



ARTHOUSE

CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

30th November 2020

CHIDI KWUBI



COVER

LOT #23
CHIDI KWUBIRI

UNTITLED

INSIDE FRONT COVER

LOT #38
BRUCE ONOBRAKPEYA

GOOD GOVERNANCE (LARGE)

OPPOSITE CONTENTS

LOT #8
ABLADE GLOVER

BLUE TOWNSCAPE

BACK COVER

LOT #45
REUBEN UGBINE

ACROBAT V

INSIDE BACK COVER

LOT #17
VICTOR EHIKHAMENOR

LAGOS HIDE AND SEEK

Acknowledgements

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Ahmadu Bello University, Zaria, Nigeria.
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ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

ONLINE AUCTION

Date: 30th November 2020
6 PM (WAT)

ONLINE AUCTION, POWERED BY INVALUABLE

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CONDITIONS OF SALE

This auction is subject to
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CHARITY SALE

These lots have been generously donated to support the Adara Empowerment Foundation. The Adara Empowerment Foundation focuses on empowering women to actively contribute to the social-economic development of Africa by providing education and training support for women and youth; and supporting, promoting and documenting African arts and culture. Investing in the economic empowerment of women is the core pillar of their work and they aim to reduce women's vulnerabilities while boosting their skills and ability to participate in key economic sectors in Africa, including fashion, technology, energy, agriculture, and arts and culture. Since 2017 the Foundation has reached more than 14,000 beneficiaries through a combination of skills training, education promotion, health access and education, financial education, humanitarian relief initiatives and market access opportunities. In addition, no Buyer's Premium will be added to these lots.



C1
JOSEPH EZE (b.1979)

HOPE I
2010
Acrylic on canvas
71 x 71 cm. (28 x 28 in.)

Signed and dated (lower right)

₦ 300,000-400,000
\$ 700-900



C2
SADE THOMPSON (b.1972)

LABYRINTH
2016
Acrylic on canvas
91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

₦ 400,000-500,000
\$ 900-1,100



C3
TAYO OLAYODE (b.1970)

MALLAM SOLD
2014
Acrylic on canvas
91 x 71 cm. (35¾ x 28 in.)

Signed and dated (lower left)

₦ 400,000-500,000
\$ 900-1,100

C4
EMEM INWANG (b. 1992)

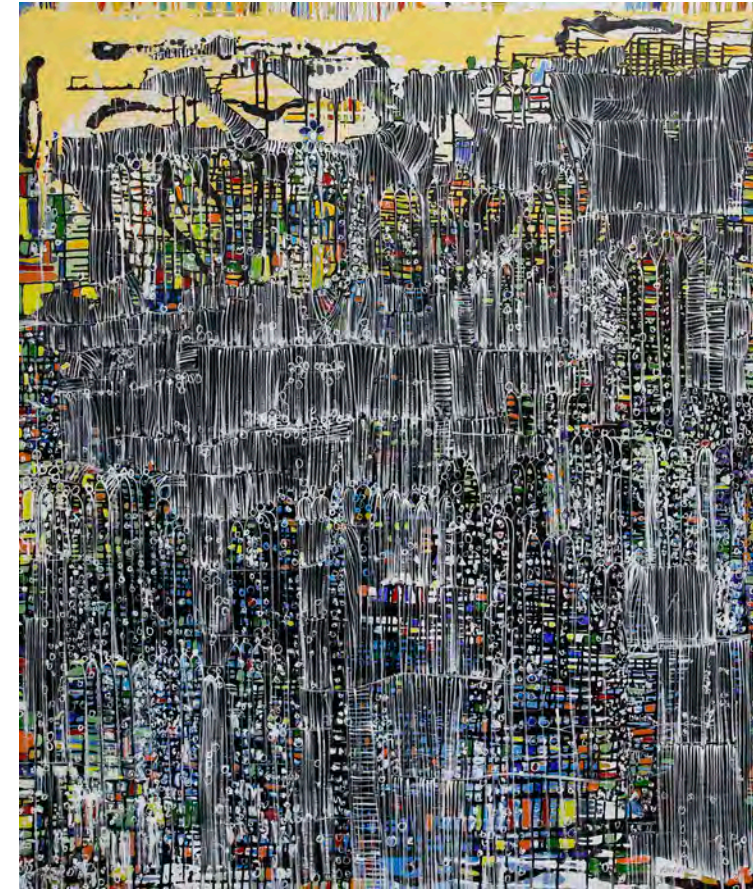
STILL, THEY CAME
2019
Oil on canvas
61 x 61 cm. (24 x 24 in.)

Signed (lower right)

₦ 200,000-300,000
\$ 500-700



MAIN SALE BEGINS



1
KOFI AGORSOR (Ghanaian, b.1970)

THE WALLS OF NATURE
2018
Oil on canvas
181 x 151 cm. (71¼ x 59½ in.)

Signed (lower right)

₦ 3,500,000-4,000,000
\$ 7,700-8,700

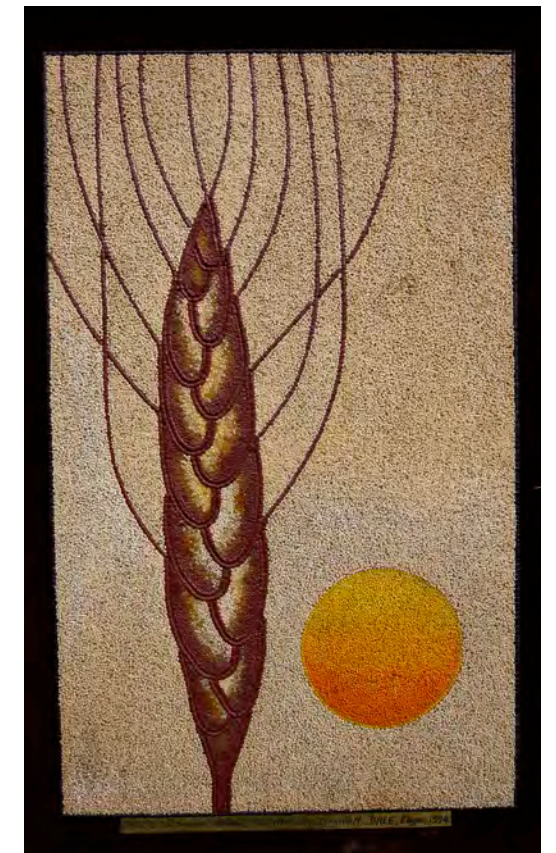
2
DAVID DALE (1947-2019)

HOPE
1994
Bead on board
58.5 x 35.5 cm. (23 x 14 in.)

Signed and dated (lower left)

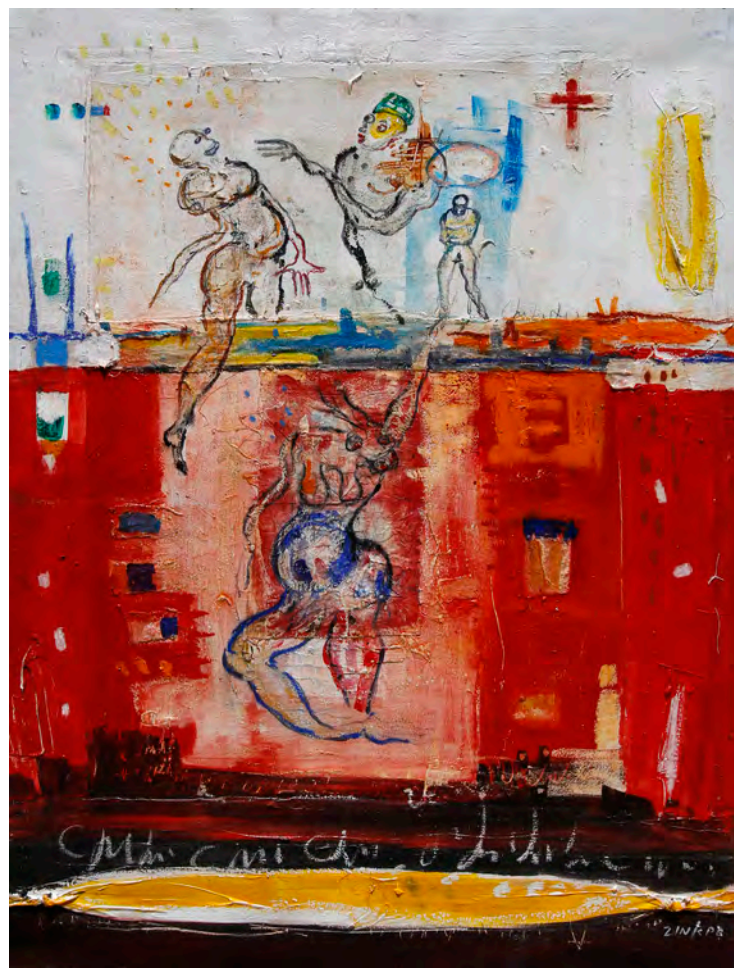
₦ 900,000-1,400,000
\$ 2,000-3,100

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.





