

**ARTHOUSE**

CONTEMPORARY LIMITED

**MODERN AND  
CONTEMPORARY ART**

Lagos, Nigeria  
Monday, 27th May 2019



**COVER**

LOT #42  
PROF. BENEDICT  
CHUKWUKADIBIA ENWONWU

OGOLO

**INSIDE FRONT COVER**

LOT #7  
LEMI GHARIOKWU

HYSTERIA

**OPPOSITE CONTENTS**

LOT #12  
ROM ISICHEI

PLAYMATES

**BACK COVER**

LOT #15  
ABDOULAYE KONATE

COMPOSITION EN GRIS AU DOUBLE  
CERCLES ROUGES

**INSIDE BACK COVER**

LOT #41  
BRUCE ONOBRAKPEYA

PANEL OF EIGHT

**MODERN AND  
CONTEMPORARY ART**

27th May 2019

**AUCTION**

Monday, 27th May 2019, 6pm  
Kia Showroom  
308 Adeola Odeku Street  
Victoria Island, Lagos, Nigeria

**VIEWINGS**

Saturday 25th May 2019, 11am-6pm  
Sunday 26th May 2019, 12pm-6pm  
Monday 27th May 2019, 10am-1pm

**AUCTIONEER**

John Dabney

**CONDITIONS OF SALE**

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

**CONTACT US**

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Acknowledgements

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Prof. Jerry Buhari (JB) Department of Fine Arts  
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Joseph Gergel (JG)

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

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Joseph Gergel  
George Osodi  
Nana Sonoiki

View the catalogue and leave bids  
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 2019, the Arthouse Foundation will partner with the Goethe Institut for the second year to offer a residency exchange programme between artists in Lagos and Berlin. The Arthouse Foundation also partners with the Lagos Biennial to offer artist residencies for two of its exhibiting artists.

For more information, please contact Joseph Gergel by email at [joseph@arthouse-ng.com](mailto:joseph@arthouse-ng.com).

[www.arthousefoundation-ng.com](http://www.arthousefoundation-ng.com)

**ARTHOUSE**  
FOUNDATION

## CURRENT RESIDENTS - SPRING 2019

### Kris Russo

Kris Russo is an American artist who works in installation and mixed media. Her work explores questions of identity and historical memory, focusing on the convergence of religion, technology and the environment in relation to the experience of dis/re-enchantment. Russo's residency project examines our relationship with plastics by creating an immersive installation with sculptures, collages and light boxes. Russo has recently participated in the Dak'Art Biennale as the children's curator and created a site-specific installation for the Lagos Biennial in 2017.



### Jess Atieno

Jess Atieno is a Nairobi-based visual artist who explores the performativity of human interactions as it plays out in physical, virtual and psychological spaces. Atieno often utilizes the image of the body in layers of found images and text. Much of her recent work explores the space between memory and fantasy, reflecting on the imagined space as a third dimension that engages social concerns of power, collective history and personal narratives. She builds up layers of images transfers, text and sometimes paint and ink, to convey a layering of compression, time and narrative. Jess Atieno's residency is part of a partnership with the Lagos Biennial, where her project will be exhibited later this year.

## CHARITY SALE

These lots have been generously donated to support the second edition of the **Lagos Biennial**, which will take place October 26-November 30, 2019. The Lagos Biennial positions the city of Lagos—with its highly international purview—as its hub in supporting and promoting contemporary art through exhibitions, public programs, publications, research, and residencies. Through these activities, the biennial privileges adventurous approaches to art making, presentation, and critical discourse - aspiring to broach complex social and political problems, cultivate new publics, and establish fresh modes of engagement within the city, as well as throughout the country and internationally.

The second edition of the Lagos Biennial, titled "How to Build a Lagoon With Just a Bottle of Wine?", is co-curated by Antawan Byrd and Tosin Oshinowo. This edition will take the city of Lagos as its epicenter and point of departure for a broader investigation on how contemporary artists, designers, and other creatives are responding to the challenges and possibilities of environments today. The funds raised from these charity lots will directly support the Lagos Biennial's five-week-long international exposition of art and culture.



C1  
**BEN ENWONWU (1917-1994)**

**LEGON, BACK TO BACK**  
1972  
Print on paper  
33 x 20 cm. (13 x 8 in.)

Signed and dated (lower left)

₦ 400,000-600,000  
\$ 1,200-1,700

C2  
DAVID H. DALE (b.1947)

**GIRL WITH GEESE**  
1983  
Metal foil on board  
46.5 x 61 cm. (18½ x 24in.)

Signed and dated (back of work)

₦ 300,000-500,000  
\$ 900-1,400



C6  
DUKE ASIDERE (b.1961)

**POWER AND DARKNESS**  
2014  
Oil on canvas  
76 x 91.5 cm. (30 x 36 in.)

Signed and dated (back of work)

₦ 800,000-1,200,000  
\$ 2,300-3,400



C3



C4



C5



C3,C4,C5  
UCHE OKPA-IROHA (b.1972)

**THE PLANTATION BOY SERIES**  
C-print on dibond, triptych  
80 x 120 cm. each (31½ x 47½ in. each)

₦ 800,000-1,200,000 each  
\$ 2,300-3,400 each



C7  
BISI FAKEYE (1942-2017)

**SHIELD**  
2010  
Wood  
78.5 cm. (31 in.)

Signed and dated (back of work)

₦ 700,000-1,000,000  
\$ 2,000-2,800

MAIN SALE BEGINS



1  
UTHMAN WAHAB (b.1983)

**FAT BALLERINAS**  
2013  
Oil on canvas  
91.5 x 122 cm. (36 x 48 in.)

Signed and dated (lower right)

₺ 700,000-1,000,000  
\$ 2,000-2,800

2

JULIET EZENWA PEARCE (b.1968)

CONVERSATION IN THE CROWD

2013

Acrylic on canvas

49 x 57.5 cm. (19½ x 22.5 in.)

Signed and dated (upper left)

₦ 350,000-500,000

\$ 1,000-1,400



3

NANA NYAN ACQUAH (b.1966)

KROMANTSE ANANSESE

2009

Mixed media on paper

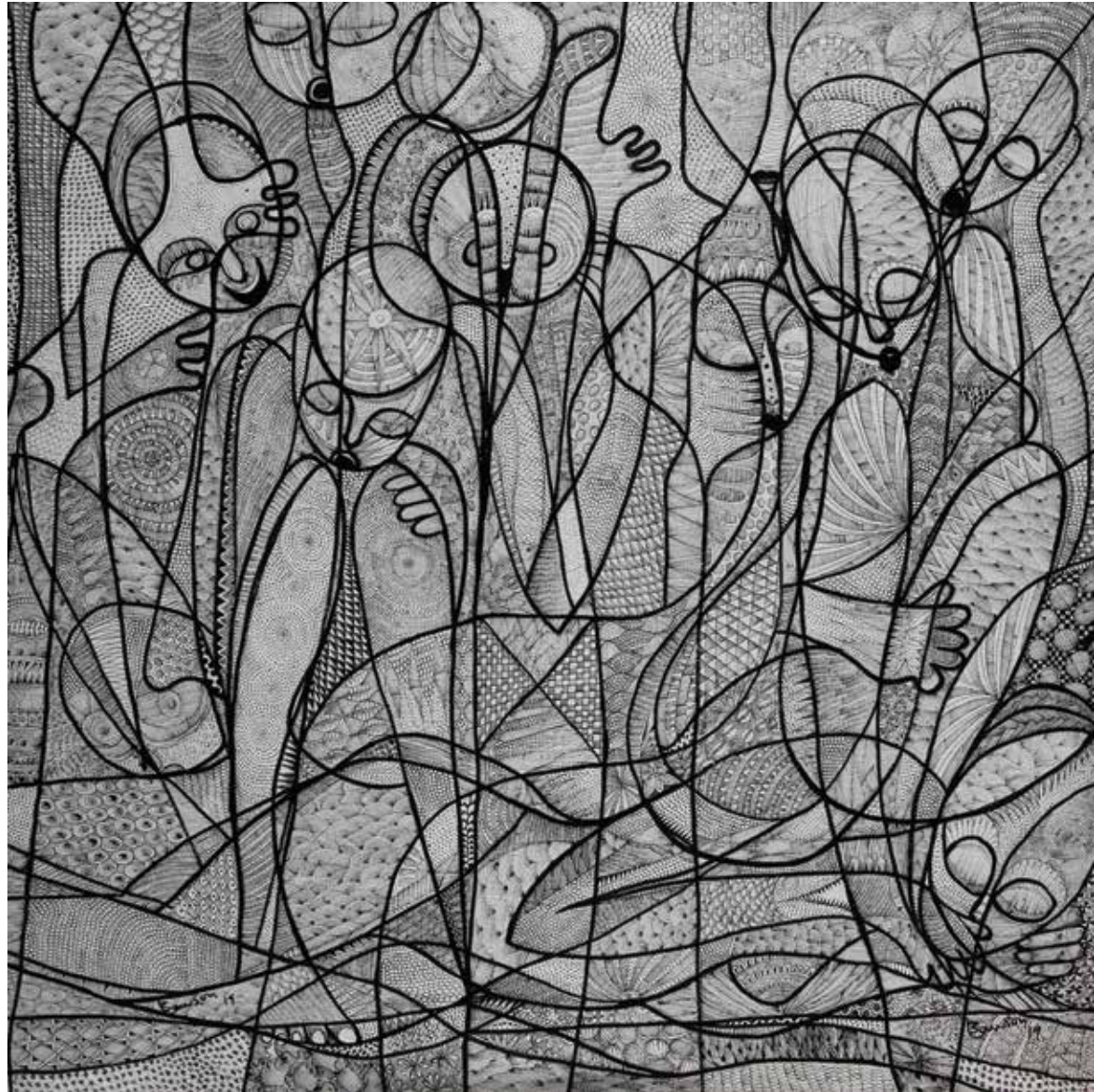
101 x 152.5 cm. (40 x 60 in.)

