

An abstract painting featuring a dense, textured composition of thick, expressive brushstrokes. The color palette is rich and varied, including deep blues, bright yellows, fiery oranges, vibrant reds, and earthy browns, all layered and blended together to create a sense of movement and depth. The overall effect is one of dynamic energy and complex visual information.

ARTHOUSE

CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria
9th-15th June, 2020



MODERN AND CONTEMPORARY ART

ONLINE AUCTION

9th-15th June 2020

Bids Open on 9th June, 10:00 AM (WAT)

Bids Close on 15th June, 10:00 PM (WAT)

ONLINE AUCTION, POWERED BY INVALUABLE

www.invaluable.com

Register online on Invaluable's website.
Please contact us to place Absentee Bids.

CONDITIONS OF SALE

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

CONTACT US

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View the catalogue online at

www.arthouse-ng.com



COVER

LOT #56
ABLADE GLOVER

MARKET WOMEN

INSIDE FRONT COVER

LOT #28
CHIKE OBEAGU

ONCE UPON A TIME

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LOT #88
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POTRAIT OF A MAN

BACK COVER

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PRADO OLIVE OIL WITH PLAITS

INSIDE BACK COVER

LOT #75
CHUKS ANYANWU

UNTITLED

Acknowledgements**Written Contributions from:**

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Joseph Gergel (JG)

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

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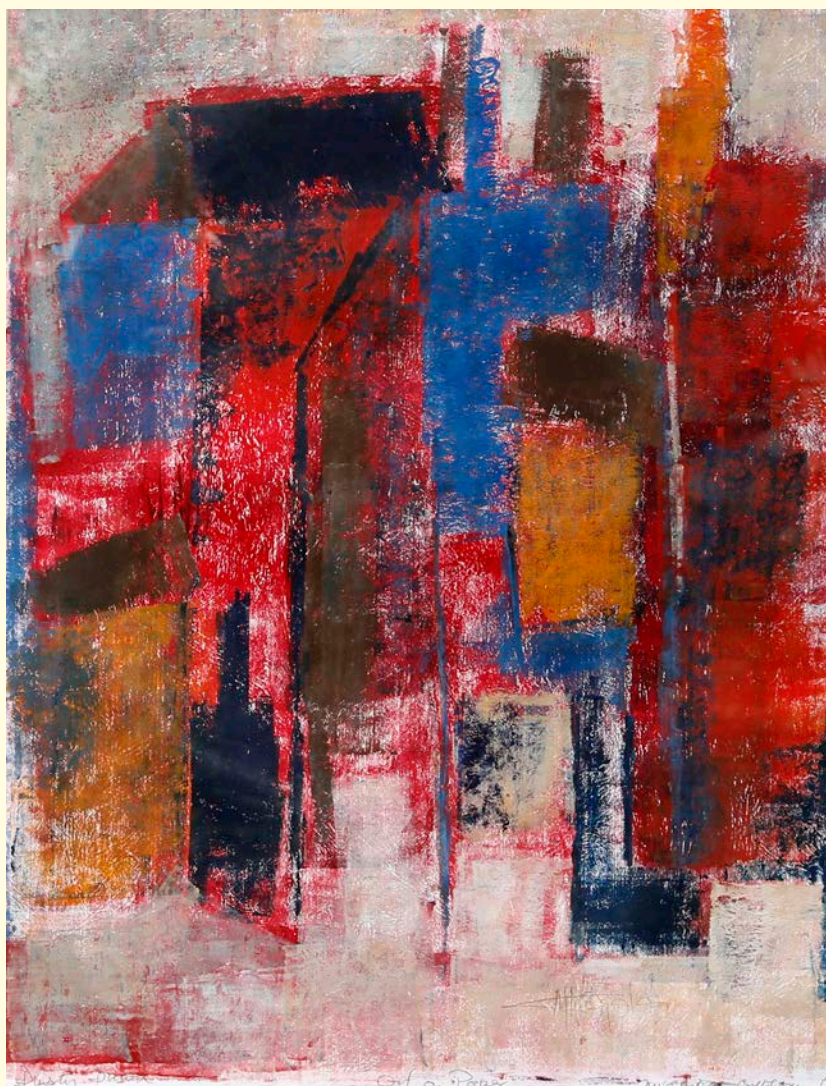
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CHARITY SALE

This auction features four charity lots in support of COVID-19 related aid during the pandemic. Funds raised in these charity lots will be donated to our partner, **Global Shapers, Lagos Hub**, to support feeding and supplies in underserved communities in Lagos State. Arthouse's online charity auction in April 2020 raised over ₦1,200,000 for aid that has been distributed among communities in Lagos over the past two months. The funds raised with these charity lots will continue these efforts at a much needed time of uncertainty.

All proceeds from the charity lots be donated directly to Global Shapers, Lagos Hub. In addition, no Buyer's Premium will be added.



C1
MURAINA OYELAMI (b.1940)

DUSTY DAWN
2007
Oil on board
55.9 x 43.2 cm. (22 x 17 in.)

₦ 600,000-900,000
\$ 1,580-2,370



C2
LEMI GHARIOKWU (b.1955)

MAMBO
2016
Acrylic on board
91.5 x 122 cm. (36 x 48 in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
\$ 2,110-3,160

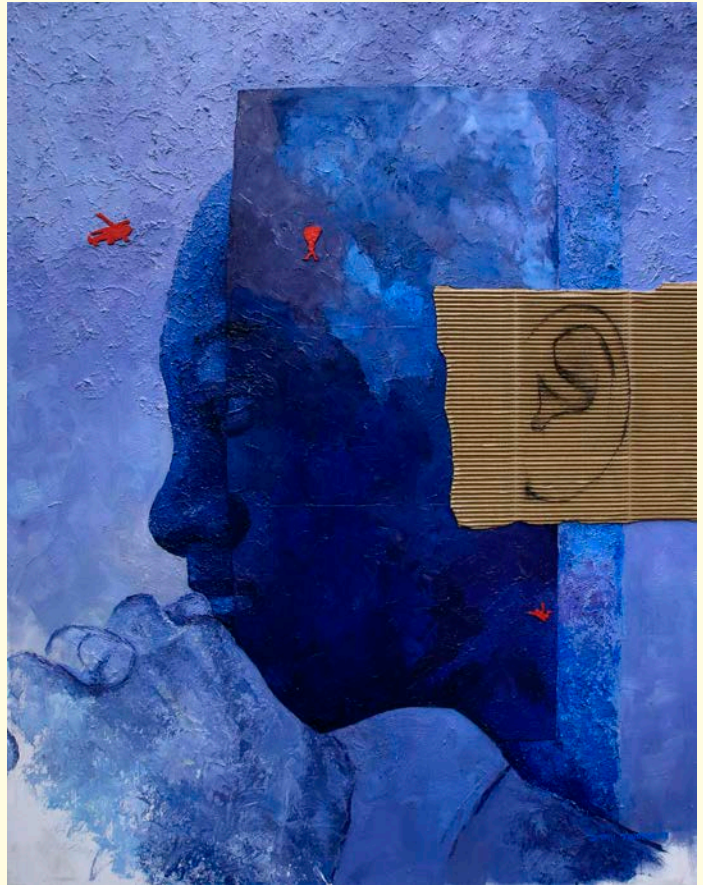
Lemi Ghariokwu is an artist, designer and illustrator who is best known for creating many of the original album covers of celebrated Nigerian musician Fela Kuti. His work includes bold graphic elements with bright colours and reductionist forms. His images often comment on political and social issues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

