





**COVER**

LOT #2  
JOHNSON UWADINMA

EVERYONE HAS A STORY No.1

**BACK COVER**

LOT #20  
DEBORAH FIYINFOLUWA SEGUN

COMMUNICATION

**INSIDE FRONT COVER**

LOT #14  
LOGO OLUWAMUYIWA

PANAN FASHION, EDITION 1 OF 5

**INSIDE BACK COVER**

LOT #6  
HAKIM IJADUNOLA

ELDERLY ADVICE (ORO AGBA)

**OPPOSITE CONTENTS**

LOT #22  
FEMI MORAKINYO

COMPANION

**Acknowledgements**

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

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**THE AFFORDABLE  
ART AUCTION**

23rd February 2019, 6 pm

**AUCTION**

Saturday 23rd February 2019  
KIA Motors  
308, Adeola Odeku Street  
Victoria Island  
Lagos, Nigeria

**VIEWINGS**

Thursday, 21st February 2019, 6 pm - 8 pm  
Friday, 22nd February 2019, 10 am - 6 pm

**AUCTIONEER**

John Dabney

**ARTHOUSE**  
CONTEMPORARY LIMITED

View the catalogue and leave bids online at [arthouse-ng.com](http://arthouse-ng.com)

**CONDITIONS OF SALE**

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

**CONTACT US**

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## CHARITY SALE

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

## THE AFFORDABLE ART AUCTION

On behalf of Arthouse Contemporary, we are pleased to present the fourth edition of the Affordable Art Auction.

As the sister auction of our annual main auctions, which occur every May and November, the Affordable Art Auction showcases modern and contemporary artworks that are scaled to a more affordable and accessible price point.

The Affordable Art Auction also presents many rising contemporary artists, many of whom are being presented at auction for the first time.

As Arthouse Contemporary celebrates its ten year anniversary, the Affordable Art Auction is a testament to the growing interest and market for contemporary art in Nigeria, particularly for an emerging generation of younger collectors.

We hope that the Affordable Art Auction will encourage new clients and first time buyers to engage with and invest in Africa's vibrant contemporary artists.

Sincerely,  
Kavita Chellaram  
Founder/CEO, Arthouse Contemporary Limited

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. The Artist Residency Programme is at the heart of the Arthouse Foundation's activities, offering live/work residencies throughout the year in three-month sessions for two artists simultaneously. Each resident artist is offered a studio space, mentorship and logistical support for the creation of a new artistic project during their residency that engages the city of Lagos. During each residency, artists engage with the local art community through an exhibition, workshop, artist talk and open studios.



C1  
GEORGE EDOZIE (b. 1972)

PORTRAIT OF A LADY  
2005  
Watercolor on paper  
31.5 x 26 cm. (12½ x 10½ in.)

Signed and dated (lower right)

₦ 150,000-250,000  
\$ 500-800



C2  
CHIBUIKE UZOMA (b. 1992)

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

Signed and dated (lower left)

₦ 400,000-600,000  
\$ 1,200-1,700

C3  
A AKANDE (b.1942)

UNTITLED  
2004-2005  
Acrylic on paper  
30 X 49 cm. (12 X 19 1/2 in.)

Signed and dated  
(lower left and right)

₦ 200,000-300,000  
\$ 600-900



C4  
NWACHUKWU IKE  
(b.1962)

BUDDING FACES II  
2017  
Acrylic on wood panel  
122 x 61 cm. (48 x 24 in.)

Signed and dated (lower left)

₦ 600,000-800,000  
\$ 1,800-2,400

MAIN SALE BEGINS

1  
JOHN MADU (b.1983)

DENNIS PROBE III  
2018  
Acrylic, ink and spraypaint on  
meshed canvas  
106.5 x 86 cm. (42 x 34 in.)

Signed and dated (lower right)

₦ 400,000-550,000  
\$ 1,200-1,600



2  
JOHNSON UWADINMA (b.1982)

EVERYONE HAS A STORY No.1  
2018  
Acrylic on canvas  
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 800,000-950,000  
\$ 2,300-2,700



3  
**JULIET EZENWA PEARCE (b.1968)**

**YOUNG BRIDES**  
 2016  
 Acrylic on canvas  
 83.5 x 78.5 cm. (33 x 31 in.)

Signed and dated (lower right)

₦ 350,000-500,000  
 \$ 1,000-1,400



5  
**ISAAC EMOKPAE (b.1976)**

**DEMOGRAPHICS II**  
 2018  
 Oil on canvas  
 132 x 152.5 cm. (52 x 60 in.)

Signed and dated (lower left)

₦ 700,000-900,000  
 \$ 2,000-2,500



4  
**KOFI AGORSOR (b.1970)**

**THE WINNING HOUR**  
 2016/2017  
 Oil on canvas  
 99 x 99 cm. (39 x 39 in.)

Signed (lower right)

₦ 700,000-900,000  
 \$ 2,000-2,500





6  
**HAKIM IJADUNOLA** (b.1971)  
**ELDERLY ADVICE (ORO AGBA)**  
 2018  
 Oil on canvas  
 109 x 122 cm. (43 x 48 in.)  
 Signed and dated (lower right)  
 ₦ 250,000-400,000  
 \$ 700-1,200

8  
**AÀDESOKAN ADEDAYO** (b.1994)  
**TYRANT**  
 2017  
 Mixed media on paper  
 53 x 35 cm. (21 x 14 in.)  
 Signed and dated (lower right)  
 ₦ 100,000-250,000  
 \$ 300-700



7  
**AGEMO FRANCIS** (b.1986)  
**MY LOVE, MY WIFE I**  
 2018  
 Acrylic on board  
 99 x 81.5 cm. (39 x 32 in.)  
 Signed and dated (lower left)  
 ₦ 200,000-300,000  
 \$ 600-900



9  
**DAVID OBI** (b.1980)  
**VAGABONDS IN POWER**  
 2018  
 Acrylic on canvas  
 122 x 100 cm. (48 x 39 5/8 in.)  
 Signed and dated (lower right)  
 ₦ 400,000-600,000  
 \$ 1,200-1,700

Working in watercolour, oil, acrylic, ink and gouache, David Obi's paintings capture the complexity of human emotions, often times embedded with social critique. A graduate of Yaba College of Technology, his work has been included in recent exhibitions in Oslo, Karlskoga, Stockholm and Gothenburg. Raised in Lagos, Nigeria, David Obi is currently based in Oslo, Norway, - JG



10  
RICHARDSON OVIEBO (b.1982)

**STREET CODE**  
2017  
Mixed media  
61 x 61 cm. (24 x 24 in.)

Signed and dated (lower right)

₦ 350,000-500,000  
\$ 1,000-1,400



12  
LEMI GHAROKWU (b.1955)

**YELLOW**  
2016  
Acrylic on canvas  
101 x 101 cm. (40 x 40 in)

Signed and dated (lower left)

₦ 700,000-900,000  
\$ 2,000-2,500

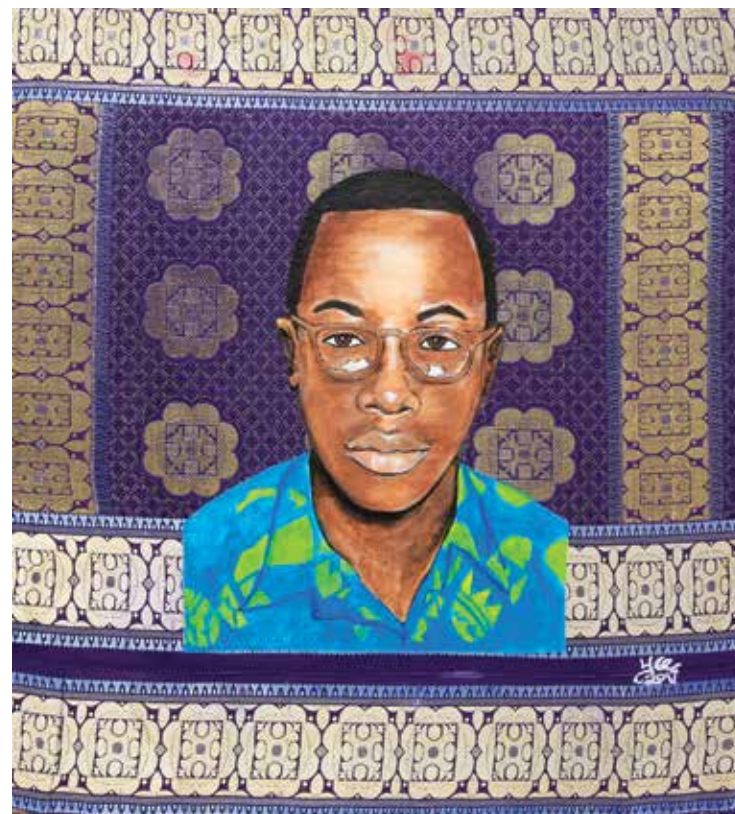
Lemi Ghariokwu is an artist, designer and illustrator who is best known for creating many of the original album covers of celebrated Nigerian musician, Fela Kuti. His work includes bold graphic elements with bright colours and reductionist forms. His images often comment on political and social issues 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. -JG

11  
YASSER CLAUD-ENNIN (b.1988)

**OBILOR UGO ODU**  
2017  
Acrylic on canvas  
101.5 x 94 cm. (40 x 37 in.)

Signed and dated (lower right)

₦ 350,000-500,000  
\$ 1,000-1,400



13  
QUEEN NWANERI (b.1993)

INSATIABLE I  
2017  
Oil on canvas  
101 X 101 cm. (40 X 40 in.)