Signed and dated (lower right)

₦ 600,000-800,000

\$1,700 2,300





4  
**BABALOLA LAWSON** (b.1973)

**AWAITING FREEDOM**  
 2019  
 Acrylic & ink on canvas  
 120 x 120 cm. (47½ x 47½ in.)

Signed and dated (lower right)

₦ 600,000-1,000,000  
 \$1,700-2,800

5  
**OLUMIDE ONADIPE** (b.1982)

**MANY ALONE**  
 2016  
 Acrylic on canvas  
 132 x 107.5 cm. (52 x 42½ in.)

Signed and dated (lower right)

₦ 1,200,000-1,600,000  
 \$ 3,400-4,500

Olumide Onadipe is a sculptor 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 and forms. With dense textures and bright colours, the bags reflect the social fabric of daily life on Nigeria, as well as a connection to the global economy. (JG)



6  
**JOHNSON UWADINMA** (b.1982)

**CIRCLE OF INFLUENCE**  
 2019  
 Acrylic on canvas  
 152.5 x 152.5 cm. (60 x 60 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000  
 \$ 2,000-2,800



7  
LEMI GHARIOKWU (b.1955)

**HYSTERIA**  
2019  
Acrylic on canvas  
91 x 142 cm. (40 x 56 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)

8  
EMEKA UDEMBA (b.1968)

**MIRAGE**  
2018  
Mixed media on canvas  
137 x 124 cm. (54 x 49 in)

Signed and dated (lower right)

₦ 1,400,000-2,100,000  
\$ 3,900-5,900





9  
ALIMI ADEWALE (b.1974)

**SOCIALITE SERIES**

2014  
Oil on fabric  
160 x 109 cm. (64 x 43 in.)

Signed and dated (lower right)

₦ 2,000,000-2,500,000  
\$ 5,600-7,000

Alimi Adewale is a painter and sculptor who explores urban issues and the lives of everyday people in cities. His portraits and landscapes combine elements of minimalism and abstraction to evoke the movement and intensity of the cosmopolitan environment. In recent series, he has focused on portraits of society women dressed in their Sunday best, which he paints atop fabrics. In 2016, Adewale participated in the Konstpedemins residency in Sweden, and in 2017 he participated in an artist residency at Miliki, Lagos. He has held recent exhibitions at Galleri Astley Uttersberg in Sweden and Alara, Lagos. (JG)

10  
BEN OSAGHAE (1962-2017)

**APPRENTICESHIP**

2011  
Acrylic & oil on canvas

106.5 x 106.5 cm. (42 x 42 in.)

Signed and dated (lower right)

₦ 2,500,000-3,000,000  
\$ 7,000-8,400





11  
KAINEBI OSAHENYE (b.1964)

**UNTITLED**  
Mixed media on paper  
55.6 x 76 cm. (22 x 30 in.)

Signed (lower right)

₦ 1,000,000-2,000,000  
\$ 2,800-5,600



12  
ROM ISICHEI (b.1966)

**PLAYMATES**  
2011  
Mixed media on board  
122 x 106 cm. (48 x 42 in.)

Signed and dated (upper left)

₦ 2,200,000-3,000,000  
\$ 6,200-8,400

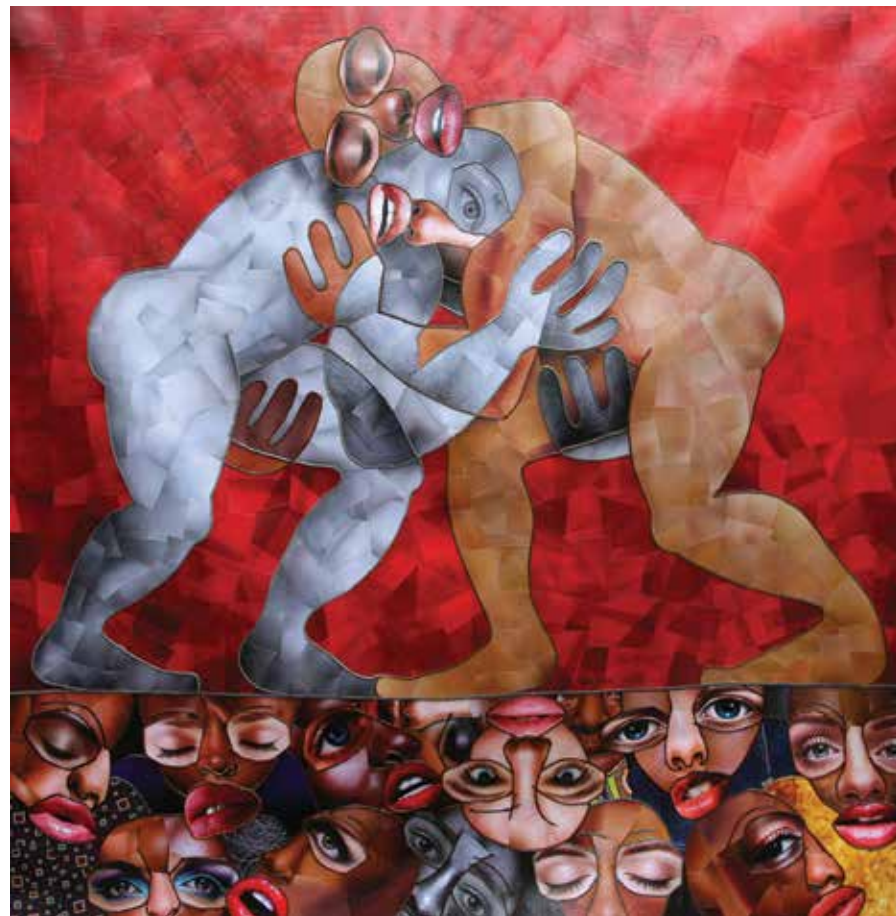


13  
GBENGA OFFO (b.1957)

**WOMAN WITH THE YELLOW HAT**  
2018  
Oil on canvas  
120 x 163 cm. (47½ x 64 in.)

Signed and dated (lower right)

₦ 1,500,000-2,000,000  
\$ 4,200-5,600



14  
**CHIKE OBEAGU (b.1975)**

**WHEN TWO ELEPHANTS FIGHT**  
 2019  
 Mixed media on canvas  
 192 x 190 cm. (75½ x 75 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.



