and dated (lower right)

₦ 2,500,000-3,000,000
\$ 7,000-8,400



The late Sina Yussuff was a beloved painter of figurative elegance and structural angularity. Conscious of his cultural heritage and environment, he constantly painted themes drawn from Nigerian festivals and traditional activities.

He celebrated the specifics of Yoruba culture with thematic relevance using stylized naturalistic forms.

Always masterly in compositional arrangements, Sina Yussuff achieved a unique visual balance in the receding placement of the lady dancers viz the background pillar posts.

The painting is colourful yet seemingly monochromatic. The dominant use of white symbolically represents innocence and peace which men and nations often search for but always proving elusive. (KF)



69
EMMANUEL EKONG EKEFREY (b.1952)

UNTITLED
1996
Oil on canvas
91.5 x 52 & 88.9 x 50 cm. (36 x 20 $\frac{1}{2}$ & 35 x 19 $\frac{1}{2}$ in.)

Signed and dated (lower right)

₦ 1,200,000-1,600,000
\$ 3,400-4,500



70
TONIE OKPE (b.1961)

GRIEF II
2018
Bronze
28.5 x 46.5 x 28 cm. (11 $\frac{1}{2}$ x 18 $\frac{3}{8}$ x 28 in.)

₦ 500,000-800,000
\$ 1,400-2,300





71
BEN OSAGHAE (1962-2017)

THIRST
1996
Oil on canvas
81 x 106 cm. (32 x 42 in.)

Signed and dated (lower left)

₦ 2,500,000-3,200,000
\$ 7,000-8,900

72
BEN OSAGHAE (1962-2017)

OGROMIENMIEN
1996
Oil on canvas
80 x 107 cm. (31 7/8 x 42 1/8 in.)

₦ 2,500,000-3,200,000
\$ 7,000-8,900



ROM ISICHEI (b.1966)

TRIUNITY

2014

Oil on canvas

101 x 101 cm. (40 x 40 in.)

Signed and dated (upper left)

₦ 3,000,000-4,000,000

\$ 8,400-11,200

Rom Isichei was born in Asaba, Nigeria. He currently lives and works in Lagos. He earned an HND in Fine Arts from Yaba College of Technology, Lagos in 1989, a Postgraduate Diploma and an MFA from University of the Arts, London (Chelsea College of Art and Design) in 2013. He has exhibited widely, both locally and internationally. His works are featured in diverse publications and included in numerous public and private collections.



DISEYE TANTUA (b.1974)

NO PADDY FOR JUNGLE (DYPTYCH)

2018

Acrylic on metal

122 x 140 cm. (48 x 55 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000

\$ 2,800-4,200

Improvisation has been a part of us from childhood as shown in these new experiments of mine drawing on flat screen televisions. For us to remain happy in all we do, we must improvise at one point or the other in our lives.

For artists as myself, this happens much more frequently. This painting was not made on the regular canvas which we all know is suitable for two dimensional paintings but behind two flat screen televisions because I wanted a unique textured background to show that the same materials could be used in multiple ways. This also explains the thought process of coming up with unique ideas which is the whole essence on creating art.

-Diseye Tantua

75
BUNMI BABATUNDE (b.1957)

POSSIBILITIES IV
2014
Bronze
40.5 x 47 cm. (16 x 18½ in.)

Signed and dated (lower back)

₦ 1,000,000-1,500,000
\$ 2,800-4,200



76
JERRY BUHARI (b.1959)

A DANCE THEME
1983
Oil on board
76 x 53 cm. (30 x 21 in.)

Signed and dated (lower right)

₦ 1,200,000-1,600,000
\$ 3,400-4,500

77
JERRY BUHARI (b.1959)

GWARI FORM NO2
1984
Oil on board
61 x 61 cm. (24 x 24 in.)

Signed and dated (lower right)

₦ 1,200,000-1,600,000
\$ 3,400-4,500



78

TAM FIOFORI (b.1942)

ROYAL YOUTH DANCE ENSEMBLE, BENIN CITY

1979

Black and white photograph printed on enhanced matte paper

108 x 158 cm. (42½ x 62⅝ in.)

₦ 500,000-800,000

\$ 1,400-2,300



79

REUBEN UGBINE (b.1956)

ACROBAT

2016

Wood

110 x 47 cm. (43⅜ x 17⅝ in.)