3
LARRY OTOO (Ghanaian, b.1956)
WE THE PEOPLE (HERITAGE SERIES)
 2019
 Acrylic on canvas
 122 x 151.5 cm. (48 x 59¾ in.)
 Signed and dated (lower right)
 ₦ 2,000,000-3,000,000
 \$ 4,400-6,600



4
DOMINIQUE ZINKPE (Benin, b. 1969)
HINTOINE DE JALOUISE
 Mixed media on canvas
 100 x 80 cm. (39¾ x 31½ in.)
 Signed (lower right)
 ₦ 2,500,000-3,500,000
 \$ 5,500-7,700



5
ROM ISICHEI (b.1966)
DELECTATION
 2016
 Mixed media on canvas
 134.5 x 111.5 cm. (53 x 44 in.)
 Signed (lower right)
 ₦ 4,500,000-6,000,000
 \$ 9,800-13,100

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.



6
BEN OSAGHAE (1962-2017)

OUR STOLEN VOICES
2013
Acrylic on canvas
140.5 x 140.5 cm. (55¼ x 55¼ in.)

Signed and dated (lower left)

₦ 6,000,000-7,000,000
\$ 13,100-15,300

Osaghae's paintings indeed represent one of the most expressive experimental approaches to figuration, colouring and composition. He stretched this experimentation to unimaginable extreme and beauty. Often taking his view from the most startling and unexpected angles, the artist sets the viewer on a playful, yet contemplative experience of the two-dimensional space. Figures and colours are used to create drama, gestures, suspense, yet in a way that soothes and comforts even when the subject is political. Such artistic genius and mastery of the visual language and manipulation of the picture plane would attract envious admiration from Degas. In this political composition, two hands of a partly exposed figure stretch out towards schematic figures and patches of flat colours in a "C" shape, that could also represent human figures in what appears as seeking to create a dialogue of tension and tranquillity, chaos and order, the duality of existing opposites we all often experience in life. (JB)

7
DUKE ASIDERE (b.1961)

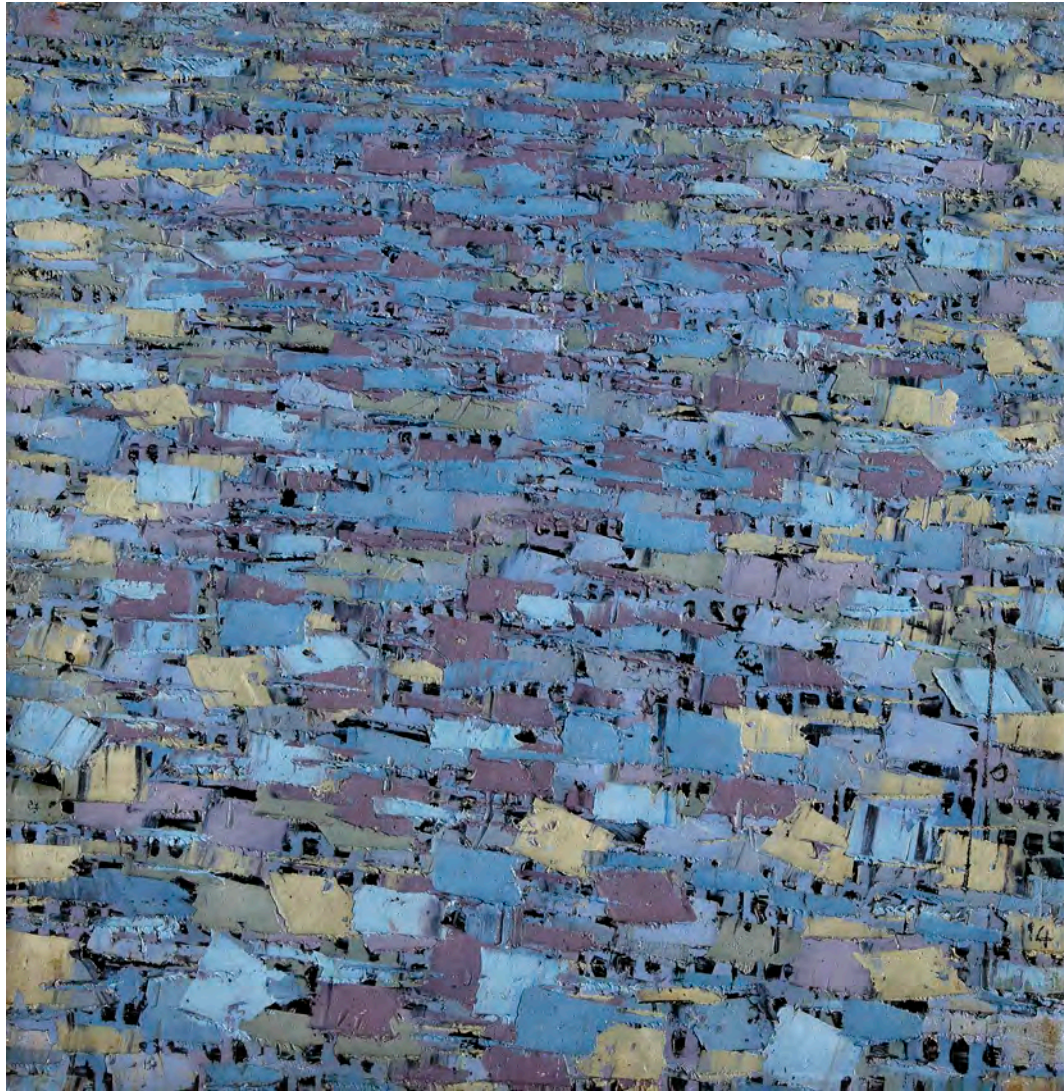
STORY BOOK SEARCHING
2020
Oil on canvas
183 x 122 cm. (72 x 48 in.)

Signed and dated (lower left)

₦ 3,500,000-4,500,000
\$ 7,700-9,800

Duke Asidere's colourful and trendy elegant maidens have become the artist's visual signature commentary of our modern women. He has produced numerous studies of the subject in various media- charcoal, pencil, pastel, etc. In a number of these studies, because they are indeed studies because of his consistent reference of this loved subject, he deliberately screens –off their faces as if to direct the viewer his search for the idealistic rather than the identity of his maidens. Prominent on his studies is the definition of their breast. This may suggest multiple symbolic references that the viewers are at liberty to draw their personal conclusion. In my reading, I would prefer to see the artists drawing inspiration from our traditional sculptures with exaggerated reproductive organs symbolic of fertility and capacity to advance the continuity of the human species. Duke Asidere has carved for himself a place in the annals of modern Nigerian art as an artist who may have produced the concentrated body of works on contemporary African woman employing the conceptual approach. His work could be said to be the lens of the new generation that recall the stylised elegant women of Enwonwu. (JB)





8
ABLADE GLOVER (Ghanaian, b.1934)

BLUE TOWNSCAPE
 2014
 Oil on canvas
 101.5 x 101.5 cm. (40 x 40 in.)

Signed and dated (lower right)

₺ 5,000,000-6,000,000
 \$ 10,900-13,100

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



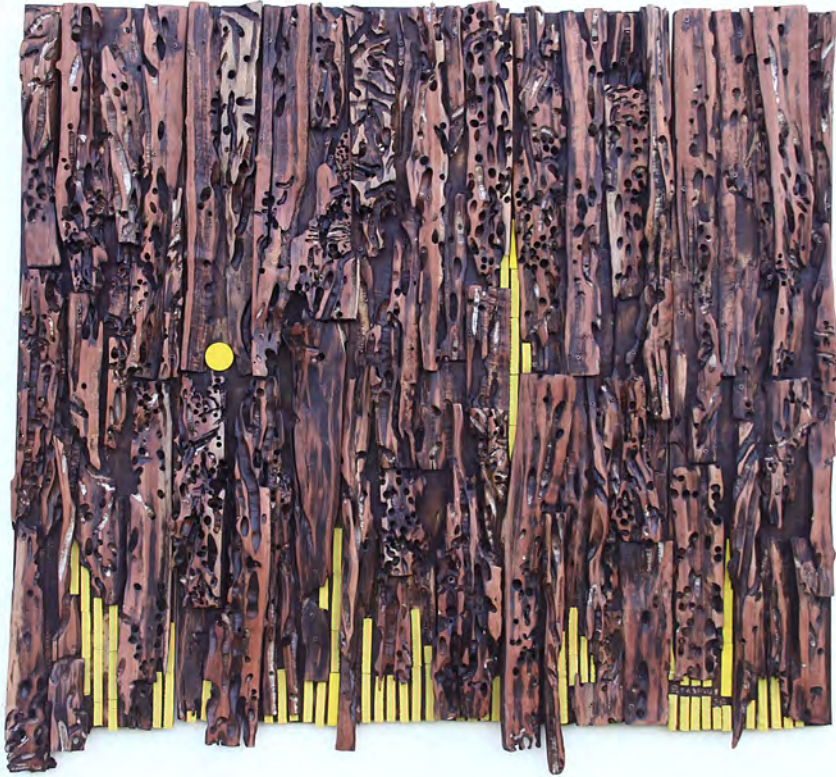
9
ABLADE GLOVER (Ghanaian, b.1934)

MARKET PROFILE
 2018
 Oil on canvas
 101.5 x 152.5 cm. (40 x 60 in.)

