

ARTHOUSE
CONTEMPORARY LIMITED

MODERN AND CONTEMPORARY ART Lagos, Nigeria

Monday, 25th November 2019



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CONTEMPORARY ART**

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COVER

LOT #58
BRUCE ONOBRAKPEYA

EKUGBE IIB

BACK COVER

LOT #87
CHRIS ECHETA (b.1953)

COUNSELLING FOR THE BIG AND THE SMALL

INSIDE FRONT COVER

LOT #41
JACOB AFOLABI

UNTITLED

INSIDE BACK COVER

LOT #61
CHUKS ANAYANWU

UNTITLED

OPPOSITE CONTENTS

LOT #53
UZO EGONU

PORTRAIT OF NORTHERN MAN

**MODERN AND
CONTEMPORARY ART**

25th November 2019

AUCTION

Monday, 25th November 2019, 6pm
Kia Showroom
308 Adeola Odeku Street
Victoria Island, Lagos, Nigeria

VIEWINGS

Friday, 22nd November 2019, 11am-5pm
Saturday 23rd November 2019, 11am-5pm
Sunday 24th November 2019, 12pm-6pm
Monday 25th November 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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Nana Sonoiki

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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 partnered with the Goethe Institut for a second year to offer a residency exchange programme between artists in Lagos and Berlin. The Arthouse Foundation also partnered with the Lagos Biennial to offer artist residences for select participating artists.

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

www.arthousefoundation-ng.com

ARTHOUSE
FOUNDATION

CURRENT RESIDENTS - FALL 2019

Tingyun Yin is a Chinese artist currently based in Boston, USA. A former architect, Yin now works primarily in installation, focusing on issues of displacement and urban living. Her thesis at MIT's Masters in Integrated Design and Management, titled "The Floating Wold", simulated a world where cities lost their geographic base, resulting in space that is collapsed and floats on vast water. In Lagos, Yin will continue this project based on the local environment, creating a 3D virtual reality scenario that imagines a fictional world.



This year, Arthouse Foundation partners with Goethe Institut to offer a residency exchange program, titled *New Commons*, between Lagos and Berlin. Nigerian artist **Antoinette Yetunde Oni** is currently participating in an artist residency in Berlin, in collaboration with the Office for Further Education and Culture Berlin-Mitte, Galerie Wedding, ZK/U – Center for Art and Urbanistics, and the art space SAVVY Contemporary Berlin. In Lagos, the Arthouse Foundation hosts artists **Dane Komljen** and **Katrin Winkler**.



Dane Komljen was born in 1986 in Banja Luka, SFR Yugoslavia, and is based in Berlin. He studied at the Faculty of Dramatic Arts in Belgrade, Le Fresnoy in Tourcoing and the Universität der Künste in Berlin. His short films have been shown and awarded at the Locarno Film Festival, IFF Rotterdam, Festival de Cannes, FID Marseille, Toronto IFF, New York FF and Sarajevo FF. *All the Cities of the North*, his first feature,

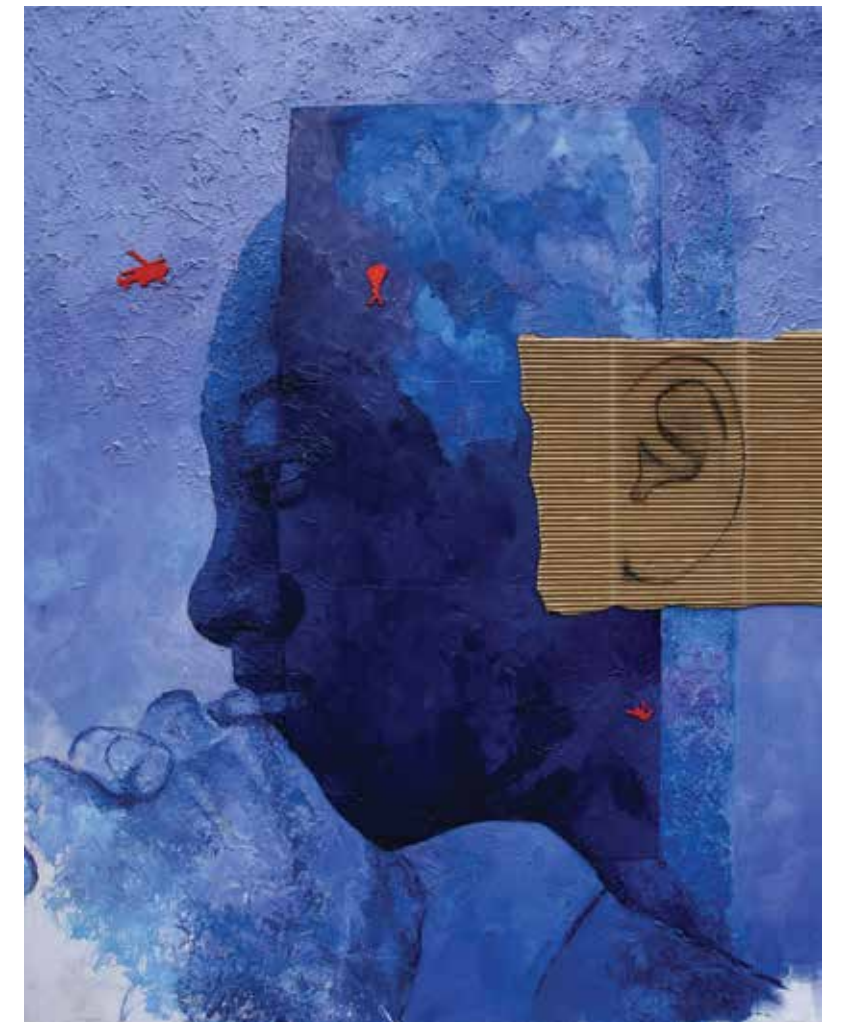
premiered in 2016 at Locarno and was subsequently shown at over 60 festivals and venues worldwide, received a theatrical release in the USA. *Phantasiesätze*, his most recent short, won the Mantarraya Casa Wabi award at Locarno in 2017. The Institute of Contemporary Arts in London organized a complete retrospective of his work at the end of 2018.

Katrin Winkler (1983) is an artist and filmmaker based in Berlin. She works in the fields of expanded cinema, critical research, photography and video. How history is in-/visible and entangled with the contemporary moment is a recurring theme in her artistic practice. She studied photography at Munich University of Applied Sciences, Media Art with Günther Selichar at HGB Leipzig, where she also attended Clemens von Wedemeyer's master class, and photography and Integrated Media at the California Institute of the Arts, where her teachers included Allan Sekula and Billy Woodberry. Winkler has worked at Katutura Community Art Centre in Windhoek, Namibia, and City Varsity in Cape Town, South Africa. This year she is a participant of BPA- Berlin Program for Artists. Her films have been shown at festivals and exhibitions, including the Neuer Berliner Kunstverein, the Short Film Festival in Oberhausen, Surssock Museum in Beirut and Forum Expanded at the Berlin International Film Festival.



CHARITY SALE

These lots have been generously donated to support the Arthouse Foundation, an artist residency programme based in Lagos, Nigeria.



C1
JIMMY NWANNE (b. 1989)

SITUATION ROOM
2017
Mixed media on canvas
153 x 122 cm. (60¼ x 48 in.)

Signed and dated (lower right)

₦ 500,000-700,000
\$ 1,390-1,950

C2
GERRY NNUBIA (b.1966)

MAY BLOSSOM
2011
Acrylic on canvas
137 x 153 cm. (53 7/8 x 60 1/4 in.)

Signed and dated (lower left)

₦ 800,000-1,200,000
\$ 2,230-3,340



C3
UCHAY JOEL CHIMA (b.1971)

INDIGO I
2017
Mixed media on canvas
61 x 61 cm. (24 x 24 in.)

Signed and dated (lower left)

₦ 400,000-600,000
\$ 1,120-1,670



C4
CHIKE OBEAGU (b.1975)

TRANQUILITY
2019
Mixed media collage
140 x 140 cm. (55 1/8 x 55 1/8 in.)

Signed (lower left)

₦ 2,000,000-3,000,000
\$ 5,560-8,340

MAIN SALE BEGINS

1
OLUFEMI OYEWOLE (b. 1986)

THE FIRST TRIMESTER
2019
Carpet on canvas
169 x 143.5 cm. (66½ x 56½ in.)

Signed and dated (lower left)

₦ 600,000-900,000
\$ 1,670-2,500



2
VICTOR EIKHAMENOR (b. 1970)

BLOOM OF NIGHT I
2017
Acrylic on canvas
51 x 39.5 cm. (20 x 15½ in.)

₦ 750,000-1,000,000
\$ 2,090- 2,780

3
UCHAY JOEL CHIMA (b. 1971)

RED AS CRIMSON WHITE
AS SNOW
2019
Mixed Media
103 x 129.5 cm. (40½ x 51
in.)

Signed and dated (lower
left)

₦ 1,200,000-1,500,000
\$ 3,340- 4,170



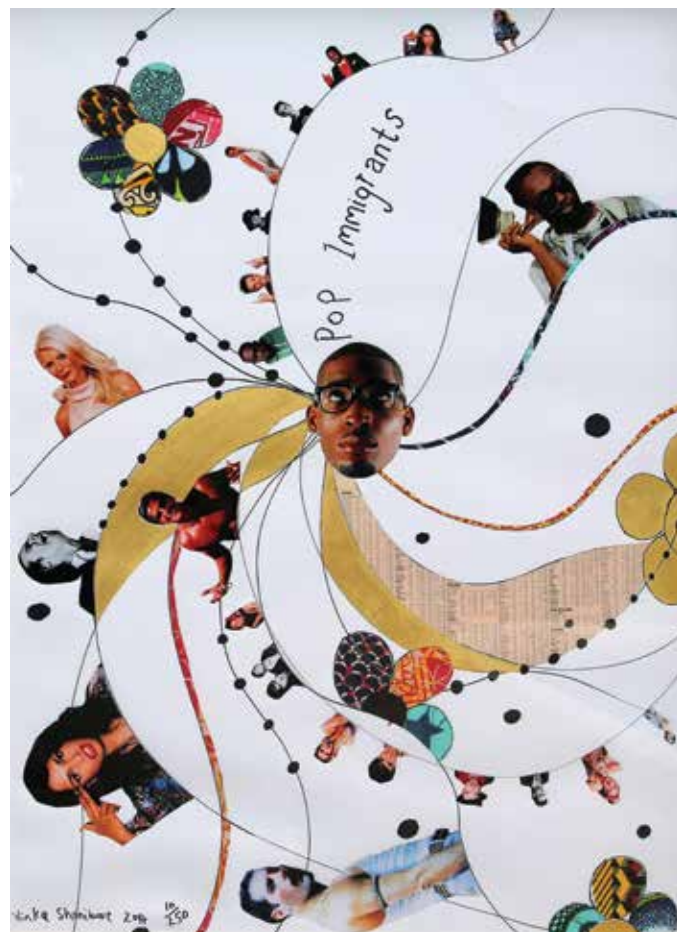
4
YINKA SHONIBARE (b. 1962)

POP IMMIGRANTS (edition 10 of 250)
2014
Mixed media on paper
75 x 54.5 cm. (29¼ x 21½ in.)

