



**ARTHOUSE**

CONTEMPORARY LIMITED

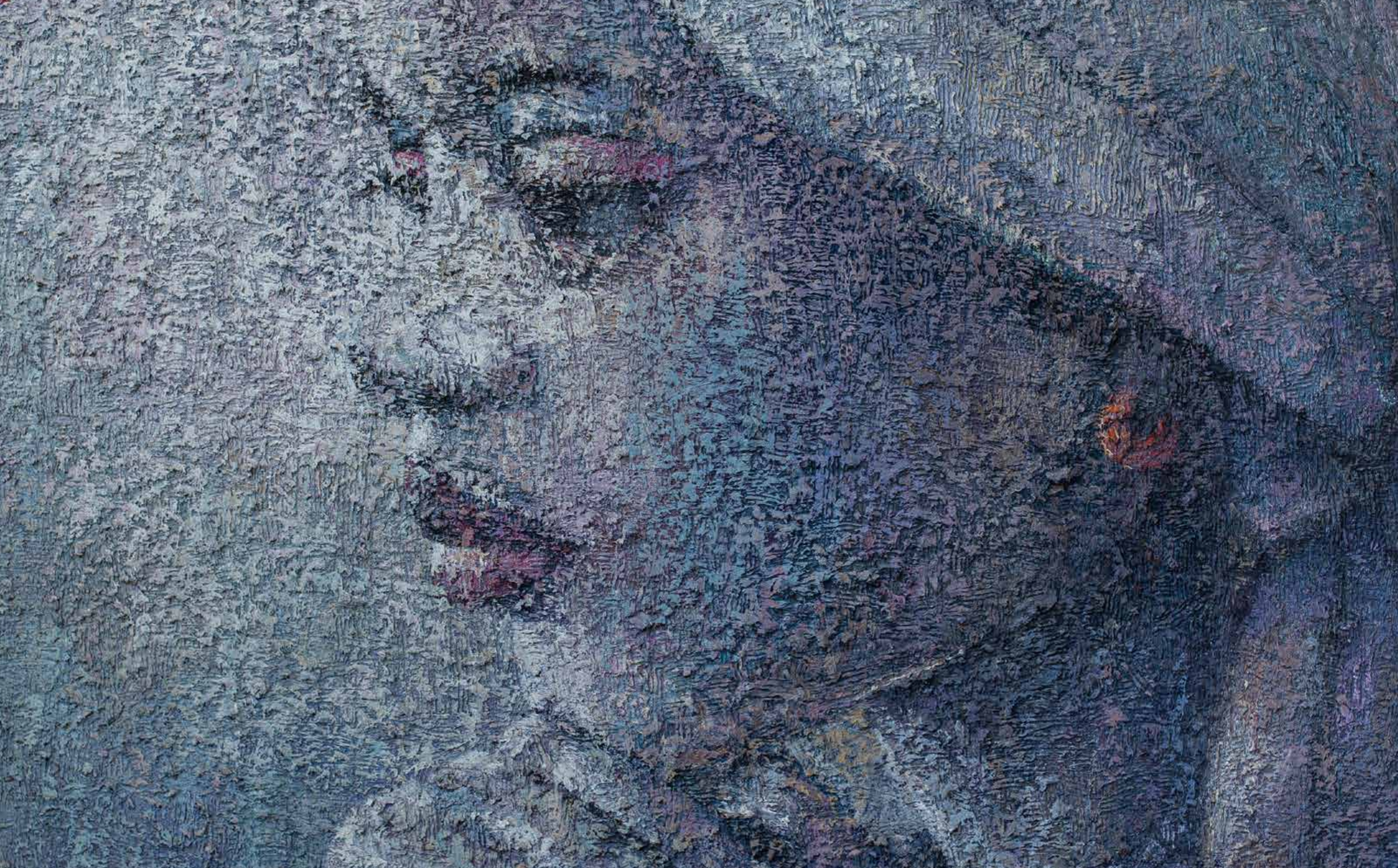
**MODERN AND  
CONTEMPORARY ART**

Lagos, Nigeria

7th June, 2021

ONIBRAKPEYA







**COVER**

LOT #24  
BRUCE ONOBRAKPEYA

HAVE YOU HEARD

**BACK COVER**

LOT #37  
ABIODUN OLAKU

EXPRESSION

**INSIDE FRONT COVER**

LOT #9  
ROM ISICHEI

REALITY CHECK

**INSIDE BACK COVER**

LOT #12  
GANI ODUTOKUN

HURLY BURLY 1

**OPPOSITE CONTENTS**

LOT #29  
ABLADE GLOVER

LORRY STATION

## MODERN AND CONTEMPORARY ART

**ONLINE AUCTION**

**Bidding Closes on**

7th June 2021

6 PM (WAT)

Auction lots will stagger by one minute starting at 6 PM.