Signed and dated (lower left)

₦ 350,000-500,000  
\$ 1,000-1,400



14  
LOGO OLUWAMUYIWA (b.1990)

PANAN FASHION, EDITION 1 OF 5  
2016  
Photography and digital collage  
77.5 x 150 cm. (31 x 60 in.)

₦ 250,000-400,000  
\$ 700-1,200



15  
OLADAPO OGUNJOBI (b.1996)

GARI THE MILKY WAY  
2018  
Photographic print on canvas  
91.5 x 61 cm. (36 x 24 in.)

Signed (back of work)

₦ 250,000-400,000  
\$ 700-1,200



16  
MUKAILA AYOADE (b.1960)

ORISHA OKO  
2018  
Alcohol ink on Yupo paper  
20 x 26 cm. (50.8 x 66 in.)

Signed and dated (lower right)

₦ 400,000-600,000  
\$ 1,200-1,700

Artist's Statement: *Orisha Oko* is one of the series of works I use in telling those who may not know where Yoruba gods emanate from. The Yoruba believe that every part of our life and activities have an intelligent that controls or governs them. This is peculiar to all the ancient civilizations of the world, it is only language that is different. The abstract approach is deliberate, as nobody has ever seen these gods; any picture of them is just a product of the imagination. The gods are of the "quantum level", hence the cosmological approach. *Orisha Oko* is one of such intelligent that is behind bumper harvest and farming.



17  
WILFRED UKPONG (b.1971)

**CARBON SKIN I**  
2018  
Mixed media  
55.5 x 55.5 cm. (22 X 22 in.)

₦ 350,000-600,000  
\$ 1,000-1,700

Artist's Statement: *Carbon skin #1* is part of an art-photographic series taken as film stills, from the short film "Future World", employing an Afro-futuristic and fictional lens. Set against the backdrop of an ecologically ravaged dystopian universe, the image reimagines a mutated human living as a result of a flawed chromosome and DNA alternation cursed by high exposure to oil and gas pollution somewhere in Southern Nigeria. Structuring a subversive critique of environmental devastation in Southern Nigeria, the work carries a notion of hope and beauty for marginalized oil-producing communities while also showcasing interesting creative possibilities within the region. Ukpong's short film, "Future World", won the Excellent Golden Film Award in the Eco-tourism category at the Internationale Tourismus Borse (ITB) Berlin in March 2018.



18  
LANRE BURAIMOH (b.1976)

**MODERN FAMILY**  
2018  
Oil on canvas  
61 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower left)

₦ 250,000-400,000  
\$ 700-1,200



19  
KADARA ENYEASI (b.1994)

**THE YOUNG SHALL GROW**  
2018  
Digital print on dibond,  
Edition 1 of 5  
61 x 101.5 cm. (24 x 40 in.)

₦ 250,000-400,000  
\$ 700-1,200



20  
**DEBORAH FIYINFOLUWA  
 SEGUN (b.1994)**

**COMMUNICATION**  
 2018  
 Acrylic on canvas  
 75 x 60 cm. (29½ x 23¾ in.)

Signed and dated (lower right)

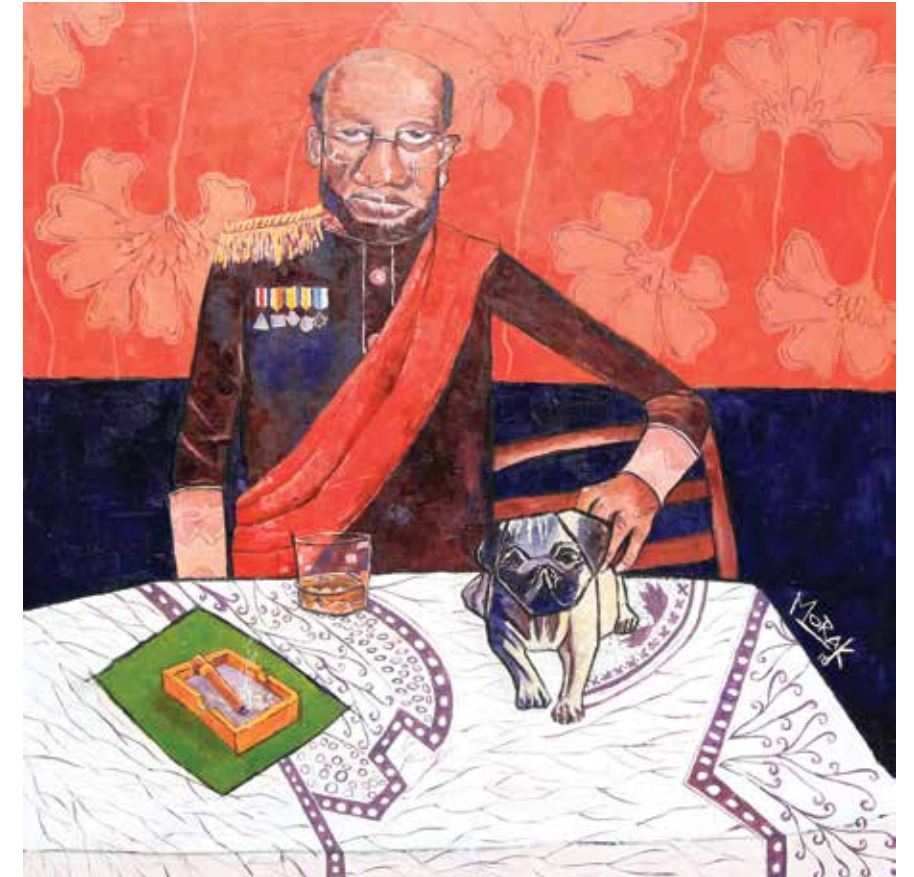
₦ 200,000-300,000  
 \$ 600-900

22  
**FEMI MORAKINYO (b.1984)**

**COMPANION**  
 2019  
 Mixed media on canvas  
 91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (centre right)

₦ 250,000-400,000  
 \$ 700-1,200

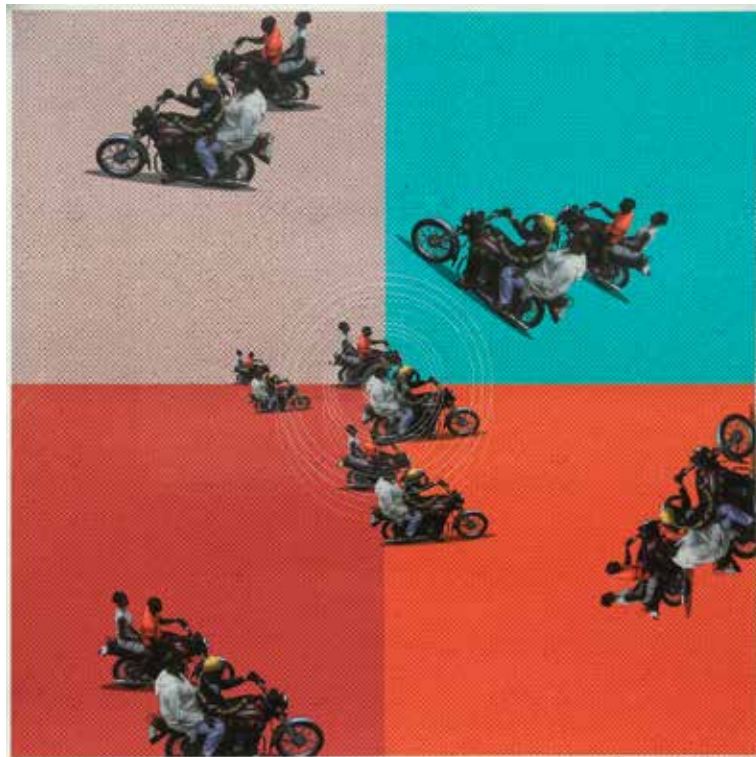


21  
**JOSEPH OBANUBI (b.1994)**

**PERFORMANCE IN PUBLIC SPACES**  
 2018  
 Digital print on archival paper,  
 Edition 1 of 10  
 61 x 61 cm. (24 x 24 in.)