Signed and dated (lower left)

₦ 500,000-800,000
\$ 1,390-2,230

Yinka Shonibare is a multidisciplinary artist who works across painting, sculpture, photography, installation and film. His work reflects on issues of post-colonialism and hybrid identities, commenting on the political history of trade and exchange. This digital pigment print, titled *Pop Immigrants*, is printed on Somerset Velvet Enhanced 255 gsm paper with silkscreen glaze and gold leaf detail. Shonibare has exhibited at the Venice Biennale, Documenta, and internationally at leading art institutions worldwide. In September 2008, a mid-career survey exhibition premiered at MCA Sydney, which traveled to the Brooklyn Museum (New York) and the Museum of African Art at the Smithsonian Institution (Washington, DC). Yinka Shonibare is included in prominent international collections including the Tate, Victoria and Albert Museum, The British Museum, National Museum of African Art (Smithsonian Institute), Museum of Modern Art (New York), Museum of Contemporary Art (Chicago), National Gallery of Canada, National Gallery of Modern Art (Rome), Arts Council (London) and the VenderBroek Foundation (The Netherlands).

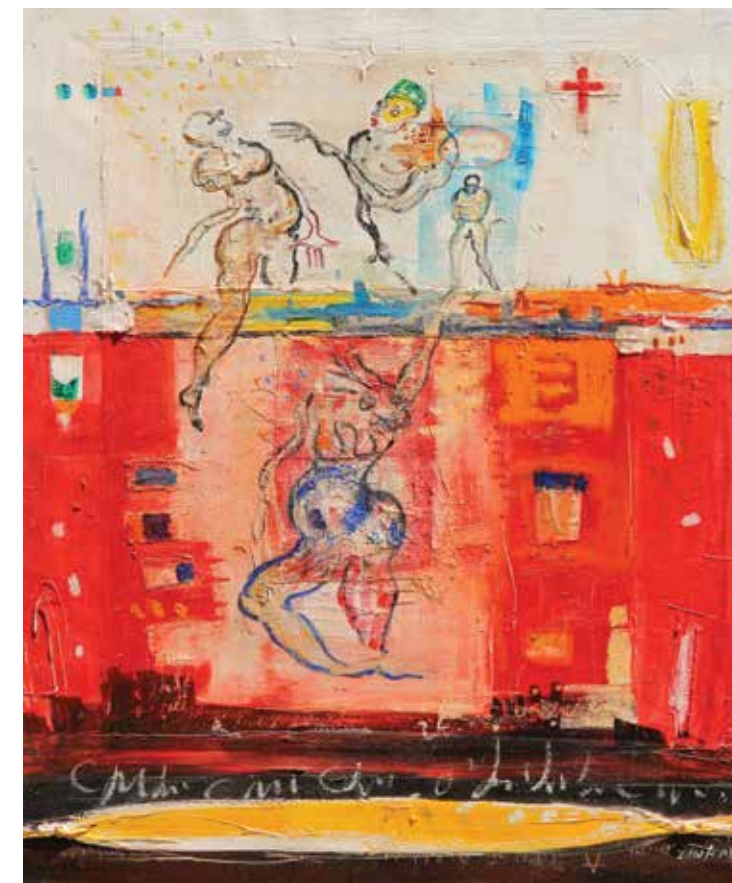


5
KOFI AGORSOR (Ghanaian, b.1970)

SPACE
2017-2019
Oil on canvas
148 x 99 cm. (58¼ x 39 in.)

Signed (lower right)

₦ 1,200,000-1,800,000
\$ 3,340-5,000



6
DOMINIQUE ZINKPE (Ghanaian, b.1969)

HINTOINE DE JALOUSIE
Mixed media on canvas
100 x 80 cm. (39 ¾ x 31½ in.)

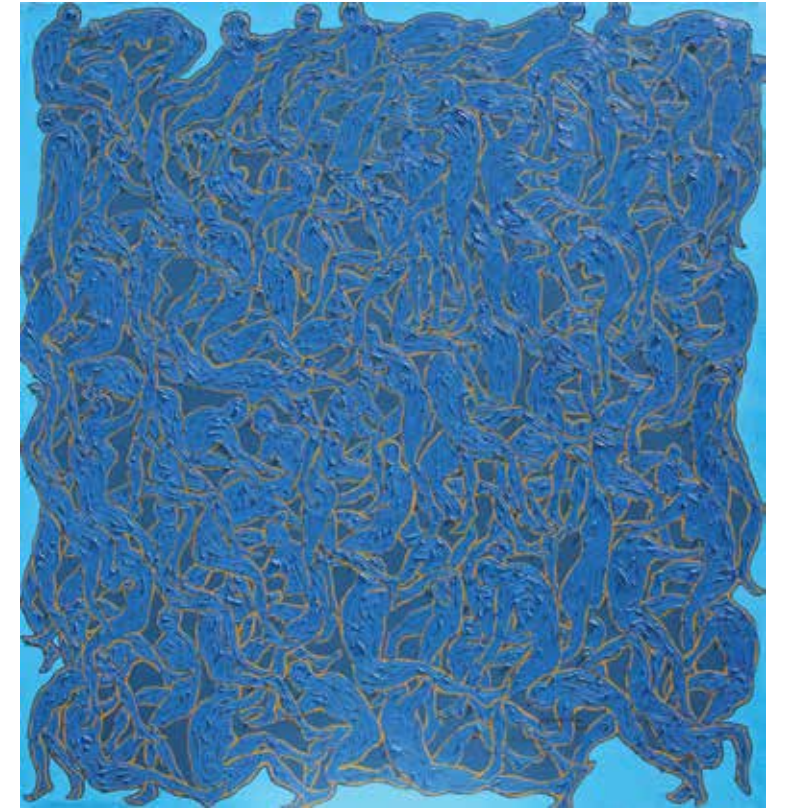
Signed (lower right)

₦ 2,000,000-3,000,000
\$ 5,560-8,340



7
OBINNA MAKATA (b. 1981)
LOST IN THE CROWD
 2019
 Ink and acrylic on canvas
 152.5 x 152.5 cm. (60 x 60 in.)
 Signed and dated (centre of work)
 ₦ 700,000-1,000,000
 \$ 1,950-2,780

9
NOBERT OKPU (b. 1970)
CLUSTER I
 2019
 Oil on canvas
 138.5 x 129.5 cm. (54¾ x 51 in.)
 Signed and dated (lower right)
 ₦ 800,000-1,200,000
 \$ 2,230-3,340



8
JOHNSON UWADINMA (b. 1982)
DOCKED NO I
 2019
 Acrylic on canvas
 122 x 122 cm. (48 x 48 in.)
 ₦ 700,000-900,000
 \$ 1,950-2,500

Johnson Uwadinma is best known for his paintings and installations that feature tessellating hues and multiple textures. Uwadinma's work is largely defined by the dynamics within Nigerian historiographies and the difficulties associated with transcending individual and collective memory. Johnson Uwadinma received a Masters Degree in art from the University of Port Harcourt in 2013.



10
TYNA ADEBOWALE (b. 1982)
I SEE YOU FROM A DISTANCE 001
 2018
 Acrylic on canvas
 134.5 x 124.5 cm. (53 x 49 in.)
 ₦ 700,000-1,000,000
 \$ 1,950-2,780

Tyna Adebowale is a visual artist who utilises texts, pigments, found materials and installations to explore issues of gender, sexuality and identity. Adebowale captures emotional intensity in depicting the female form, and she tells quiet stories that give visibility and voice to underrepresented sexual minorities. Her work speaks against prejudice and injustice to create a more inclusive conversation about social issues in society. A graduate in painting from Auchu Polytechnic, Adebowale has completed residencies at the Instituto de Arte E Cultura Yuroba in Brazil, Asiko Art School in Ghana and the Arthouse Foundation in Lagos. She was also an artist resident at the Rijksakademie van beeldende kunsten in Amsterdam, The Netherlands.

11
ANTHEA EPELLE (b. 1972)

COMPATIBLE I
2019
Oil on canvas (diptych)
152.5 x 178 cm. (60 x 70 in.)

Signed (lower right)

₦ 900,000-1,200,000
\$ 2,500-3,340

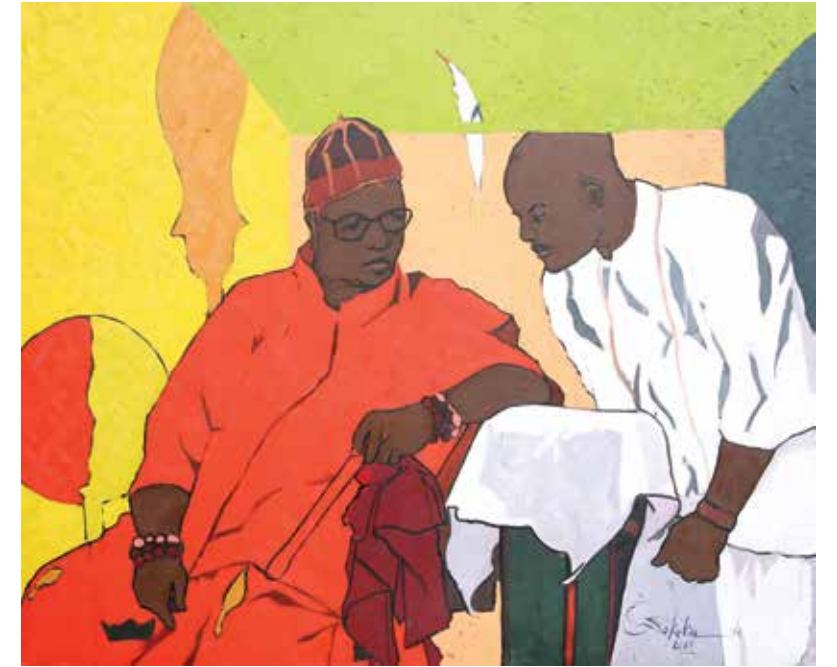


13
KEHINDE OSO (b. 1973)

UNTITLED
2013
Oil on canvas
126 x 157.5 cm. (49¾ x 62 in.)

Signed and dated (lower right)

₦ 650,000-900,000
\$ 1,810-2,500



12
WANDE GEORGE (b. 1962)

TRADE SECRET
2018
Acrylic on canvas
107 x 122 cm. (42 x 36 in.)