C3
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
\$ 1,320-1,850

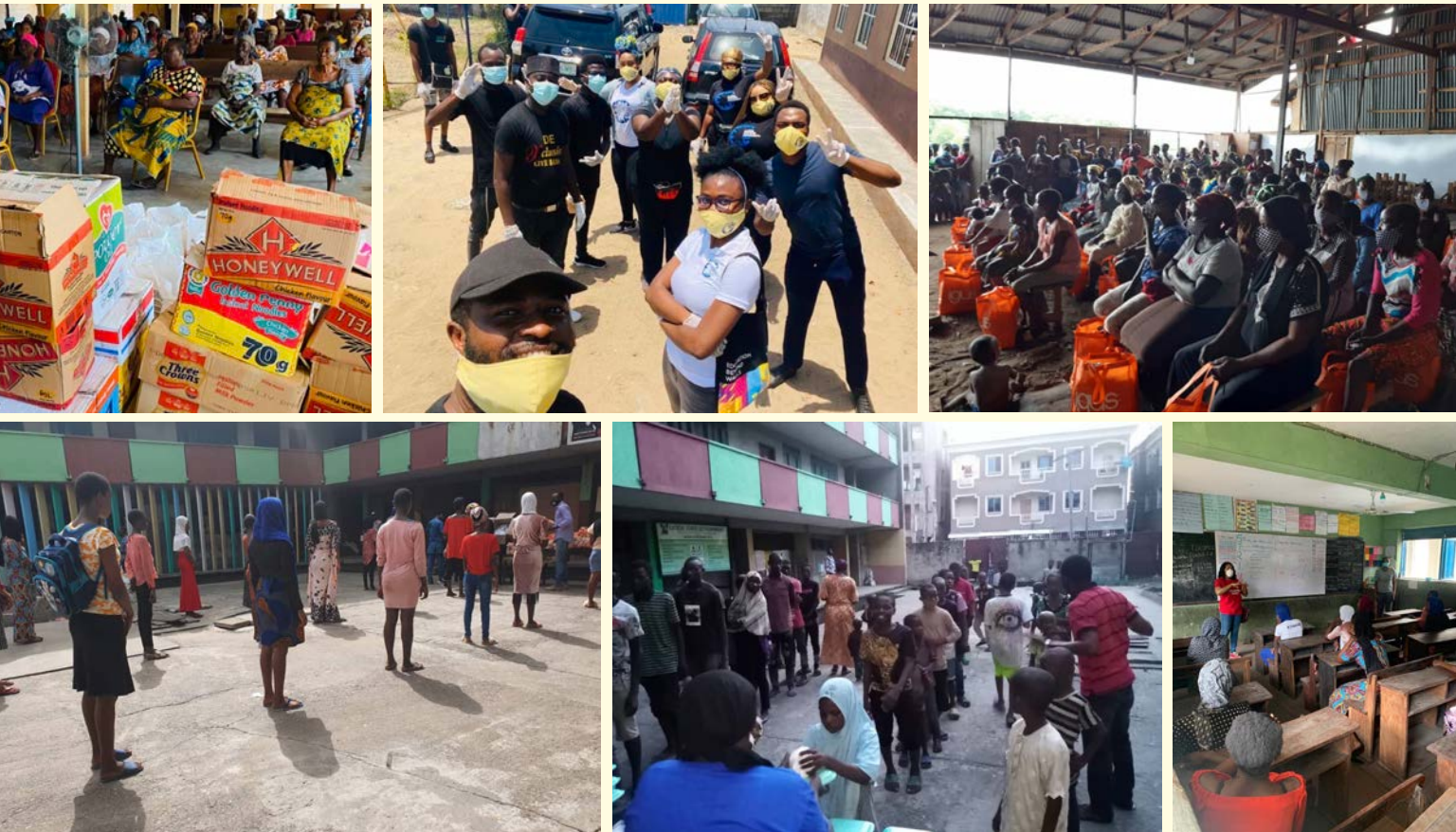


C4
SOLOMON WANGBOJE
(1930-1998)

MAN, MASK AND MYTH
1964
Print (edition 7/100)
27 x 33 cm. (10⅝ x 13 in.)

₦ 200,000-350,000
\$ 530-930

#ONLINECHARITYAUCTION



Arthouse Contemporary presented the Online Charity Auction on Invaluable in April 2020, as Lagos and the rest of the world were shutting its borders and going into lockdown due to the pandemic.

Arthouse Contemporary partnered with the non-profit organisation, **Global Shapers, Lagos Hub**, to raise money to support their volunteer initiatives in feeding and providing supplies and food staples to underserved communities in Lagos State. Through this online charity auction and additional donations from valued clients, Arthouse Contemporary has raised over **₦ 1,200,000** for aid. Global Shapers, Lagos Hub has implemented these activities over the past two months in communities around Lagos.

The funds raised from the charity lots in this auction will go directly to supporting these continued initiatives.



1
 DIPO DOHERTY (b.1991)

REALIZATION OF ONE'S SELF (NO. 3)
 2014
 Acrylic on canvas
 119.5 x 129.5 cm. (47 x 51 in.)

Signed and dated (back of work)

₦ 650,000-1,000,000
 \$ 1,720-2,640

Dipo Doherty is a painter whose work explores the language of spatial geometry, with a focus on the depiction of the self and the human form. Binding together a dynamic set of styles and motifs, Doherty creates abstracted figures that give expression to emotional, cultural and scientific energies. A graduate of the University of Virginia, Doherty completed his Master's Degree in Integrated Design and Management from Massachusetts Institute of Technology (MIT). (JG)



2
 KUNLE ADEGBORIOYE (b.1966)

MELTING POT 2
 2019
 Acrylic on canvas
 151 x 211.5 cm. (59½ x 83¼ in.)

Signed and dated (lower left)

₦ 1,000,000-1,500,000
 \$ 2,640-3,950



3
AYOOLA GBOLAHAN (b.1977)

BLUE WOMAN
2019
Acrylic, gold leaf on canvas
76 x 61 cm. (30 x 24 in.)

₦ 500,000-900,000
\$ 1,320-2,370



4
WOLE LAGUNJU (b.1966)

HARD TIMES
2005
Acrylic on canvas
81.5 x 61 cm. (32 $\frac{1}{8}$ x 24 in.)

Signed and dated (lower right)

₦ 500,000-900,000
\$ 1,320-2,370

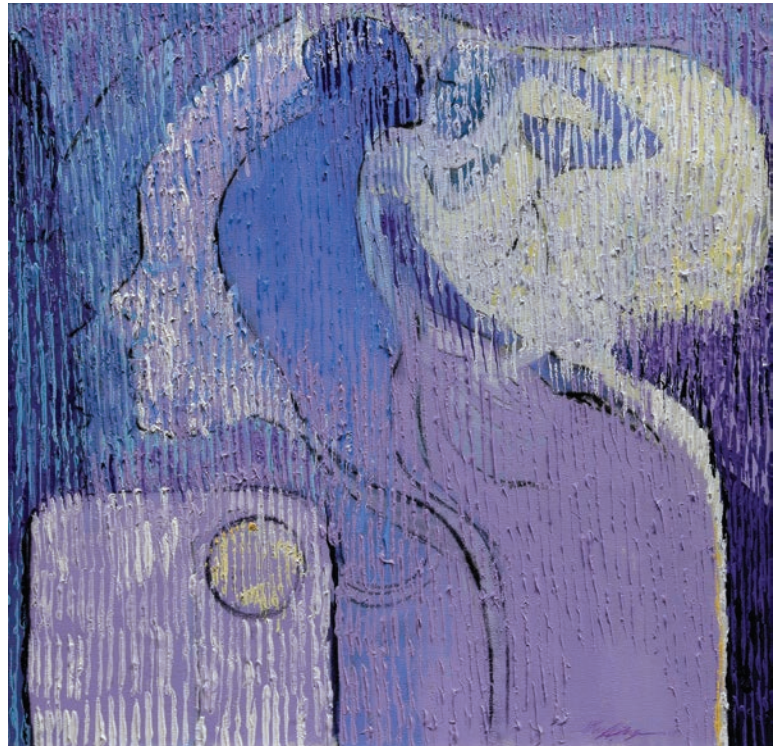


5
JULIET EZENWA PEARCE (b.1968)

HOPEFUL
2012
Mixed media on canvas
68.5 x 58.5 cm. (27 x 23 in.)

Signed and dated (lower left)

₦ 300,000-500,000
\$ 790- 1,320



6
OLU AJAYI (b.1963)

I REMEMBER
2009
Oil on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000
\$ 1,580-2,640



7
NORBERT OKPU (b.1970)

DRUMMERS IN HIGH SPIRIT

2020

Acrylic on wood panels
 122 x 250 cm. (48 x 98 in.)

Signed and dated (lower left)

₦ 1,200,000-1,800,000
 \$ 3,160-4,740

8
ROM ISICHEI (b.1966)

ENTHRALLED

2005

Acrylic on canvas
 152.5 x 127 cm. (60 x 50 in)

Signed (lower right)

₦ 4,500,000-5,500,000
 \$ 11,850-14,480

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)





9
ALIMI ADEWALE (b.1974)

ANONYMOUS
2019
Bronze (edition 3 of 4)
20 x 24 x 39 cm. (7 $\frac{7}{8}$ x 9 $\frac{1}{2}$ x 15 $\frac{3}{8}$ in.)