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**CONDITIONS OF SALE**

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

**CONTACT US**

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Acknowledgements

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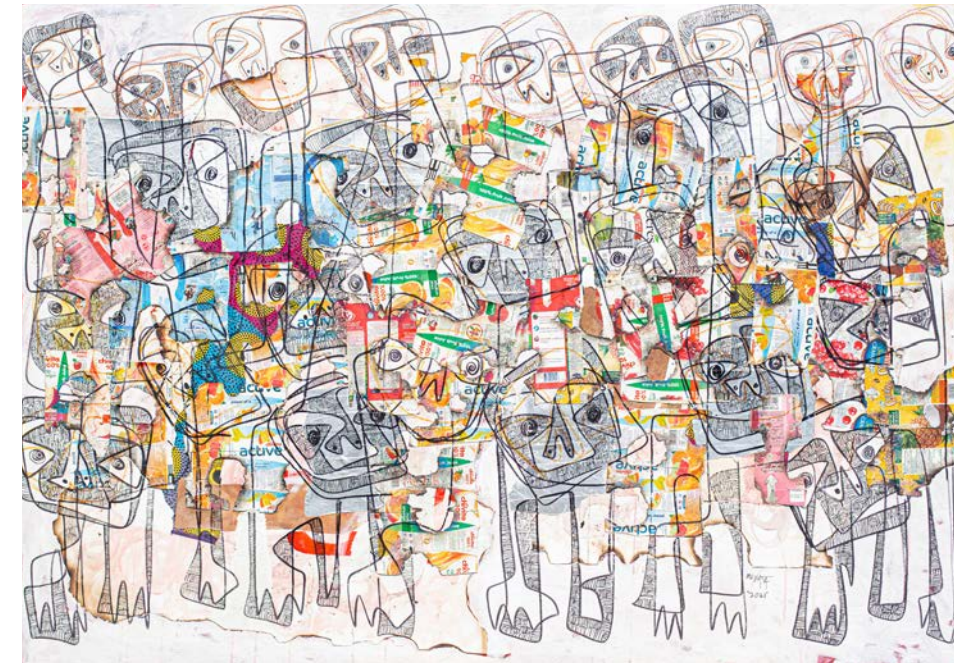


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MAIN SALE BEGINS



1  
OBINNA MAKATA (b.1981)  
**OCEAN OF CRUDE MATERIALISM**  
2021  
Mixed media on canvas  
140.5 x 200 cm. (55¼ x 78¾ in.)  
Signed and dated (lower right)  
\$ 2,000-3,000

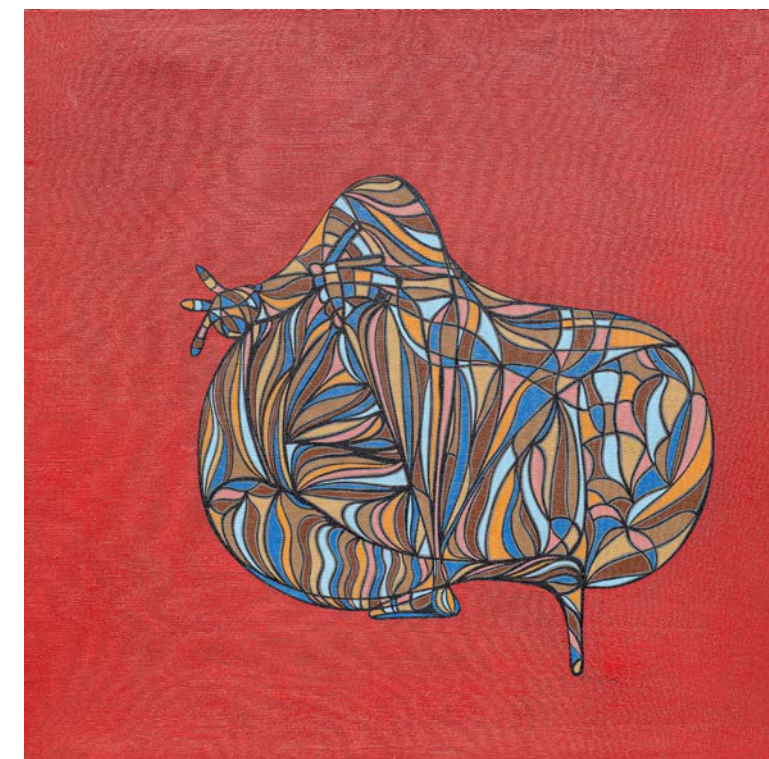
Obinna Makata uses fabric as a metaphor to explore cultural identity and evolving social values in Nigeria. His mixed media collages combine ink, acrylic and scraps of Ankara fabric to create narrative associations that deal with common aspects of daily life, including visa queues, modern relationships, and crowded urban environments. Makata began his fabric collages after noticing the scraps left behind in the trash by his neighbor who worked as a tailor. Since then, these textiles have featured predominately in his works on canvas and paper. More recently, he has combined other found materials such as food cartons and consumer packaging. (JG)