Signed and dated (lower left)

₦ 600,000-900,000
\$ 1,670-2,500

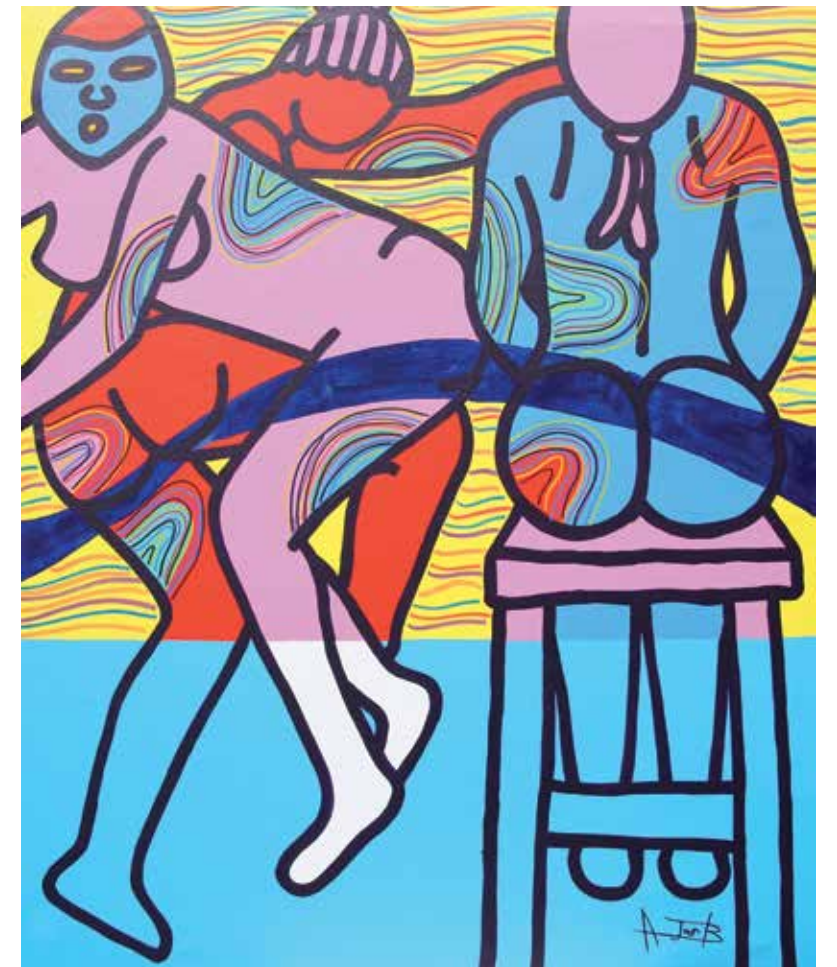
14
AJARD BERNARD ATEGWA
(Cameroon, b.1988)

UNTITLED
2017
Acrylic on canvas
129 x 107 cm. (50¾ x 42 in.)

Signed (lower right)

₦ 1,500,000-2,000,000
\$ 4,170-5,560

Ajard Bernard Ategwa is a visual artist from Doula, Cameroon. Ategwa uses the vibrant city of Doula as his inspiration, speaking to issues of migration and narratives of the everyday. In 2018, he held his first solo exhibition at Peres Projects, Berlin.





15
NANA NYAN ACQUAH
 (Ghanaian, b. 1966)

MEMORIES
 2011
 Mixed media on paper
 76 x 101.5 cm. (30 x 40 in.)

Signed and dated (lower right)

₦ 500,000-800,000
 \$ 1,390-2,230



17
BEN OSAGHAE (1962 -2017)

OBALENDE
 2002
 Oil on canvas
 58.5 x 93 cm. (23 x 37½ in.)

Signed and dated (lower left)

₦ 2,000,000-3,000,000
 \$ 5,560-8,340

16
LEMI GHARIOKWU (b. 1955)

FELA-RHAPSODY
 2019
 Acrylic on canvas
 122 x 101.5 cm. (48 x 40 in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000
 \$ 2,780-4,170

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.



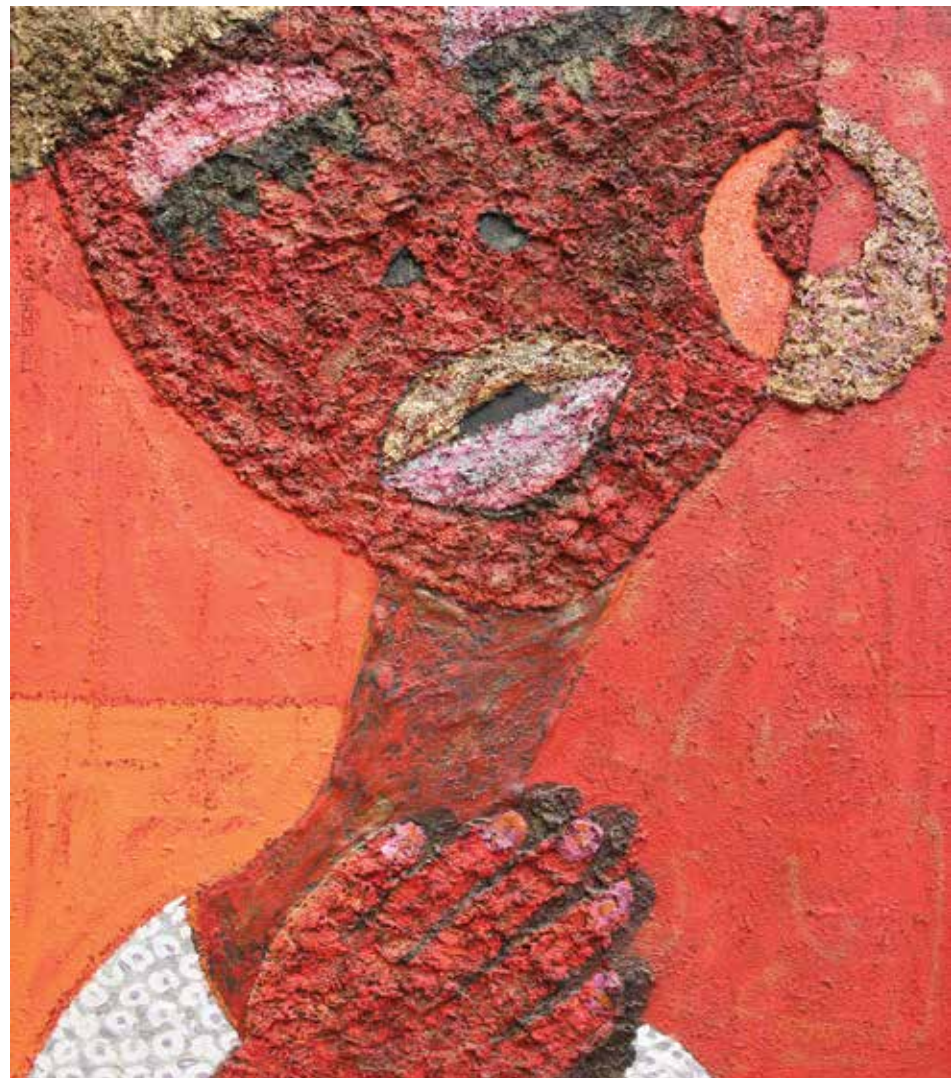
18
GBENGA OFFO (b. 1957)

CONVERGENCE
 2017
 Acrylic on canvas
 146 x 189.5 cm. (57½ x 74¾ in.)

Signed and dated (lower left)

₦ 2,500,000-3,500,000
 \$ 6,950-9,730





19
ROM ISICHEI (b. 1966)
BODY LANGUAGE II
 2010
 Mixed media on board
 122 x 102 cm. (48 x 40½ in.)
 Signed (lower right)
 ₦ 2,000,000-3,000,000
 \$ 5,560-8,340

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.



20
CHIKE OBEAGU (b. 1975)
BEHIND THE SCENE
 2019
 Mixed media collage
 158 x 203 cm. (63 x 81 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000
 \$ 6,950-9,730

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.



21
CHIDI KWUBIRI (b. 1966)
NEIGHBOURS I
 2009
 Acrylic on on board
 101.5 x 80.5 cm. (40 x 31½ in.)

Signed and dated (lower right)

₦ 1,200,000-2,000,000
 \$ 3,340-5,560

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)



22
ARMAND BOUA (Ivorian, b. 1978)

UNTITLED

Tar & Acrylic on cardboard
 113 x 109 cm. (45 x 43 in.)

Signed and dated (lower right)

₦ 1,800,000-2,500,000
 \$ 5,000-6,950



23
PEJU ALATISE (b. 1975)

RESPTTE
 2009
 Oil on canvas
 166.5 x 133.5 cm. (65½ x 52½ in.)

Signed and dated (lower right)

₦ 6,000,000-7,000,000
 \$ 16,670-19,450

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)



24
 UTHMAN WAHAB (b. 1983)

VIGNETTE

Oil on canvas
 122 x 121 cm. (48 x 47½)

Signed (lower right)

₦ 700,000-1,000,000
 \$ 1,950-2,780

25
 ALEX NWOKOLO (b. 1963)

GUATANAMO BAY

2012
 Mixed media on board
 122 x 274 cm. (40 x 108 in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000
 \$ 5,560-8,340



26
 GEORGE HUGHES (Ghanaian, b. 1962)

PRIMITIVISM=SOPHISTICATION

2003
 Oil on canvas
 174 x 145 cm. (68.5 x 57 in.)

Signed and dated (lower right)

₦ 2,500,000-3,000,000
 \$ 6,950-8,340

27

VICTOR EKPUK (b.1964)

PRISONER OF CONSCIENCE
2007

Ink on paper
127 x 109 cm. (50 x 43 in.)

Signed and dated (lower right)

₦ 5,000,000-7,000,000
\$ 13,890-19,450



Victor Ekpuk is a Nigerian-born artist based in Washington, DC. Ekpuk came to prominence through his paintings and drawings which reflect indigenous African philosophies of the Nsibidi and uli art forms. Ekpuk reimagines graphic symbols from diverse cultures to form a personal style of mark making that results in the interplay of art and writing. His work frequently explores the human condition in society, drawing upon a wide spectrum of meaning that is rooted in African and global contemporary art discourses. Victor Ekpuk obtained his Bachelor of Fine Arts degree from Obafemi Awolowo University, Ife, Nigeria in 1989. He developed his minimalist approach of reducing form to constituent lines while working as a cartoonist for Daily Times, a leading Nigerian newspaper, in the 1990s. His work has been exhibited in acclaimed international venues including the Krannert Art Museum (Illinois), the Fowler Museum (California), the Museum of Art and Design (New York), the Newark Museum (New Jersey), the Smithsonian Institution (Washington, DC), the New Museum of Contemporary Art (New York), the Dakar Biennale (Senegal) the Johannesburg Biennale (South Africa), Hood Museum at Dartmouth College (USA) and the 12th Havana Biennale (Cuba). In 2015, Victor Ekpuk was an artist resident at the Arthouse Foundation in Lagos.

28

SOKARI DOUGLAS CAMP CBE (b. 1958)

COLOUR PAISLEY
2008

Steel, perspex
158 x 84 x 20 cm. (62 x 33 x 8 in.)

₦ 4,500,000-6,000,000
\$ 12,500-16,670



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



29
GBENGA OFFO (b. 1957)
THE EYE THAT SEES THE OTHER SIDE
 1999
 Acrylic on canvas
 89 x 101 cm. (35 x 39¾ in.)
 Signed and dated (lower right)
 ₦ 1,000,000-1,500,000
 \$ 2,780-4,170



31
VICTOR EHIKHAMENOR (b. 1970)
HAPPY IN THE RAIN WITHOUT YOU
 2016
 Enamel on canvas
 127 x 127 cm. (50 x 50 in.)
 Signed and dated (lower left)
 ₦ 2,500,000-3,500,000
 \$ 6,950-9,730

Working across painting, sculpture, photography and installation, Victor Ehikhamenor draws influences from traditional African motifs and religious cosmology. In 2017, Ehikhamenor represented Nigeria at the first Nigerian national pavilion at the Venice Biennale. He has held recent solo exhibitions at Gallery of African Art (London) and Constant Capital (Lagos). Group exhibitions include Dakart Biennale (Senegal), Biennale Jogja XIII (Indonesia) and the Center for Contemporary Art, Torun (Poland). He has taken part in prestigious artist residencies including the Rockefeller Foundation Bellagio Center (2016) and the Nirox Foundation and Greatmore Residency in South Africa. Ehikhamenor received a Masters in Fine Arts from the University of Maryland. He lives and works in Lagos.