Signed and dated (lower right)

₦ 150,000-250,000  
 \$ 500-700



23  
**OLUFEMI OYEWOLE (b.1986)**

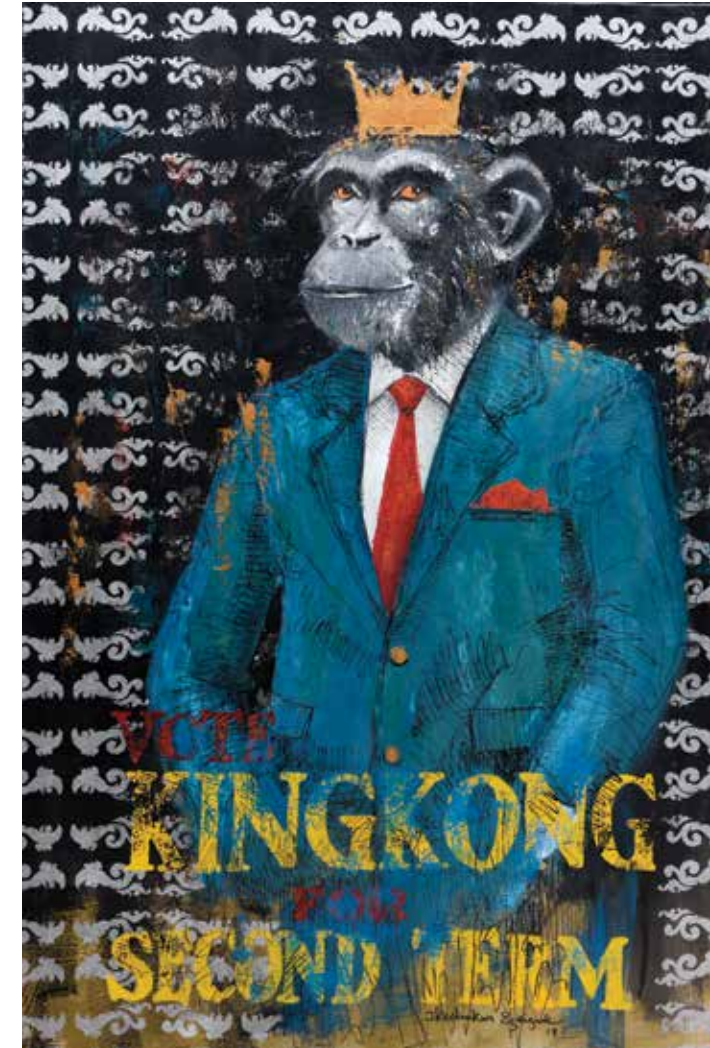
**FAMILY PORTRAIT**  
 2018  
 Carpet on wood panel  
 122 x 158 cm. (48 x 62¾ in.)

Signed and dated (lower left)

₦ 500,000-700,000  
 \$ 1,400-2,000



24  
**HABEEB ANDU (b.1988)**  
**THE NATION (SLUGGISH MOVEMENT I)**  
 2017  
 Mixed media  
 76 x 76 x 13 cm. (30 x 30 x 5½ in.)  
 Signed and dated (lower right)  
 ₦ 350,000-450,000  
 \$ 1,000-1,300



25  
**IKECHUKWU EZEIGWE (b.1988)**  
**VOTE KINGKONG FOR SECOND TERM**  
 2018  
 Acrylic on canvas  
 165 x 111.5 cm. (65 x 44 in.)  
 Signed and dated (lower right)  
 ₦ 750,000-1,000,000  
 \$ 2,100-2,800

26  
**WAHAB AROMIRE (b.1977)**  
**RETROSPECT**  
 2018  
 Mixed media  
 73.5 cm. (29 in.)  
 Signed and dated (base of work)  
 ₦ 250,000-400,000  
 \$ 700-1,200





27  
**OLADOTUN ABIOLA (b. 1988)**

**UNTITLED**  
 2018  
 Acrylic on canvas  
 124 x 98.5 cm. (49 x 39 in.)

Signed and dated (lower right)

₦ 700,000-900,000  
 \$ 2,000-2,500



28  
**WAHAB AROMIRE (b.1977)**

**FAMILY**  
 2018  
 Fibre glass  
 109 cm. (43 in.)

Signed and dated (back of work)

₦ 350,000-500,000  
 \$ 1,000-1,400

29  
**YADICHINMA UKOHA-KALU (b.1995)**

**BLUEBURN SERIES (I)**  
 2018  
 Mixed media  
 36 x 30 cm. (14 1/8 x 12 in.)

Signed and dated (lower right)

₦ 300,000-450,000  
 \$ 900-1,300



30  
**DANDELION EGHOSA (b.1994)**

**CONVERSATIONS**  
 2018  
 Collage on paper  
 38.5 x 53.5 cm. (15 1/8 x 21 in.)

Signed and dated (lower right)

₦ 250,000-350,000  
 \$ 700-1,000



31  
**ABISOLA GBADAMOSI (b.1995)**

**MIND**  
 2018  
 Watercolor on paper  
 73 x 53 cm. (29 x 21 in.)

Signed and dated (lower right)

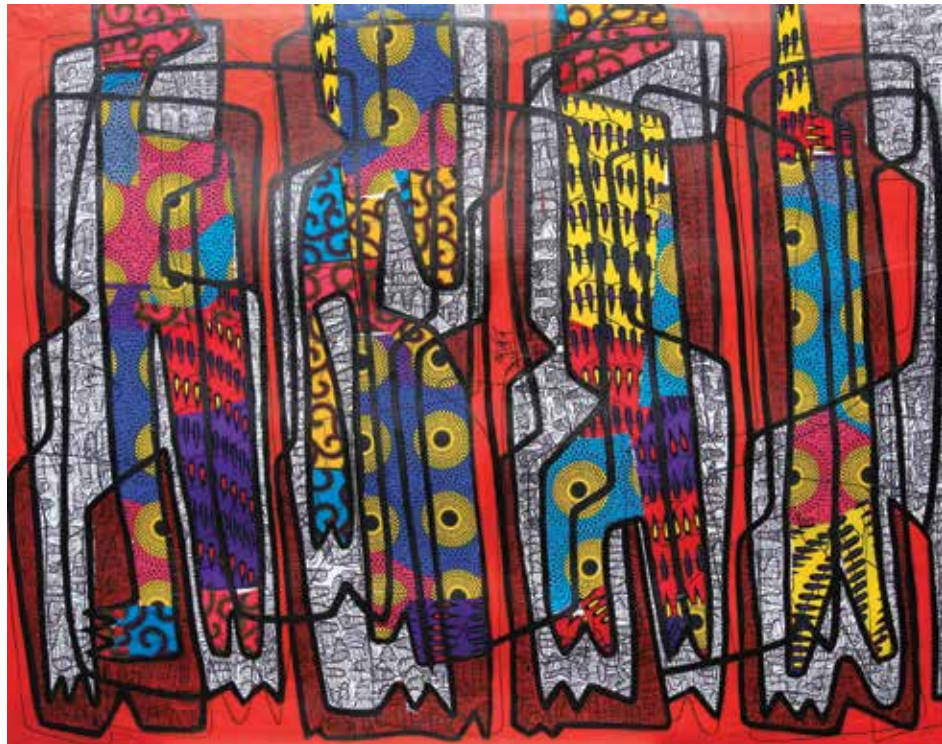
₦ 200,000-350,000  
 \$ 700-1,000

32  
**OBINNA MAKATA (b.1981)**

**HISTORY THROUGH ORAL NARRATION**  
 2018  
 Mixed media on canvas  
 122 x 152.5 cm. (48 x 60 in.)

Signed and dated (centre of work)

₦ 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. Makata began his fabric collages after noticing the scraps left behind in the trash by his neighbor who worked as a tailor. Since then, these textiles have featured predominately in his works on canvas and paper. Makata participated in the El Ranchito Residency Programme at the Matadero Museum in Madrid, Spain in 2017, in partnership with the Arthouse Foundation. -JG

33  
**JIMMY NWANNE (b.1989)**

**TRANSITION**  
 2019  
 Mixed media on canvas  
 150 x 120 cm. (59 x 47 3/8 in.)

Signed and dated (lower right)

₦ 500,000-700,000  
 \$ 1,400-2,000

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



34  
**BENEDICT OLORUNNISOMO (b.1976)**

**DIVINITY & NATURE**  
 2018  
 Acrylic on canvas  
 116.5 x 99 cm. (46 x 39 in.)

Signed and dated (lower left)