Signed and dated (base of work)

₦ 1,400,000-2,400,000

\$ 3,900-6,700



80
KENNY ADEWUYI (b.1959)

PATIENTLY WAITING
2008
Bronze
73 cm. (29 in.)

Signed and dated (lower left)

₦ 1,800,000-2,500,000
\$ 5,000-7,000



81
VICTOR BUTLER (b.1964)

UNTITLED
Watercolour on paper
76 x 55.5 cm. (30 x 22 in.)

Signed (lower right)

₦ 1,500,000-2,200,000
\$ 4,200-6,200



82
BUNMI BABATUNDE (b.1957)

POSSIBILITIES VI
2018
Ebony Wood
109 x 71 cm. (43 x 28 in.)

Signed and dated (lower back)

₦ 1,700,000-2,200,000
\$ 4,800-6,200



83
ALEX NWOKOLO (b.1963)

ROYALTY
2018
Mixed media on canvas
101 x 152.5 cm. (40 x 60 in.)

Signed and dated (lower right)

₦ 1,200,000-1,600,000
\$ 3,400-4,500

84

JOSEPH EZE (b.1979)

BABY ON A SHOULDER

2010

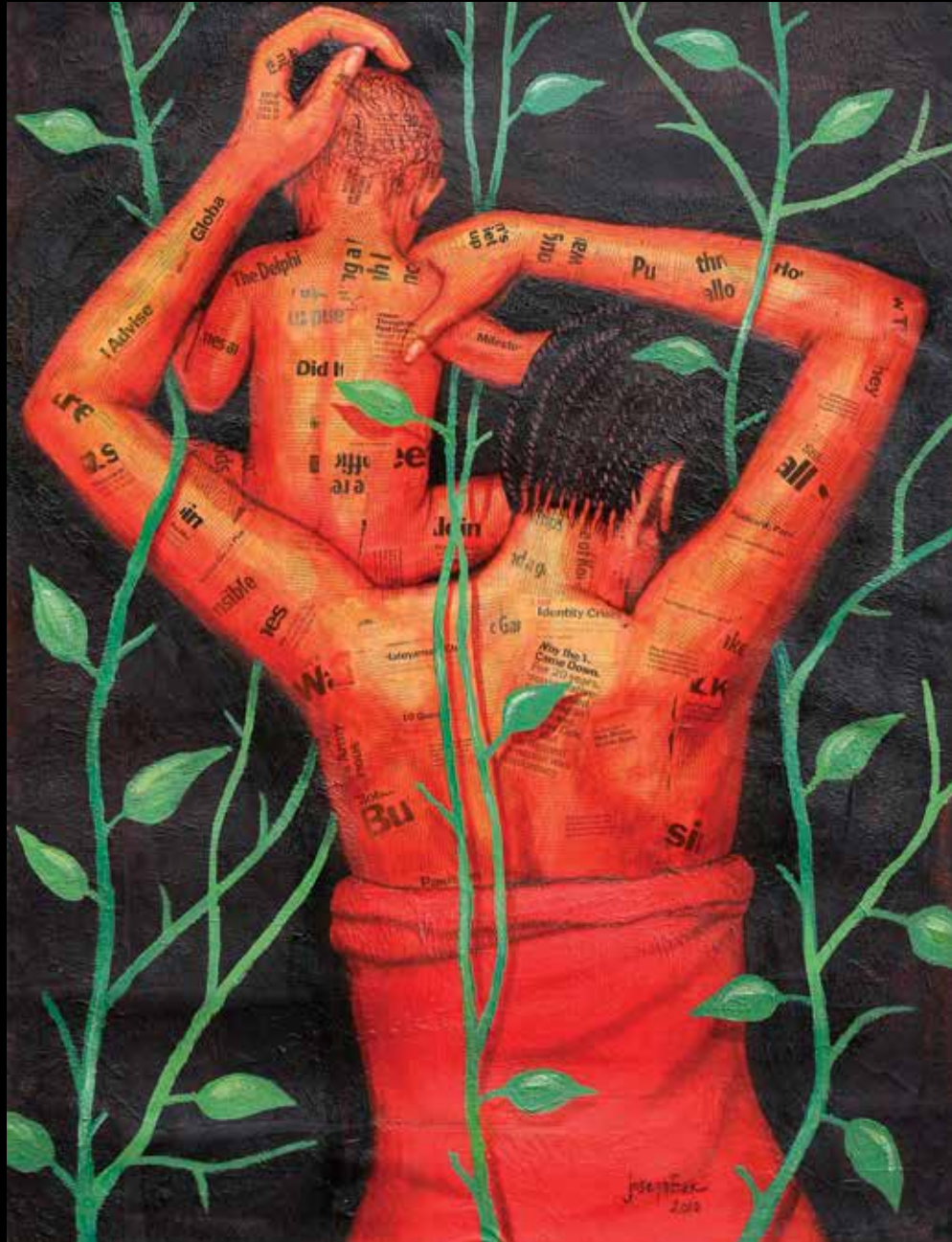
Mixed media on canvas

116.5 x 85.5 cm. (46 x 35 in.)

Signed and dated (lower right)

₦ 600,000-900,000

\$ 1,700-2,500



85

UCHE EDOCHIE (b.1975)

GENTLE SPIRIT

2003

Acrylic & mixed media on canvas

101 x 83.5 cm. (40 x 33 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000

\$ 2,800-4,200





86
GEORGE HUGHES (b.1962)

LORRY STATION
Oil on canvas
46 x 122 cm. (18½ x 48 in.)

Signed (lower left)

₦ 1,200,000-1,500,000
\$ 3,400-4,200



87
GEORGE HUGHES (b.1962)

ROMAN HILL-KUMASI
1989
Oil on canvas
86 x 96 cm. (34 x 38 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000
\$ 2,800-4,200