30
BEN OSAGHAE (1962 -2017)

UNTITLED
 2015
 Pencil on paper
 56 x 76 cm. (22 x 30 in.)

Signed and dated (lower right)

₦ 600,000-900,000
 \$ 1,670-2,500





32
MOYO OGUNDIPE (1948 - 2017)

UNTITLED
2003
Oil and acrylic on canvas
71 x 84 cm. (28 x 33 in.)

Signed and dated (lower right)

₦ 1,500,000-2,500,000
\$ 4,170-6,950

Born in Nigeria, Moyo Ogundipe fled Nigeria's military dictatorship in the 1980s, settling in Denver, Colorado, USA. Before leaving Nigeria, he was an art teacher, a graphic illustrator, an award-winning television producer/director and an independent filmmaker. Ogundipe has a Bachelor of Arts degree in Fine Art from the University of Ife, Ile-Ife, Nigeria and a Master of Fine Arts degree in Painting from The Hoffberger School of Painting, Maryland Institute College of Art, Baltimore. He has exhibited extensively in Nigeria, Europe and the United States, including The Orlando Museum of Art, the Maryland Museum of African Art, the New Museum of Contemporary Art in New York, and the Denver Art Museum.

33
TOLA WEWE (b. 1959)

ONE VOICE
2012
Oil on canvas
86.5 x 60.5 cm. (34 x 23¾ in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
\$ 2,230-3,340



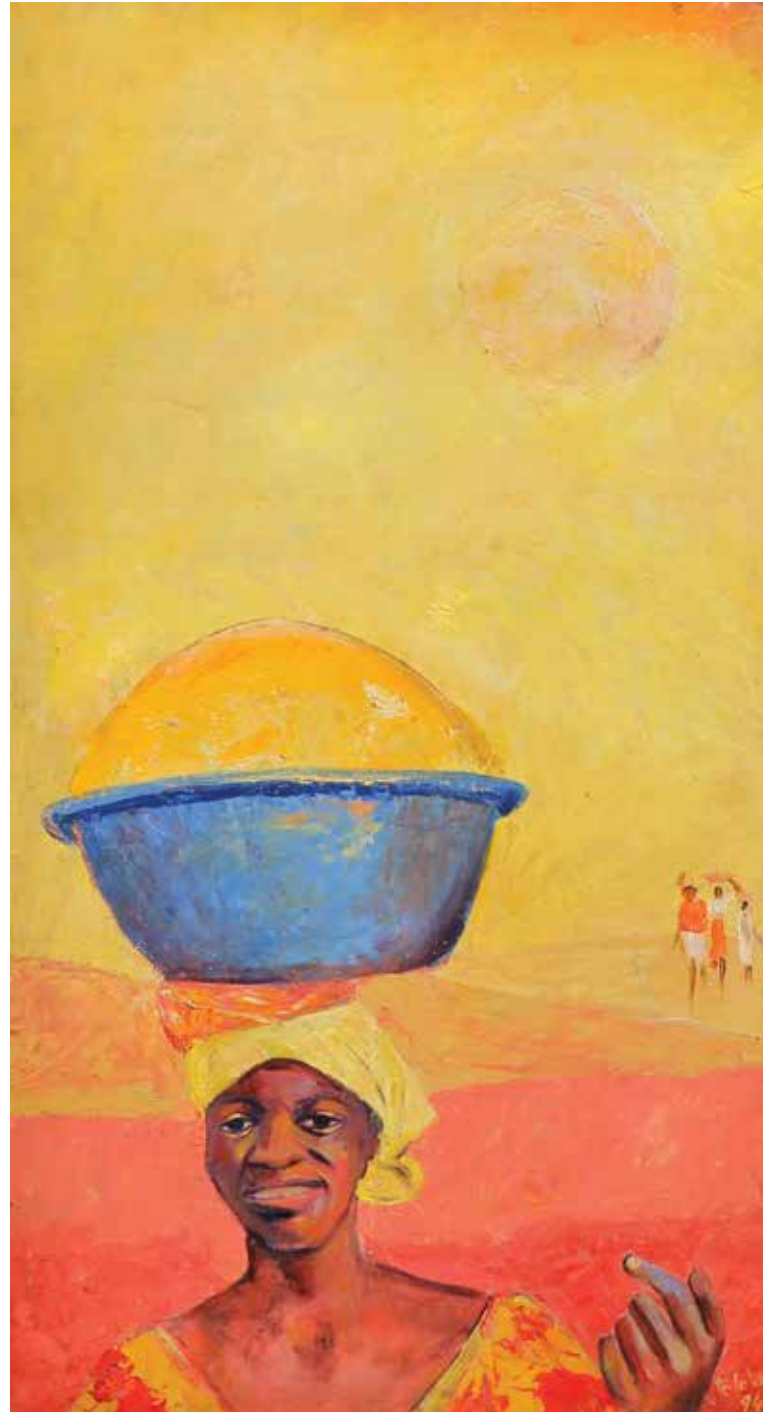
34
NIKE OKUNDAYE (b. 1954)

VILLAGE MARKET SCENE
1980
Mixed media on board
123 x 244 cm. (48½ x 96 in.)

Signed and dated (lower right)

₦ 1,600,000-2,000,000
\$ 4,450-5,560





35
TOLA WEWE (b. 1959)

ANTETE
1994
Acrylic on board
122 x 61 cm. (48 x 24 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
\$ 2,780-4,170



36
DUKE ASIDERE (b. 1961)

MERRY MAKER
1988
Oil on board
44 x 129.5 cm. (25½ x 51 in.)

Signed and dated (lower right)

₦ 1,500,000-2,000,000
\$ 4,170-5,560

37

BUNMI BABATUNDE (b. 1957)

POSSIBILITIES V (edition 4 of 12)

2014

Bronze

150 x 180 cm. (59 x 71 in.)

Signed and dated (back of work)

₦ 4,000,000-5,000,000

\$ 11,120-13,890



38

BRUCE ONOBRAKPEYA (b. 1932)

ARO OGNA OMONEDO (edition 15 of 30)

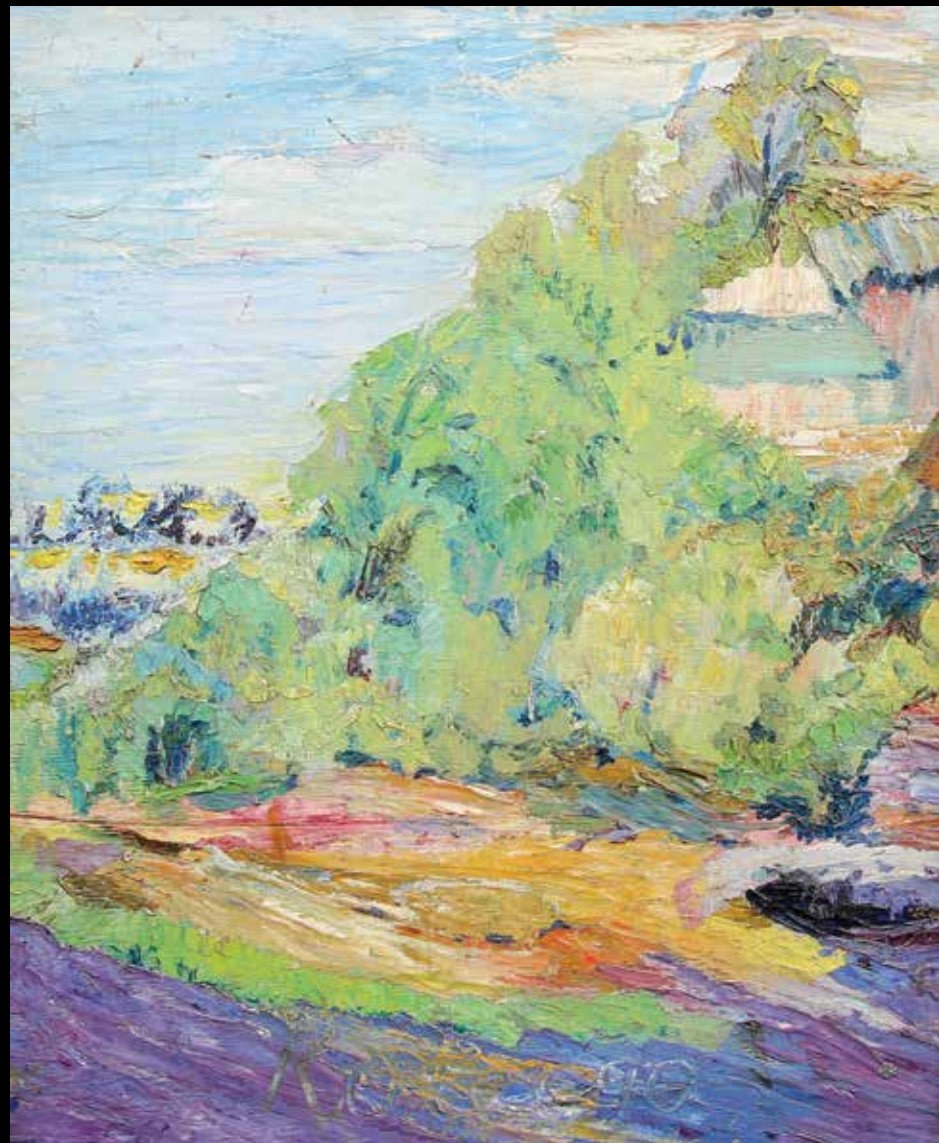
1984

Deep Etching (Plastograph)

28 x 82.5 cm. (11½ x 32½ in.)

₦ 800,000-1,200,000

\$ 2,230-3,340



39
AMON KOTIE (1915 -2011)
UNTITLED
 1990
 Oil on board
 60.5 x 51 cm. (23¾ x 20 in.)
 Signed and dated (lower centre)
 ₵ 2,000,000-3,000,000
 \$ 5,560-8,340

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)



40
ABLADE GLOVER (b. 1934)
MARKET QUEENS
 2014
 Oil on canvas
 127 x 101.5 cm. (50 x 40 in.)
 Signed and dated (lower right)
 ₵ 3,200,000-4,000,000
 \$ 8,890-11,120

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



41
JACOB AFOLABI (b. 1940)

UNTITLED
 1984
 Oil on board
 122 x 244 cm. (48 x 96 in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000
 \$ 5,560-8,340



42
RUFUS OGUNDELE (1946 - 1996)

UNTITLED
 1987
 Oil on board
 55.5 x 66 cm. (21¾ x 26 in.)