Signed (verso)

₦ 3,000,000-4,000,000
\$ 7,900-10,530

Alimi Adewale is a painter and sculptor who explores social issues within urban spaces. His portraits and landscapes combine elements of minimalism and abstraction to evoke the movement and intensity of the city and its inhabitants. In this series of bronzes, Alimi imagines the anonymous female figure, formed as a loosely defined abstract sculptural bust. (JG)



(side view)



10
BEN OSAGHAE (1962-2017)

THE SEER
1992
Oil and enamel on canvas
86 x 100 cm. (33 $\frac{7}{8}$ x 39 $\frac{1}{4}$ in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000
\$ 5,270-7,900



11
LEONCE RAPHAEL AGBODJELOU
(b.1965)

MUSCLEMEN SERIES

2013
C-print on paper
30.5 x 20.32 cm. (12 x 8 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000
\$ 1,580-2,640

Leonce Raphael Agbodjelou is a documentary and conceptual photographer based in Porto Novo, Republic of Benin. His work explores the social dynamics of his hometown, including its architecture, citizens, history, cultural traditions and ongoing change. Trained by his father, renowned photographer Joseph Moise Agbodjelou (1912-2000), Agbodjelou continues the family business in his father's portrait studio in Porto Novo. (JG)



12
KEHINDE OSO (b.1973)

ALL BEAR ONE NAME

2016
Oil on canvas
136 x 178.5 cm. (54¼ x 70¼ in.)

Signed and dated (lower right)

₦ 750,000-1,100,000
\$ 1,980-2,900

13

AGEMO FRANCIS (b.1986)

NUGASI

2019

Mixed media on canvas

152.5 x 196.5 cm. (60 x 77½ in.)

Signed and dated (lower right)

₦ 700,000-1,000,000

\$ 1,850-2,640

Inspired by his mural and graffiti art, notably the free-flowing visual language of Jean-Michel Basquiat, Agemo Francis creates narrative paintings that are expressionist in character. He focuses on the fragmented human form, as well as abstract shapes and symbols. His paintings reflect on cultural heritage, including the local traditions and shrines in the artist's hometown of Badagry. A popular subject matter for Francis is the family unit and the domestic environment, highlighting the relationships of family and kinship. (JG)



14

IKECHUKWU EZEIGWE (b.1988)

**MONKEY SWALLOW N70M
BELONGING TO SENATORS**

2018

Oil on canvas

133.5 x 105 cm. (52½ x 41¼ in.)

Signed and dated (lower right)

₦ 750,000-1,100,000

\$ 1,980-2,900

15
GERALD CHUKWUMA (b.1973)

UNTITLED
2016
Mixed media
61 x 61 cm. (24 x 34 in.)

Signed (centre left)

₦ 1,200,000-2,000,000
\$ 3,160-5,270



16
JERRY BUHARI (b.1959)

SPILLAGE OF A FAMOUS RIVER;
COLOURED WASTE

2014 - 2018
Oil on canvas
152.5 x 152.5 cm. (60 x 60 in.)

Signed and dated (lower right)

₦ 2,600,000-3,400,000
\$ 6,850-8,950

17

NGOZI-OMEJE EZEMA (b.1979)

ORNAMENTAL VASE
(NO. 3 OF LEAFY SERIES II)

2020

Stoneware, plexiglass, transparent nylon, thread and metal
30.5 x 30.5 x 61 cm. (12 x 12 x 24 in.)

Signed (second row)

₦ 650,000-1,000,000

\$ 1,720-2,640

18

YINKA SHONIBARE (b.1962)

POP IMMIGRATION (edition 11 of 250)

2014

Print

76 x 56.5 cm. (30 x 22¼ in.)

Signed and dated (lower left)

₦ 600,000-1,000,000

\$ 1,580-2,640



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 a 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). (JG)



19
EMMANUEL EKEFREY (b.1952)

HUMILITY FOR ALL
2009
Oil on canvas
119 x 111cm. (46¾ x 43½ in.)

Signed (lower right)

₦ 2,000,000-3,000,000
\$ 5,270-7,900

20
EVA OBODO (b.1963)

DRESS UP
2016
Jute, cloth, dye and acrylic
175 x 90 cm. (72 x 35½ in.)

Signed and dated (lower right)

₦ 1,200,000-1,800,000
\$ 3,160-4,740

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





21
DOMINIQUE ZINKPE (b.1969)

PREMIER JOUR DE BEA II
Acrylic, oil pastel on canvas
132 x 132 cm. (52 x 52 in.)

Signed (lower right)

₦ 2,500,000-3,500,000
\$ 6,580-9,220



22
ARMAND BOUA (b.1978)

UNTITLED
2018
Acrylic on cardboard
104 x 106 cm. (41 x 41½ in.)

Signed (lower right)

₦ 1,600,000-2,200,000
\$ 4,220-5,790



23
VICTOR EKPUK (b.1964)

PRISONER OF CONSCIENCE
 2007

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

Signed and dated (lower right)

₦ 4,000,000-6,000,000
 \$ 10,530-15,790

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. (JG)



24
ROM ISICHEI (b.1966)

DUOLOGUE
 2019

Charcoal, pastel on paper
 112 x 102 cm. (48 x 40 in.)

Signed (lower right)

₦ 2,500,000-3,200,000
 \$ 6,580-8,430



25
DUKE ASIDERE (b. 1961)

HAIRDO
1991
Oil on canvas
142.3 x 178 cm. (56 x 70 in.)

₺ 4,000,000-5,000,000
\$ 10,530-13,160



26
KOFI SETORDJI (Ghanaian, b.1957)

MY GHANA
2007
Acrylic on jute
200 x 200 cm. (76¾ x 76¾ in.)

₺ 3,200,000-4,200,000
\$ 8,430-11,060

27

PEJU ALATISE (b.1975)

SEE ME SERIES

2015

Acrylic on canvas

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

Signed and dated (lower right)

₦ 4,000,000-5,000,000

\$ 10,530-13,160

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)



28

CHIKE OBEAGU (b.1975)

ONCE UPON A TIME

2020

Mixed media on canvas

144 x 200 cm. (56 $\frac{5}{8}$ x 78 $\frac{3}{4}$ in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000

\$ 6,580-9,220

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.



29

SOKARI DOUGLAS CAMP CBE
(b.1958)

PRADO OLIVE OIL WITH PLAITS

2017

Steel, olive oil tin

69 x 54 cm. (27 $\frac{1}{8}$ x 21 $\frac{1}{4}$ in.) each

₦ 4,000,000-5,000,000

\$ 10,530-13,160





30
WANDE GEORGE (b.1962)

GLAM UP (ACQUIRED TASTE SERIES)
2020

Acrylic on canvas
94 x 92.5 cm. (37 x 36½ in.)

Signed and dated (lower right)

₦ 550,000-900,000
\$ 1,450-2,370



31
WANDE GEORGE (b.1962)

ALLURE (ACQUIRED TASTE SERIES)
2020

Acrylic on canvas
92.5 x 92 cm. (36½ x 36 in.)

Signed and dated (lower left)

₦ 550,000-900,000
\$ 1,450-2,370

32

ALIMI ADEWALE (b. 1974)

PRE-DISTANCING

2020

Acrylic on stitched dhurrie rug
170 x 178 cm. (67 x 70 in.)

Signed and dated (lower left)

₦ 5,000,000-6,000,000

\$ 13,160-15,790



33

JOHNSON UWADINMA (b.1982)

CONVERSATION WITH HOPE

2016

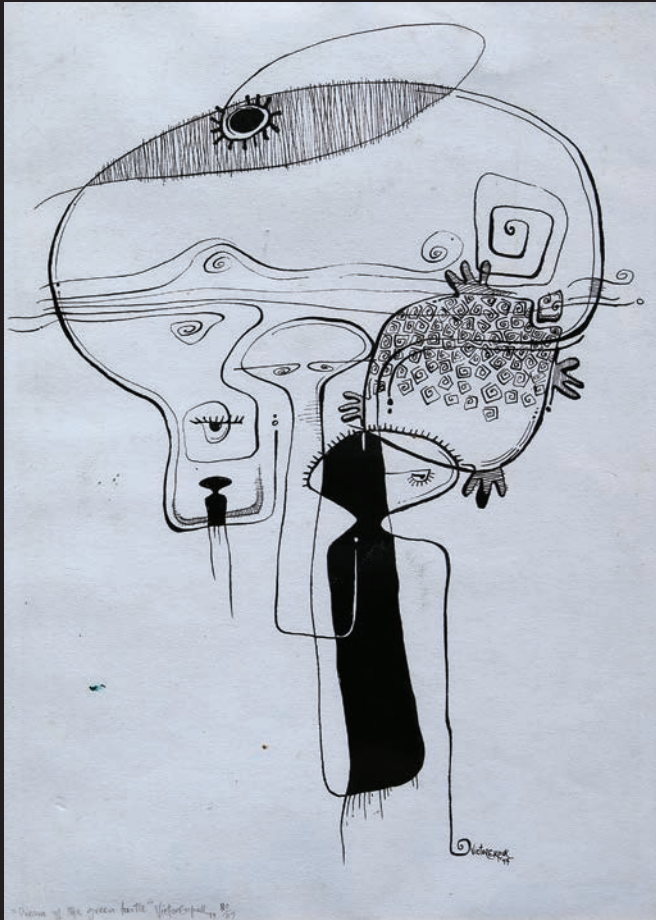
Acrylic on canvas

125 x 125 cm. (49¼ x 49¼ in.)