₦ 300,000-450,000  
 \$ 900-1,300







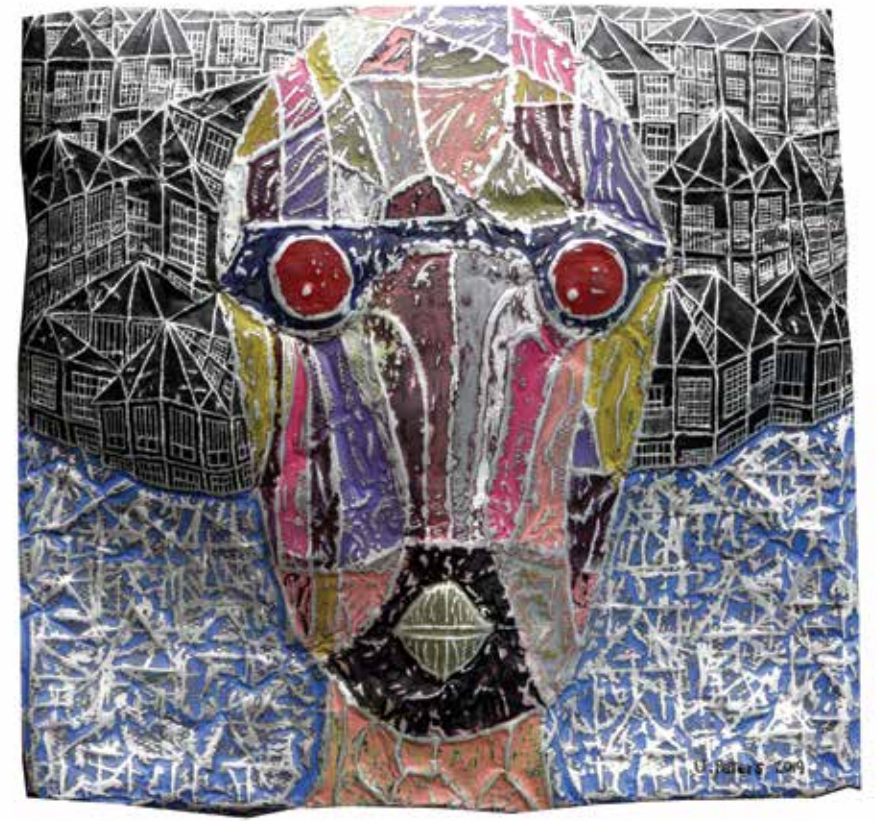
35  
**UTHMAN WAHAAB**  
 (b.1983)  
  
**SABOTAGEIA**  
 2014  
 Conte & graphite on paper  
 75 x 56 cm. (29 5/8 x 22 in.)  
  
 Signed and dated (lower left)  
  
 ₦ 500,000-700,000  
 \$ 1,400-2,000



36  
**PATRICK AKPOJOTOR** (b.1982)  
  
**LADY AND THE ROSE**  
 2018  
 Charcoal on paper  
 68 x 50 cm. (27 x 20 in.)  
  
 Signed and dated (lower right)  
  
 ₦ 400,000-500,000  
 \$ 1,200-1,400

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

37  
**UCHE PETERS** (b.1973)  
  
**BLOODY LENS**  
 2019  
 Acrylic on metal  
 61 x 61 cm. (24 x 24 in.)  
  
 Signed and dated (lower right)  
  
 ₦ 150,000-300,000  
 \$ 500-900



38  
**TYNA ADEBOWALE** (b.1982)  
  
**I SEE YOU FROM A DISTANCE #004**  
 2017  
 Acrylic on paper  
 50 x 40.5 cm. (20 x 16 in.)  
  
 Signed and dated (back of work)  
  
 ₦ 300,000-450,000  
 \$ 900-1,300



39  
**DARE ADENUGA (b.1982)**  
**LOOK ME IN THE EYES**  
 2018  
 Mixed media  
 106.5 x 106.5 cm. (42 x 42 in.)

Signed and dated (lower right)

₦ 400,000-500,000  
 \$ 1,200-1,400

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

41  
**LATEEF OLAJUMOKE (b.1982)**

**NO VACANCY**  
 2018  
 Acrylic on canvas  
 128.5 x 103 cm. (50 7/8 x 44 1/2 in.)

Signed and dated (lower right)

₦ 400,000-600,000  
 \$ 1,200-1,700

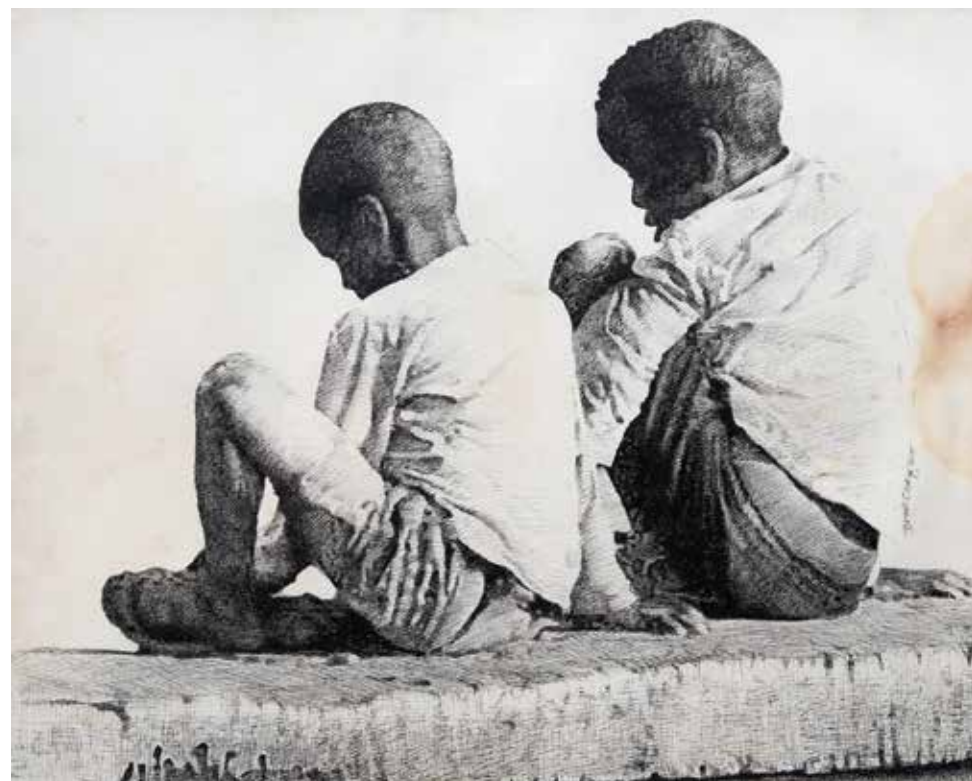


40  
**DENNIS OSAKWE (b.1968)**

**UNTITLED**  
 2011  
 Ink on paper  
 40 x 50 cm. (15 5/8 x 19 1/2 in.)

Signed and dated (lower right)

₦ 400,000-600,000  
 \$ 1,200-1,700



42  
**DOTUN ADEGBITE (b.1958)**

**FRENZY**  
 2012  
 Mixed media on board  
 91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 450,000-600,000  
 \$ 1,300-1,700

Artist's Statement: This artwork is a depiction of the socio-economic rat race prevalent all over the world. Greed, poverty and scarcity, desperation for survival and struggle for wealth or power, fuels a desperate behaviour across the socioeconomic spectrum and turns into a frenzy. The centre red area of the painting represents the basis of interest, while the sticks in various sizes pointing to the core in a disordered manner illustrate the scrambling or frenzy.



43  
JENEVIEVE AKEN (b.1989)

**DUST ON BUTT**  
2017  
Photography  
38 x 57 cm. (15 x 22½ in.)

₦ 350,000-450,000  
\$ 1,000-1,300



44  
SAM EBOHON (b.1966)

**MARK MY WORDS**  
2018  
Charcoal on paper  
89 x 60 cm. (35 x 23½ in.)

Signed and dated (lower right)

₦ 300,000-500,000  
\$ 900-1,400



45  
BEN OSAGHAE (1962-2017)

**UNTITLED**  
2014  
Pencil on paper  
55.5 x 75 cm. (22 x 29½ in.)

Signed and dated (lower center)

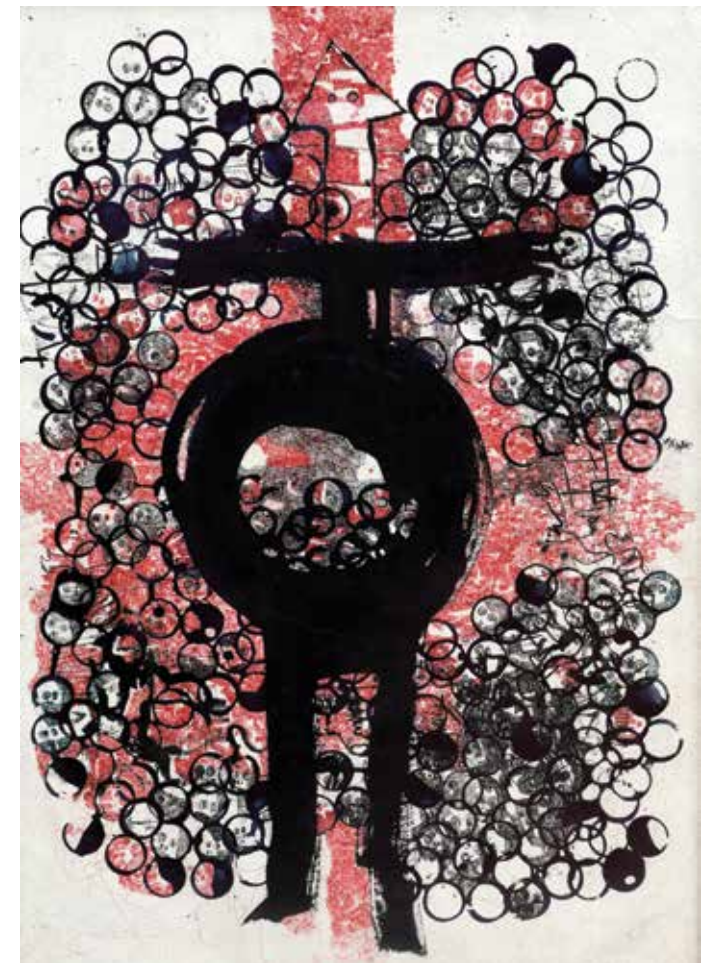
₦ 600,000-800,000  
\$ 1,700-2,300

46  
UCHE UZORKA (b.1974)

**UNTITLED**  
2011  
Mixed media on paper  
75 x 52 cm. (29½ x 20½ in.)

Signed and dated (lower left)