Signed and dated (lower right)

₺ 6,000,000-7,000,000
 \$ 13,100-15,300

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)



10
ERASMUS ONYISHI (b.1978)

HOPES BENEATH
2020
Wood and slippers
139.5 x 132 cm. (55 x 52 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
\$ 2,200-3,300



12
SAM OVRAITI (b.1961)

**WE COME IN GREEN,
NOW SEE RED**
2019-2020
Acrylic on canvas
137.5 x 183 cm. (54¼ x 72 in.)

Signed and dated (lower right)

₦ 1,800,000-2,500,000
\$ 4,000-5,500

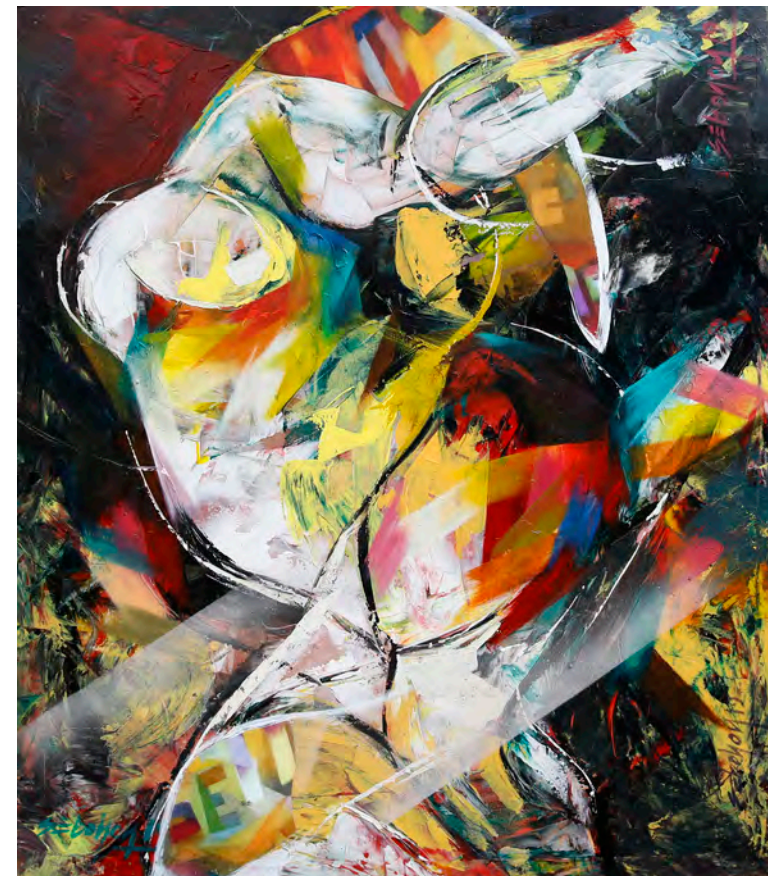


11
ONYEMA OFFOEDU-OKEKE (b.1967)

WORDS OF OUR FATHERS-ANCESTRAL ECHOES
2018
Acrylic on canvas
183 x 122 cm. (78 x 48 in.)

Signed and dated (lower right)

₦ 1,200,000-2,000,000
\$ 2,700-4,400



13
SAM EBOHON (b.1966)

SLAY QUEEN
2019
Acrylic and oil on canvas
107 x 122 cm. (42 x 48 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
\$ 2,200-3,300



14
KOLADE OSHINOWO (b.1948)

PEOPLE OF TOMORROW
2018
Acrylic and oil on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower left)

₦ 4,500,000-5,500,000
\$ 9,800-12,000

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.



15
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
\$ 8,700-10,900

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. Peju Alatise was exhibited at the first Nigerian Pavilion at the Venice Biennale in 2017. Her work has been chosen for the upcoming Venice Architectural Biennale. She is also a fellow of the National Museum of African Art, Smithsonian Institution.

16
KAINEBI OSAHENYE (b.1964)

INTERACTIONS OF BODY AND SPIRIT

2011
Mixed media on board
152.5 x 172.5 cm. (60 x 68 in.)

Signed and dated (lower right)

₦ 3,500,000-4,500,000
\$ 7,700-9,800

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



17
VICTOR EHIKHAMENOR (b.1970)

LAGOS HIDE AND SEEK

2014
Acrylic and charcoal on canvas
173 x 282 cm. (68 x 111 in.)

Signed and dated (lower right)

₦ 8,000,000-12,000,000
\$ 17,400-26,100

Working across painting, sculpture, photography and installation, Victor Ehikhamenor draws influences from traditional African motifs and religious cosmology. In 2017, Ehikhamenor represented Nigeria in its first national pavilion at the Venice Biennale. He has taken part in prestigious artist residencies including the Rockefeller Foundation Bellagio Center, the Nirox Foundation and Greatmore Residency, in addition to numerous biennales including DakArt Biennale (Senegal) and Biennale Jogja XIII (Indonesia). Ehikhamenor received a Masters in Fine Arts from the University of Maryland.



18
EMMANUEL EBONG EKEFREY (b.1952)

MOLUE BUS
2010
Oil on canvas
78 x 104 cm. (31 x 41 in.)

Signed and dated (lower right)

₦ 2,000,000-2,500,000
\$ 4,400-5,500



19
DISEYE TANTUA (b. 1974)

MY PRAYER FOR YOU (DIPTYCH)
2010
Acrylic on canvas
122 x 123 cm. (48 x 48½ in.)

Signed and dated (lower right and left)

₦ 1,500,000-2,500,000
\$ 3,300-5,500



20
ALEX NWOKOLO (b. 1963)

TERMINATORS
2020
Mixed media
162.5 x 162.5 cm. (64 x 64 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000
\$ 5,500-7,700

21
BEN OSAGHAE (1962-2017)

UNTITLED
2015
Acrylic on paper
52.5 x 64 cm. (20% x 25¼ in.)

Signed and dated (lower left)

₦ 600,000-1,000,000
\$ 1,400-2,200



22
YINKA SHONIBARE (b. 1962)

LOVE IN THE TIME OF WAR
2015
Print (edition 3 of 20)
49 x 66 cm. (19¼ x 26 in.)

Signed and dated (lower right)

₦ 700,000-1,000,000
\$ 1,600-2,200

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. Shonibare has exhibited at the Venice Biennale, Documenta, and internationally at leading art institutions worldwide.



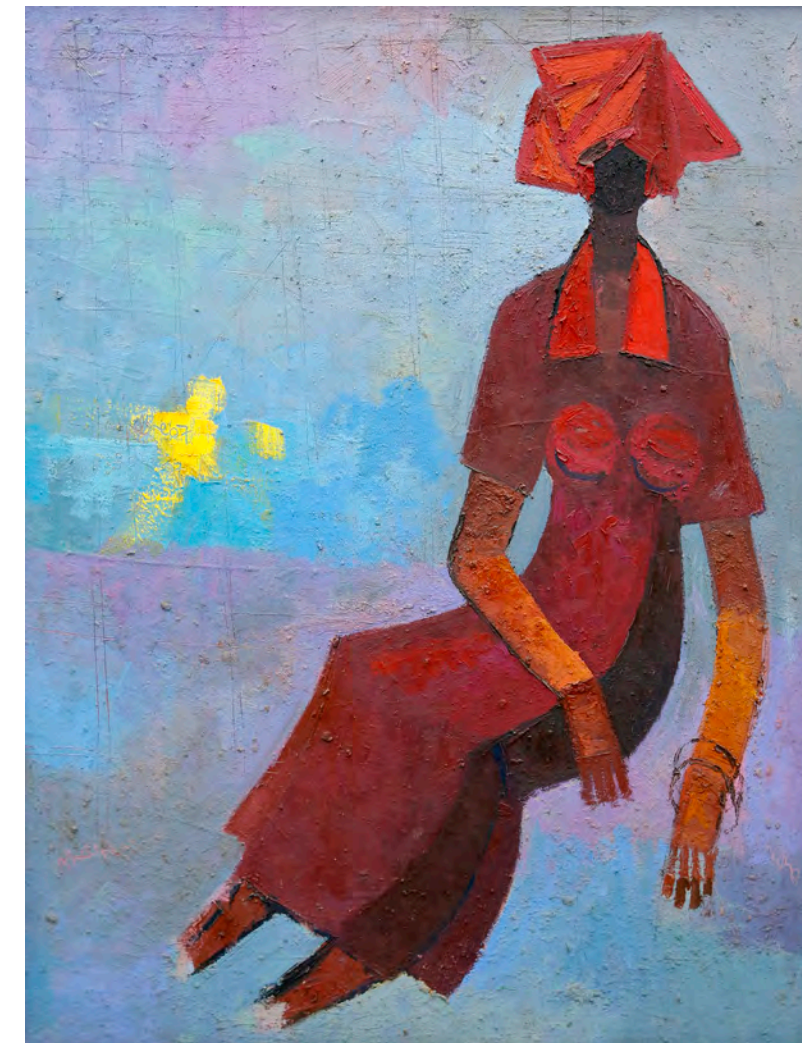
23
CHIDI KWUBIRI (b. 1966)