2  
KOFI AGORSOR (Ghanaian, b.1970)

**SECURE CARGO AIRCRAFT**  
2014  
Oil on canvas  
100.5 x 100.5 cm. (39½ x 39½ in.)

Signed (lower right)

\$ 5,000-7,000







3  
BEN OSAGHÆ (1962-2017)

E GO BETA  
2013  
Acrylic on canvas  
90 x 90 cm. (35½ x 35½ in.)

Signed and dated (lower left)

\$ 8,000-10,000



4  
BEN OSAGHÆ (1962-2017)

HOW TO PRICE LOVE AT THE MARKET  
2013  
Acrylic and oil on canvas  
90 x 90 cm. (35½ x 35½ in.)

Signed and dated (lower right)

\$ 8,000-10,000





5  
WIZ KUDOWOR (Ghanaian, b.1957)

**THE CELEBRANT**  
2006  
Acrylic on canvas  
153.5 x 96.5 cm. (60½ x 38 in.)

Signed (lower right)

\$ 5,000-7,000

6  
ALIMI ADEWALE (b.1974)

**RICCA ISALE EKO**  
2009  
Oil on canvas  
62 x 50.5 cm. (24¾ x 19¾ in.)

Signed and dated (lower right)

\$ 2,500-3,500

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 2016, Adewale participated in the Konststepidemics residency in Sweden, and in 2017 he participated in an artist residency at Miliki, Lagos. He has held recent exhibitions at Galleri Astley Uttersberg in Sweden and Alara, Lagos. (JG)



7  
DUKE ASIDERE (b.1961)

**HOUSE ESCAPE**  
2012  
Oil on canvas  
122 x 122 cm. (48 x 48 in.)

Signed and dated (upper right)

\$ 9,000-12,000

Born in 1961 at the new dawn of Nigeria's independence from British rule, Duke Asidere studied Fine Arts at the Ahmadu Bello University in Zaria, graduating with a First Class Honours in 1988. He received a masters in painting from the same school before going on to teach Pictorial Composition and Art History at Auchi Polytechnic (Edo state) until 1995. He has focused on his practice ever since, with numerous solo and group exhibitions in Nigeria and internationally. (SK)





8  
**KAINEBI OSAHENYE (b.1964)**

**ONE LOVE (II)**  
 2020  
 Oil, spray paint & acrylic on canvas  
 122 x 97 cm. (48 x 38¼ in.)

Signed (lower left)

\$ 4,000-5,000

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. Born in Agbor, Delta State, Nigeria in 1964, Osahenye studied at Auchi Polytechnic and Yaba College of Technology. He received an MFA from Goldsmiths College, London. He has taken part in numerous international residencies including the Vermont Studio Center, School of Visual Arts in New York and the Harmattan Workshop. (JG)



9  
**ROM ISICHEI (b.1966)**

**REALITY CHECK**  
 2009  
 Acrylic & oil on canvas  
 140 x 165.5 cm. (55¼ x 65¼ in.)

Signed and dated (upper right)

\$ 14,000-20,000

This lot typifies Rom Isichei's large-scale, expressionistic paintings in which a tempered canvas adds textural intrigue to an otherwise flat, two-dimensional surface. Isichei is roundly expressionist as a painter, in a practice that spans three decades and cuts across mediums that include assemblage, drawing, collage and installation. Similarly, he employs a diverse range of found materials from metal sheets and bottle tops to plastic as new ways of knowledge production. The results are deeply affecting, multiplicities of emotional conditions, whose likely end-forms of melancholy, isolation or existentialism are expertly intuited and powerfully rendered. Isichei is a graduate of Yaba College of Technology (Nigeria) and Chelsea College of Art and Design (England). His works have been exhibited in numerous exhibitions in Germany, Netherlands, Nigeria, United Kingdom and the United States. (SK)





10  
WOLE LAGUNJU (b.1966)

CHARM SERIES  
2009  
Mixed media on canvas  
91.5 x 91.5 cm. (36 x 36 in.)