₦ 300,000-400,000  
\$ 900-1,200





47  
WANDE GEORGE (b.1962)

**CONVERSATION**  
2017  
Oil on canvas  
76 x 76 cm. (30 x 30 in.)

Signed and dated (lower left)

₦ 350,000-500,000  
\$ 1,000-1,400



48  
GAB AWUSA (b.1962)

**HAIRDRESSING**  
2017  
Acrylic on paper  
47 x 35 cm. (18<sup>5</sup>/<sub>8</sub> x 14 in.)

Signed and dated (lower right)

₦ 350,000-500,000  
\$ 1,000-1,400



49  
ANGELA ISIUWE (b.1968)

**OUTSIDE OF INSIDE**  
2000  
Watercolour on paper  
37 x 26 cm. (14<sup>5</sup>/<sub>8</sub> x 10<sup>3</sup>/<sub>8</sub> in.)

Signed (lower right)

₦ 400,000-600,000  
\$ 1,200-1,700



50  
TOLU ALIKI (b.1976)

**BLUE SERIES**  
2009  
Pastel on paper  
63 x 52 cm. (25 x 20½ in.)

Signed and dated (lower left)

₦ 500,000-700,000  
\$ 1,200-1,700

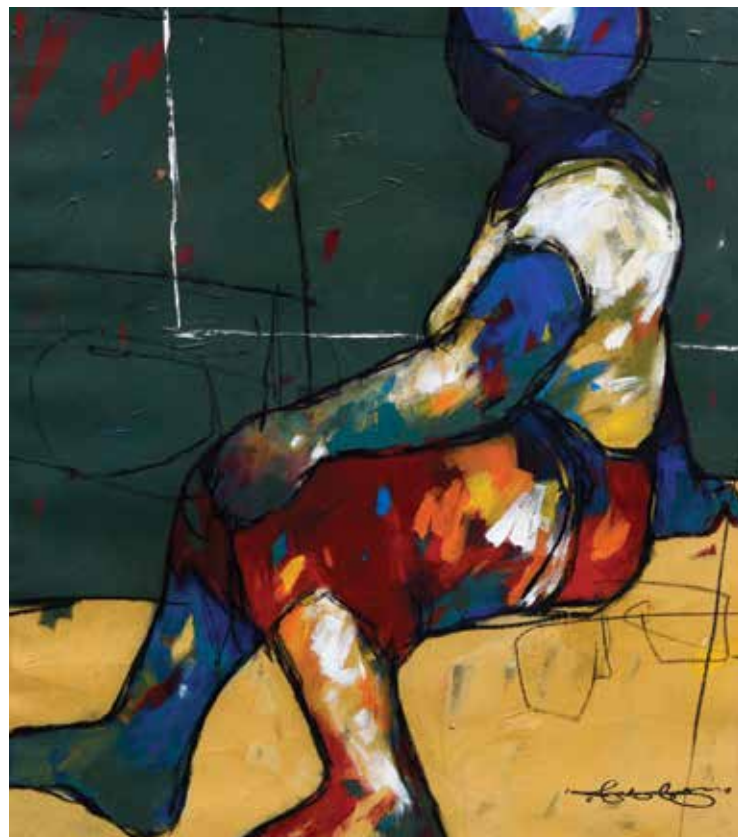


52  
VICTOR EKPUK (b.1964)

**HONEYMOON DREAMS**  
1994  
Print, Edition 77/88  
45.5 x 27 cm. (18 x 10⅔ in.)

Signed and dated (lower center)

₦ 200,000-300,000  
\$ 600-900

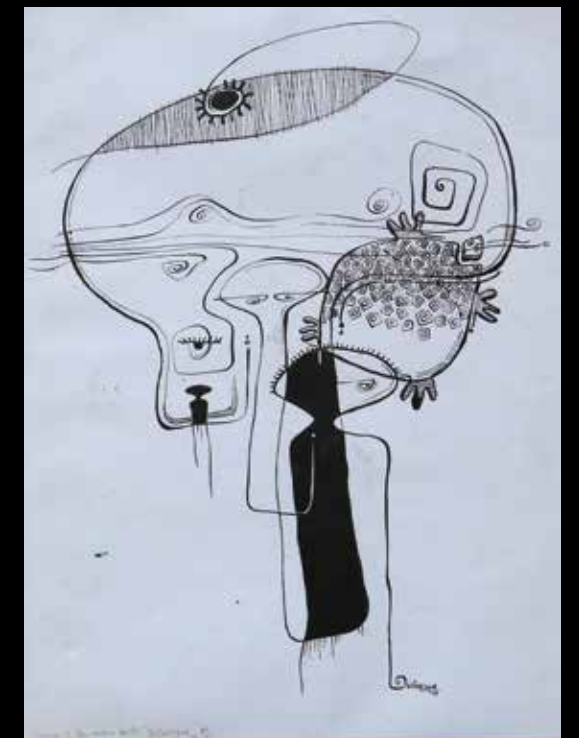


51  
OLA BALOGUN (b.1972)

**WAITING**  
2012  
Oil on canvas  
78.5 x 68 cm. (31 x 27 in.)

Signed and dated (lower right)

₦ 400,000-600,000  
\$ 1,200-1,700



53  
VICTOR EKPUK (b.1964)

**DREAM OF THE GREEN TURTLE**  
1994  
Print, Edition 80/87  
44.5 x 33 cm. (17⅝ x 13 in.)

Signed and dated (lower right)

₦ 200,000-300,000  
\$ 600-900



54  
**RAOUL DA SILVA (b.1969)**  
**UNTITLED**  
 2002  
 Mixed media on paper  
 44.5 x 64.4 cm. (17½ x 25¾ in.)  
 Signed and dated (lower right)  
 ₦ 350,000-450,000  
 \$ 1,000-1,300



56  
**dele jegede (b.1945)**  
**SUPPLICATION**  
 1991  
 Oil on board  
 71 x 61 cm. (28 x 24 in.)  
 Signed and dated (lower center)  
 ₦ 350,000-500,000  
 \$ 1,000-1,400



55  
**RUFUS OGUNDELE (1946-1996)**  
**OSTRICH**  
 1993  
 Oil on paper  
 38 x 45.5 cm. (15 x 18 in.)  
 Signed and dated (lower right)  
 ₦ 650,000-900,000  
 \$ 1,900-2,500



57  
TWINS SEVEN SEVEN (1944-2011)

**THE GREAT FISHERMAN**  
2001  
Mixed media on board (woodcut)  
122 x 61 cm. (48 x 24 in.)

Signed and dated (lower right)

₦ 900,000-1,000,000  
\$ 2,500-2,800



58  
BUNMI BABATUNDE (b.1957)

**POSSIBILITIES**  
2014  
Bronze  
72 cm. (28<sup>5</sup>/<sub>8</sub> in.)

Signed and dated (back of work)

₦ 700,000-900,000  
\$ 2,000-2,500



59  
BRUCE ONOBRAKPEYA (b.1932)

**LAMENT**  
1969  
Deep etching on paper  
61 x 45.5 cm. (24 x 18 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000  
\$ 2,000-2,800



60  
**TOLA WEWE (b.1959)**  
**SWEET SIX TEENS**  
 2015  
 Acrylic & oil on canvas  
 119.5 x 114 cm. (47 x 45 in.)  
 Signed and dated (lower right)  
 ₦ 800,000-1,000,000  
 \$ 2,300-2,800



62  
**BABALOLA LAWSON (b.1973)**  
**THE CHOSEN ONE**  
 2015  
 Acrylic and ink on canvas  
 119 x 88.5 cm. (47 x 35 in.)  
 Signed and dated (lower left and right)  
 ₦ 350,000-500,000  
 \$ 1,000-1,400