15  
**ABDOULAYE KONATE (b.1953)**

**COMPOSITION EN GRIS AU  
 DOUBLE CERCLES ROUGES**  
 2016  
 Mixed media  
 193 x 156 cm. (76 x 6½ in.)

Signed and dated (lower right)

₦ 12,000,000-15,000,000  
 \$ 33,400-41,700



16  
VICTORIA UDONDIAN (b.1982)

**UKARA CLOTH RAPSODY**  
2012-2014  
Mixed media  
147 x 186 cm. (58 x 73¾ in.)

Signed and dated (on each panel)

₦ 950,000-1,200,000  
\$ 2,700-3,400

17  
DOMINIQUE ZINKPE (b.1969)

**HINTOINE DE JALOUSIE**  
Mixed media on canvas  
100 x 80 cm. (39½ x 31⅝ in.)

Signed (lower right)

₦ 2,000,000-3,000,000  
\$ 5,6000-8,400



18  
KAINEBI OSAHENYE (b.1964)

**INTERACTION OF BODY  
AND SPIRIT**  
2011  
Mixed media on board  
152.5 x 172.5 cm. (60 x 68 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000  
\$ 7,000-9,800

Kainebi Osahenye is a mixed media artist who explores issues of consumerism, spirituality, identity and the environment. He is best known for his large format neo-expressionist paintings and his use of unconventional materials and processes. Osahenye often adopts a process of layering, stacking and sequencing objects in a repetitive manner. Born in Agbor, Delta State, Nigeria in 1964, Osahenye studied at Auchi Polytechnic and Yaba College of Technology. He received an MFA from Goldsmiths College, London. He has taken part in numerous international residencies including the Vermont Studio Center, School of Visual Arts in New York and the Harmattan Workshop. (JG)



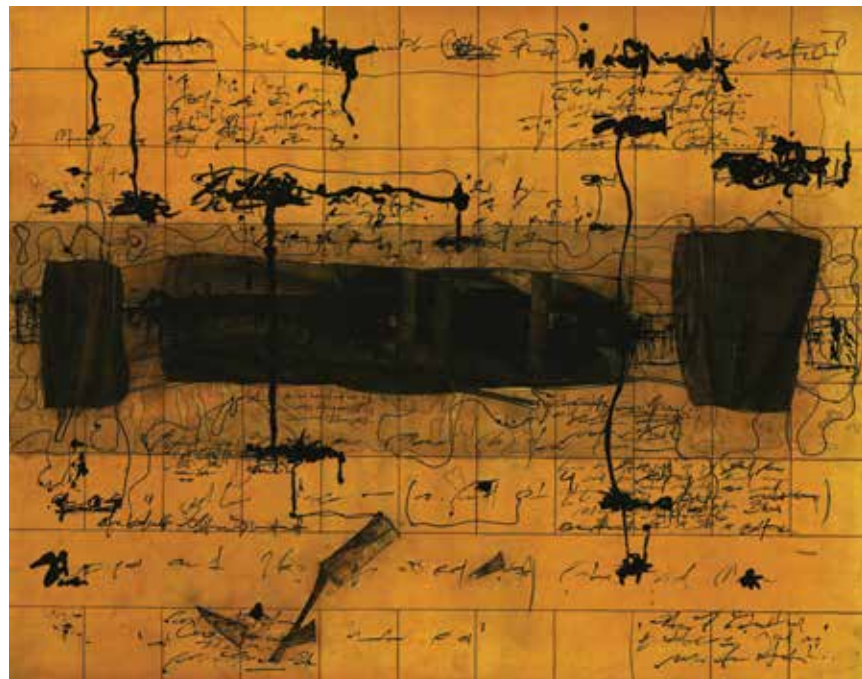
19  
OBINNA MAKATA (b.1981)

**THE CENSORED CONSCIENCE II**  
2017  
Mixed media on canvas  
152.5 x 152.5 cm. (60 x 60 in.)

Signed and dated (upper centre)

₦ 600,000-900,000  
\$ 1,700-2,500

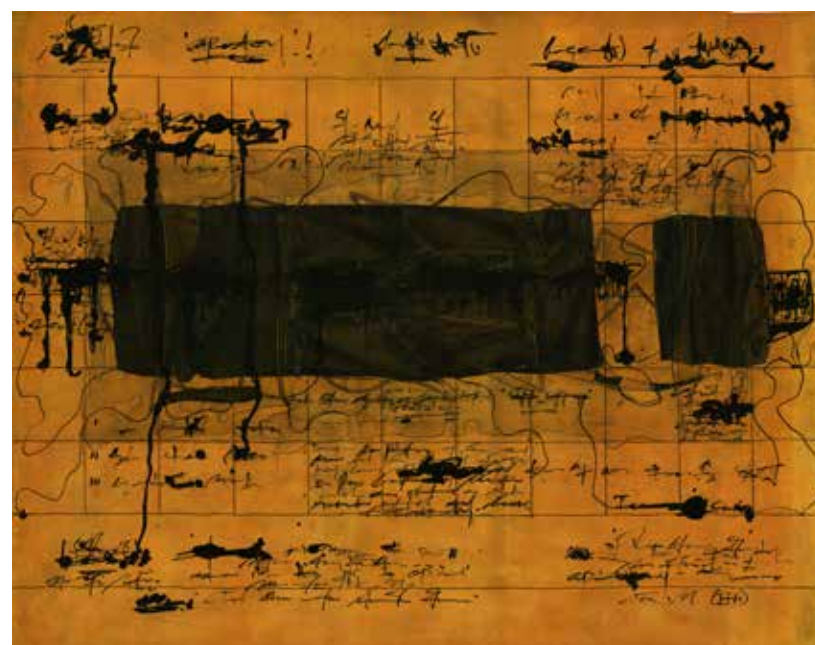




20  
**OLA-DELE KUKU** (b.1963)  
**THE BOUNDARY CONDITION II/IV**  
 2004  
 Mixed media on paper  
 109 x 132 cm. (43 x 52 in.)  
 Signed (centre of work)  
 ₦ 2,500,000-3,500,000  
 \$ 7,000-9,800

Ola-Dele Kuku is a Nigerian architect whose work explores contemporary global issues in the social and cultural sphere. Kuku is fascinated by a study of proportion and creates structures that interrogate social communications and the mass media. Ola-Dele Kuku studied at the Southern California Institute for Architecture in Los Angeles, California and in Vico Morcote, Ticino, Switzerland. He also attended Architecture Intermundium in Milan, Italy for advanced architectural studies. In 2016, his work was featured in the first Nigerian Pavillon at the Venice Architectural Biennale. He currently lives and works in Brussels.

21  
**OLA-DELE KUKU** (b.1963)  
**THE BOUNDARY CONDITION I/IV**  
 2004  
 Mixed media on paper  
 109 x 132 cm. (43 x 52 in.)  
 Signed (centre of work)  
 ₦ 2,500,000-3,500,000  
 \$ 7,000-9,800



22  
**CHIDI KWUBIRI** (b.1966)  
**OUT OF THE BUSH**  
 2002  
 Oil on canvas  
 150 x 150 cm. (59 x 59 in.)  
 Signed and dated (lower right)  
 ₦ 2,500,000-3,500,000  
 \$ 7,000-9,800

Chidi Kwubiri's paintings are created through a process of dripping paints onto canvas, producing a series of dots that form his images. Oscillating between the figurative and the abstract, Kwubiri forms faces, bodies and masks using bright and expressive colours. At close inspection, his paintings rely on the elemental physical foundation of paint in a pointillist approach. Viewed from a distance, we are able to discern the iconographies and larger metaphors of the scenes depicted. Many of Chidi Kwubiri's paintings address the archetypal human figure, focusing on the body and its fragments. In other works, Kwubiri remains focused on the symbols and themes of Nigerian culture, from masquerades and traditional customs to the routine aspects of social life. While living in Germany for the past two decades, and being deeply influenced by his studies at the Dusseldorf Art Academy, his work negotiates the complexity of two different cultures while remaining strong to his local roots. (JG)