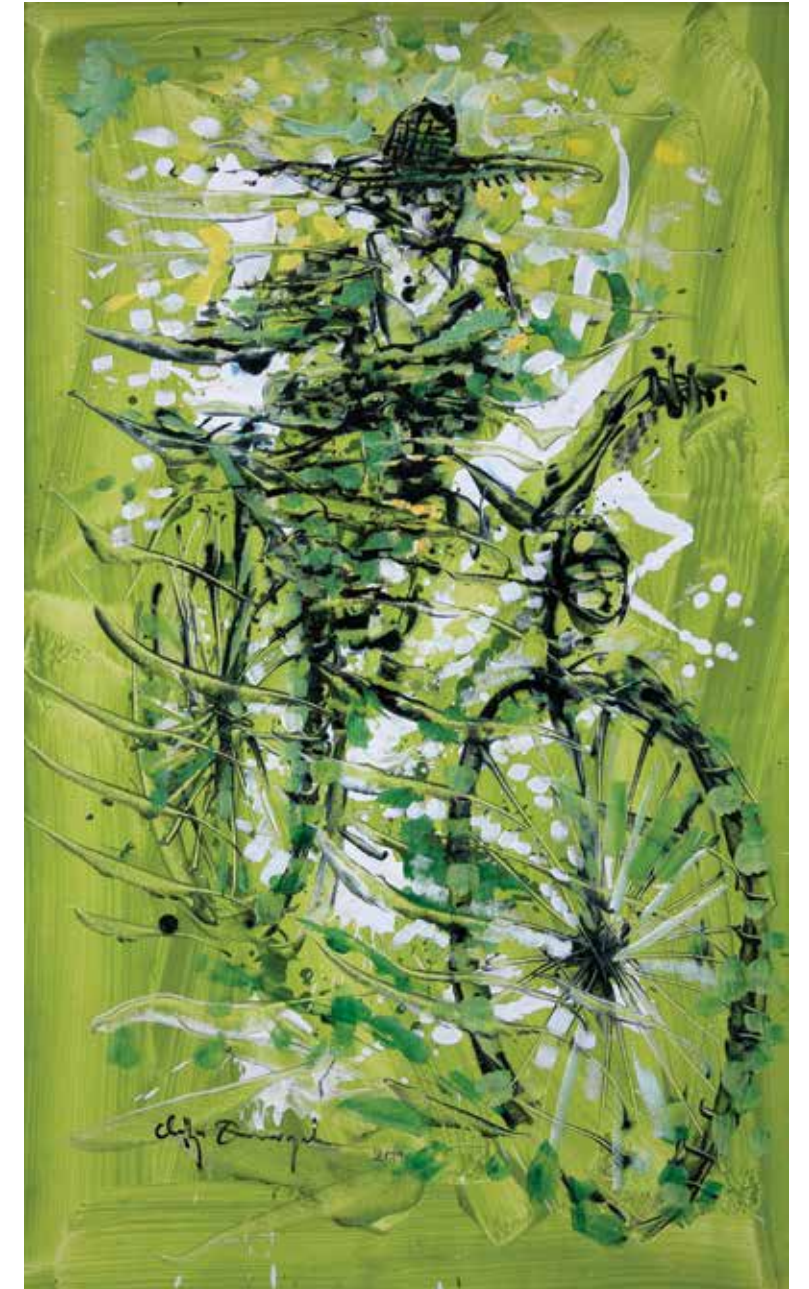


88
ALEX NWOKOLO (b.1963)

COMMON FACTOR
2002
Oil on canvas
99 x 99 cm. (39 x 39 in.)

Signed and dated (lower right)

₦ 1,500,000-2,500,000
\$ 4,200-7,000



89
CHIKE ONUORAH (b.1967)

OFF TO WORK
2014
Oil on canvas
101.5 x 61 cm. (40 x 24 in.)

Signed and dated (lower left)

₦ 750,000-1,000,000
\$ 2,100-2,800

90
KELECHI AMADI OBI (b.1969)

PORTRAIT OF A LADY
2001
Watercolour on paper
76 x 54 cm. (30 x 21½ in.)

Signed and dated (lower right)

₦ 500,000-800,000
\$ 1,400-2,300



91
KOFI ASEMNYINAH (b.1953)

TRADING ACTIVITIES AT IPODO MARKET
2018
Pen & ink on paper
106 x 109 cm. (42 x 43 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
\$ 2,800-4,200



92
FIDELIS ODOGWU (b.1970)

WHEN IT FINALLY ARRIVED
2017
Metal
244 X 81.5 X 83.5 cm. (96 X 32 X 33 in.)

Signed and dated (lower left)