Signed and dated (lower right)

₦ 750,000-1,250,000
 \$ 2,090-3,480

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



43
LAMIDI FAKEYE (1928-2009)

UNTITLED
 1976
 Wood
 83 x 183 cm. (32¾ x 72 in.)

Signed and dated (back of work)

₦ 5,000,000-6,000,000
 \$ 13,890-16,670

Born in 1928 in Ila Orangun, Nigeria, Lamidi Fakeye is a fifth-generation sculptor, apprenticing with his father and the master sculptor George Bamidele Arowoogun. Fakeye participated in numerous exhibitions and artist residencies worldwide throughout his distinguished career. In 1978, he was appointed to the faculty of the University of Ife. A major retrospective of his work was organized by the Smithsonian in 1999. In 2008, Lamidi Fakeye was named as a UNESCO Living Human Treasure.



44
BEN ENWONWU (1917-1994)

ABSTRACT FIGURES
1958
Oil on canvas
91.5 x 30.5 cm. (36 x 12 in.)

Signed and dated (lower left)

₦ 14,000,000-18,000,000
\$ 38,890-50,000

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



45
BISI FAKEYE (1942 -2017)

UNTITLED
1999
Wood
73.5 x 33 cm. each (28¾ x 13 in.) each

Signed and dated (back of work)

₦ 800,000-1,200,000
\$ 2,230-3,340



46
ABIODUN OLAKU (b. 1958)

ROOTS
2009
Oil on canvas
76 x 92 cm. (30 x 36 in.)

Signed and dated (lower left)

₦ 2,000,000-2,500,000
\$ 5,560-6,950



47
MURAINA OYELAMI (b. 1940)
EGUNGUN SPIRIT OF THE DEAD

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

Signed (lower left)

₦ 1,500,000-2,000,000
 \$ 4,170-5,560

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)

48
ATO DELAQUIS (b. 1945)

CHAKA'S STRATEGY
 1992

Acrylic on canvas
 71 x 86.5 cm. (28 x 34 in.)

Signed and dated (lower left)

₦ 2,200,000-3,500,000
 \$ 6,120-9,730

Born in Ghana in 1945, Ato Delaquis has developed a diverse artistic practice throughout his distinguished career that includes abstraction, naturalism and experimental realism. Delaquis uses an eclectic mix of materials and processes, including acrylics, watercolours, graphite and printmaking. His works are often focused on cityscapes, nature and social activities as he captures the movement and intensity of daily life in Ghana. Delaquis studied at the University of Science and Technology, Accra, and at the Tyler School of Art in Pennsylvania, USA. Delaquis has also served as the Dean of the College of Art at his alma mater.



49
BEN OSAWE (1931 - 2007)

UNTITLED
 1987
 Bronze
 91.5 cm. (36in.)

Signed and dated (bottom right)

₦ 3,500,000-4,000,000
 \$ 9,730-11,120





50
UCHE OKEKE (1933- 2016)

PORTRAIT OF UCHE OKEKE
1969
Pen on paper
31.5 x 23 cm. (11 x 9½ in.)

Signed and dated (lower left)

₦ 3,000,000-4,000,000
\$ 8,340-11,120



51
EBONG EKWERE (b. 1961)

UNTITLED
2010
Ebony Wood
129.5 cm. (51in.)

Signed and dated (back of work)

₦ 700,000-1,000,000
\$ 1,950-2,780

52
BEN ENWONWU (1917-1994)

YORUBA MAN
1954
Gouache on paper
63.5 x 49 cm. (25 x 19¼ in.)

Signed and dated (lower right)

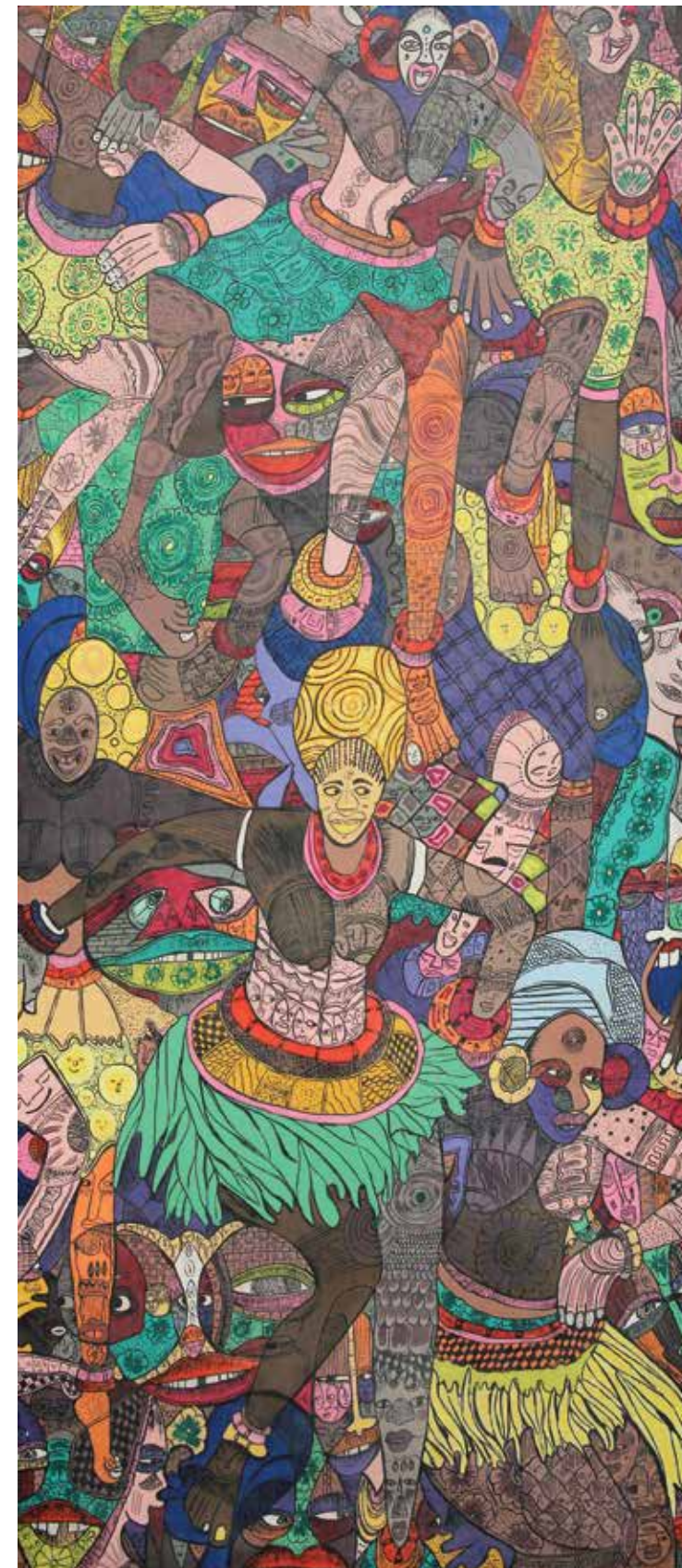
₦ 12,000,000-18,000,000
\$ 33,340-50,000

Enwonwu's *Yoruba Man* is a study of a male figure dressed in traditional attire. Executed with pencil and gouache on paper, the figure raises his left hand, suggesting that he is in mid-speech or addressing a crowd. As a leading pioneer of Nigeria's modern art movement, Ben Enwonwu is regarded as one of the twentieth century's most renowned visual artists. Cementing the importance of modern African art at the time of looming independence from colonial rule, Enwonwu articulated a language and vision for African art that was defined by its own rules rather than the limitations of Western art-historical models. Educated at Ruskin College, Oxford, and the Slade School of Art, London, Enwonwu was influenced by European modernism and the burgeoning philosophies of the Negritude movement, which placed emphasis on Africa's cultural history and artistic traditions as a defense against colonial oppression. Enwonwu's work reflects a sophistication and technical mastery of form while celebrating the richness of Nigerian and African culture. (JG)





53
UZO EGONU (1931-1996)
PORTRAIT OF NORTHERN MAN
1964
Oil on canvas
61 x 50.5 cm. (24 x 19⁷/₈ in.)
Signed and dated (lower left)
₦ 3,500,000-5,000,000
\$ 9,730-13,890



54
EMMANUEL EKEFFREY (b. 1952)
IBIBIO CULTURAL DANCE
2010
Oil on canvas
241 x 108 cm. (95 x 42¹/₂ in.)
Signed (lower right)
₦ 2,000,000-3,000,000
\$ 5,560-8,340



55
BEN OSAWE (1931 - 2007)

SELF PORTRAIT
 1967
 Pen and ink on paper
 49 x 37 cm. (19½ x 14½ in.)

Signed and dated (lower right)

₦ 700,000-1,000,000
 \$ 1,950-2,780



57
BISI FABUNMI (b. 1945)

MASQUERADE
 Thread collage on board
 209 x 92.5 cm. (82½ x 36½ in.)

Signed (lower right)

₦ 1,200,000-2,000,000
 \$ 3,340-5,560



56
UZO EGONU (1931-1996)

FLUTE PLAYER AND DANCERS
 1974
 Linoprint
 51 x 71 cm. (20 x 28 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
 \$ 2,780-4,170

BRUCE ONOBRAKPEYA (b. 1932)

EKUGBE IIB

1994-2019

Acrylic painting on triptilinen canvas
246 x 177 cm. (97 x 69¾ in.)

₦ 8,000,000-12,000,000

\$ 22,230-33,340

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



59

OKPU EZE (1934-1995)

MOTHER AND CHILD SERIES

1992

Ebony Wood

137cm. (54in.)