23  
DUKE ASIDERE (b.1961)

**ENGRAVING SERIES**

2002  
Oil on canvas  
141 x 142 cm. (55½ x 56 in.)

Signed and dated (lower right)

₺ 2,250,000-3,500,000  
\$ 6,300-9,800

24  
ABLADE GLOVER (Ghanaian, b.1934)

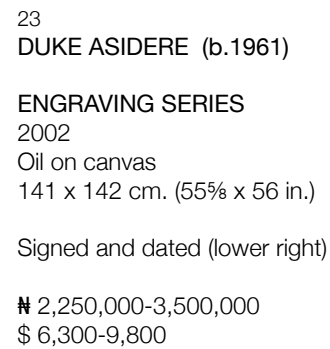
**UNTITLED**

2014  
Oil on canvas  
126.5 x 101 cm. (50 x 40 in.)

Signed and dated (lower right)

₺ 3,000,000-4,000,000  
\$ 8,400-11,200

As one of Ghana's most celebrated artists, Ablade Glover's paintings incorporate aspects of abstraction and realism to stress the emotional intensity of movement and forms. Many of his paintings depict women in profile or in groups, using bold colours and expressive brushstrokes to accentuate the folds and contours of their clothing. Often applying paint with a palette knife, Glover's paintings reveal texture and depth on the canvas surface. In other series, Glover paints amorphous lines and dots, which viewed from a distance depict crowds and urban street scenes. After studying in Ghana, Britain and the United States, Glover was Associate Professor and Head of the Department of Art Education at the University of Science and Technology, Kumasi, Ghana. His work is featured in many prestigious collections, including the UNESCO Headquarters in Paris, the Imperial Palace in Japan, and Chicago's O'Hare International Airport. (JG)



25  
ROM ISICHEI (b. 1966)

**HOPE ENKINDLES HER EYES**

2018  
Mixed media on canvas  
192.5 x 155 cm. (76 x 61 in.)

Signed (lower right, dated back of work)

₺ 5,500,000-7,000,000  
\$ 15,300-19,500

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)





26  
NDIDI DIKE (b. 1961)

UNTITLED  
1989  
Wood  
58 x 130 cm. (23 x 51 3/8 in.)

Signed (lower right)

₦ 2,000,000-2,500,000  
\$ 5,600-7,000

27  
BEN OSAGHAE (1962-2017)

NOLSTAGIA  
1992  
Oil on canvas  
61 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower right)

₦ 2,500,000-3,000,000  
\$ 7,000-8,400



28  
PEJU ALATISE (b.1975)

CAGED BIRD'S SONG  
2017  
Mixed media  
43, 47, 48, 53 cm. (17, 18 3/4, 19, 21 in.)

Signed and dated (back of work)

₦ 6,500,000-9,000,000  
\$ 18,100-25,000

Peju Alatise explores the complex dynamics of gender, politics and race in contemporary Nigerian society through diverse mediums including installation, sculpture, painting and ceramics. Referencing pertinent cultural issues such as government corruption and social inequalities, Alatise uses art as a tool to uncover power relations and ideological contradictions in Nigeria in order to give a voice to underrepresented groups and events. Alatise's work incorporates non-traditional materials and processes that form a chain of metaphors and narrative associations, often blending traditional Yoruba mythology with contemporary global concerns. (JG)



29  
ABLADE GLOVER (Ghanaian, b.1934)

**BLUE PROFILE**  
2015  
Oil on canvas  
152.5 x 101 cm. (60 x 40 in.)

Signed and dated (lower left)

₦ 4,300,000-5,000,000  
\$ 12,000-13,900

30  
SAM OVRAITI (b.1961)

**AFRICAN MARKET**  
2011  
Oil on canvas  
91 x 76 cm. (40 x 30 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000  
\$ 2,300-3,400





31  
BUNMI BABATUNDE (b. 1957)

POLE VAULTER  
2018  
Wood  
179 cm. (70½ in.)

Signed and dated (back of work)

₦ 2,200,000-3,000,000  
\$ 6,200-8,400



32  
JIMOH AKOLO (b. 1934)

AYO PLAYERS  
1969  
Oil on board  
63 x 91.5 cm. (25 x 36 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000  
\$ 2,800-4,200



33  
**UZO EGONU (1931-1996)**  
**PRIEST AND WOMAN POSSESSED**  
 1971  
 Print (Artist's proof)  
 38 x 55.5 cm. (15 x 22 in.)  
 Signed and dated (lower right)  
 ₦ 1,000,000-1,500,000  
 \$ 2,800-4,200



34  
**EMMANUEL EKEFREY (b. 1952)**  
**ECHOES OF VICTORY**  
 2003  
 Acrylic on canvas  
 218 x 109 cm. (86 x 43 in.)  
 Signed and dated (lower right)  
 ₦ 2,000,000-3,000,000  
 \$ 5,600-8,400

35  
**MURAINA OYELAMI (b. 1940)**  
**HEAD DRESS FOR EGUNGUN MASQUERADER**  
 2009  
 Oil on board  
 122 x 76 cm. (48 x 30 in.)  
 Signed (lower left)  
 ₦ 1,200,000-1,800,000  
 \$ 3,400-5,000

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



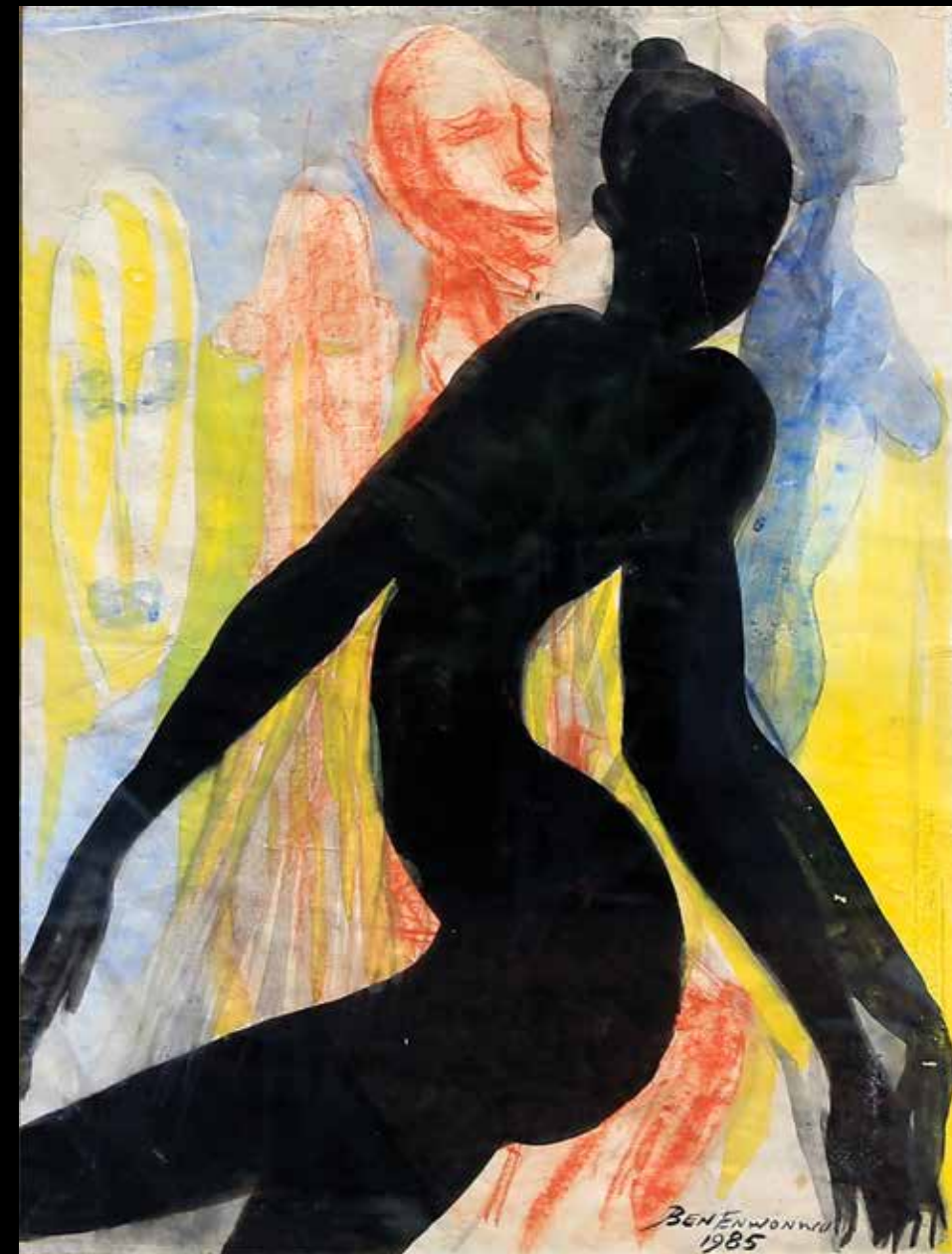


36  
GANI ODUTOKUN (1946-1995)

LANDSCAPE IN THE MORNING  
1991  
Acrylic on canvas  
61 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower left)