Signed and dated (lower right)

₦ 700,000-1,000,000

\$ 1,850-2,640



34
VICTOR EKPUK (b. 1964)

DREAM OF THE GREEN TURTLE
 1994
 Ink on paper
 33 x 44 cm. (13 x 17½ in.)

Signed and dated (lower right)

₦ 250,000-350,000
 \$ 660-930



35
VICTOR EKPUK (b. 1964)

HONEY MOON DREAMS
 1994
 Ink on paper
 27 x 45 cm. (10½ x 17¾ in.)

Signed and dated (lower right)

₦ 250,000-350,000
 \$ 660-930

36

EVA OBODO (b.1963)

ORACLE IN REVERSE

2018

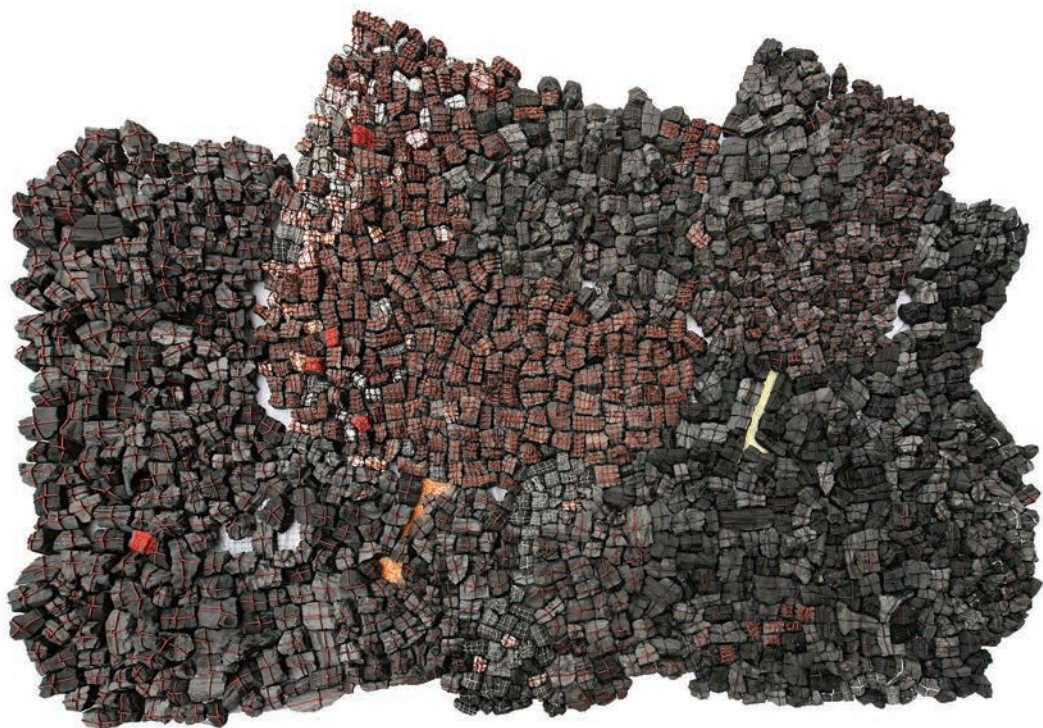
Charcoal, metal and acrylic

210 x 153 x 8 cm.

(82 $\frac{5}{8}$ x 60 $\frac{1}{4}$ x 3 $\frac{1}{2}$ in.)

₦ 1,800,000-2,500,000

\$4,740-6,580



37

OBINNA MAKATA (b.1981)

UNTITLED

2018

Acrylic and ink on paper

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

Signed and dated (center left)

₦ 600,000-900,000

\$ 1,580-2,370

38

KENNY ADEWUYI (b.1959)

COME TO MY AID

2002

Bronze (edition 2 of 4)

32 x 26 cm. (12½ x 10¼ in.)

Signed and dated (lower right)

₦ 1,800,000-2,200,000

\$ 4,740-5,790



39

NIKE OKUNDAYE & TOLA WEWE (b.1954 & b.1959)

THREE JOLLY FRIENDS

2017

Pen and ink on canvas

75.5 x 61 cm. (29¾ x 24 in.)

Signed and dated (lower right)

₦ 900,000-1,300,000

\$ 2,370-3,430



40
SAM EBOHON (b.1966)

SPLIT PERSONALITY
2013
Oil on canvas
150 x 156 cm. (59 x 61¾ in.)

Signed and dated (lower right)

₦ 700,000-1,200,000
\$ 1,850-3,160



41
LEKAN ONABANJO (b.1967)

QUIET EVENING
2016
Oil on canvas
91.5 x 65 cm. (36 x 25½ in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
\$ 2,110-3,160

42

WIZ KUDOWOR (Ghanaian b.1957)

BENEVOLENT SPIRITS

2013

Oil on canvas

100.5 x 96 cm. (39 $\frac{5}{8}$ x 37 $\frac{3}{4}$ in.)

Signed (lower left)

₦ 800,000-1,000,000

\$ 2,110-2,640



43

CHIDI KWUBIRI (b.1966)

UNTITLED (MASK SERIES)

2009

Acrylic on canvas

101.2 x 81 cm. (39 $\frac{7}{8}$ x 31 $\frac{7}{8}$ in.)

Signed and dated (lower right)

₦ 900,000-1,200,000

\$ 2,370-3,160



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)

BRUCE ONOBRAKPEYA (b.1932)

UNTITLED

1989

Mixed media

66.5 x 92 cm. (26¼ x 36¼ in.)

Signed (lower right)

₦ 3,000,000-4,000,000

\$ 7,900-10,530

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-ignition 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)





45
ABAYOMI BARBER (b.1928)

UNTITLED
 1976
 Watercolor on paper
 19 x 24 cm. (7³/₈ x 9¹/₂ in.)

Signed and dated (upper right)

₦ 700,000-1,000,000
 \$ 1,850-2,640

46
BISI FAKEYE (1942-2017)

UNTITLED
 1999
 Wood
 73 x 36 cm. (28³/₄ x 14 in.) each

Signed and dated (back of work)

₦ 800,000-1,200,000
 \$ 2,110-3,160



47
LOT WITHDRAWN

48
BEN OSAWE (1931-2007)

PASSION STATEMENT
1962
Charcoal on paper
53 x 35.5 cm. (20 $\frac{7}{8}$ x 14 in.)

Signed and dated (lower right)

₦ 600,000-900,000
\$ 1,580-2,370





49
JIMOH BURAIMOH (b.1943)

TRADITIONAL DYER
 2001
 Mixed media on board
 118 x 80 cm. (46½ x 31½ in.)

Signed and dated (lower left)

₦ 700,000-1,100,000
 \$ 1,850-2,900

50
ABAYOMI BARBER (b.1928)

DURBAR
 1975
 Pencil on paper
 30 x 19.9 cm. (11¼ x 7⅞ in.)

Signed and dated (lower right)

₦ 600,000-1,000,000
 \$ 1,580-2,640



51

DAVID H. DALE (1947-2019)

WHEN THE SUN SETS PEOPLE HAVE TO RETIRE

1973

Original deep etching (edition 10 of 20)

58 x 30 cm. (23 x 12 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000

\$ 1,580-2,640

David Dale was an experimental artist who worked in a variety of media, including printmaking, stained glass, mosaics, charcoal, watercolour and metal sculpture. Born in Kano, Nigeria in 1947, Dale grew up in the United Kingdom before returning to Nigeria as a teenager. He completed his secondary education at St. Gregory's College, where he was taught by Bruce Onobrakpeya. He graduated from Ahmadu Bello University in 1971, majoring in Illustration and Graphic Design. In 1977, he served as the Graphic Consultant for the FESTAC '77 art exhibition. Dale participated in numerous national and international exhibitions throughout his prolific career. (JG)



52

DAVID H. DALE (1947-2019)

DURBAR

1976

Deep etching (edition 20 of 20)

65.5 x 38 cm. (15 ½ x 26¼ in.)