Signed and dated (back of work)

₦ 2,500,000-3,500,000

\$ 6,950-9,730



60

AKINOLA LASEKAN (1916-1974)

POTRAIT OF A MAN

1956

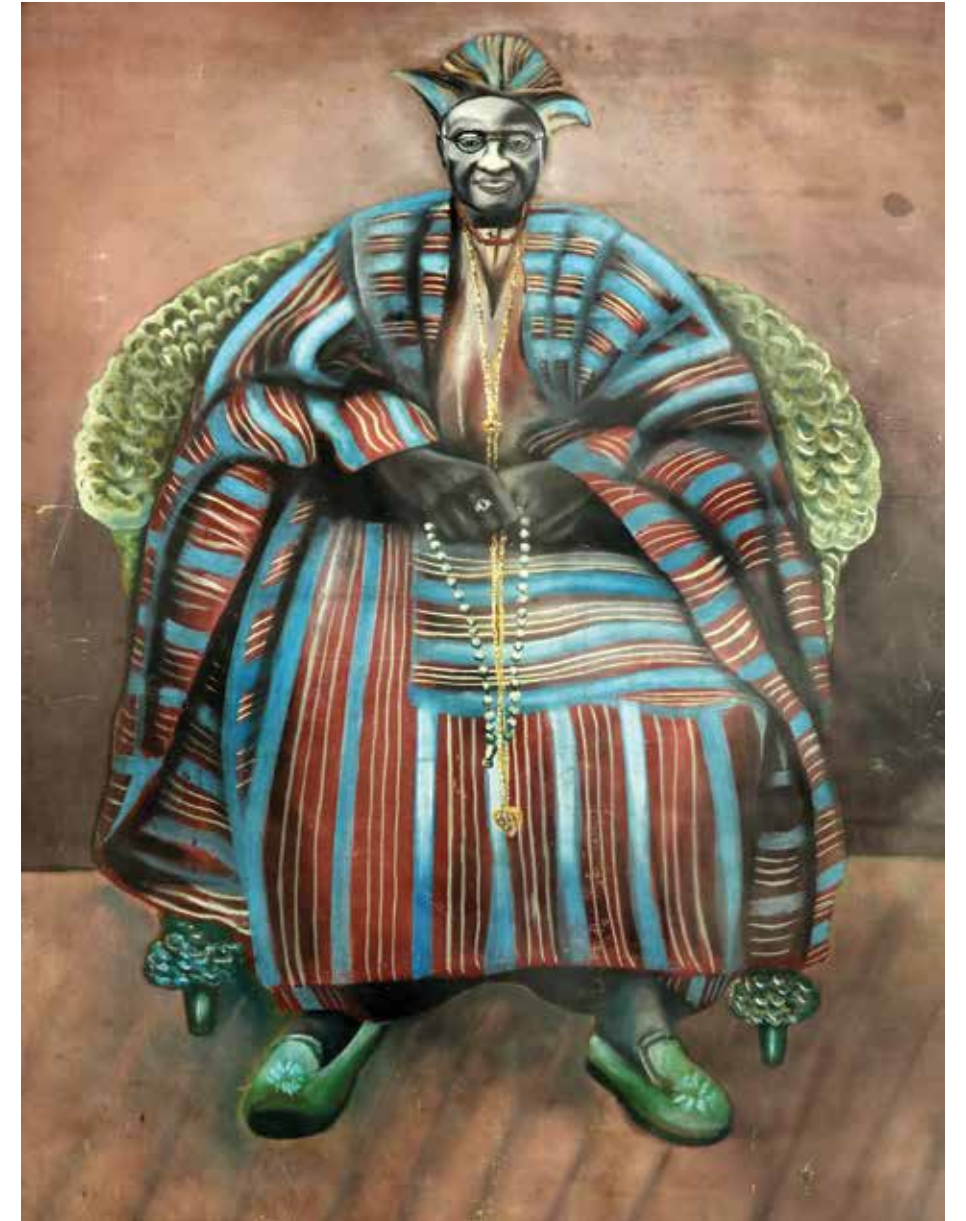
Oil on board

122 x 85.4 cm. (48 x 33.5 in.)

Signed and dated (lower right)

₦ 3,500,000-4,500,000

\$ 9,730-12,500



A pioneer of modern Nigerian art, Akinola Lasekan had his early art studies under Aina Onabolu and later through correspondence art courses. In 1945, he briefly attended the Hammersmith School of Art, London and upon return to Nigeria established his own correspondence art courses for students around the country. Although known nationally for his political cartoons in Nnamdi Azikiwe's newspaper West African Pilot, Lasekan developed a well-received naturalist painting style for his portraits, genre subjects and historical themes.

In this 1956 portrait, Lasekan depicts an elderly man of high social standing, perhaps a Yoruba high chief. His gaze is fixed on the viewer, while he clutches his large Islamic prayer beads. Like most of Lasekan's pictures, the palette is restricted to a limited range of tertiary colours, and there is an emphasis on details on the man's elaborate, rich traditional attire. The rigidity of the man's pose suggests that the painting might have been made from a photograph. Moreover, in spite of the awkward rendering of the man's figure and the perspectival space — and as is characteristic of Lasekan's painting — the image is surprisingly legible. (CO)



61
CHUKS ANAYANWU (1937-c.1990)

UNTITLED
1990
Mixed media on board
82 x 107 cm. (32 x 42½ in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000
\$ 6,950-9,730



62
MONDAY AKHIDUE (b. 1962)

UNTITLED
2014
Wood
109 cm. (43in.)

Signed and dated (back of work)

₦ 1,000,000-1,500,000
\$ 2,780-4,170



63
KOLADE OSHINOWO (b. 1948)

SOMEWHERE IN THE VILLAGE
1988
Oil on board
51 x 61 cm (20 x 24 in.)

Signed and dated (lower left)

₦ 1,200,000-2,000,000
\$ 3,340-5,560

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)



64
KOLADE OSHINOWO (b. 1948)

MEMORIES OF SAMARU
Oil on board
61 x 51 cm. (24 x 20 in.)

Signed and dated (lower right)

₦ 1,200,000-2,000,000
\$ 3,340-5,560



65
AMOS ODION (b. 1943)

UNTITLED
1981
Wood
147.5 cm. (58 in.)

Signed and dated (back of work)

₦ 2,000,000-3,000,000
\$ 5,560-8,340



66
OKPU EZE (1934-1995)

UNTITLED
1993
Watercolor on paper
63.5 x 49.5 cm. (25 x 19½ in.)

Signed and dated (lower right)

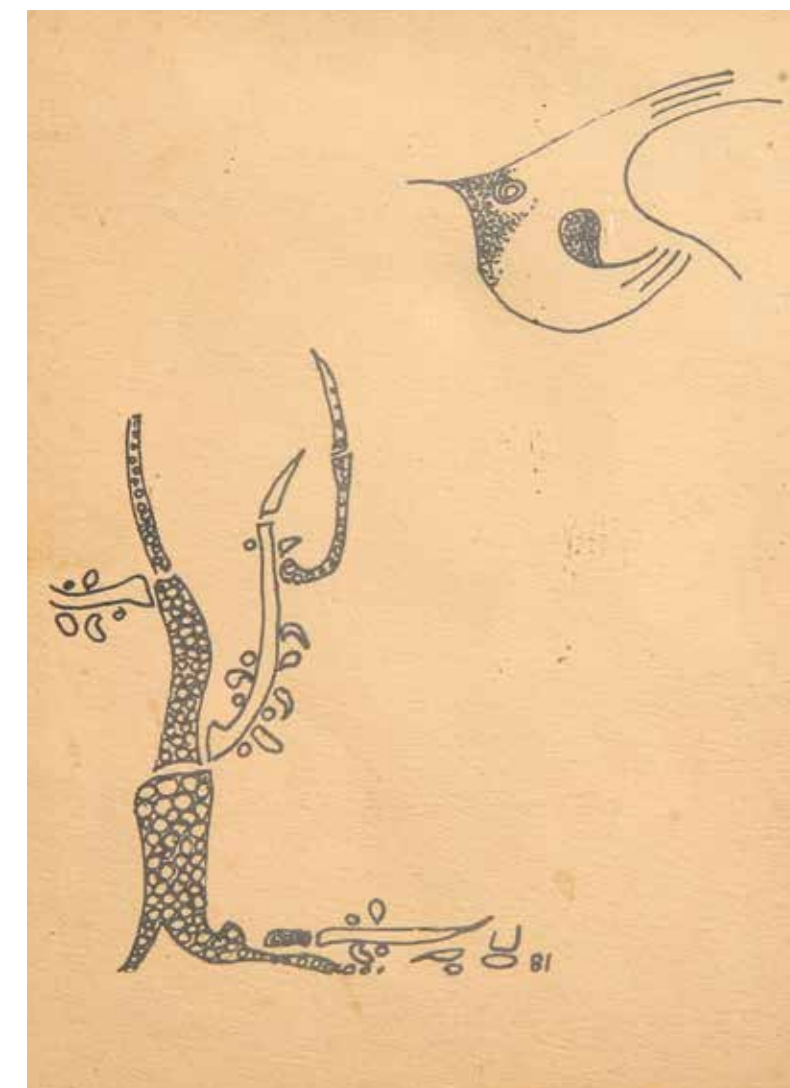
₦ 1,000,000-2,000,000
\$ 2,780-5,560

67
UCHE OKEKE (1933- 2016)

UNTITLED
1981
Ink on paper
26.5 x 18 cm. (10½ x 7 in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000
\$ 5,560-8,340





68
WIZ KUDOWOR (Ghanaian, b. 1957)

4 NUDE TORSOS
1996
Acrylic on canvas
99 x 148 cm. (39 x 58¾ in.)

Signed and dated (lower left)

₦ 2,500,000-3,500,000
\$ 6,950-9,730

69
BUNMI BABATUNDE (b. 1957)

POSSIBILITIES IV (edition 2 of 12)
2016
Bronze
155 cm. (61 in.)

Signed and dated (back of work)

₦ 2,200,000-3,000,000
\$ 6,120-8,340



70
JIMOH BURAIMOH (b.1943)

UNTITLED
2016
Beads on board
125 x 80 cm. (49¾ x 31½ in.)

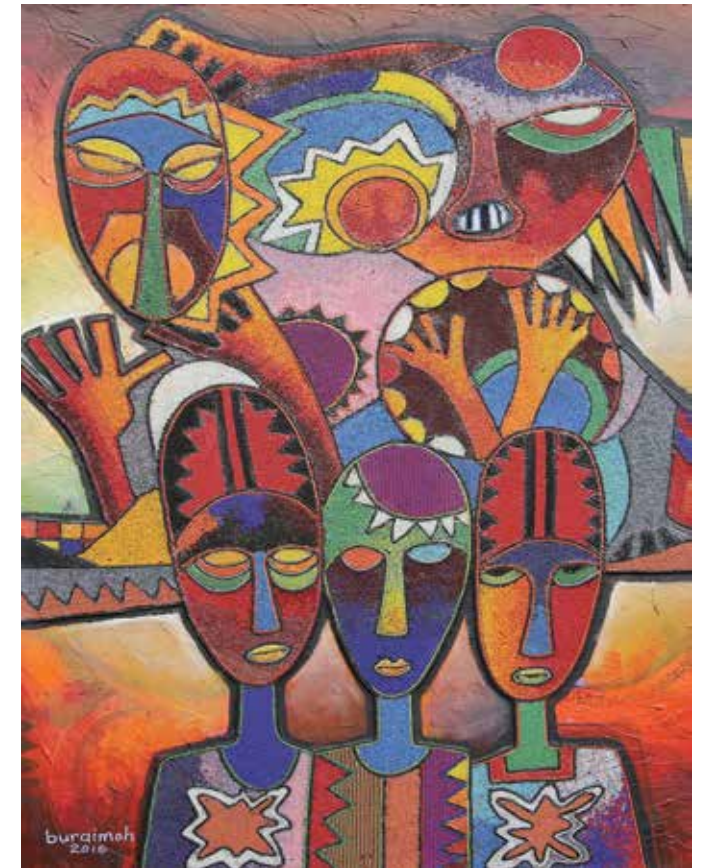
Signed and dated (lower left)

₦ 600,000-1,000,000
\$ 1,670-2,780

71
MOYO OGUNDIPE (1948 - 2017)

WISH I COULD SING LIKE A BIRD
2000
Print
44.5 x 28 cm. (17½ x 11 in.)

₦ 300,000-500,000
\$ 840-1,390





72
ABLADE GLOVER (b. 1934)

BLUE PROFILE
 2016
 Oil on canvas
 152.5 x 76 cm. (60 x 30 in.)