₦ 1,500,000-2,500,000  
\$ 4,200-7,000



37  
BEN ENWONWU (1917-1994)

NEGRITUDE  
1985  
Watercolor on paper  
50.5 x 38 cm. (20 x 15 in.)

Signed and dated (lower right)

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

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

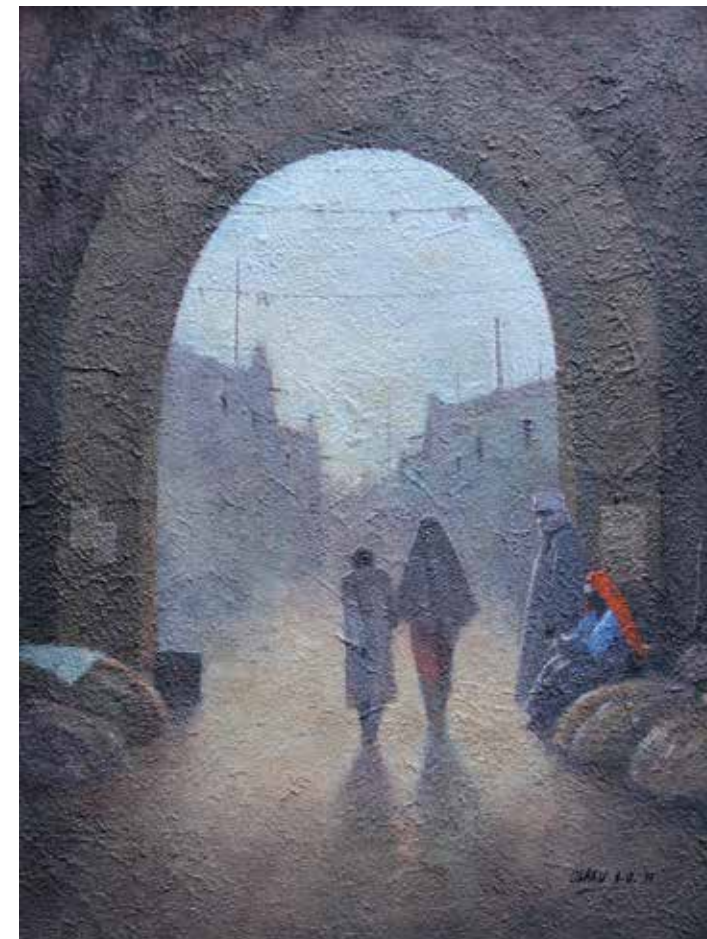


38  
**BEN ENWONWU (1917-1994)**

**UNTITLED**  
 1985  
 Watercolour on paper  
 50 x 39 cm. (20 x 15½ in.)

Signed and dated (lower left)

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



39  
**ABIODUN OLAKU (b. 1958)**

**ARCH OF AGES II**  
 2011  
 Oil on canvas  
 76 x 61 cm. (30 x 24 in.)

Signed and dated (lower right)

₦ 2,000,000-2,500,000  
 \$ 5,600-7,000

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

40  
**BUNMI BABATUNDE (b. 1957)**

**HARMONY**  
 2018  
 Wood  
 150 cm. (59 in.)

Signed and dated (back of work)

₦ 2,200,000-3,000,000  
 \$ 6,200-8,400





41

**BRUCE ONOBRAKPEYA** (b. 1932)

**PANEL OF EIGHT**

1982-1984

Metal foil plastographs on board  
71 x 188 cm. (28 x 74 in.)

Signed (lower left, dated back of work)

₦ 3,000,000-4,000,000

\$ 8,400-11,200

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)

42

BEN ENWONWU (1917-1994)

OGOLO

1992

Watercolour on paper

81.5 x 58 cm. (32 x 23 in.)

Signed and dated (lower right)

₦ 35,000,000-45,000,000

\$ 97,300-125,000

In this work, Ben Enwonwu uses purposeful, flowing lines to give the viewer the illusion of graceful movement. The vibrant blue and bright yellow costume of the Ogolo in motion is set against faded figures in the background. This particular dance posture was also used in Enwonwu's 1988 masterpiece, Spirit of Ogolo.

In 1992, Enwonwu was in poor health and facing his own death. As one of the last paintings that Enwonwu finished before he died less than two years later, the image of Ogolo was comforting to the artist as his link to the afterlife. Enwonwu stated, "I saw Ogolo among a host of other masquerades during my brother's funeral, and it impressed me a lot. I did a lot of drawings of which I am now painting one after the other. I have focused on the Ogolo masked form that is closely related to the Agbogho Mmuo and Ayolugbe mask. I find it extremely beautiful."

The masquerade was one of Enwonwu's dominant themes later in his career. As professor Sylvester Ogbechie wrote, "between 1988 and 1994, [Enwonwu] produced more than fifty paintings, sculptures and drawings on the masquerade theme, in which the contexts of each masquerade's performance varied but the forms were consistent. Ogolo represents the masculine aspect of the Mmonwu pantheon, and it specifically celebrates the beauty of male virility... Ogolo commands attention by its death-defying acrobatic performances."