Signed and dated (lower right)

₦ 600,000-1,000,000

\$ 1,580-2,640





53
OKPU EZE (1934 -1995)

UNTITLED
1993
Watercolor on canvas mounted on board
63.5 x 49.5 cm. (25 x 19½ in.)

Signed and dated (lower right)

₦ 1,000,000-2,000,000
\$ 2,640-5,270



54
ABLADE GLOVER (Ghanaian, b.1934)

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

Signed and dated (lower right)

₦ 4,500,000-6,000,000
\$ 11,850-15,790

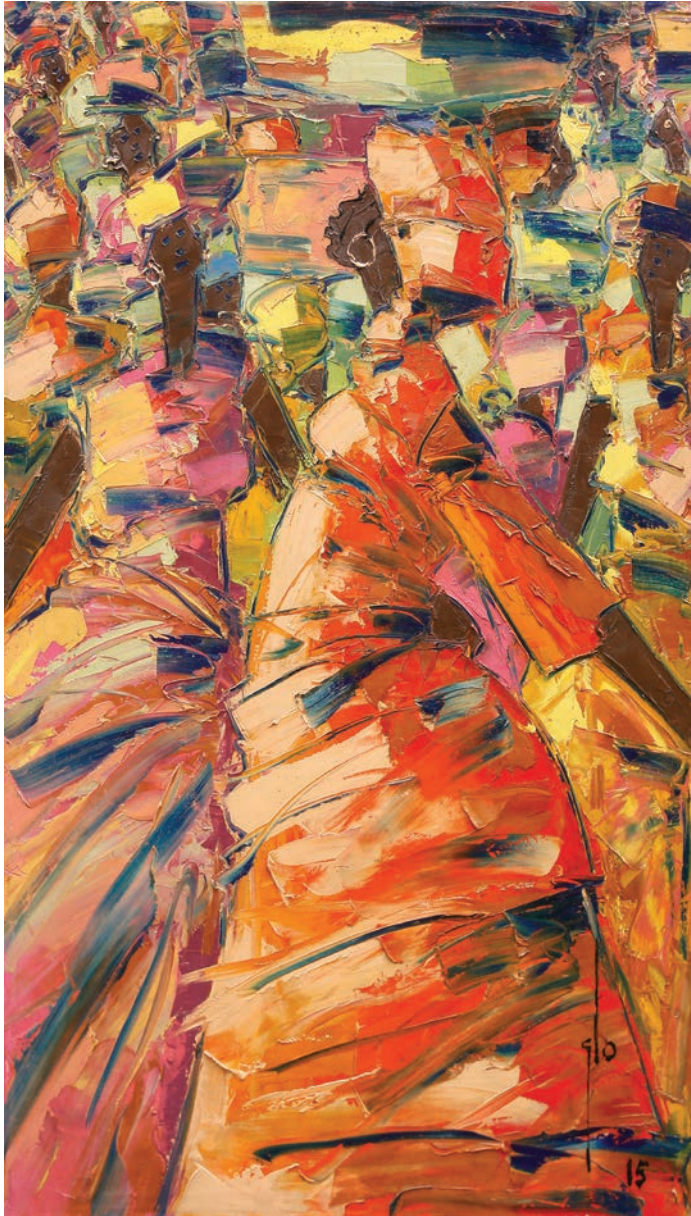


55
ABIODUN OLAKU (b.1958)

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
\$ 5,270-7,900



56
ABLADE GLOVER (Ghanaian, b.1934)

MARKET WOMEN

2015

Oil on canvas

152 x 101.5 cm. (60 x 40 in.)

Signed and dated (lower right)

₵ 5,500,000-7,000,000

\$ 14,480-18,430

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)

57

BUNMI BABATUNDE (b.1957)

POLE VAULTER

2018

Bronze and wood

178 cm. (70 in.) (with base)

Signed and dated (back of work)

₦ 2,000,000-3,000,000

\$ 5,270-7,900





58
BEN ENWONWU (1917-1994)

TUTU
1973
Print
58 x 87.5 cm. (27½ x 34½ in.)

Signed and dated (lower left)

₦ 400,000-700,000
\$ 1,060-1,850

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. His artworks adopt a unique visual language that was a driving force in the formation of African modernism. Enwonwu was influenced by the philosophies of the Negritude movement, which sought to focus on Africa's cultural history and artistic traditions.

The story of Ben Enwonwu's *Tutu* has drawn fascination after the long lost painting, first painted in 1973, was rediscovered in a London attic in 2017. One of three paintings by Enwonwu, the painting depicts the Ife Princess Adetutu Ademiluyi, and is considered a gesture of reconciliation after Nigeria's Civil War. Enwonwu's *Tutu* has become known as a revered cultural icon, remaining in the public lexicon through its reproduction as prints and in books. (JG)



59

ABIODUN OLAKU (b.1958)

EVENING SHUTTLE

2010

Oil on canvas

51 x 61 cm. (20 x 24 in.)

Signed and dated (lower right)

₦ 2,200,000-2,800,000

\$ 5,790-7,370

A graduate of the famous Yaba School, Abiodun Olaku was taught by some of the finest great masters of contemporary Nigerian art: Yusuf Grillo, Isiaka Osunde and Kolade Oshinowo. These masters deposited in Olaku such artistic heritage that represents one of Nigeria's finest story of going through the richest art pedagogy. The result is an artist who has given us so much to see, appreciate and draw knowledge and inspiration from our famished human landscape.

Olaku's works focus on his obsession with the landscape, which seems to provide him a template on which as a writer he tells stories and interrogates issues, events, seasons and conditions. Olaku is fascinated by Nigeria's ordinary everyday stories in the city. He is concerned about the living condition of ordinary slum dwellers. But some of his earlier works also show how observant he is of the old western Nigeria's village landscape of red roofs and red mud structures, often set on undulating topography.

His representational realism teases photography. His is a unique realism that is expressive, romantic and sometimes mystical in the way that he uses light, shades, and shadows as visual interplay on his landscapes. His subjects are dawns, night scenes, sunsets and water-side sceneries. Swamp slum architecture sited on the waters reflects silent stories of the people that sometimes are only seen by the simmering lights that come faintly through their small windows. Each of Olaku's landscapes are a poetic expression of the dialogue between time, season, light, darkness, reflection, shadows, shades, people on the streets, empty streets, tranquility and serenity. Chaos is not a normal scene in most of Olaku's landscapes. That, in a sense, mirrors the personality of the artist. (JB)



60
BEN OSAWE (1931-2007)

UNTITLED
1987
Bronze
91 cm. (35 $\frac{7}{8}$ in.)

Signed and dated (lower right)

₦ 3,500,000-4,500,000
\$ 9,220-11,850





61
 DAVID H. DALE (1947-2019)

FLIGHT (CROWN CRANES)
 2016
 Pastel on paper
 70 x 56 cm. (27½x 22 in.)

Signed and dated (lower right)

₦ 750,000-1,500,000
 \$ 1,980-3,950

62
 MURAINA OYELAMI (b.1940)

THE LAST POINT
 2013
 Oil on board
 47 x 36 cm. (119.5 x 91.5 in.)

Signed (lower right)

₦ 1,500,000-2,000,000
 \$ 3,950-5,270

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)



63
SAM OVRAITI (b.1961)

WE ARE STRONGER TOGETHER

2019

Acrylic on canvas

152.5 x 213.5 cm. (60 x 84 in.)

Signed and dated (lower right)

₦ 1,600,000-2,400,000

\$ 4,220-6,320



64
UZO EGONU (1931-1996)

SACRIFICIAL COCKS

1974

Linoprint

51 x 73.5 cm. (20 x 29 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000

\$ 2,640-3,950

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)

₦ 4,000,000-6,000,000

\$ 10,530-15,790

Akinola Lasekan belongs to the first generation of contemporary Nigerian artists who followed closely with the doyen, Aina Onabolu. Lasekan was an accomplished self-trained artist who practiced with his friend J. A. Akereolu. When he and Akereolu sojourned to study art at the Hammersmith School of Building, Arts and Crafts, it was said that they only spent six months and returned home, as in their opinion the standard was below what they had already attained. He was an illustrator, a textile designer and a painter of the ordinary human condition. He once taught at the prestigious University of Nigeria. A confident personality and one committed to training others, he ran an art correspondence programme that offered certificates of proficiency in art. It would be interesting to see how we could draw inspiration to teach art by correspondence under this pandemic. But perhaps it was his politically critical cartoons that brought his creative excellence to the fore.