Signed (lower right)

₺ 4,300,000-5,000,000
 \$ 11,950-13,890

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. 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)

73
BUNMI BABATUNDE (b. 1957)

ALAREDE
 2014
 Bronze
 104 cm. (41 in.)

Signed and dated (back of work)

₺ 1,700,000-2,500,000
 \$ 4,730-6,950



74
DAVID DALE (1947- 2019)

PALMWINE TAPPER (edition 47 of 70)
 1978
 Deep Etching
 67 x 39.5 cm. (26¼ x 15½ in.)

Signed and dated (bottom of work)

₺ 800,000-1,200,000
 \$ 2,230-3,340



75
AMON KOTEI (1915 -2011)

ROCKS (PAIR)
2002
Watercolor on paper
16 x 40 cm. each (6½ x 15¾ in.) each

Signed and dated lower left & right)

₦ 700,000-1,000,000
\$ 1,950-2,780



76
JIMOH BURAIMOH (b.1943)

ANIMAL WORLD I
1996
Beads on board
90 x 119.5 cm. (35.5 x 47 in.)

Signed and dated (lower right)

₦ 700,000-1,200,000
\$ 1,950-3,340

77
DAVID DALE (1947- 2019)

DURBAR
1988
Beads on board
76 x 122 cm. (29¾ x 48 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
\$ 2,230-3,340



78
ABIODUN OLAKU (b. 1958)

UNTITLED
2001
Oil on canvas
66 x 74 cm (26 x 29 in.)

Signed and dated (center right)

₦ 1,500,000-2,500,000
\$ 4,170-6,950

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)



79
REUBEN UGBINE (b. 1956)

MEDITATION
2017
Wood
67 x 39.5 cm. (26½ x 15½ in.)

Signed and dated (back of work)

₦ 900,000-1,200,000
\$ 2,500-3,340



80
KOFI SERTORDJI (b. 1957)

**A SINGLE TREE DOES NOT
MAKE A FOREST**
2007
Acrylic on jute
210 x 195.5 cm. (82½x 77 in.)

Signed and dated (lower left)

₦ 3,000,000-4,000,000
\$ 8,340-11,120



81
OKPU EZE (1934-1995)

UNTITLED
1995
Ink and paint on canvas
73.5 x 104 cm. (29 x 41 in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000
\$ 5,560-8,340



82
BOMA JIM JOE (b.1976)

AFRICA QUEEN
2011
Wood
45.5cm. (18 in.)

Signed and dated (back of work)

₦ 600,000-900,000
\$ 1,670-2,500



83
JIMOH BURAIMOH (b.1943)

CONGREGATION
2001
Beads on board
61 x 40.5 cm. (24 x 16 in.)

Signed and dated (lower right)

₦ 500,000-900,000
\$ 1,390-2,500



84
SAM OVRAITI (b. 1961)

UNTITLED
2015
Watercolour on chipboard
26.5 x 37 cm. (10½ x 14½ in.)

Signed and dated (lower right)

₦ 500,000-700,000
\$ 1,390-1,950

85
SAM OVRAITI (b. 1961)

UNTITLED
2000
Watercolour on chipboard
15 x 35.5 cm. (6 x 14 in.)

Signed and dated (lower right)

₦ 500,000-700,000
\$ 1,390-1,950





86
BABALOLA LAWSON (b. 1973)

FORESTS OF SOULS
2019
Acrylic on canvas
148.5 x 99 cm. (58½ x 38¾ in.)

Signed and dated (lower right)

₦ 600,000-900,000
\$ 1,670-2,500

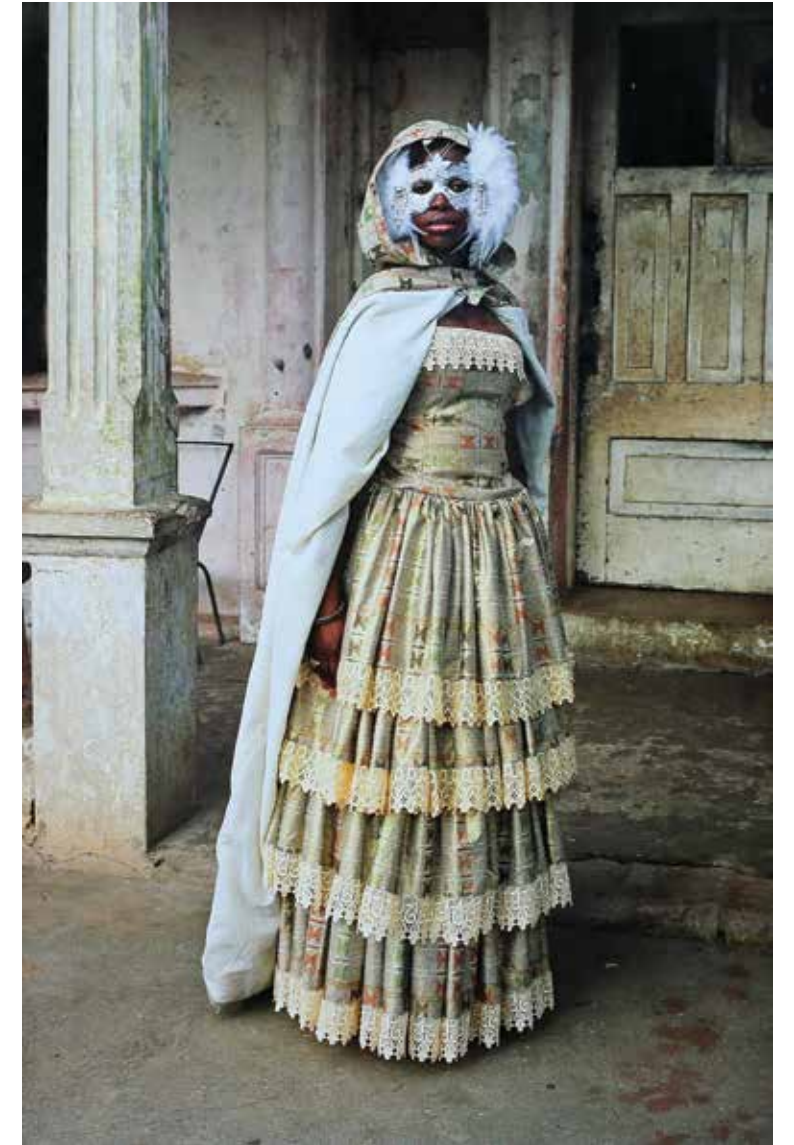


87
CHRIS ECHETA (b.1953)

COUNSELLING FOR THE BIG AND THE SMALL
2019
Ceramic
48.5 cm. (19½ in.)

Signed and dated (body of work)

₦ 300,000-600,000
\$ 840-1,670



88
GODFREY DONKOR (Ghanian, b. 1964)

JAMESTOWN MASQUERADE I
2011
Print
59 x 41 cm. (23½ x 16 in.)

₦ 750,000-1,000,000
\$ 2,090-2,780

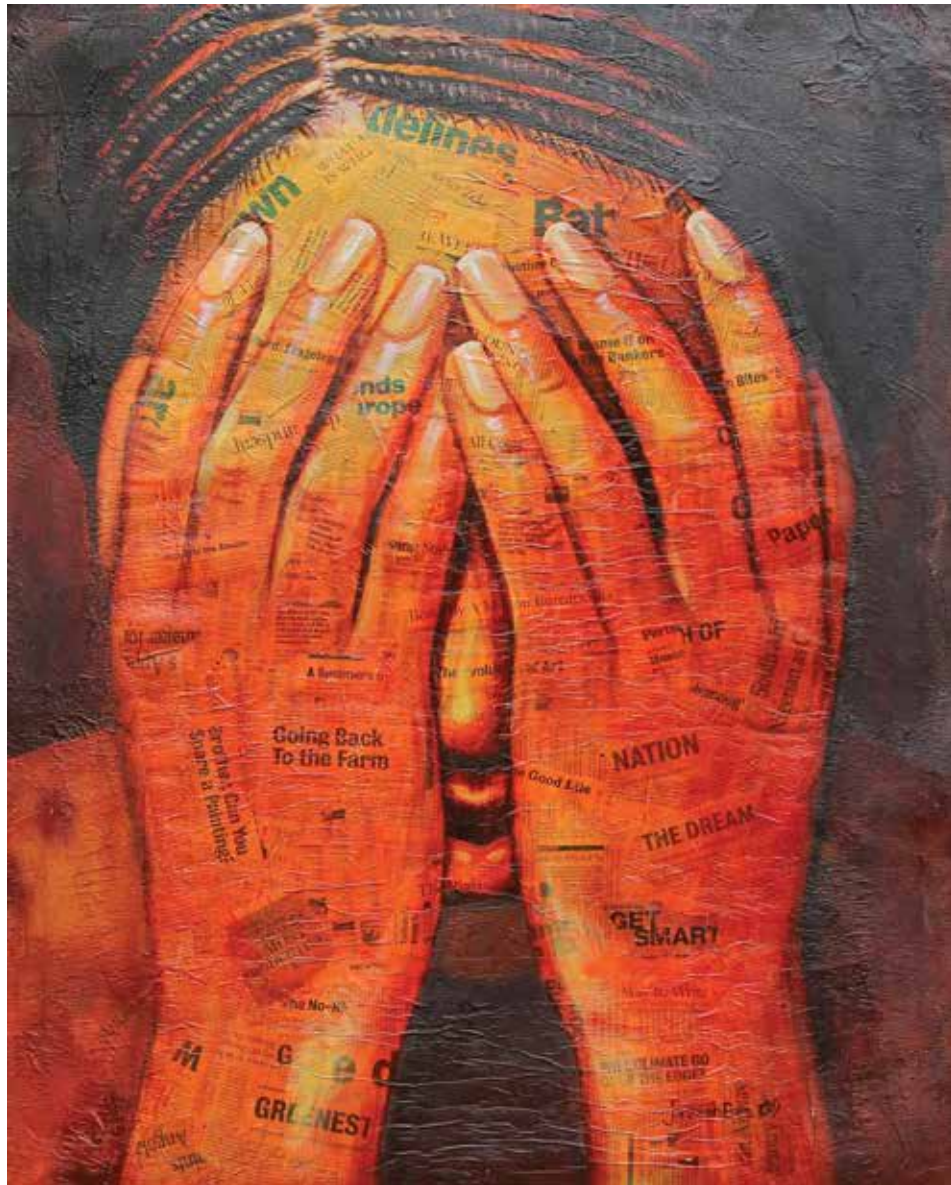


89
SEGUN AIYESAN (b.1971)
BROKEN (I AM MAN SERIES)
2017
Acrylic on canvas
120.5 x 122 cm. (47½ x 48 in.)
Signed and dated (lower left)
₦ 1,400,000-1,800,000
\$ 3,890-5,000

90
GAB AWUSA (b. 1962)

SPIRITUAL ASCENT
2017
Acrylic on canvas
114.5 x 119.5 cm. (45 x 47 in.)
Signed and dated (back of work)
₦ 600,000-800,000
\$ 1,670-2,230





91
JOSEPH EZE (b.1979)

WHEN YOU CLOSE YOUR EYES AND SAY YOUR NAME,
NO ONE REMEMBERS YOU

2009
Mixed media on canvas
99 x 79 cm. (39 x 31 in.)

Signed and dated (lower right)