61  
**JACOB AFOLABI (b.1940)**  
**SILVERISH GHOST IN THE BUSH OF GHOSTS**  
 1993  
 Mixed media on paper  
 67 x 42 cm. (26½ x 16½ in.)  
 Signed and dated (lower left & right)  
 ₦ 500,000-600,000  
 \$ 1,400-1,700



63

VICTOR EHIKHAMENOR (b.1970)

UNTITLED

2015

Perforation hand made paper  
53 x 35 cm. (21 x 14 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000

\$ 2,300-2,800



64

VICTOR EHIKHAMENOR (b.1970)

UNTITLED

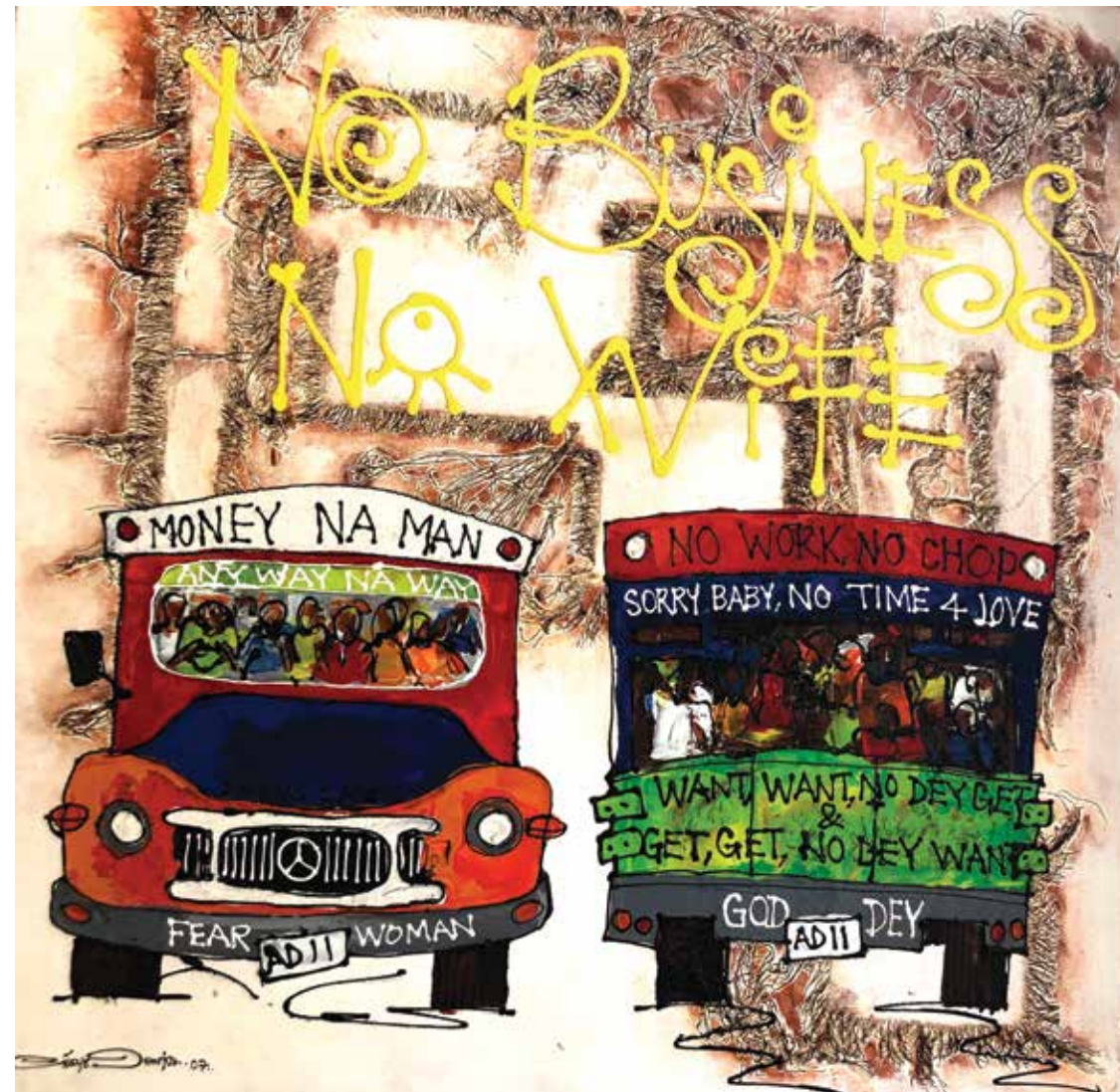
2015

Perforation hand made paper  
53 x 35 cm. (21 x 14 in.)

Signed and dated (lower right)

₦ 800,000-1,000,000

\$ 2,300-2,800



65

DISEYE TANTUA (b.1974)

NO BUSINESS, NO WIFE

2007

Mixed media on canvas  
89 x 89 cm. (35 x 35 in.)

Signed and dated (lower left)

₦ 500,000-700,000

\$ 1,400-2,000

Diseye Tantua is best known for his iconic style of "Afro Pop Art," combining graphic symbols, bold colours and expressive text. His drawings are based on traditional proverbs that are made popular by headboards and bumper stickers on buses, taxis, tricycles and street signs. Tantua focuses on social groups in urban spaces around the city of Lagos, often depicting forms of transit and movement. These scenes are overlaid with popular local expressions that speak to the energy and dynamism of the city's inhabitants. - JG



66  
NIKE DAVIES OKUNDAYE (b.1954)

**DANCING WOMAN**  
2003  
Acrylic on canvas  
130 x 69 cm. (51 x 27¼ in.)

Signed and dated (lower right)

₦ 800,000-1,000,000  
\$ 2,300-2,800

68  
ABIODUN OLAKU (b.1959)

**REFLECTIONS**  
1992  
Watercolour on paper  
30 x 45.5 cm. (12 X 18 in.)

Signed and dated (upper right)

₦ 400,000-600,000  
\$ 1,200-1,700



67  
PITA OHIWEREI (b.1963)

**NO WOMAN, NO CRY**  
1999  
Oil on canvas  
108 x 79.5 cm. (45½ x 31¼ in.)

Signed and dated (upper right)

₦ 900,000-1,000,000  
\$ 2,500-2,800



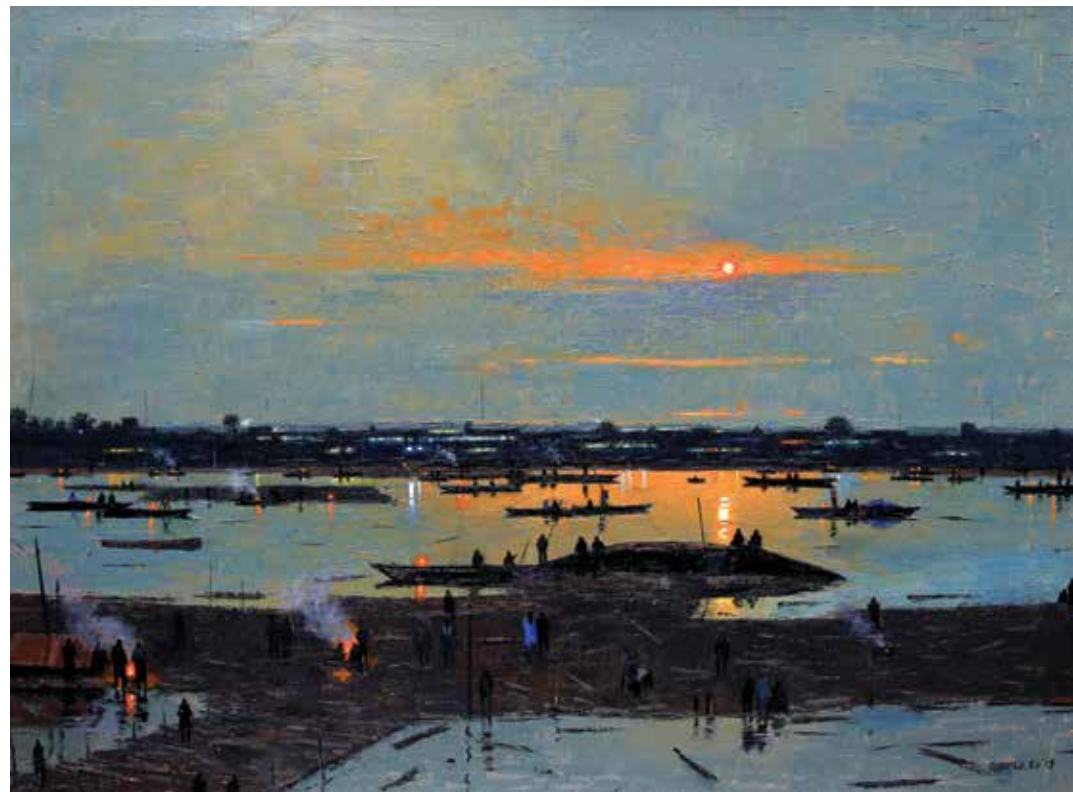
69  
ALEX SHYNGLE (1957-2001)