Some of the finest portraits Lasekan painted were of ordinary people, yet he also found time to create portraits of V.I.Ps. Interestingly, he gave them the same dignified pose and careful treatment of the costumes they wore. It seems to the artist that in the struggle for freedom, class difference matters little.

Lasekan's artistic oeuvre should be viewed holistically: a combination of politically charged cartoons that championed the political campaigns against colonialism, (especially with the newspaper *The West African Pilot*, founded by late Dr. Nnamdi Azikiwe), alongside his landscape and figure paintings, as social advocacy journals that advance the stories of both ordinary and the high society personalities together against colonial "domination". (JB)



66
OKPU EZE (1934-1995)

MOTHER AND CHILD SERIES
1992
Ebony wood
137.5 cm. (54 in.)

Signed and dated (back of work)

₦ 2,500,000-3,500,000
\$ 6,580-9,220



67
KOLADE OSHINOWO (b.1948)

TAYE
2005
Charcoal on paper
58 x 39.5 cm. (22½ x 15½ in.)

Signed and dated (lower centre)

₦ 800,000-1,200,000
\$ 2,110-3,160

BEN ENWONWU (1917-1994)**TOUAREG BEGGAR**

1951

Gouache on paper

34 x 23 cm. (13½ x 9 in.)

Signed and dated (lower right)

₦ 3,500,000-5,000,000

\$ 9,220-13,160

Today, the name Ben Enwonwu, (a student of K. C. Murray and trained at the Slade School of Fine Art London), vibrates across the length and breadth of art markets internationally. He is subject of scholarly discourse anywhere African art is the subject of discussion. His works continue to lead international recognition in contemporary African art. Whether it is a small tabletop bronze replica, a watercolour, a life sculpture, a full-blown painting or a sketch, art connoisseurs and dealers scramble for any of Enwonwu's works. Considered the first Nigerian artist to attract international acclaim, he carried in his practice an intensely fertile creative production that traversed Africa's historical epochs, as well as a rich, nationalistic, traditional and cultural heritage, much needed in the building of an independent Nigeria and indeed African countries transiting from colonialism. Enwonwu's diversity of artistic expressions and experimentation placed him in a class of his own.

Touareg Beggar is a typical example of the numerous sketches that define Enwonwu's creative restlessness and a chiaroscuro compulsion in the life of a master and a genius. This simple sketch reveals the dynamic creative process of the artist and suggests what appears to be a quick response to an encounter that captures a specific moment. The result is that we share in that sudden, almost mysterious encounter the artist arrested. (JB)



69

BRUCE ONOBRAKPEYA (b.1932)

TOTEMS (pair)

2013

Fibre glass

155 cm. (61 in.) each

₦ 4,000,000-6,000,000

\$ 10,530-15,790



70

DAVID H. DALE (1947-2019)

MORNING

2012

Bead on board

129½ x 172½ cm. (51 x 68 in.)

Signed and dated (base of work)

₦ 3,000,000-4,500,000

\$ 7,900-11,850



71
EBONG EKWERE (b.1961)

UNTITLED
2013
Wood
141.5 cm. (55¾ in.) with base

Signed and dated (back of work)

₦ 700,000-1,000,000
\$ 1,850-2,640



72
DAVID H. DALE (1947-2019)

HUMAN ENDEAVOURS
1985
Intaglio Print
26 x 50 cm. (10¼ x 19½ in.)

Signed and dated (lower left)

₦ 600,000-1,000,000
\$ 1,580-2,640

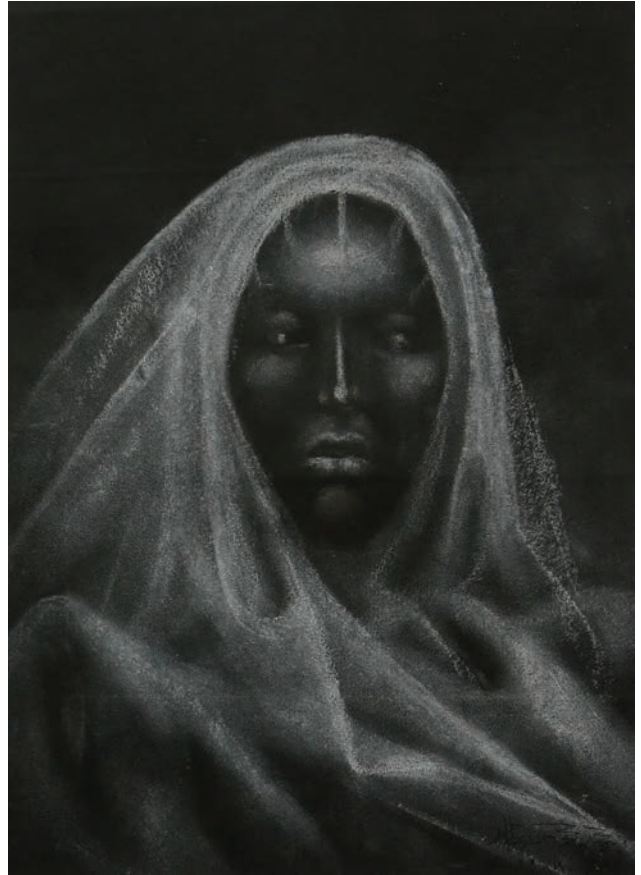


73
ABAYOMI BARBER (b.1928)

UNTITLED
2000
Pencil on paper
41 x 29 cm. (16 x 11½ in.)

Signed and dated (lower right)

₦ 900,000-1,200,000
\$ 2,370-3,160



Abayomi Barber is an artist of multiple expressions: a sculptor, painter, musician, stage designer and consummate draughtsman of exceptional creative versatility. He combines the artistic realism of his life cultural roots with training in the western academic tradition to produce sculptures, paintings and drawings that are authentically indigenous, personal and contemporaneous. But of greater significance and importance than many of his contemporaries, Barber established an apprenticeship academy at the Centre for Cultural Studies at the University of Lagos. It grew to become what we famously refer to as the Abayomi Barber School, which he nurtured single-handedly. Some of the earlier and finest products of this School are Muri Adejimi, Busari Agbolade, Toyin Alade, Kennedy Ekuyouwe, Ideh, Olu Spencer and Olu Amoda. These names have become pillars in the art history of Nigeria in practice and in the advancement of art training beyond the shores of Nigeria. In this academy, all are welcomed to pursue their creative thirst encouraged by the master-mentor himself to perfect the use of their chosen materials and techniques. This unique artistic pedagogy in a university environment, where no qualifications are required and where a degree is not placed in view for any of the graduates, expanded the history of contemporary art development in Nigeria in a distinct and distinguished narrative. Most of the subject matter and works created by artists of this School drew inspiration from traditional and cultural beliefs of Nigeria, and were rendered after Western-styled representation and surrealism. (JB)



74
CHUKS ANYANWU (1937-c.1990)

UNTITLED
1990
Mixed media on board
81.5 x 108 cm. (32 x 42½ in.)

Signed and dated (lower left)

₦ 2,500,000-3,500,000
\$ 6,580-9,220

75

ABLADE GLOVER (Ghanaian, b.1934)

LORRY STATIONS

2013

Oil on canvas

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

Signed and dated (lower right)

₦ 5,000,000-6,000,000

\$ 13,160-15,790



76
BUNMI BABATUNDE (b.1957)

RECLINING FIGURE

2018

Ebony

43 x 183 cm. (17 x 72 in.)

Signed and dated (side of work)

₦ 1,500,000-2,500,000

\$ 3,950-6,580



77
ABIODUN OLAKU (b.1958)

ROOTS

2009

Oil on canvas

76 x 92 cm. (30 x 36 in.)