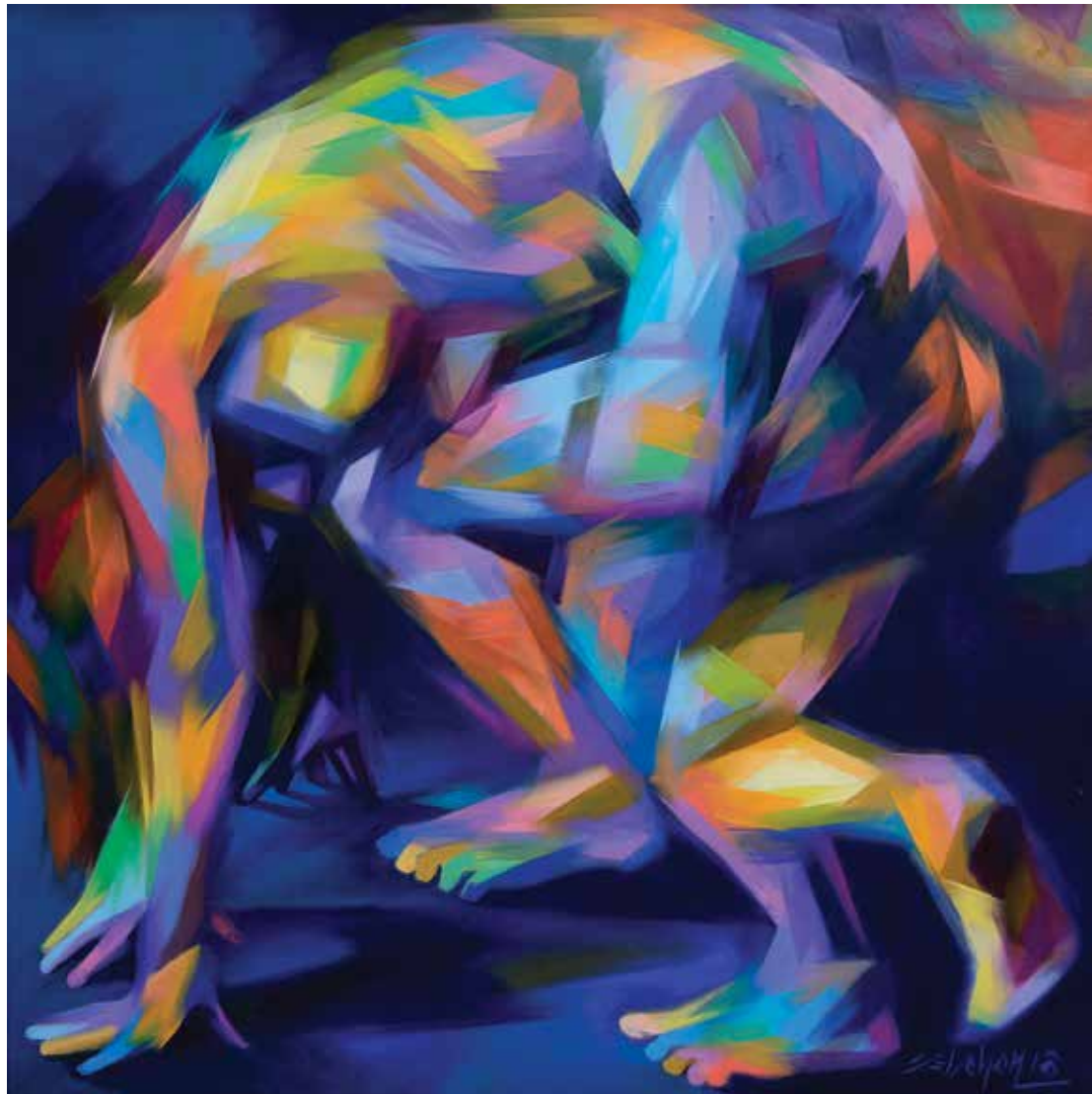
₦ 1,400,000-1,800,000
\$ 3,900-5,000

93
SAM EBOHON (b.1966)

FLEXIBILITY
2018
Oil on canvas
127 x 127 cm. (50 x 50 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
\$ 2,300-3,400



94
OLUMIDE ONADIPE (b.1982)

COLOURS, IDENTITIES AND SPACE II
2014
Mixed media
116.5 x 86 cm. (46 x 34 in.)

₦ 1,000,000-1,500,000
\$ 2,800-4,200

Olumide Onadipe is a multi-media artist who engages experimentation and the manipulation of tactile materials and forms. His recent work incorporates materials such as plastic bags, metal, wood, jute bags and glass, using a process of twisting and melting to create amorphous shapes. With dense textures and bright colours, the bags reflect the social fabric of daily life in Nigeria, as well as a connection to the global economy. (JG)

95

ONYEMA OFFOEDU-OKEKE (b.1967)

WORDS OF OUR FATHERS-ANCESTRAL ECHOES

2018

Acrylic on canvas

183 x 122 cm. (72 x 48 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000

\$ 2,800-4,200



96

SADE THOMPSON (b.1972)

EASY MORNING

2018

Oil on canvas

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

Signed and dated (lower left)

₦ 600,000-900,000

\$ 1,700-2,500

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. (JG)



97

SEGUN AIYESAN (b.1971)

CUBOID

2018

Acrylic on canvas

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

Signed and dated (lower left)

₦ 1,400,000-1,800,000

\$ 3,900-5,000

Cuboid is a compact homogeneous contraption that appears to be largely immersed in a body of water, floating along according to the random direction of the current or wave as the case may be. It's much like an iceberg that pretentiously suggests a minimized sample of its actual bulk which is visually out of sight and under-water. It floats around innocuously and we fail to appreciate the full intensity of its presence. This is an euphemism for the situation of global warming and climate dysfunction currently pervading the entire world. Like the slight suggestion of the the bulk of the iceberg, the problem is bigger than what most of us know and more and more people are becoming subjected to the ire of nature as time passes by. Time is not so much on our side much longer unless the etching away at the foundation of nature is abated and curbed, before we cross the line of Rubicon.