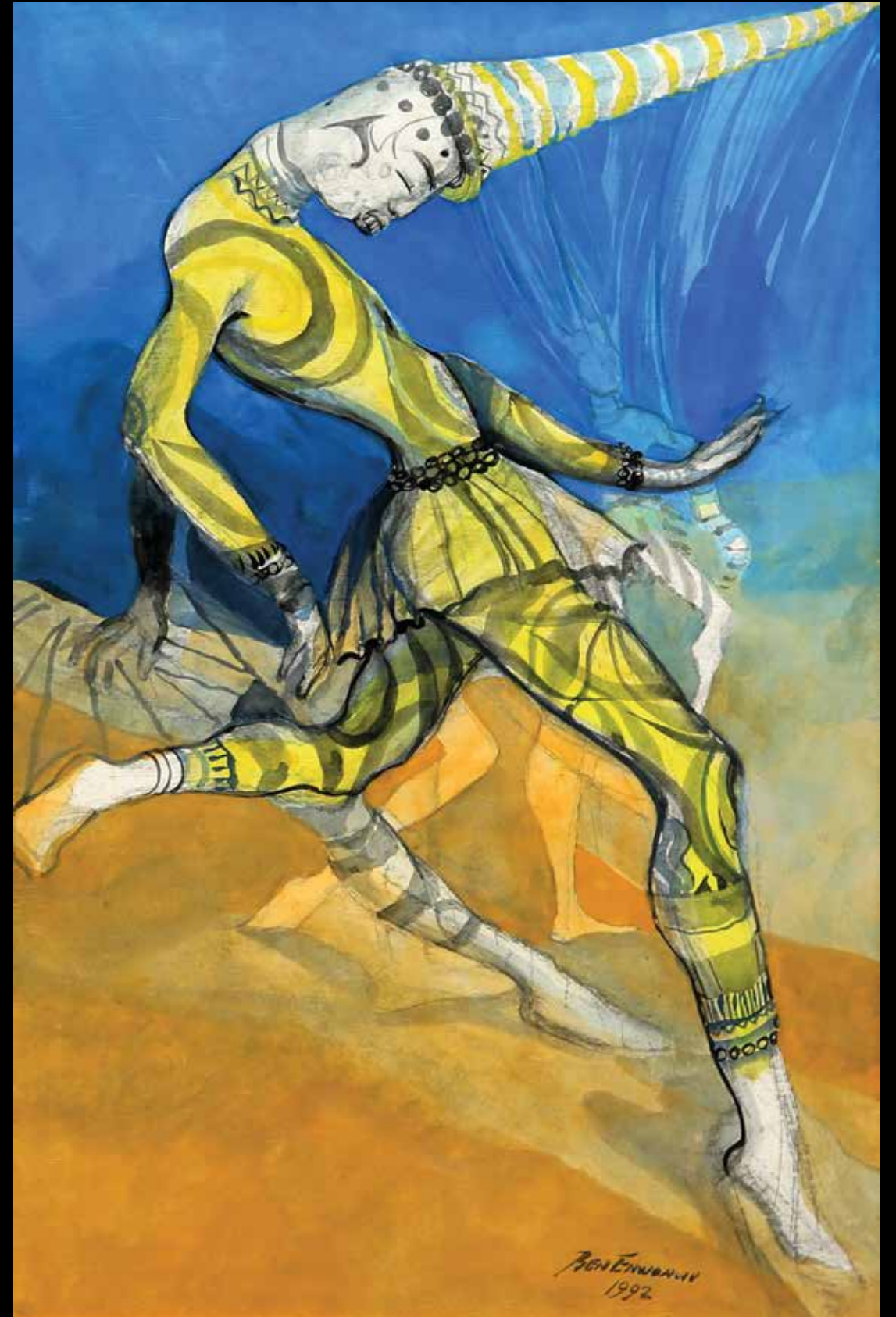
This artwork was formerly included in a private art collection in Belgium.

Bibliography

Sylvester Ogbechie, Ben Enwonwu: The Making of an African Modernist, (University of Rochester Press, 2008).



Ben Enwonwu, Spirit of Ogolo







43  
CHUKS ANYANWU (1937-1990)

**MASK**  
1981  
Mixed media on board  
101.5 x 30 x 6 cm. (40 x 12 x 2½ in.)

Signed and dated (lower right)

₦ 1,500,000-2,000,000  
\$ 4,200-5,600



44  
BRUCE ONOBRAKPEYA (b.1932)

**UGBUDIA (LEADERSHIP)**  
2013  
Plastograph on board  
111.5 x 81 cm. (44 x 32 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000  
\$ 7,000-9,800



45  
**BEN OSAWE (1931-2007)**  
**PORTRAIT OF A WOMAN**  
 1974  
 Pencil on paper  
 50 x 37 cm. (19 7/8 x 14 5/8 in.)  
 Signed and dated (lower left)  
 ₦ 800,000-1,200,000  
 \$ 2,300-3,400



46  
**BEN OSAWE (1931-2007)**  
**PORTRAIT OF A MAN**  
 1974  
 Pencil on paper  
 32 x 28 cm. (12 1/2 x 11 in.)  
 Signed and dated (lower right)  
 ₦ 800,000-1,200,000  
 \$ 2,300-3,400



47  
**ABAYOMI BARBER (b.1928)**  
**MYOSSA IN BLUE**  
 1971  
 Oil on canvas  
 76 x 50 cm. (30 x 20 in.)  
 ₦ 2,500,000-3,500,000  
 \$ 7,000-9,800



48  
AMOS ODION (b.1943)

UNTITLED  
2009  
Wood  
190 cm. (75 in.)

Signed and dated (base of work)

₦ 2,200,000-3,000,000  
\$ 6,200-8,400



49  
ABIODUN OLAKU (b.1958)

ASSEMBLY  
2013-2014  
Oil on tex board  
73 x 61 cm (29 X 24 in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000  
\$ 5,600-8,400



50  
MURAINA OYELAMI (b.1940)

UNTITLED  
Oil on board  
122 x 91.5 cm (48 x 36 in.)

Signed (lower right)

₦ 1,500,000-2,000,000  
\$ 4,200-5,600



51  
RUFUS OGUNDELE (1946-1996)

**COUPLE**  
1989  
Oil on board  
71 x 66 cm. (28 x 26 in.)

Signed and dated (lower right)

₦ 750,000-1,250,000  
\$ 2,100-3,500

52  
FELIX OSIEMI (b.1961)

**MAIDEN**  
1989  
Oil on canvas  
122 x 35 cm. (48 x 14 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000  
\$ 2,800-4,200

53  
WIZ KUDOWOR (b.1957)

**STRETCH**  
2003  
Acrylic on canvas  
99 x 49.5 cm. (39 x 19½ in.)

Signed (lower right)

₦ 1,200,000-2,000,000  
\$ 3,400-5,600



54  
BEN ENWONWU (1917-1994)

REMI  
Fibre glass  
24 cm. (9½ in.)

₦ 4,400,000-5,500,000  
\$ 12,500-15,300



55  
KOLADE OSHINOWO (b.1948)

BACK HOME  
2008  
Oil on canvas  
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

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



56  
BRUCE ONOBRAKPEYA (b.1932)

**HORNS OF FREEDOM**  
(WOLE SOYINKA; Edition 27 of 45)  
1988  
Plastograph on board  
124 x 88 cm. (49 x 35 $\frac{3}{8}$  in.)

Signed and dated (lower left & right)

₦ 2,500,000-3,500,000  
\$ 7,000-9,800



57  
KOLADE OSHINOWO (b.1948)

**FARMHOUSE**  
1991  
Oil on board  
32 x 80 cm. (12 $\frac{1}{2}$  x 31 $\frac{5}{8}$  in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000  
\$ 2,800-4,200

58  
KOLADE OSHINOWO (b.1948)

**SOMEWHERE IN ERUWA**  
1988  
Oil on board  
35 x 81 cm. (14 x 32 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000  
\$ 2,800-4,200





59  
KENNY ADAMSON (b.1952)

UNTITLED  
1988  
Wood  
106.5 x 203 cm. (42 x 80 in.)

Signed and dated (lower left)

₦ 2,000,000-3,000,000  
\$ 5,600-8,400

60  
FIDEL OYIOGU (b.1957)

CALABASH MARKET II  
2009  
Acrylic on canvas  
122 x 122 cm. (48 x 48 in.)

Signed (lower left)

₦ 800,000-1,200,000  
\$ 2,300-3,400



61  
RUFUS OGUNDELE (1946-1996)

UNTITLED  
1989  
Oil on board  
61 x 61 cm. (24 x 24 in.)

Signed and dated (lower right)