UNTITLED
 2013
 Acrylic on canvas
 99 x 247 cm. (39 x 97¼ in.)

Signed and dated (lower right)

₦ 5,500,000-7,000,000
 \$ 12,000-15,300

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 archetypical 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 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.



24
DUKE ASIDERE (b. 1961)

DREAMING I
 2006
 Oil on canvas
 122 x 92 cm. (48 x 36¼ in.)

Signed and dated (lower right)

₦ 3,000,000-4,000,000
 \$ 6,600-8,700



25
BRUCE ONOBRAKPEYA (b.1932)

EMO EKPEN (YOUNG LEOPARDS)
1987
Additive plastocast (edition 5 of 45)
68.5 x 94 cm. (27 x 37 in.)

Signed and dated (lower right)

₦ 1,500,000-2,000,000
\$ 3,300-4,400

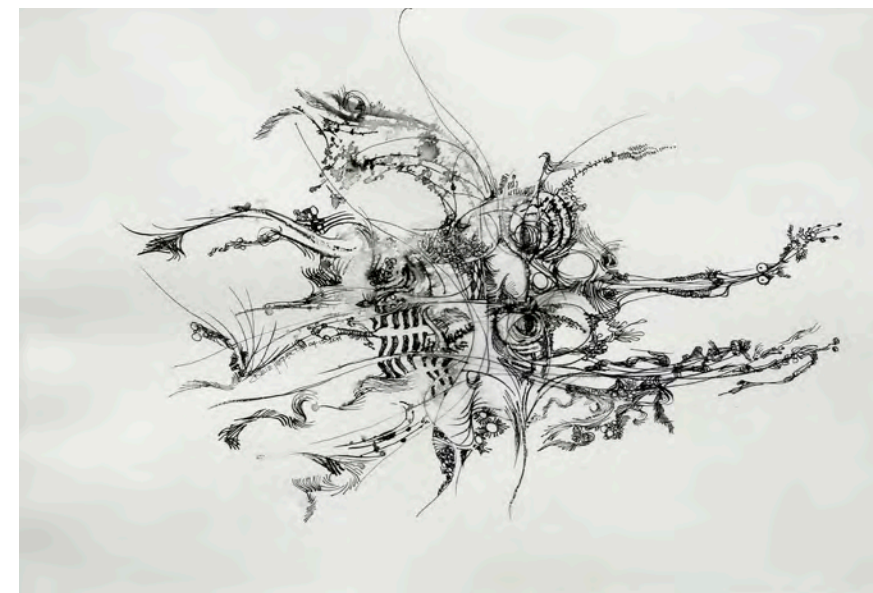


26
WIZ KUDOWOR (Ghanaian, b.1957)

4 NUDE TORSOS
1996
Acrylic on canvas
98 x 148.5 cm. (38½ x 58½ in.)

Signed and dated (lower left)

₦ 2,500,000-3,500,000
\$ 5,500-7,700



27
DELE JEGEDE (b.1945)

UNTITLED
2011
Pen and ink on paper
30 x 46 cm. (12 x 18 in.)

Signed and dated (lower left)

₦ 750,000-1,000,000
\$ 1,700-2,200



28
DELE JEGEDE (b.1945)

MILKMAID IN THE MORNING
1976
Oil on board
65 x 48.5 cm. (25½ x 19¼ in.)

Signed and dated (lower right)

₦ 1,600,000-2,000,000
\$ 3,500-4,400

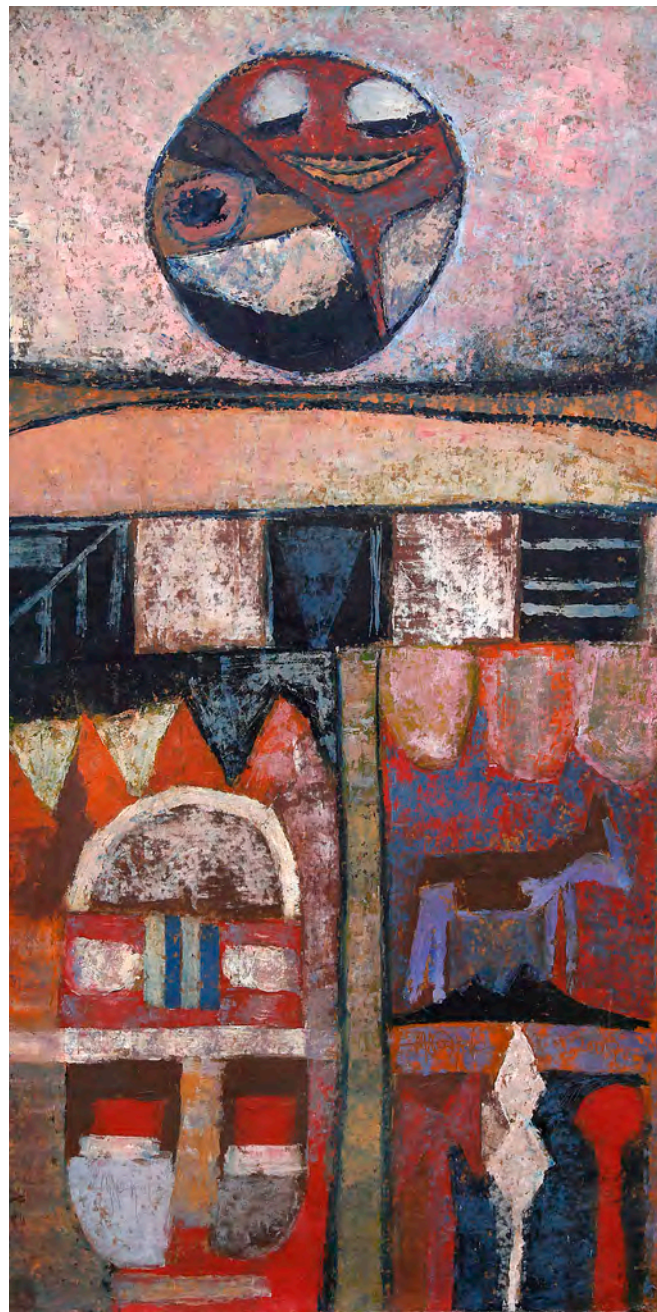


29
BRUCE ONOBRAKPEYA (b.1932)

BLUE MOTIFS II (edition 4 of 4)
2003
Plastograph
92 x 68 cm. (36 x 26¾ in.)

Signed and dated (lower right)

₦ 1,200,000-1,600,000
\$ 2,700-3,500



30
MURAINA OYELAMI (b. 1940)

HERE AND BEYOND

2009
Oil on board
122 x 61 cm. (48 x 24 in.)

Signed and dated (lower right)

₦ 1,200,000-1,700,000
\$ 2,700-3,700

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.