- Segun Aiyesan





98
JOHNSON UWADINMA (b.1982)

VISIONARY
2018
Acrylic & oil on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

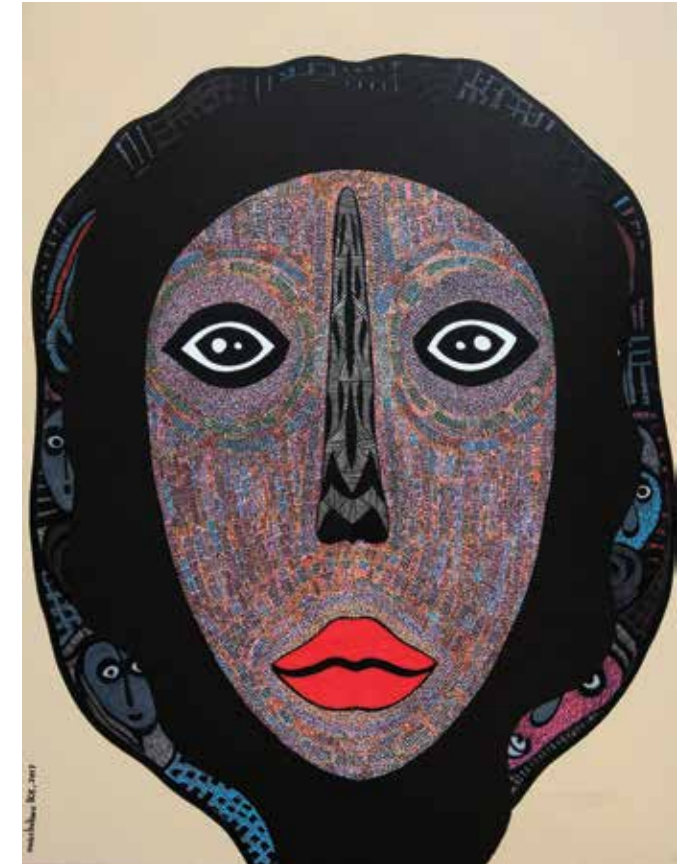
₦ 650,000-1,000,000
\$1,900-2,800

99
NWACHUKWU IKE (b.1962)

ATTITUDINAL VISAGE
2017
Acrylic on wood panel
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower left)

₦ 800,000-1,200,000
\$ 2,300-3,400



100
TOLA WEWE (b.1959)

WOMAN LEADING THE PEOPLE
2016
Acrylic on canvas
99 x 87 cm. (39 x 34 3/8 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000
\$ 2,000-2,800

END OF SALE

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 17.5% 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

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

dimensions then rounded off; they are contained in parentheses.

(b) All estimates are calculated in the local currency of the auction. USD estimates, contained in parentheses, are used for reference only; they do not propose a USD payment. All payments are to be made in the local currency.

The exchange rate is subject to prevailing market rates. The rate displayed in this catalog is indicative only and taken around the time of catalogue publication with no predication on future trends.

The exchange rate taken is printed afresh in this section for each catalogue, and further rounded off for purpose of readability and presentation.

(c) The exchange rate of 360 Nigerian Naira to 1US Dollar was taken on 1November, 2018.

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.

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

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

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

After the Sale

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

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

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

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

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

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

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

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

(a) to charge interest at such rate we shall reasonably decide; (b) to hold the defaulting buyer liable for the total amount due and to commence legal proceeding for its recovery together with interest, legal fees and cost to the fullest extent permitted under applicable law; (c) to cancel the sale (d) to resell the property publicly or privately on such terms as we shall think fit

(e) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;

(f) to set off against any amounts which we may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;

(g) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(h) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us; (i) to take such other action as we deem necessary or appropriate.

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

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

Limited Warranty

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

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

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

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

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

Other Conditions

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

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

GUIDE FOR ABSENTEE BIDDERS

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

This service is free and confidential.

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

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

“Buy” or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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ABSENTEE BIDDING FORM

SALE NUMBER
LA 1803

SALE TITLE
MODERN AND
CONTEMPORARY ART

SALE DATE
19 NOVEMBER 2018

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

FIRST NAME _____ LAST NAME _____

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

ADDRESS _____

_____ POST CODE _____

TELEPHONE (HOME) _____ (BUSINESS) _____

EMAIL _____ FAX _____

MOBILE NO _____ VAT NO. (IF APPLICABLE) _____

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

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

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. Bids should be submitted not later than 5 pm on SUNDAY, 18 NOVEMBER 2018.