₦ 750,000-1,250,000  
\$ 2,100-3,500

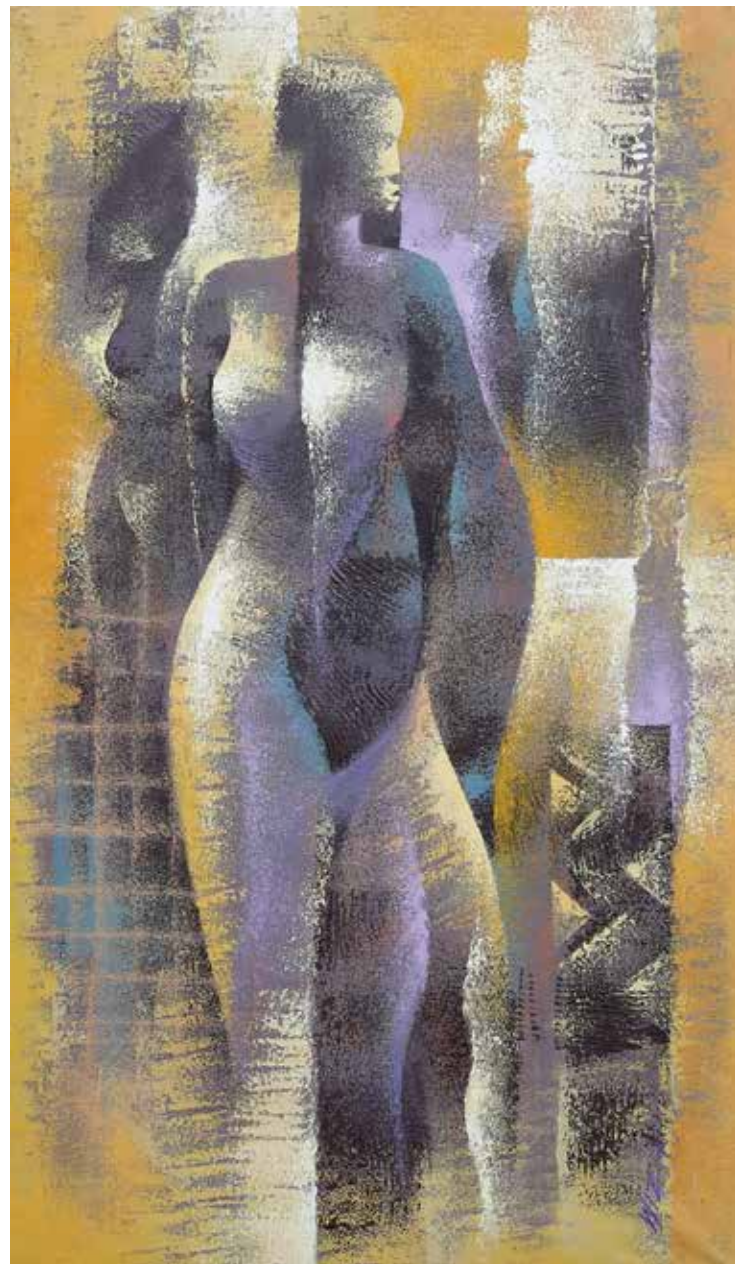
62  
JIMOH BURAIMOH (b.1943)

MERRY MAKERS  
2012  
Mixed media on board  
91 x 122 cm. (40 x 48 in.)

Signed and dated (lower right)

₦ 800,000-1,300,000  
\$ 2,300-3,700





63  
WIZ KUDOWOR (b.1957)

**GREY FORM IN OCHRE**  
2008  
Acrylic on canvas  
119 x 69 cm. (47 x 27<sup>3</sup>/<sub>8</sub> in.)

Signed (lower right)

₦ 1,500,000-2,500,000  
\$ 4,200-7,000



64  
DAVID H. DALE (b.1947)

**PEACE**  
1995  
Bead on board  
86 x 66 cm. (34 x 26 in.)

Signed and dated (lower centre)

₦ 1,500,000-2,500,000  
\$ 4,200-7,000





65  
**JOE AMENECHI (b.1961)**

**UNTITLED**  
 2018  
 Plastocast on board  
 38 x 183 cm. (15 x 72 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000  
 \$ 2,300-3,400



66  
**DAVID H. DALE (b.1947)**

**SUNFLOWER**  
 1990  
 Metal foil on board  
 86 x 96 cm. (34 x 38 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000  
 \$ 2,800-4,200

67  
**NIKE OKUNDAYE (b.1954)**

**VILLAGE SERIES PART 1,2,3,4**  
 2002-2003  
 Mixed media on paper  
 62 x 94 cm. (24 3/8 x 37 in.)

Signed and dated  
 (upper & lower left)

₦ 700,000-900,000  
 \$ 2,000-2,500



68  
TOLA WEWE (b.1959)

UNTITLED  
2005  
Acrylic on canvas  
60 x 76 cm. (23½ x 30 in.)

Signed (centre of work)

₦ 800,000-1,000,000  
\$ 2,300-2,800



69  
ABLADE GLOVER  
(Ghanaian, b.1934)

CELEBRATION  
2013  
Oil on canvas  
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

₦ 4,200,000-5,000,000  
\$ 11,700-13,900



70  
OGBEMI HEYMANN (b.1967)

THE TRUTH LIES WITHIN  
2007  
Oil on canvas  
120 x 151 cm. (47½ x 59½ in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000  
\$ 2,800-4,200



71  
REUBEN UGBINE (b.1956)

UNITY  
2016  
Wood  
114 x 53 cm. (45 x 21 in.)

Signed and dated (back of work)

₦ 3,000,000-4,000,000  
\$ 8,400-11,200



72  
SINA YUSSUF (1945-1995)

FISH MARKET  
1994  
Oil on canvas  
47 x 87 cm. (18½x 34 in.)

Signed and dated (lower left)

₦ 2,200,000-2,800,000  
\$ 6,200-7,800



73  
AMON KOTIE (1915-2011)

**TREE, ROCKS, PEOPLE**  
Watercolour on paper  
35 x 48 cm. (14 x 19 in.)

₺ 800,000-1,200,000  
\$ 2,300-3,400

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

74  
SURAJ ADEKOLA (b.1986)

**THIS IS OSHODI**  
2008  
Acrylic on canvas  
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₺ 1,000,000-1,500,000  
\$ 2,800-4,200





75  
KENNY ADEWUYI (b.1959)

TOO HARD TO BEAR  
2002  
Bronze, edition 2 of 4  
52 x 43 x 15 cm. (20 $\frac{1}{2}$  x 17 x 6 in.)

Signed and dated (back of work)

₦ 1,800,000-2,200,000  
\$ 5,000-6,200



76  
TOLA WEWE (b.1959)

UNTITLED  
2000  
Oil on canvas  
72 x 67 cm. (28 $\frac{3}{8}$  x 26 in.)

Signed and dated (lower right)