31
OKPU EZE (1934-1995)

UNTITLED

1993
Ink on paper
73.5 x 104 cm. (28 7/8 x 41 in.)

Signed and dated (lower right)

₦ 2,000,000-3,000,000
\$ 4,400-6,600



32

ERHABOR EMOKPAE (1934-1984)

REPRODUCTION SERIES 2

1978

Oil on softboard

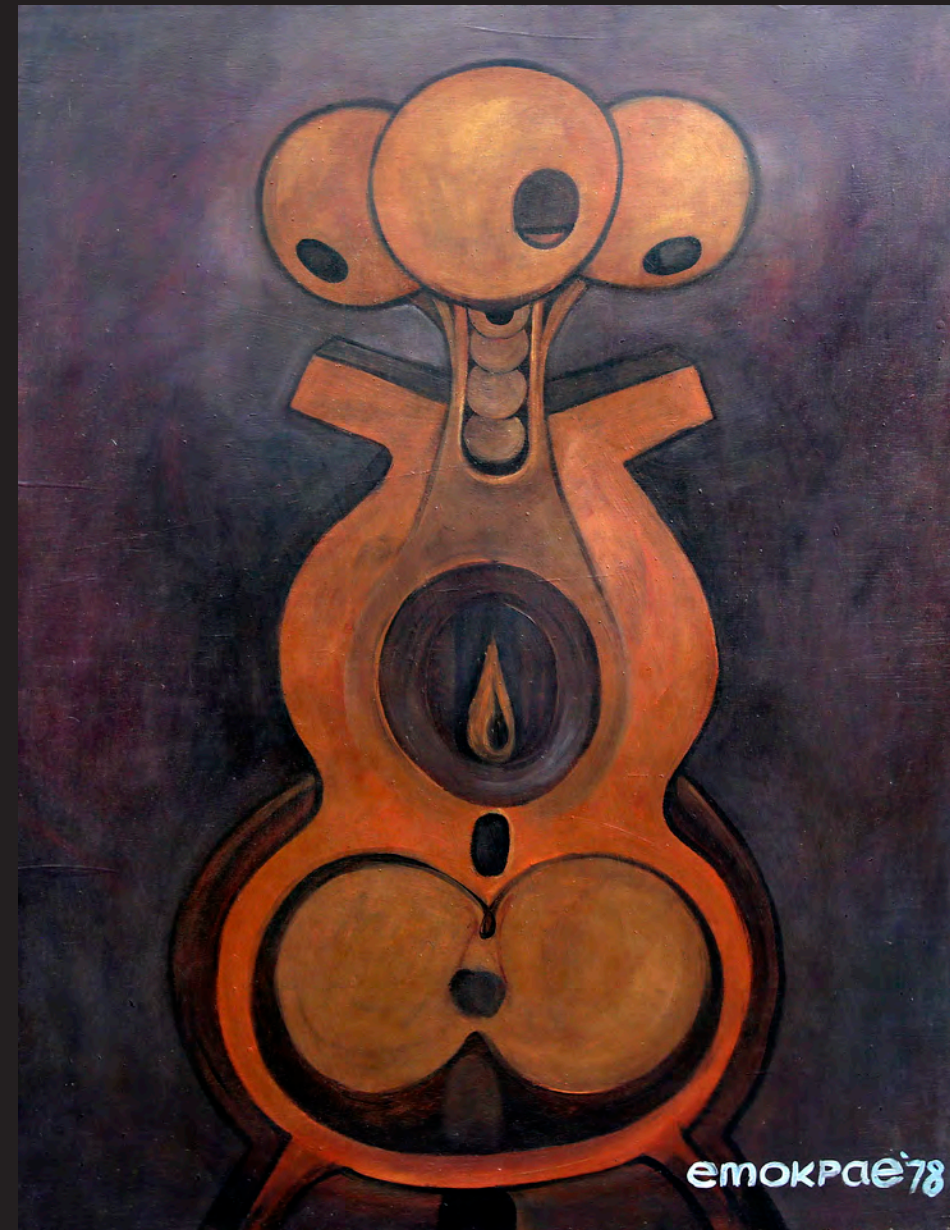
122 x 92 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 5,000,000-6,000,000

\$ 10,900-13,100

In *Reproductive series 2*, the sculptor Emokpae presents a painting of what appears to be a compact and organic rendition of a female's reproductive system. The simplicity with which this is presented in monochrome colours of warm tones of browns draws from sculptural forms the artist is known. It would seem that the sculpture has been translated into two-dimensional work. Yet we also know that it could be a study for a sculpture piece. Emokpae's works always seek for visual statements that are austere yet explosive with contained expression. His works belong to the minimalist and spiritual. The essential essence of African aesthetics is what Emokpae is constantly in search for in all his works. (JB)





33
BEN ENWONWU (1921-1994)

LEGON, BACK TO BACK
1972
Print
33 x 20 cm. (13 x 7½ in.)

Signed and dated (lower right)

₦ 500,000-900,000
\$ 1,100-2,000



34
BEN ENWONWU (1921-1994)

TUTU
1973
Print
87.5 x 58 cm. (34½ x 22¾ in.)

Signed and dated (lower left)

₦ 800,000-1,200,000
\$ 1,800-2,700

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 flat 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.



35
KOLADE OSHINOWO (b.1948)

ARID LANDSCAPE
1980
Oil on board
54 x 193 cm. (21¼ x 76 in.)

Signed and dated (lower right)

₦ 5,500,000-8,500,000
\$ 12,000-18,500



36
CHUKS ANYANWU (1937-c.1990)

UNTITLED
1987
Mixed media on board
62.8 x 115.5 cm. (24¾ x 45½ in.)

Signed and dated (lower left)

₦ 2,500,000-3,500,000
\$ 5,500-7,700

37
UCHE OKEKE (1933-2016)

UNTITLED
1959
Linoprint
13.3 x 14.5 cm. (5¼ x 5¾ in.)

Signed and dated (verso)

₦ 600,000-1,000,000
\$ 1,400-2,200



38
BRUCE ONOBRAKPEYA (b.1932)

GOOD GOVERNANCE (LARGE)
1988
Metal foil
148.5 x 189 cm. (58.5 x 74.5 in.)

Signed and dated (lower right)

₦ 6,000,000-8,000,000
\$ 13,100-17,400

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.

39

SHINA YUSUF (1945 - 1995)

FISH MARKET

1994

Oil on canvas

47 x 87 cm. (18½ x 34¼ in.)

Signed and dated (lower left)

₦ 3,000,000-4,000,000

\$ 6,600-8,700



40

AKINOLA LASEKAN (1916 - 1974)

PORTRAIT OF MADAM ARALEPO

1972

Oil on board

114.5 x 61 cm. (45 x 24 in.)

Signed and dated (lower right)