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

PLEASE EMAIL TO: lagos@arthouse-ng.com

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

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

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

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

Signed _____ Dated _____

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

SHIPPING IF YOU ARE SUCCESSFUL AND WOULD LIKE US TO CONTACT YOU REGARDING SHIPPING, PLEASE TICK HERE

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

IMPORTANT

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

FOR WRITTEN/FIXED BIDS

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



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EXPERIENCE THE DELIGHT
OF OWNING THE ALL-NEW SPORTAGE

5 YEARS
or 100,000 km
WARRANTY



The Power to Surprise

ARTHOUSE



Kavita Chellaram
CEO



Prof. Jerry Buhari
Consultant/Advisor



Nana Sonoiki
Manager



Sumbo Biobaku-Baderin
Account Manager



Joseph Gergel
Specialist

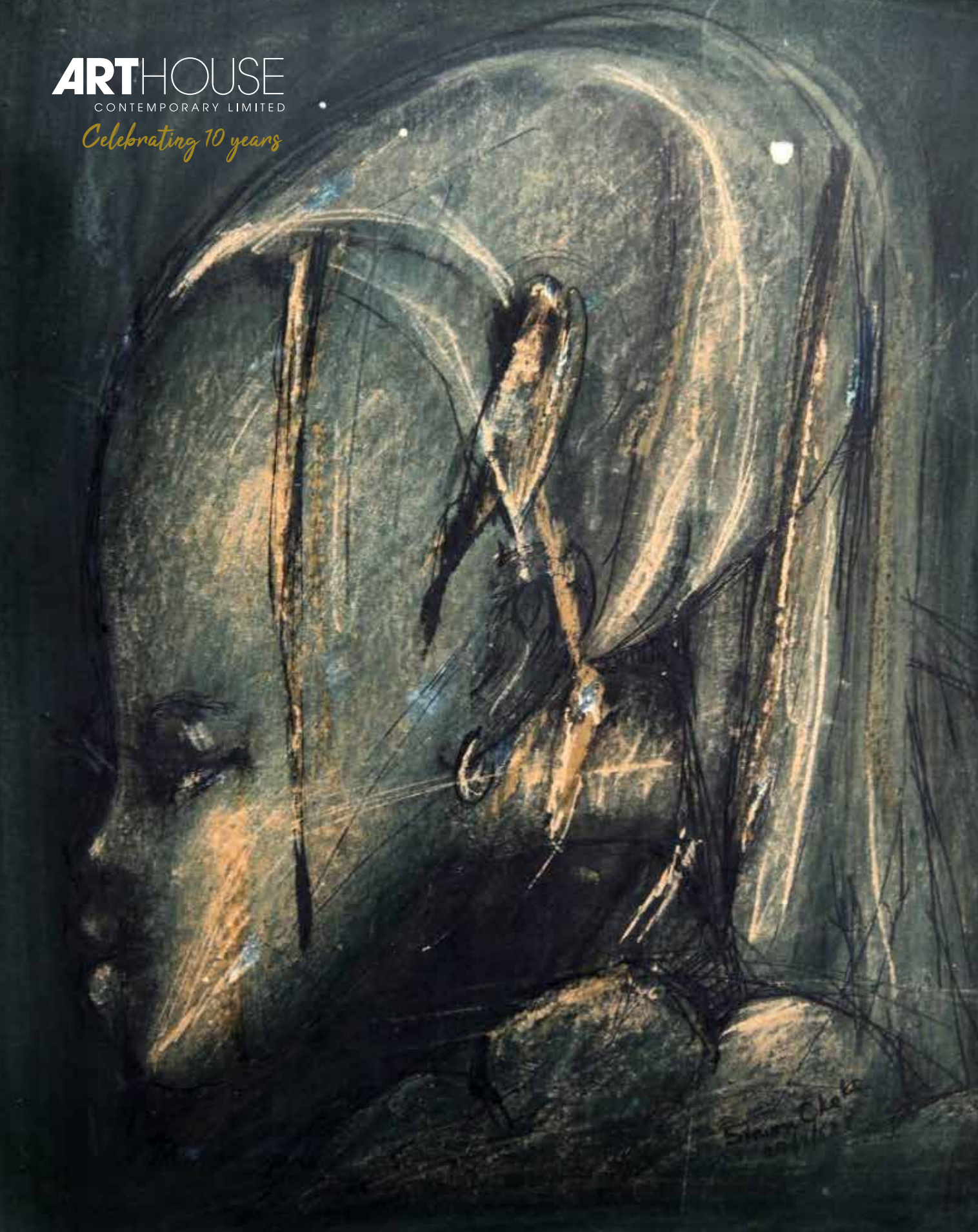
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