Signed and dated (lower right)

₦ 2,800,000-3,500,000

\$ 7,370-9,220



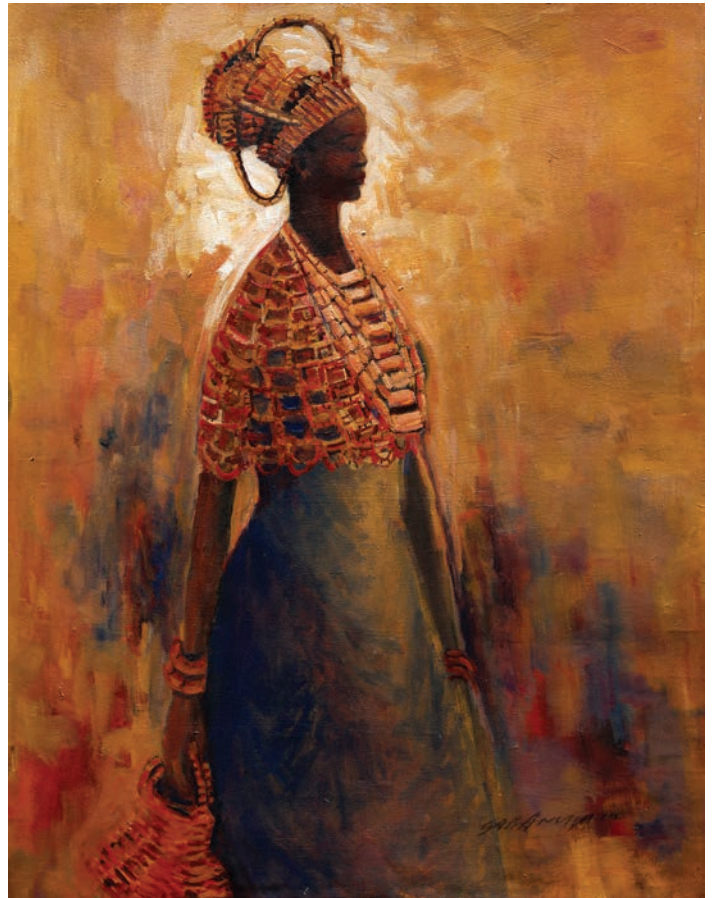


78
JONATHAN MARVUA LESSOR (b.1960)

DOWNTOWN
2018
Oil on canvas
61 x 61 cm. (24 x 24 in.)

Signed (lower right)

₦ 500,000-900,000
\$ 1,320-2,370



79
GAB AWUSA (b.1962)

BRIDE
2009
Oil on canvas
94 x 123.2 cm. (48½ x 37 in.)

Signed and dated (lower right)

₦ 400,000-600,000
\$ 1,060-1,580

80
REUBEN UGBINE (b.1956)

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

Signed dated (verso)

₦ 2,500,000-3,500,000
\$ 6,580-9,220



81
NELSON OKOH (b.1974)

UNTITLED
2018
Acrylic on canvas
146 x 85 cm. (57½ x 33½ in.)

Signed and dated (lower left)

₦ 500,000-900,000
\$ 1,320-2,370



82
DAVID H. DALE (1947-2019)

SNAKE CHARMER

1966 print, Reprinted in 1990
Linoprint (edition 41 of 43)
30.5 x 41.5 cm. (12½ x 16¼ in.)

Signed and dated (lower right)

₦ 700,000-1,100,000
\$ 1,850-2,900



83
MURAINA OYELAMI (b.1940)

LOVER II

Oil on paper
52 x 42 cm. (21½x 16½ in.)

Signed and dated (lower right)

₦ 600,000-900,000
\$ 1,580-2,370

84
ATO ARINZE (b.1966)

TORSO
1992
Bonded stone
81.5 cm. (32 in.)

Signed and dated (back of work)

₦ 600,000-950,000
\$ 1,580-2,500



85
SAM OVRAITI (b.1961)

MAKE UP GENERATION
2018
Oil on canvas
67.5 x 73.5 cm. (26½ x 29 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000
\$ 1,580-2,640

86
KOFI AGORSOR (Ghanaian, b.1970)

MONEY TRANSACTION

2012- 2013

Acrylic on canvas

152.5 x 181.5 cm. (60 x 71½ in.)

Signed (lower right)

₦ 3,000,000-4,000,000

\$ 7,900-10, 530



87
JOE AMENECHI (b.1961)

UNTITLED

2003

Plastocast on board

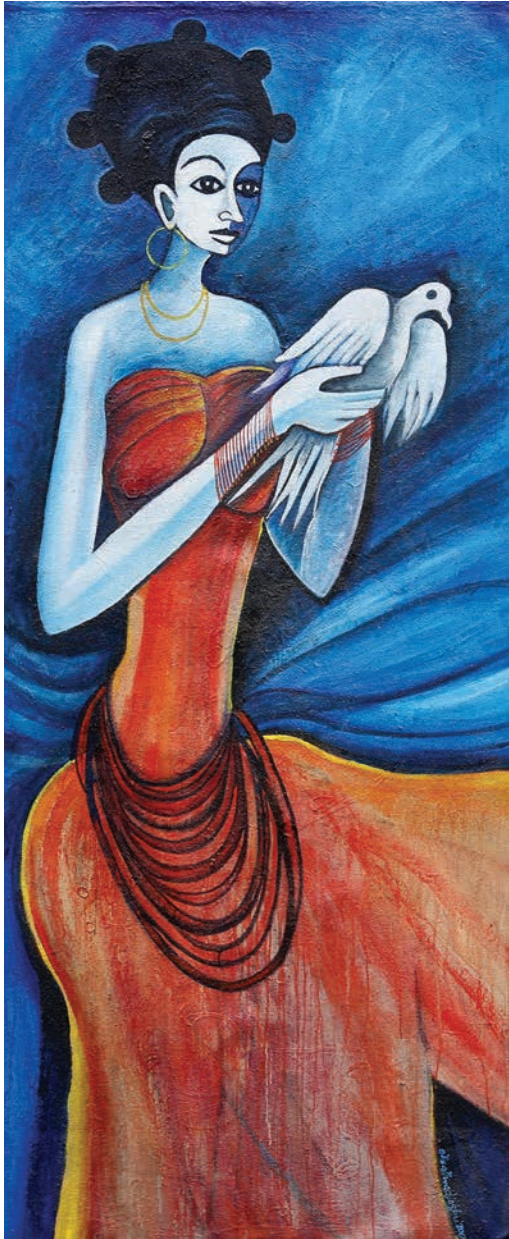
34.5 x 84 cm. (13½ x 33 in.)

Signed and dated (lower centre)

₦ 600,000-1,000,000

\$ 1,580-2,640



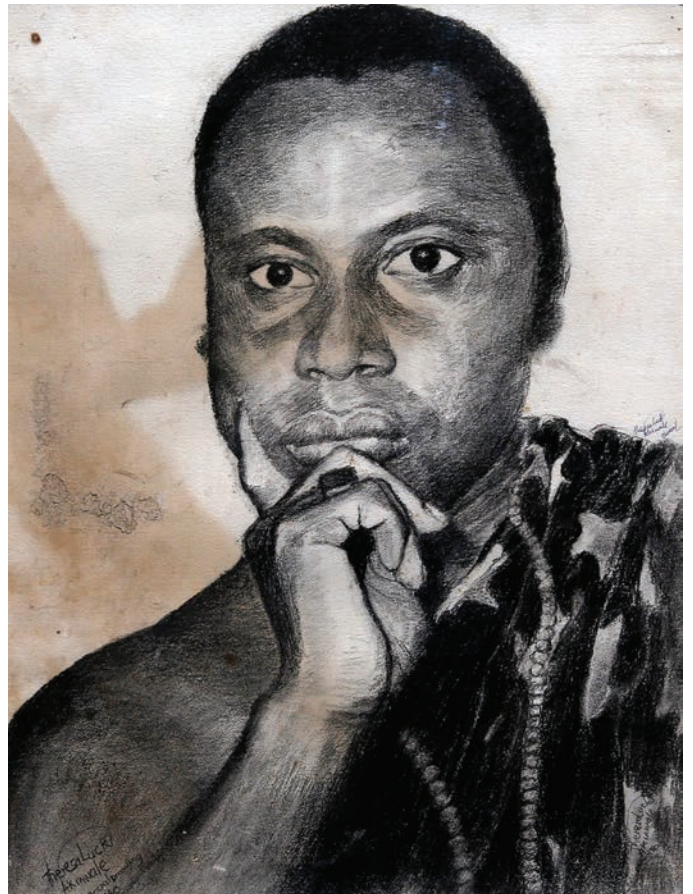


88
OLISA NWADIOGBU (b.1960)

PEACE UNTO THE WORLD
2011
Acrylic on canvas
110 x 241 cm. (43¼ x 94¾ in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
\$ 2,640-3,950



89
THERESA LUCK AKINWALE (b.1979)

PORTRAIT OF EMOKPAE
1980
Charcoal on hard paper
70 x 53 cm. (27½x 20¾ in.)