\$ 4,000-5,000



11  
WOLE LAGUNJU (b.1966)

CHARM SERIES III  
2009  
Mixed media on canvas  
91.5 x 91.5 cm. (36 x 36 in.)

\$ 4,000-5,000



12  
GANI ODUTOKUN (1946-1995)

HURLY BURLY 1  
1990  
Oil on canvas  
43 x 60 cm. (17 x 23½ in.)

Signed and dated (lower left)

\$ 5,000-7,000

As a professor at Ahmadu Bello University, Zaria, from 1976 until his untimely death in 1995, Gani Odutokun influenced a generation of contemporary artists in Nigeria. Working in drawing, sculpture, architectural design, writing, and political cartoons, Odutokun is primarily known as a painter who emphasised colour and tone as integral design elements. While his early career was defined by subject matter relating to his Northern Nigerian cultural surroundings, Odutokun also explored elements of abstraction that emphasised fluid lines, textured surfaces, and free-flowing brush strokes. Odutokun began experimenting with a process using liquidated oils poured directly on the canvas, creating unpredictable and layered forms.

Born in Ghana in 1946 to Nigerian parents, Odutokun graduated from Ahmadu Bello University, Zaria, in 1975 and obtained his Masters of Fine Arts in 1979. Odutokun participated in over thirty-five exhibitions during his lifetime, including exhibitions in Zaria, Kaduna, Lagos, Kassel and Bonn in Germany, and Liverpool and Bradford in the UK. His wall murals, garden sculptures, and book covers were commissioned by many organisations in Kaduna, Zaria and Abuja. Odutokun was a leading member of the Zaria-based intellectual publication entitled *The Eye*, which published a quarterly journal of art criticism. (JG)



13  
OLISA NWADIOGBU (b.1960)

UNTITLED  
2020  
Acrylic on canvas  
212 x 24 cm. (83½ x 94½ in.)

Signed and dated (lower right)

\$ 2,000-3,000

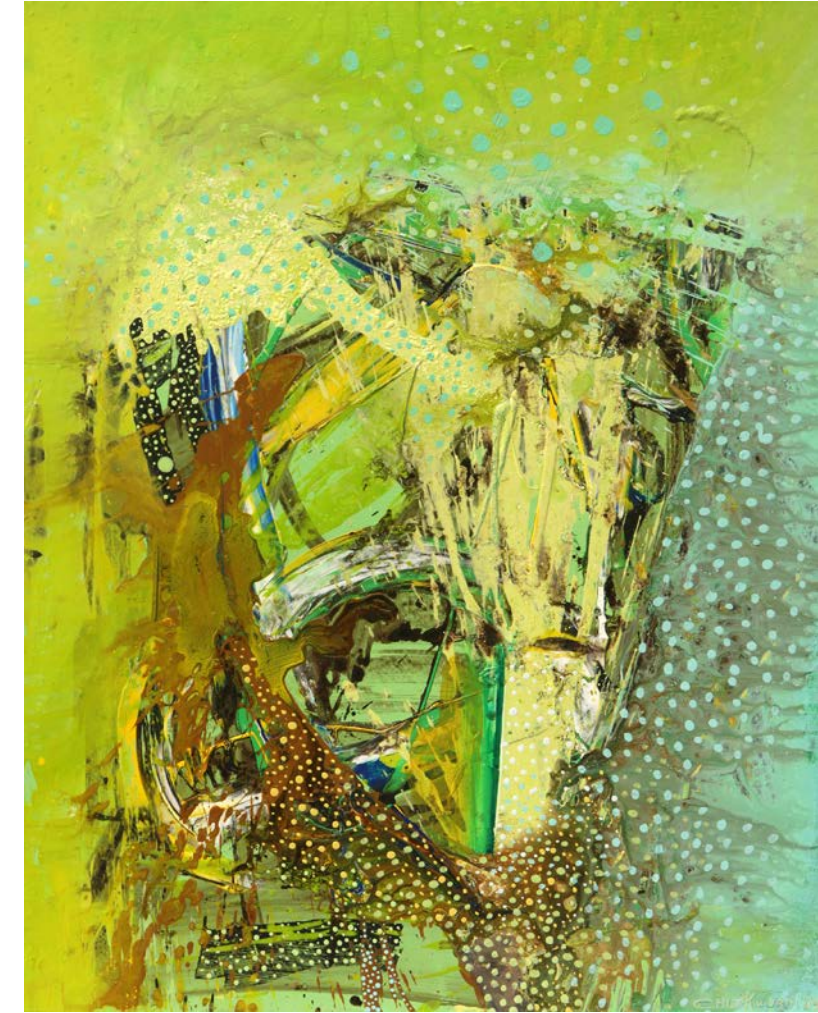
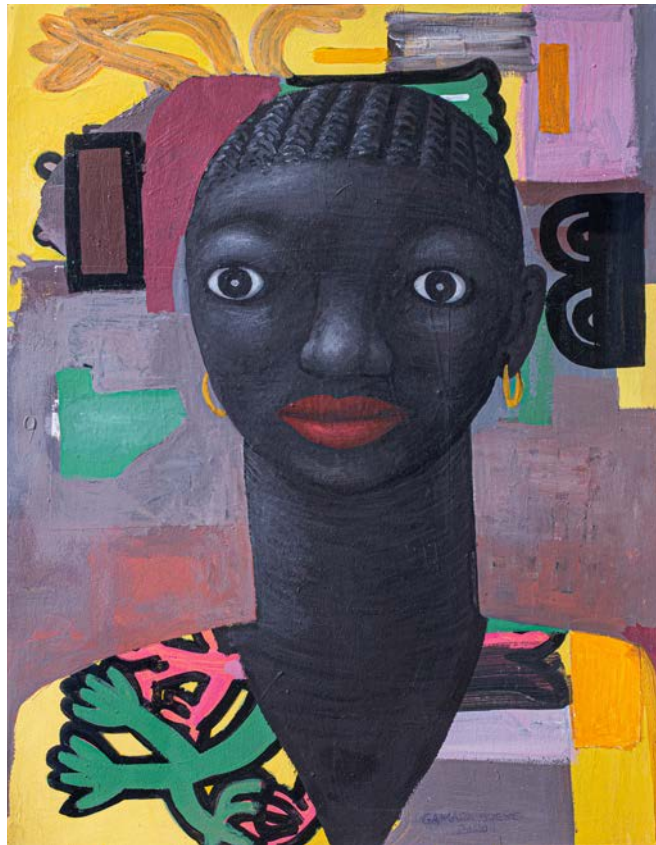