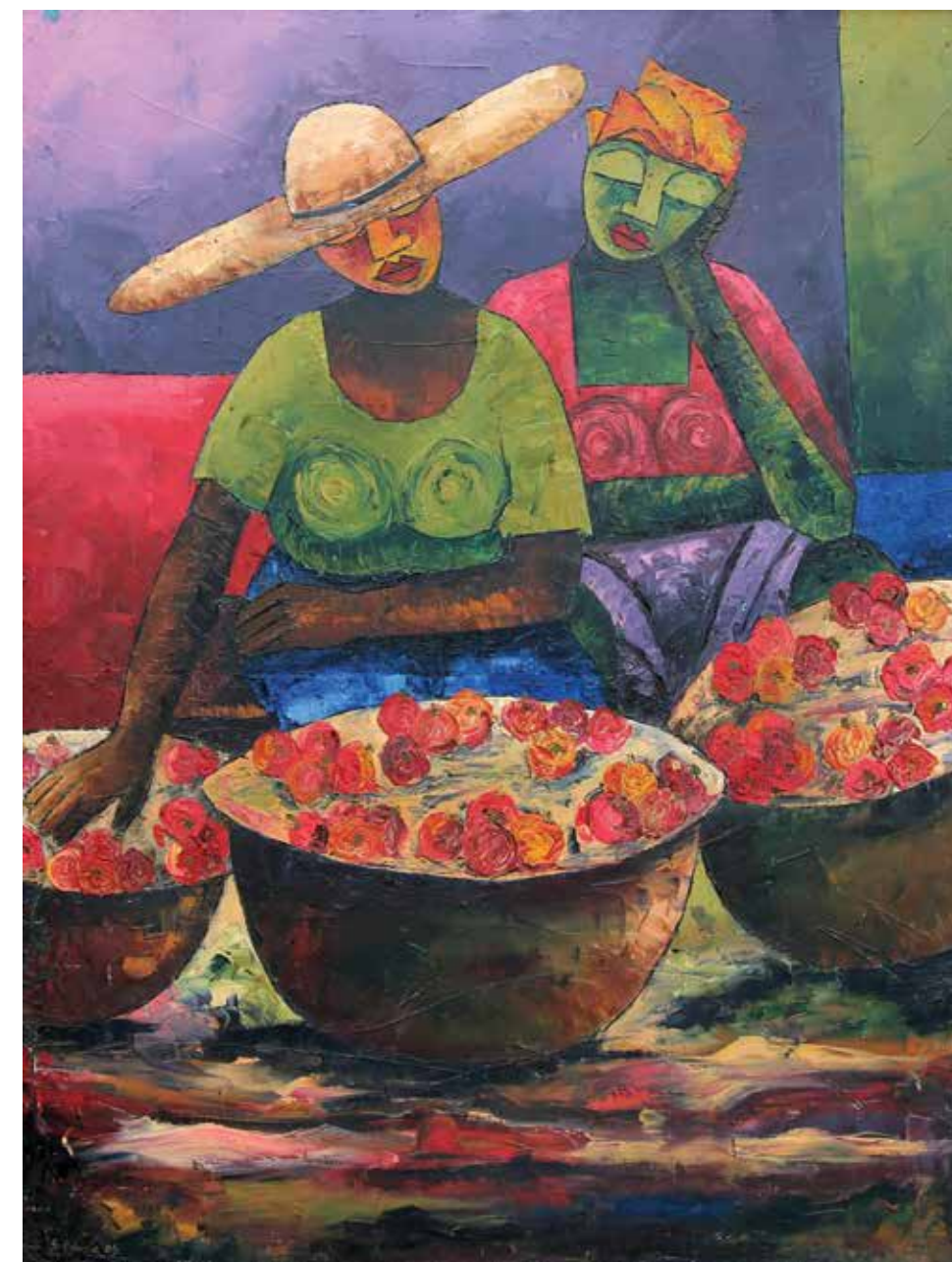
₦ 800,000-1,000,000  
\$ 2,300-2,800



77  
ALEX NWOKOLO (b.1963)  
  
EGUNGUN (MASQUERADE)  
2008  
Oil on canvas  
91.5 x 91.5 cm. (36 x 36 in.)  
  
Signed and dated (lower left)  
  
₦ 1,500,000-2,500,000  
\$ 4,200-7,000

78  
GEORGE EDOZIE (b.1972)

WOMEN III  
2005  
Oil on canvas  
122 x 91.5 cm. (48 x 36 in.)  
  
Signed and dated (lower left)  
  
₦ 1,000,000-1,800,000  
\$ 2,800-5,000





79  
KOFI ASEMNYINAH (b.1953)

A LOCAL MARKET IN BAMAKO, MALI  
2018  
Pen & ink on canvas  
104 x 139.5 cm. (41 x 55 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000  
\$ 2,800-4,200



80  
CHRIS ECHETA (b.1953)

STITCHING THE WOUNDS OF  
HISTORY  
2018  
Terracotta and wire  
37 & 38 cm. (14½ & 15 in.)

Signed and dated (back of work)

₦ 600,000-900,000  
\$ 1,700-2,500

81  
SEGUN AIYESAN (b.1971)

ECHO CHAMBER I  
2018  
Mixed media on canvas  
122 x 152.5 cm. (48 x 60 in.)

Signed and dated (lower left)

₦ 2,000,000-2,500,000  
\$ 5,600-7,000



82  
KUNLE ADEGBORIOYE (b.1966)

EMIR'S GUARDS  
2018  
Mixed media on canvas  
127 x 203 cm. (50 x 80 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000  
\$ 2,800-4,200



## 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.

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 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 1902

**SALE TITLE**  
MODERN AND  
CONTEMPORARY ART

**SALE DATE**  
27 MAY 2019

TITLE (EG. MR, MRS, DR) OR COMPANY NAME IF APPLICABLE \_\_\_\_\_  
 FIRST NAME \_\_\_\_\_ LAST NAME \_\_\_\_\_  
 ARTHOUSE CONTEMPORARY LIMITED CLIENT ACCOUNT NO. (IF KNOWN) \_\_\_\_\_  
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 PREFERRED MODE OF CONTACT  TELEPHONE (Please specify) \_\_\_\_\_ FAX  EMAIL

PLEASE TICK IF YOU WOULD LIKE TO BE INCLUDED ON OUR MAILING LIST   
 PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE.  
 Bids should be submitted not later than 5 pm on SUNDAY, 26 MAY 2019.

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

PLEASE EMAIL TO: [lagos@arthouse-ng.com](mailto:lagos@arthouse-ng.com)

Arthouse Contemporary Limited  
 36, Cameron Road,  
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 (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. Nana Sonoiki +234 8052500195 Sumbo Biobaku +234 8055099096

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

Signed \_\_\_\_\_ Dated \_\_\_\_\_

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**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).

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- 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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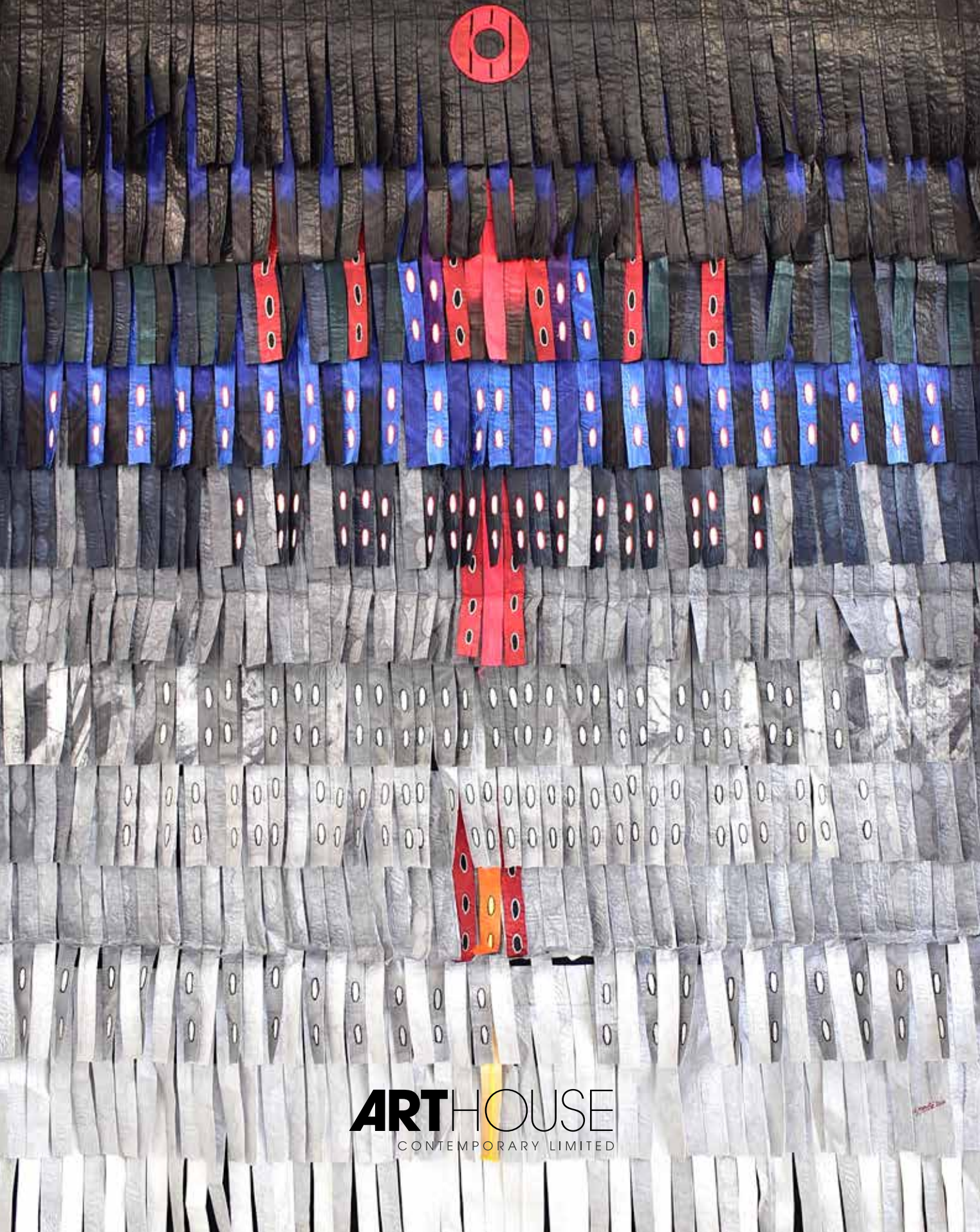


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