Signed and dated (lower left)

₦ 400,000-700,000
\$ 1,060-1,850



90
UCHE EDOCHIE (b.1975)

PALE FIRE: CONTROL
2020
Acrylic on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
\$ 2,640-3,950



91
CAMARA AMADOU GUYEYE (b.1968)

THE MEETING
2018
Oil on canvas
199 x 149 cm. (59 x 79 in.)

Signed and dated (lower right)

₦ 1,500,000-2,000,000
\$ 3,950-5,270



92
 JOSEPH EZE (b.1975)

THE NEED FOR CAUTION
 2016
 Mixed media on canvas
 91.5 x 73.5 cm. (36 x 29 in.)

Signed and dated (center right)

₦ 600,000-1,000,000
 \$1,580-2,640

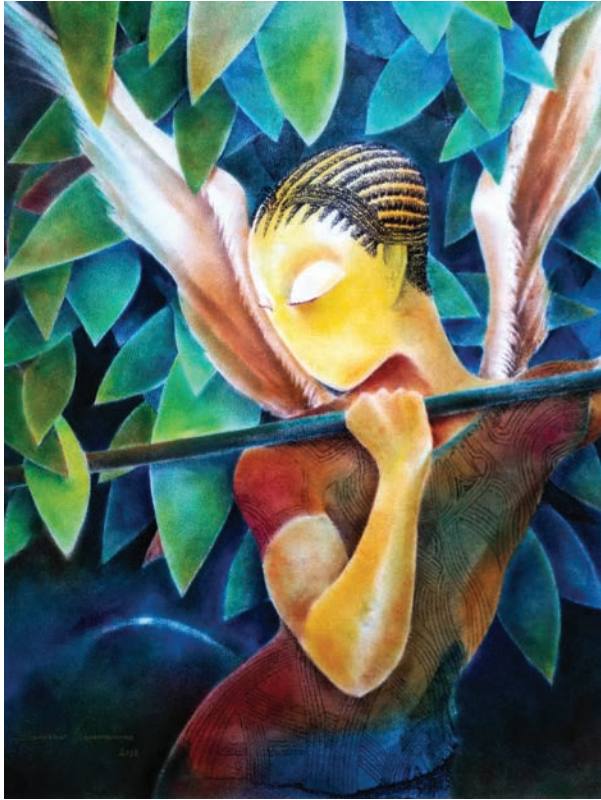


93
 GEORGE EDOZIE (b.1972)

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
 \$ 2,640-4,740



94
BENEDICT OLORUNNISOMO (b.1976)

EMBEDDED IN THE GREEN
 2013
 Pastel on paper
 65 x 50 cm. (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in.)

Signed and dated (lower left)

₦ 175,000-300,000
 \$ 470-790

95
MOYO OGUNDIPE (1948-2017)

SOCIALITES
 2010
 Oil on canvas
 85.5 x 93 cm. (33 $\frac{3}{8}$ x 36 $\frac{5}{8}$ in.)

Signed and dated (lower left)

₦ 1,200,000-1,700,000
 \$ 3,160-4,480

Born in Nigeria, Moyo Ogunديpe 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. Ogunديpe 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. 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. (JG)





96

KOFI ASEMNYINAH (b.1953)

A LOCAL MARKET IN BAMAKO, MALI

2018

Pen and ink on canvas

104 x 139.5 cm. (41 x 54 $\frac{7}{8}$ in.)

₦ 1,000,000-1,500,000

\$ 2,640-3,950

END OF SALE

Buying at Arthouse Contemporary

Conditions of Sale

The “Conditions of Sale” and “Limited Warranty” are published in the catalogue and on the company’s website (arthouse-ng.com). Arthouse Contemporary encourages bidders to be familiar with these documents as they set out the terms on which property is bought at auction.

Bidder Registration

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 20% on the hammer price of the lot.

Tax

A value added tax of 7.5% will be charged to the buyer for the total price paid (hammer price plus buyer’s premium).

Payment Instructions

Payment must be made within seven calendar days of sale. This applies even if the buyer wishes to export the lot and the export license is (or may be) required. The buyer, while assuming responsibility for the completion of payment, will not acquire title and possession of the lot until all amounts due to Arthouse Contemporary have been paid. Payment is accepted in the form of cash, cheque or telegraphic transfer in Nigerian Naira unless otherwise indicated. Cheques will need clearing before a purchase is released. Applicable payment details are available to the buyer on request. Please note that transfer of lots is not recognized.

The successful bidder at auction will be solely responsible for payment of the purchase to Arthouse Contemporary. Although we allow bidding at the auction by proxy, this arrangement has to be declared by the prospective buyer in writing before the auction, if not on the “Bidder Registration Form”.

Shipping

A shipping form is enclosed with each invoice. The buyer is responsible to pick up purchases or make all shipping arrangements. Arthouse Contemporary can arrange delivery for a purchased lot including property packing, transit insurance and shipping at an additional cost if the buyer so requests.

Export/Import Permits

Property sold at auction will be subject to Nigerian law regarding the export of certain items as well as to import restrictions of foreign countries. It is the buyer’s sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Buyers can consult Arthouse Contemporary for regulatory understanding as well as for assistance in securing an export license from Nigeria. Arthouse Contemporary will submit any applications for such a license on behalf of the buyer if so requested. However, Arthouse Contemporary cannot ensure that a license will be obtained.

Collection

Full collection details will be enclosed with the invoice. All lots will be available for collection in a predetermined, and insured, location in Lagos for 7 days after the auction date.

Storage

Arthouse Contemporary can offer the purchaser assistance in storage if so required. If purchases are not collected within seven days after the auction, storage will be arranged at the buyer’s expense.

Insurance

Arthouse Contemporary provides insurance cover for sold items for a maximum of 7 days after the date of the auction. After this period, the lot will be held in a storage facility entirely at the buyer’s risk.

Important Notices and Explanation of Cataloguing Practice

Condition Reports

Arthouse Contemporary's condition reports only include information on known restoration, alterations or replacement components. Please contact us for a condition report on a particular lot. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold "as is".

Other conditions and information

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

(c) The exchange rate of 380 Nigerian Naira to 1 US Dollar was taken on 23 May 2020.

Conditions of Sale

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

Preconditions

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

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

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

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

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

Before the Sale

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

At the Sale

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

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

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

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

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

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

After the Sale

10. In addition to the hammer price, the buyer agrees to pay Arthouse Contemporary the buyer's premium (this becomes the 'purchase price'), together with any applicable value added tax (VAT), sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium is 20% of the hammer price. The VAT, subject to Nigerian law is 7.5% 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 774-0909.

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

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

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

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

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

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

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ARTHOUSE

Kavita Chellaram
Founder



Joseph Gergel
CEO



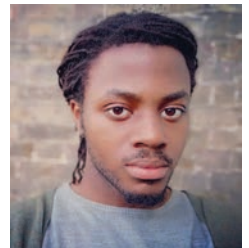
Prof. Jerry Buhari
Consultant/Advisor



Sumbo Biobaku-Baderin
Account Manager



Foluso Oguntoye
Auction Assistant





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.

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

www.arthousefoundation-ng.com

ARTHOUSE
CONTEMPORARY LIMITED

CURRENT RESIDENTS - SPRING 2020

Edozie Anedu is a painter based in Benin City, Nigeria, who explores popular culture, social issues and his personal experiences through oils, acrylics and pastels. His paintings incorporate elemental forms that verge on the abstract, with figures and objects formed with expressive brush strokes akin to graffiti or mural art. His work often includes cultural references that span music, fashion and entertainment. His residency project, titled *Pop culture, popped culture*, will experiment with sculptural paintings using found and fabricated materials. The project will articulate the concept of a new universal culture, merging global identities and propelled by the advances in communication and technology.



Joseph Obanubi is a multimedia artist based in Lagos, Nigeria, whose work explores questions of identity and fantasy within the context of technology and globalization. His photographic collages reconstruct fragments found in everyday experiences, adopting digital and photo-montage techniques that mix reality and delusion. He considers his work to be a visual bricolage, a re-construct of different subjects taken from their original context into a new one. He describes his approach as surreal and Afro-futuristic, providing an alternative way of seeing regular things. His residency project, titled *How close can it get?*, explores the dense population and cohesiveness on the mainland of Lagos, Nigeria, examining the spatial, social and economic patterns of "closeness".



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