₦ 4,000,000-5,500,000

\$ 8,700-12,000

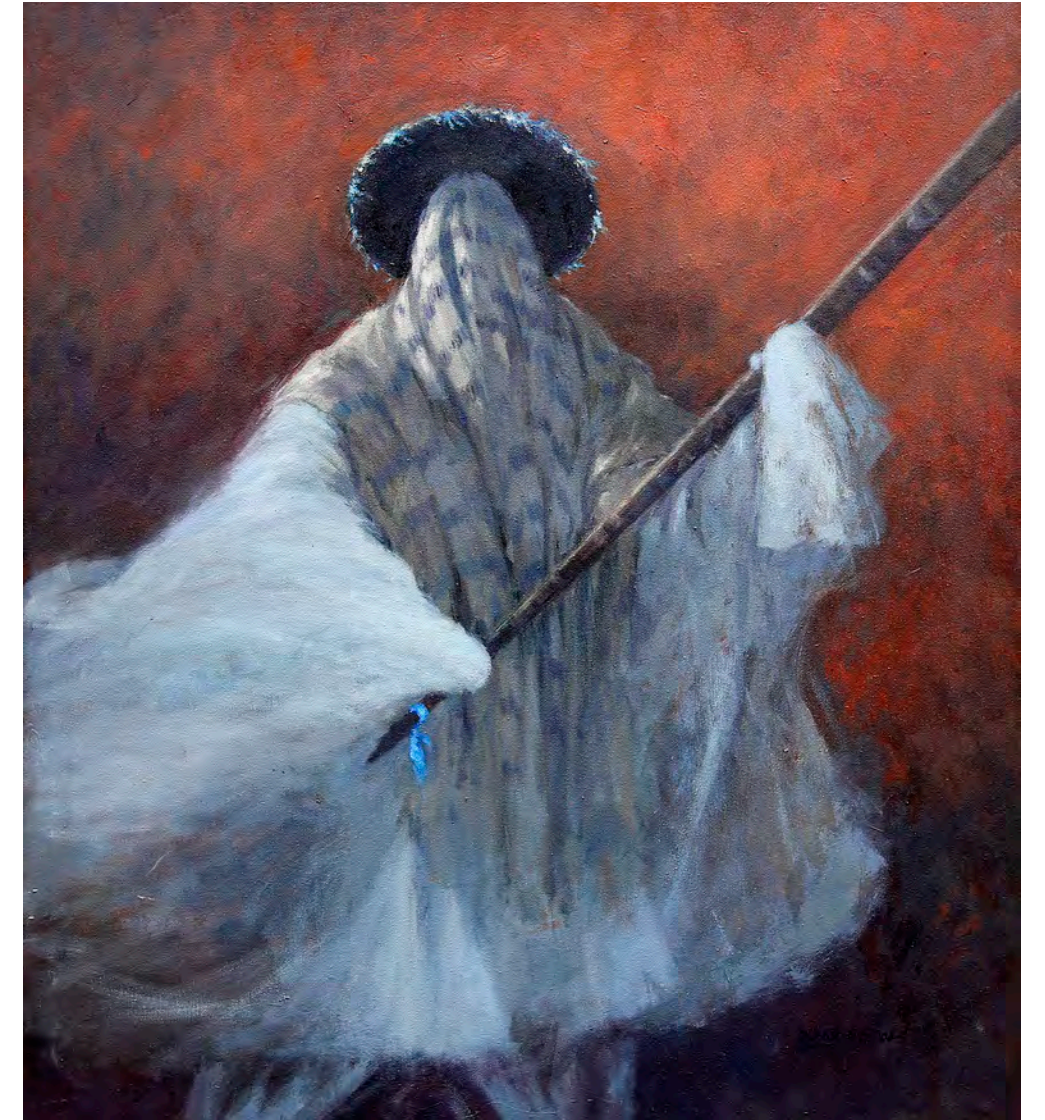




41
BUNMI BABATUNDE (b.1957)

NEGRITUDE
2020
Bronze
134.5 cm. (53 in.) (with base)

₦ 2,000,000-3,000,000
\$ 4,400-6,600



42
ABIODUN OLAKU (b.1958)

ELEGANCE (ADAMU ORISA)
2006
Oil on canvas
85.5 x 74 cm. (33⁵/₈ x 29¹/₄ in.)

Signed and dated (lower right)

₦ 4,500,000-5,500,000
\$ 9,800-12,000



43
 DAVID DALE (1947-2019)
 WHEN THE SUN SETS PEOPLE HAVE TO RETIRE
 1973
 Deep etching on paper
 58.5 x 61 cm. (23 x 24 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000
 \$ 1,400-2,200



44
 DAVID DALE (1947-2019)

DURBAR (edition 20 of 20)
 1976
 Deep etching on paper
 48.5 x 70 cm. (19 x 27.5 in.)

Signed and dated (lower right)

₦ 600,000-1,000,000
 \$ 1,400-2,200



45
 REUBEN UGBINE (b.1956)

ACROBAT V
 2019
 Wood
 193 cm. (76 in.)

Signed and dated (lower right)

₦ 2,500,000-3,500,000
 \$ 5,500-7,700



46
LEKAN ONABANJO (b.1967)

COFFEE BREAK
2019-2020
Acrylic and newsprint on canvas
122.5 x 70 cm. (48¼ x 27½ in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
\$ 1,800-2,700

47
GBENGA ORIMOLOYE (b.1966)

AJE A WA
2011
Oil on board
81.5 x 122 cm. (32¼ x 48 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
\$ 2,200-3,300



48
OYERINDE OLOTU (b.1959)

PREPARING FOR THE CATCH OF THE DAY
2001
Oil on canvas
71 x 44 cm. (28 x 17¼ in.)

Signed and dated (lower right)

₦ 700,000-1,000,000
\$ 1,600-2,200

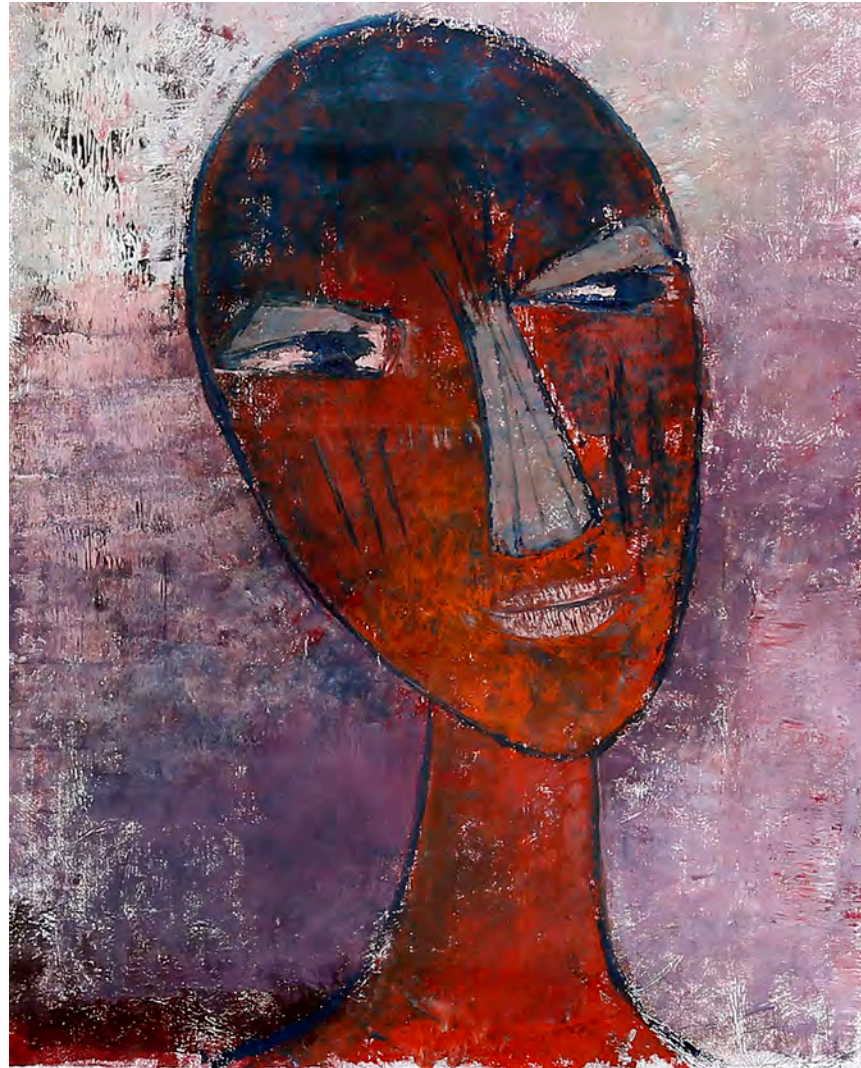


49
TONY ENEBELI (b.1956)

ANI EZI NO 41
1985
Plastocast on board (edition 8 of 50)
114 x 55 cm. (45 x 21½ in.)

Signed and dated (centre left)

₦ 800,000-1,200,000
\$ 1,800-2,700



50
MURAINA OYELAMI (b.1940)

NATIVE HOPEFUL

1985
Oil on paper
57 x 46 cm. (22¼ x 18 in.)

Signed and dated (lower right)

₦ 600,000-900,000
\$ 1,400-2,000

51
BUNMI BABATUNDE (b.1957)

SUPPLICATION

2010
Bronze
66 cm. (25¾ in.)

Signed and dated (lower left)

₦ 800,000-1,200,000
\$ 1,800-2,700



52
TOLA WEWE (b.1959)

ELESHIN OBA

2015
Acrylic on canvas
61 x 101.5 cm. (24 x 40 in.)

Signed and dated (lower right)

₦ 1,000,000-1,500,000
\$ 2,200-3,300



53
SAM OVRAITI (b.1961)

UNTITLED
1991
Watercolor on paper
67.5 x 51 cm. (26½ x 20 in.)

Signed and dated (lower right & left)

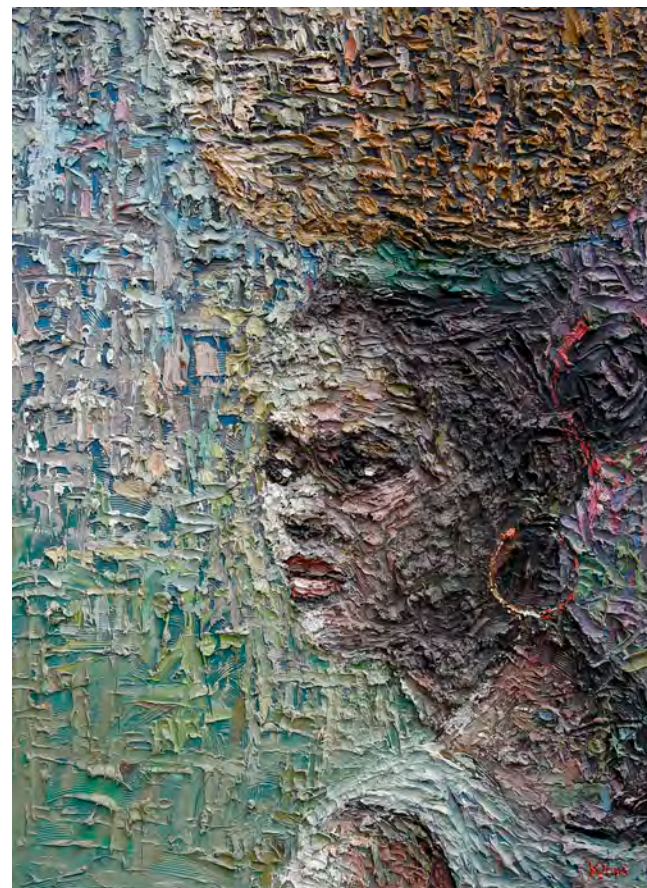
₦ 600,000-900,000
\$ 1,400-2,000

55
GBENGA OFFO (b.1957)

BATHERS IN THE GROVE
2012
Acrylic on canvas
118 x 101.5 cm. (46½ x 40 in.)