**MASQUERADE**  
1997  
Oil on board  
39 x 28 cm. (15½ x 11 in.)

Signed and dated (lower right)

₦ 350,000-500,000  
\$ 1,000-1,400





70  
**OLUWAFUNKE OLADIMEJI**  
 (b.1988)

**WHERE WE THRIVE (SERIES)**  
 2018  
 Oil on canvas  
 76 x 101 cm. (30 x 40 in.)

Signed and dated (lower right)

₦ 300,000-450,000  
 \$ 900-1,350

71  
**ATO ARINZE** (b.1966)

**IT TAKES TWO TO TANGO**  
 1998  
 Bonded stone with resin  
 57 cm. (22 5/8 in.)

Signed and dated (back of work)

₦ 350,000-500,000  
 \$ 1,000-1,400



72  
**ABIODUN OLAKU** (b.1958)

**EKOMBI RHYTHYM**  
 1990  
 Graphite on paper board  
 30 x 23 cm. (12 x 9 in.)

Signed and dated (lower right)

₦ 400,000-600,000  
 \$ 1,200-1,700



73  
**SAM OVRAITI** (b.1961)

**HARMATTAN**  
 2012  
 Pastel on paper  
 63.5 x 49.5 cm. (25 x 19 5/8 in.)

Signed and dated (lower right)

₦ 500,000-700,000  
 \$ 1,400-2,000

74  
BRUCE ONOBRAKPEYA (b.1932)

EVBERAMURE  
1977  
Deep etching on paper  
Edition 6 of 7  
70 x 50 cm. (27 5/8 x 20 in.)

Signed and dated (lower right)

₦ 650,000-800,000  
\$ 1,900-2,300



75  
KOLADE OSHINOWO (b.1948)

DRUMMER  
1995  
Print mounted on board  
Edition 6 of 7  
87 x 36 cm. (34 1/2 x 14 3/8 in.)  
Signed and dated (lower right)

₦ 350,000-500,000  
\$ 1,000-1,400

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



76  
DAVID H. DALE (b.1947)

DURBAR  
1980  
Deep etching on paper  
Edition 5/10 (Blue/rust)  
53.5 x 75 cm. (21 x 29 5/8 in.)

Signed and dated (lower right)

₦ 600,000-800,000  
\$ 1,700-2,300



77  
**ROM ISICHEI (b.1966)**  
**STRENGTH OF PURPOSE I**  
 2018  
 Oil on board  
 76 x 58 cm. (30 x 23 in.)  
 Signed and dated (upper left)  
 ₦ 900,000-1,000,000  
 \$ 2,500-2,800

Rom Isichei is a mixed media artist whose work explores metaphors of everyday life in the social and personal sphere. Born in Asaba, Delta State, Rom Isichei graduated from the Fine Arts Department at the Yaba School of Technology before completing his Master's Degree at the Chelsea College of Art and Design. Trained as a painter, Rom is best known for his signature style of portraiture using expressive, textured brush strokes. - JG



78  
**ROM ISICHEI (b.1966)**  
**STRENGTH OF PURPOSE II**  
 2018  
 Oil on board  
 76 x 58 cm. (30 x 23 in.)  
 ₦ 900,000-1,000,000  
 \$ 2,500-2,800

79  
**BEN OSAGHAE (1962-2017)**  
**FRIENDS**  
 2013  
 Pencil on paper  
 55.6 x 37 cm. (22 x 14½ in.)  
 Signed and dated (lower left)  
 ₦ 500,000-700,000  
 \$ 1,400-2,000



80  
**JERRY BUHARI (b.1959)**  
**LIFE MODEL AT REST (VERMONT STUDIO CENTRE, USA)**  
 2005  
 Pen & wash on watercolour paper  
 30.5 x 22.5 cm. (12 x 9 in.)  
 Signed and dated (lower right)  
 ₦ 500,000-700,000  
 \$ 1,400-2,000



81  
JOSHUA NMESIRIONYE (b.1968)

HYBRID (THE POSE)  
2011  
Oil on canvas  
114 x 137 cm. (45 x 54 in.)

Signed and dated (lower left)

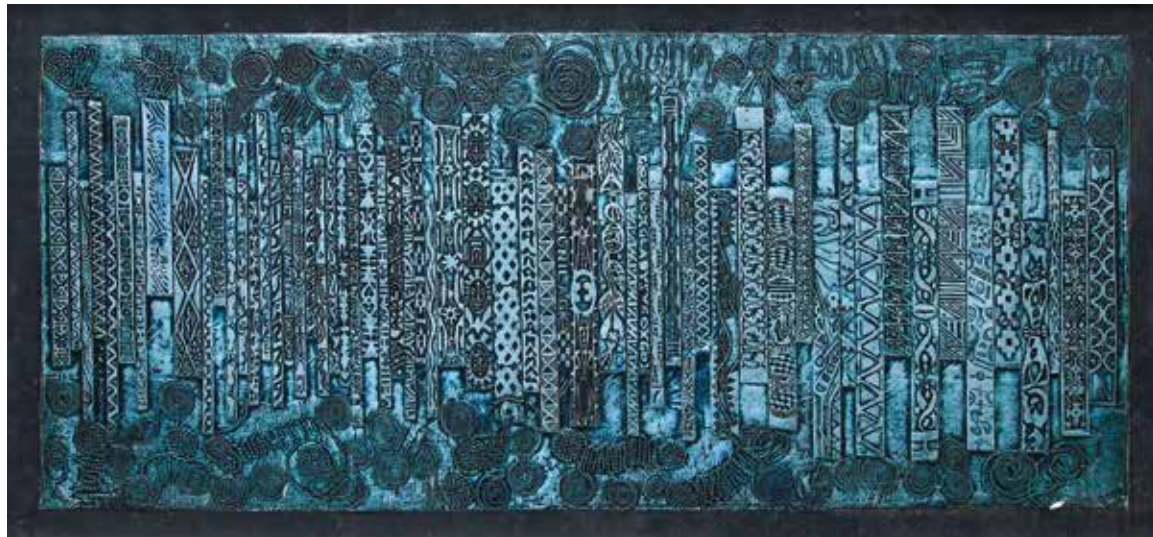
₦ 400,000-600,000  
\$ 1,200-1,700



82  
PEJU LAYIWOLA (b.1967)

UNILAG MOTIFS  
2003  
Metalfoil on board  
41 x 96 cm. (16 x 38 in.)

₦ 650,000-800,000  
\$ 1,900-2,300



83  
BRUCE ONOBRAKPEYA (b.1932)

ERHU IVIE (GREY BASE)  
1981  
Deep etching on paper  
70 x 52 cm. (27 7/8 x 20 3/8 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000  
\$ 2,000-2,800

Throughout his prolific career spanning over fifty years, Bruce Onobrakpeya has experimented with diverse media including printmaking, serigraphy, painting, sculpture, and installation. 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 cultural 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



84  
JOE MUSA (b.1962)

UNTITLED  
1990  
Oil on paper  
63 x 51.5 cm. (25 x 20 3/8 in.)

Signed and dated (lower right)

₦ 500,000-700,000  
\$ 1,400-2,000



85  
MILLIGENT OSUMUO (b.1979)

**GRASS TO GRACE**  
2018  
Acrylic on canvas  
125.5 x 123 cm. (49½ x 48¾ in.)

Signed and dated (lower right)

₦ 450,000-600,000  
\$ 1,300-1,700



87  
TOLA WEWE (b.1959)

**SILENT PRAYER**  
2011  
Acrylic and oil on canvas  
114 x 120 cm. (45 x 47¾ in.)

Signed and dated (lower right)

₦ 800,000-1,000,000  
\$ 2,300-2,800



86  
GODFREY OKORODUS (b.1970)

**ADAPTATIONS OF IBIEBE I**  
2007  
Watercolor on paper  
58 x 40 cm. (23 x 16 in.)

Signed and dated (lower right)

₦ 500,000-700,000  
\$ 1,400-2,000



88  
DUKE ASIDERE (b.1961)

**THE LIGHT OF A RANCE &  
THE STRANGE WOMAN**  
2000  
Oil on canvas  
29 x 27 cm. (11 5/8 x 10 1/4 in.)

Signed and dated (lower left and upper right)

₦ 600,000-800,000  
\$ 1,700-2,300



89  
NWACHUKWU IKE (b.1962)

**A PROMISE OF RAPTURE**  
2017  
Acrylic on wood panel  
122 x 61 cm. (48 x 24 in.)

Signed and dated (lower left)

₦ 600,000-800,000  
\$ 1,700-2,300



90  
LEONCE AGBEDJLOU (b.1965)

**MUSCLE MEN SERIES**  
2013  
Print on photographic glossy paper  
24 x 36 cm. (12 x 8 in.)

Signed and dated (lower right)

₦ 450,000-600,000  
\$ 1,350-1,800

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



91  
CHIBUIKE UZOMA (b.1992)

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

Signed and dated (lower left)