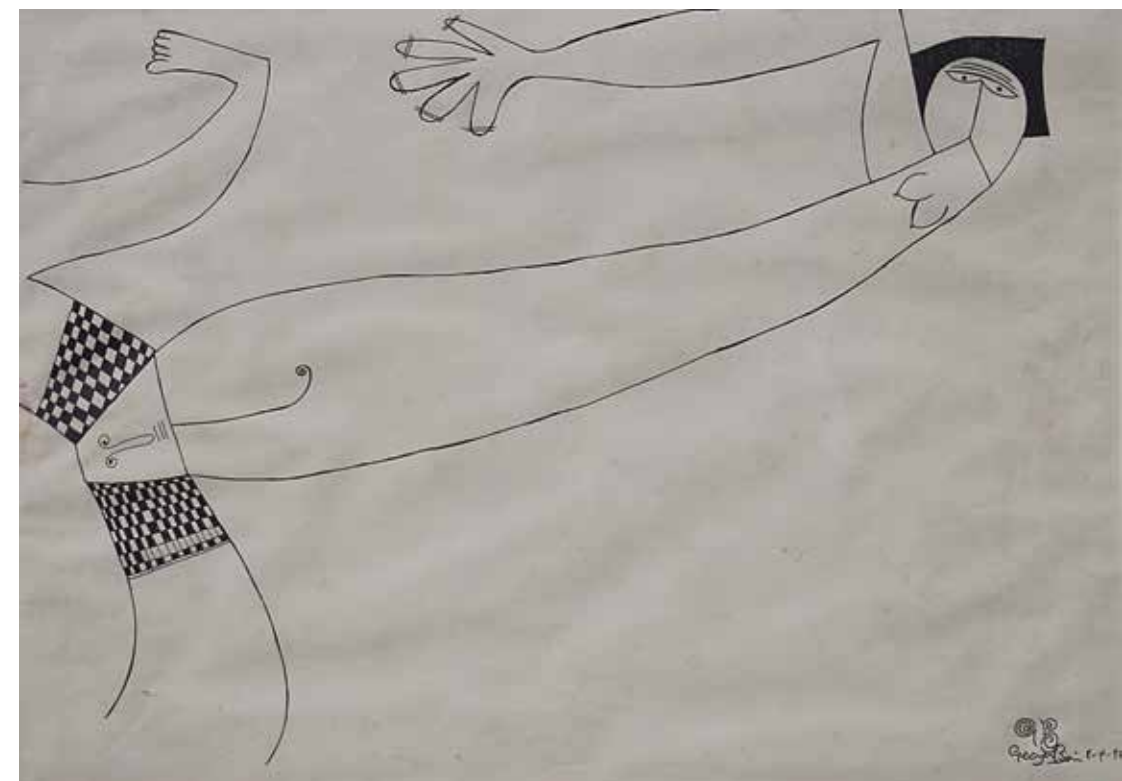
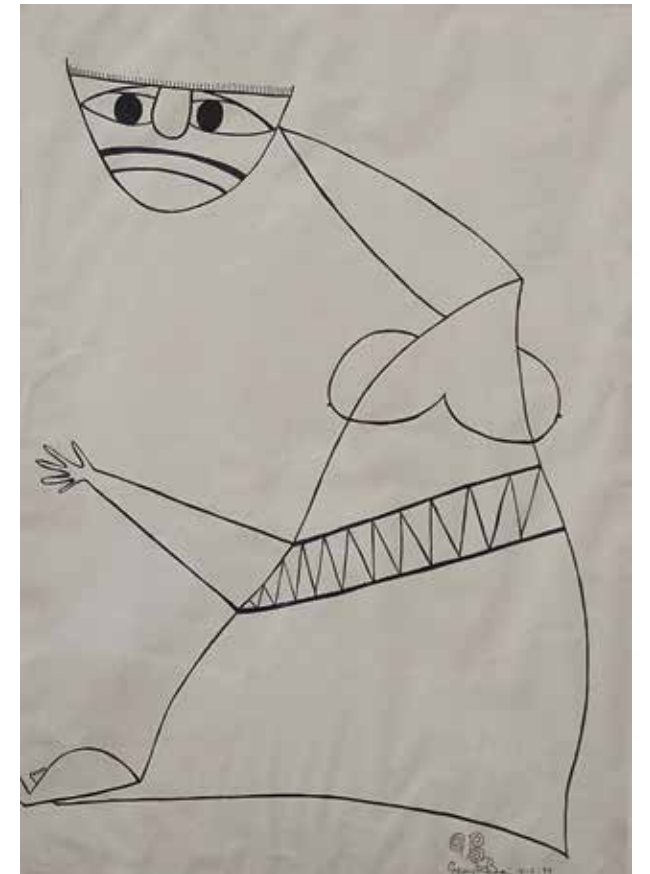
₦ 600,000-900,000
\$ 1,670-2,500

92
GEORGINA BEIER (b. 1938)

UNTITLED (PAIR)
1990
Ink on paper
58 x 41 cm. (23¼ x 16½ in.) each

Signed and dated (lower right)

₦ 1,500,000-2,000,000
\$ 4,170-5,560



END OF SALE

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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.

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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.

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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.

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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 24th October 2019.

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.

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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 17.5% of the hammer price. The VAT, subject to Nigerian law is 5% of the total purchase price.

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

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

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

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

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

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

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

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

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

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

Limited Warranty

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

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

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

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

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

Other Conditions

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

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

GUIDE FOR ABSENTEE BIDDERS

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

This service is free and confidential.

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

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

“Buy” or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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ABSENTEE BIDDING FORM

SALE NUMBER
LA 1903

SALE TITLE
MODERN AND
CONTEMPORARY ART

SALE DATE
25 NOVEMBER 2019

TITLE (EG. MR, MRS, DR) OR COMPANY NAME IF APPLICABLE _____
FIRST NAME _____ LAST NAME _____
ARTHOUSE CONTEMPORARY LIMITED CLIENT ACCOUNT NO. (IF KNOWN) _____
ADDRESS _____
POST CODE _____
TELEPHONE (HOME) _____ (BUSINESS) _____
EMAIL _____ FAX _____
MOBILE NO _____ VAT NO. (IF APPLICABLE) _____
PREFERRED MODE OF CONTACT TELEPHONE (Please specify) _____ FAX EMAIL
PLEASE TICK IF YOU WOULD LIKE TO BE INCLUDED ON OUR MAILING LIST

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. Bids should be submitted not later than 5 pm on SUNDAY, 24 NOVEMBER 2019.

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

PLEASE EMAIL TO: lagos@arthouse-ng.com

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

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

I consent to the use of this information and any other information obtained by ARTHOUSE CONTEMPORARY LIMITED in accordance with the Guide for Absentee Bidders and Conditions of Sale. If you would like further information on ARTHOUSE CONTEMPORARY LIMITED policies on personal data, or to make corrections to your information, please contact us on +2341 279-3182. Nana Sonoiki +234 8052500195 Sumbo Biobaku +234 8055099096

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

Signed _____ Dated _____

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

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

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

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

Café Royal
Chocolat Royal

CATERING SERVICES

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or contact us: ☎ | 01-2714155-58 📞 | 0809 031 8674
🌐 | www.chocolatroyal.com ✉ | contact@royalteas.com.ng
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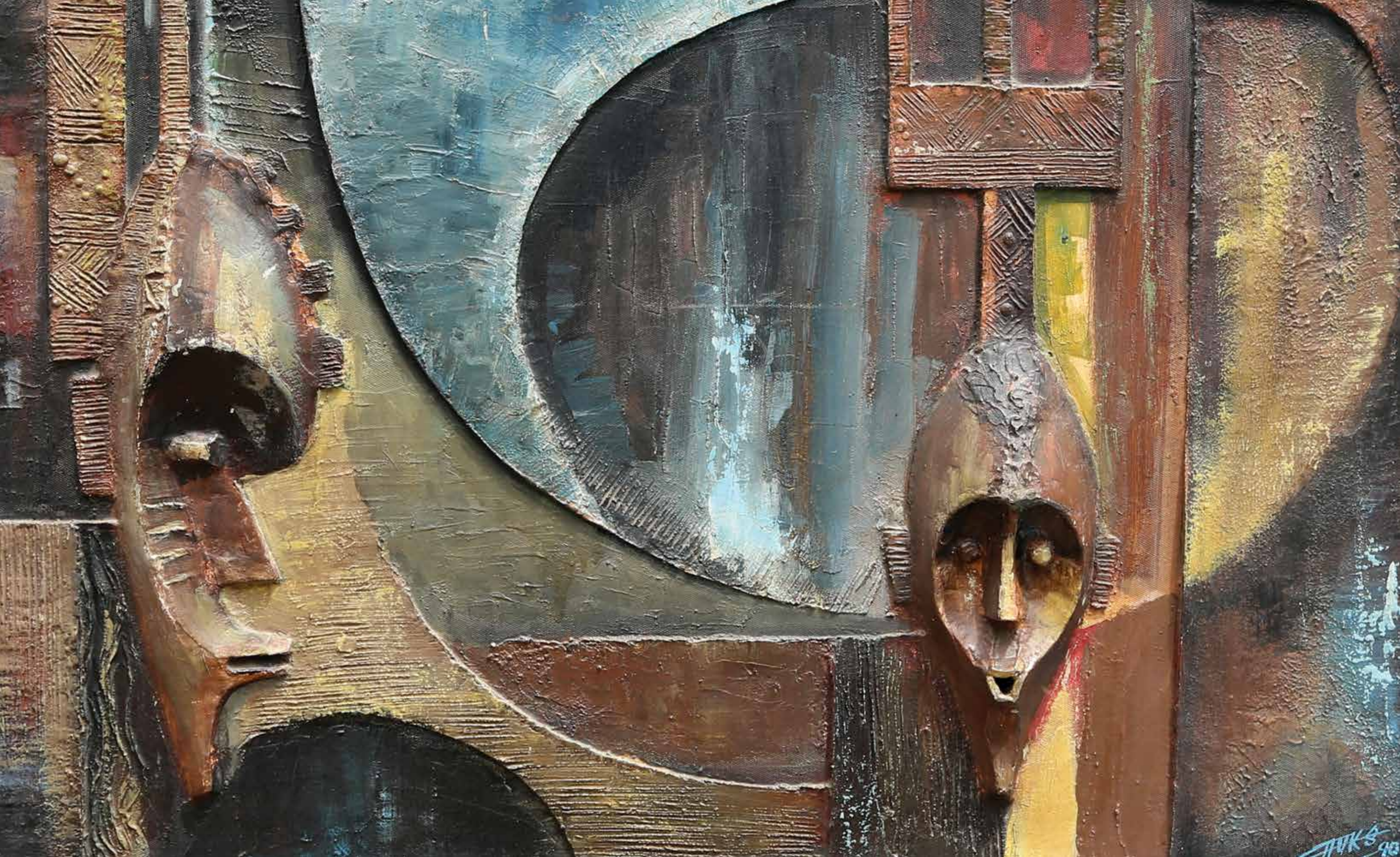
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