Signed and dated (lower left)

₦ 900,000-1,400,000
\$ 2,000-3,100



54
ROM ISICHEI (b.1966)

STRENGTH OF PURPOSE
2018-2019
Oil on canvas
50.5 x 68.5 cm. (20 x 27 in.)

Signed (lower right)

₦ 1,000,000-1,500,000
\$ 2,200-3,300



56
EBONG EKWERE (b.1961)

UNTITLED
2014-2015
Ebony wood
129 cm. (50¾ in.)

Signed and dated (verso)

₦ 700,000-1,000,000
\$ 1,600-2,200

57
KOFI ASEMNYINAH (Ghanaian, b.1953)

NOONDAY SHOPPING, IKOTUN LAGOS
2020
Pen and ink on paper
65.5 x 95 cm. (25¾ x 37½ in.)

Signed and dated (lower right)

₦ 800,000-1,200,000
\$ 1,800-2,700

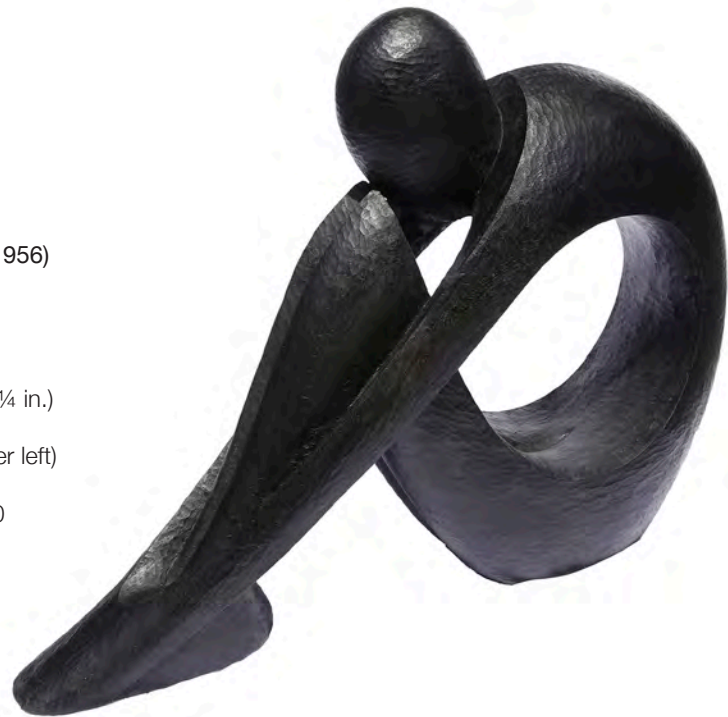


58
REUBEN UGBINE (b.1956)

MEDITATION IV
2019
Wood
68.5 x 92 cm. (27 x 36¼ in.)

Signed and dated (lower left)

₦ 1,800,000-2,500,000
\$ 4,000-5,500



59
KOLADE OSHINOWO (b.1948)

MUSIC FOR THE TWINS
1976
Oil on board
121.5 x 71 cm. (47½ x 28 in.)

Signed and dated (lower right)

₦ 3,000,000-4,000,000
\$ 6,600-8,700



60
UCHE JAMES IROHA (b.1972)

I AM 112
2020
Pencil and Ink drawing on archival textured matt print
102 x 68.5 cm. (40 x 27 in.)

Signed and dated (centre right)

₦ 1,400,000-1,800,000
\$ 3,100-4,000

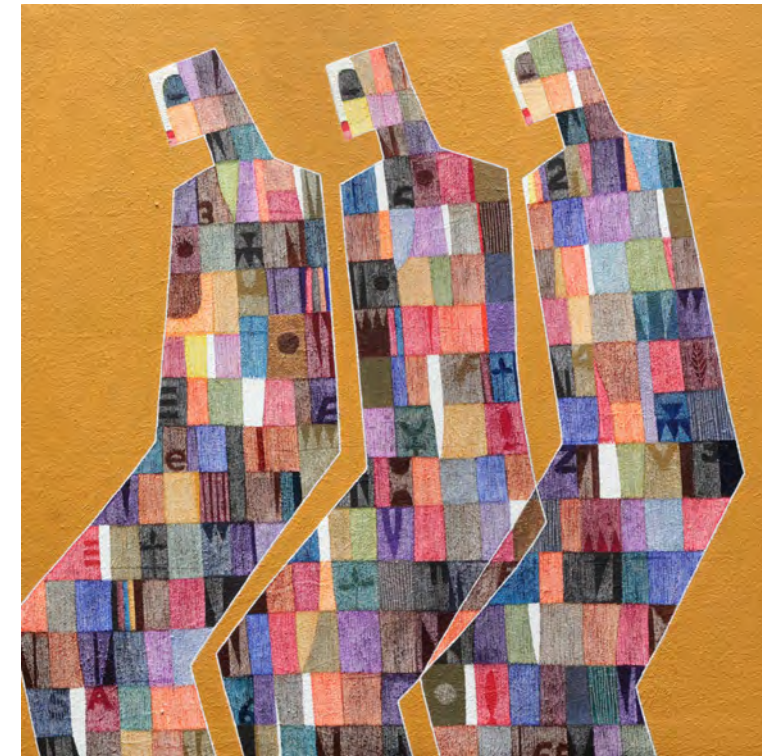
Artist Statement: This work comes from a series that looks at women and conflict. The project investigates the role of women in areas of contention as well as the commercialisation of conflict. The work questions the authenticity of so-called aid and aid organisations., offering a deeper look at the concept of conflict management and how it evolves. This project is an experiment in the sense that i have tried to expand the materiality of photography, going beyond print and introducing etching and drawing on existing archival inkjet images.

62
JOHNSON UWADINMA (b.1982)

THREE MUSES
2020
Acrylic on canvas
92 x 92 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 750,000-1,000,000
\$ 1,700-2,200



61
SEGUN AIYESAN (b.1971)

THE GREEN ROOM
2020
Acrylic and cretextura on canvas
152.5 x 122 cm. (60 x 48 in.)

Signed and dated (lower right)

₦ 2,000,000-2,500,000
\$ 4,400-5,500



63
UCHE EDOCHIE (b.1975)

WE ONLY HAD EACH OTHER
2020
Acrylic on canvas
117 x 92 cm. (46 x 36 in.)

Signed and dated (lower left)

₦ 1,400,000-1,800,000
\$ 3,100-4,000

Uche Edochie is a painter, writer and entrepreneur whose studio practice spans twenty five years with over seventy national and international exhibitions held in Nigeria, Spain, Switzerland, Paris, London, South Africa and Mali. Edochie's works are a response to the socio-political realities and challenges of being human in our world today. He works mainly with acrylic on canvas. In *We Only Had Each Other*, Edochie delves into the psyche of the average human revealing the anxiety, challenges and means by which people around the world thrived during this unprecedented global shut down.



64
DISEYE TANTUA (b.1974)

NO MONEY NO HONEY
2020
Acrylic on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 650,000-1,000,000
\$ 1,500-2,200

Diseye Tantua is best known for his iconic style of “Afro Pop Art”, combining graphic symbols, bold colours and expressive text. His drawings are based on traditional proverbs that are made popular by headboards and bumper stickers on buses, taxis, tricycles and street signs. Tantua focuses on social groups in urban spaces around the city, often depicting forms of transit and movement. These scenes are overlaid with popular local expressions that speak to the energy and dynamism of the city’s inhabitants. Tantua graduated in Fine and Applied Arts from Rivers State University of Education, now Ignatius Ajulu University. He is currently the Chairman of the Society of Nigerian Artists (Rivers State Chapter).

66
QOZEEM ABDULRAHMAN (b.2000)

STAGE III
2020
Mixed media on canvas
105.5 x 140 cm. (41½ x 55 in.)

Signed and dated (lower right)

₦ 350,000-650,000
\$ 800-1,500



65
DISEYE TANTUA (b.1974)

MONEY STOP NONSENSE
2020
Acrylic on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 650,000-1,000,000
\$ 1,500-2,200



67
WOLE LAGUNJU (b.1966)

TWILIGHT WOMAN
2005
Oil on canvas
90 x 90 cm. (35½ x 35½ in.)