₦ 500,000-600,000  
\$ 1,400-1,700

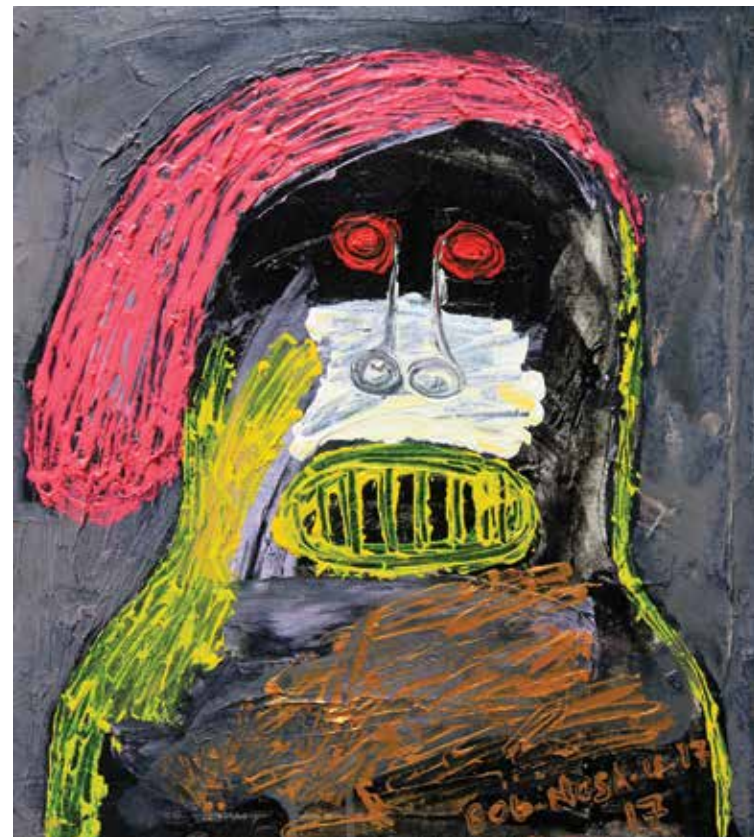


93  
BEN OSAGHAE (1962-2017)

UNTITLED  
2010  
Pen on paper  
20 x 25 cm. (8 x 10 in.)

Signed and dated (lower right)

₦ 250,000-400,000  
\$ 700-1,200



92  
BOB NOSA UWAGBOE (b.1974)

PICTURE  
2017  
Acrylic on canvas  
43 x 40 cm. (17 x 16 in.)

Signed and dated (lower right)

₦ 200,000-300,000  
\$ 600-900



94  
TOLU ALIKI (b.1976)

CONTEMPLATION  
2008  
Pastel on paper  
63 x 53 cm. (25 x 21 in.)

Signed and dated (lower right)

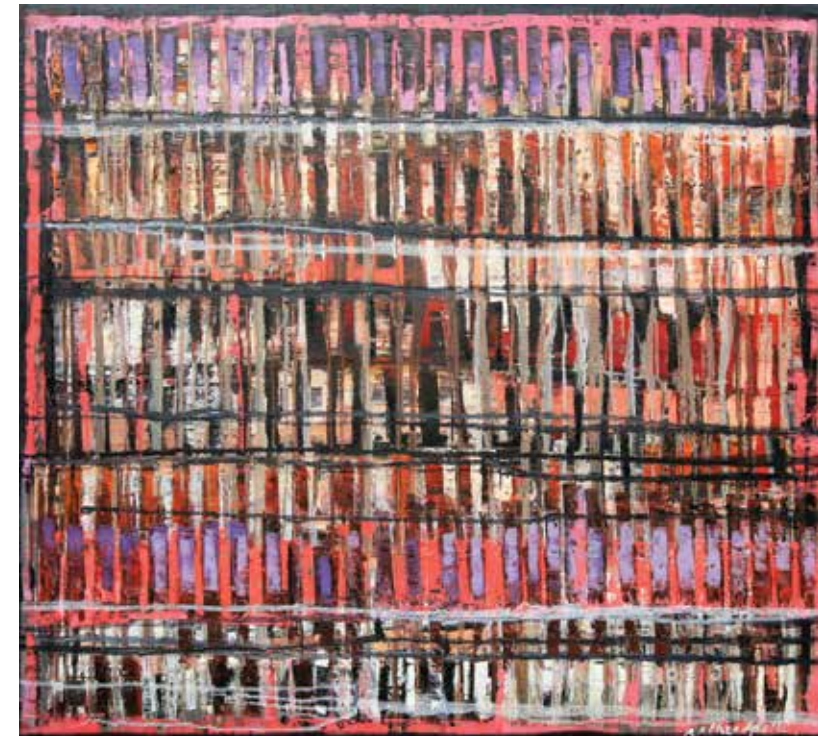
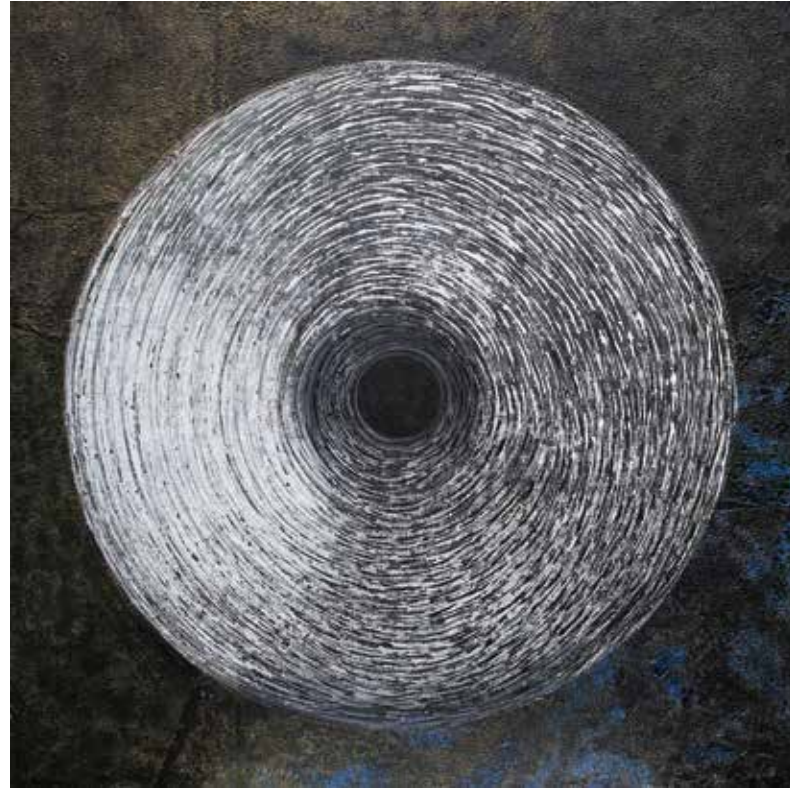
₦ 400,000-600,000  
\$ 1,200-1,700

95  
REHA SHISHODIA (b.1977)

**TIMELESSNESS**  
2018  
Acrylic/Mixed media on canvas  
137 x 137 cm. (54 x 54 in.)

Signed and dated (lower centre)

₦ 650,000-800,000  
\$ 1,900-2,300



96  
ANTHEA EPELLE (b.1972)

**THE OCCUPANTS II**  
2018  
Oil on canvas  
96 x 106 cm. (38 x 42 in.)

Signed (lower right)

₦ 250,000-400,000  
\$ 700-1,200

97  
BUNMI BABATUNDE (b.1957)

**MAIDEN**  
2015  
Wood  
71 cm. (28 in.)

Signed and dated (lower right)

₦ 700,000-900,000  
\$ 700-1,200



END OF SALE

# 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”.

# Conditions of Sale

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

## Preconditions

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

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

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

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

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

## Other conditions and information

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

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

## Before the Sale

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

## At the Sale

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

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

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

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

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

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

#### After the Sale

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

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

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

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

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

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

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

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

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

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

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

#### Limited Warranty

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

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

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

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

## GUIDE FOR ABSENTEE BIDDERS

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

This service is free and confidential.

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

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

"Buy" or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

#### Other Conditions

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

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

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

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

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

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

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

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

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

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

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CONTEMPORARY LIMITED

**ABSENTEE BIDDING FORM**

**SALE NUMBER**  
LA 1901

**SALE TITLE**  
THE AFFORDABLE  
ART AUCTION

**SALE DATE**  
23 FEBRUARY 2019

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.

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

FIRST NAME

LAST NAME

CLIENT ACCOUNT NO. (IF KNOWN)

ADDRESS

POST CODE

TELEPHONE (HOME)

(BUSINESS)

EMAIL

FAX

MOBILE NO

VAT NO. (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 THURSDAY, 21 FEBRUARY 2019.

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

\* The maximum bid excludes the Buyer's Premium & VAT

PLEASE EMAIL TO: lagos@arthouse-ng.com

Arthouse Contemporary Limited  
36, Cameron Road,  
Ikoyi, 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 \_\_\_\_\_

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