Signed and dated (lower right)

₦ 1,200,000-1,800,000
\$ 2,700-4,000



68
ABBA MAKAMA (b.1982)
FALANA DRIP
 2020
 Acrylic on canvas
 101.5 x 101.5 cm. (40 x 40 in.)
 ₦ 800,000-1,000,000
 \$ 1,800-2,200

70
FEMI MORAKINYO (b. 1984)
SAGE
 2020
 Oil and acrylic on canvas
 77 x 77 cm. (30¼ x 30¼ in.)
 Signed and dated (lower right)
 ₦ 400,000-600,000
 \$ 900-1,400



Femi Morakinyo is a painter and graphic artist who focuses on everyday narratives in the domestic space and social space. Working in watercolor, acrylics, charcoals and oils, Femi Morakinyo's paintings are presented in a bold and humorous manner, often referencing vintage electronics and objects which recall his own personal history and experiences. Femi Morakinyo graduated from Yaba College of Technology, majoring in fine art.

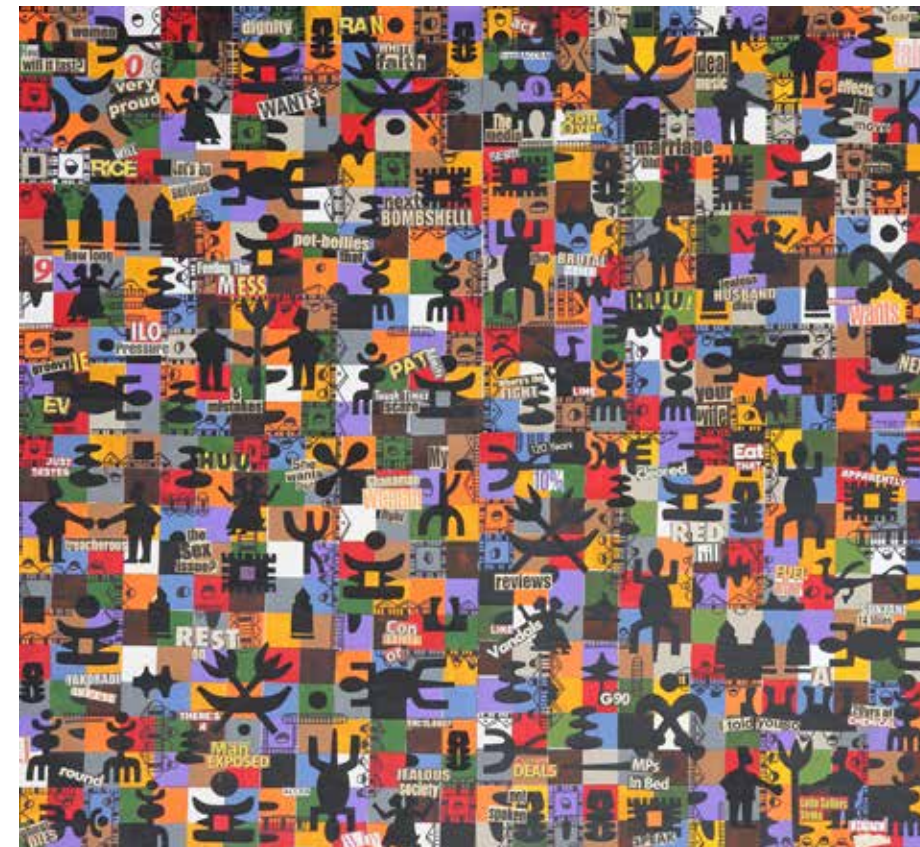
69
JULIET EZENWA PEARCE (b.1968)

AGAINST ALL ODDS
 2019
 Acrylic on canvas
 78 x 147.5 cm. (38½ x 58 in.)

Signed and dated (lower left)

₦ 800,000-1,000,000
 \$ 1,800-2,200

Artist Statement: This series I find myself revisiting frequently. It is a theme in honour of Nigeria's hard-working mothers. The central female is portrayed with a baby in one hand and the other clutching the tip of the moon while riding through the sun. I cannot tire of praising the ingenuity of the Nigerian woman, so deprived, so marginalised, so side-lined, yet she survives against all the odds. We see them daily as they go about their chores with good grace.



71
NANA NYAN ACQUAH
 (Ghanaian, b.1966)
KROMANTSE DURBAR
 2010
 Mixed media on paper
 155 x 166 cm. (61 x 65½ in.)
 Signed and dated
 (lower right & left)
 ₦ 600,000-900,000
 \$ 1,400-2,000



72
KEHINDE OSO (b. 1973)
WANZAMI (LOCAL BARBER)
 2018
 Oil on canvas
 142.5 x 115 cm. (55¾ x 45¼ in.)
 Signed and dated (lower left)
 ₦ 800,000-1,200,000
 \$ 1,800-2,700

73
UCHE PETERS (b.1973)
RUSTY AND FADING I
 2019
 Galvanized metal and auto paint
 170 x 111.5 cm. (67 x 44 in.)
 ₦ 1,200,000-1,600,000
 \$ 2,700-3,500



74
SADE THOMPSON
(b.1972)
CONVERSATION, COW PRICE AND
FREE MILK
 2020
 Acrylic on canvas
 76 x 92 cm. (29¾ x 36¼ in.)
 Signed and dated (lower right)
 ₦ 300,000-500,000
 \$ 700-1,100



75
DARE ADENUGA (b.1982)

MENTAL SLAVERY
2018
Mixed media on canvas
92 x 139 cm. (36¼ x 54½ in.)

Signed and dated (centre of work)

₦ 600,000-1,000,000
\$1,400-2,200

76
GODFRIED DONKOR (Ghanaian, b.1964)

JAMESTOWN MASQUERADE V
2011
Print (edition of 5)
60 x 40 cm. (23½ x 15¾ in.)

₦ 1,000,000-1,500,000
\$ 2,200-3,300



TERMS AND CONDITIONS

END OF SALE

Buying at Arthouse Contemporary

Conditions of Sale

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

Bidder Registration

We require prospective buyers to register at least 72 hours before the auction. All first-time registrants will be required to supply a bank reference to complete this process. Arthouse Contemporary will be available to answer any individual questions about this process or if assistance is required. Registered bidders who arrive at the auction will be given a numbered paddle for bidding.

Bidding

The auctioneer accepts bids from those present in the saleroom or absentee written bids left with Arthouse Contemporary in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by entering bids in response to those made in the saleroom and/or absentee bids. After the reserve is met, the auctioneer will not execute any further bids.

Absentee Bids

A registered prospective buyer that is unable to attend the auction can complete a written instruction in the form of an absentee bid. This would be a maximum amount the bidder is willing to declare as the hammer price. Arthouse Contemporary will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. If identical bids are made for the same lot, the first bid received by Arthouse Contemporary will take priority. The auctioneer may execute absentee bids himself with a verbal declaration that he is doing so. Absentee Bid forms are available in this catalogue and on Arthouse Contemporary’s website for submission by fax or by electronic delivery. As indicated in the Conditions of Sale, Arthouse Contemporary will confirm receipt of absentee bids up to 24 hours after submission by the prospective buyer. If the prospective buyer has not received a confirmation, he or she is responsible for follow-up with Arthouse Contemporary.

Successful Bids

The sound of the auctioneer’s hammer signifies that the final bid has been made and accepted. At that time, the buyer assumes full responsibility for payment of this lot. The results of absentee bids, if successful, will be conveyed to the absentee bidder at their preferred form of contact, indicated on the absentee bid form. The successful bidder will pay the hammer price plus the premium and any applicable value added tax.

Estimates

Estimates are based upon market prices for similar works by the same artists, and, where applicable, upon prices recently paid at auction for comparable works. Estimates are subject to revision.

Reserves

The reserve price is a minimum hammer price for which the work will be sold. If the reserve is not met, the lot will remain unsold. The reserve does not exceed the low pre-sale estimate but the sum remains confidential.

Buyer’s Premium

Arthouse Contemporary charges a flat-rate premium to the buyer of 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

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 460 Nigerian Naira to 1US Dollar was taken on 1November, 2020.

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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ABSENTEE BIDDING FORM

SALE NUMBER
L2003

SALE TITLE
MODERN AND
CONTEMPORARY ART

SALE DATE
30 NOVEMBER 2020

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. (F APPLICABLE) _____

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

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

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE.
Bids should be submitted not later than 5 pm on SUNDAY, 29 NOVEMBER 2020.

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. 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.



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Founder



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Director



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Consultant/Advisor



Sumbo Biobaku-Baderin
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'14