14  
CAMARA AMADOU GUEYE (Senegalese. b.1968)

LADY 2  
2020  
Oil on paper  
64.5 x 50 cm. (25½ x 19½ in.)

Signed and dated (lower right)

\$ 2,000-3,000



15  
CHIDI KWUBIRI (b.1966)

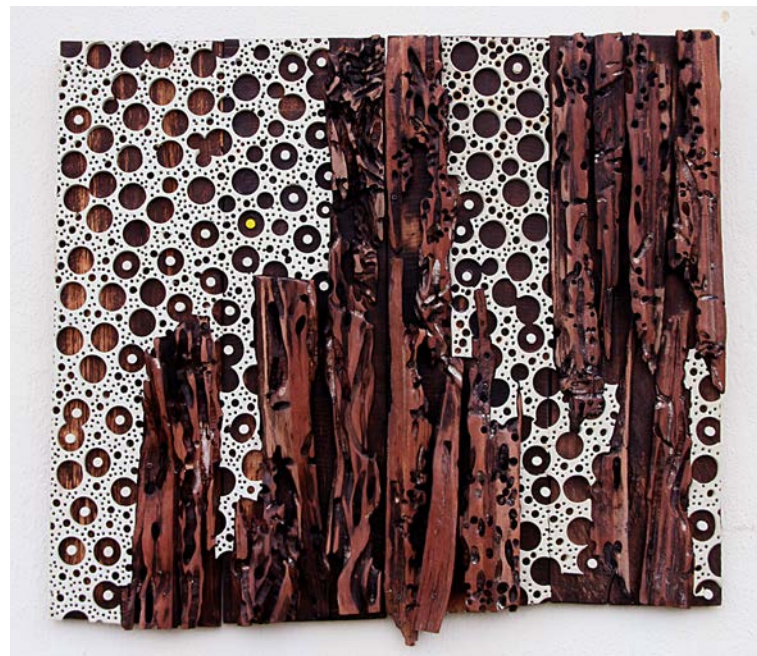
NEIGHBOURS I  
2009  
Acrylic on board  
101.5 x 80.5 cm. (40 x 31¾ in.)

Signed and dated (lower right)

\$ 3,000-5,000

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 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)





16  
ERASMUS ONYISHI (b.1978)

**SILVER LINING**  
2020  
Wood and fibre  
109.2 x 99 cm. (43 x 39 in.)

Signed and dated (lower right)

\$ 1,500-2,500



17  
JOHNSON UWADINMA (b.1982)

**CENSUS (HEADCOUNT)**  
2018  
Acrylic on canvas  
122 x 153 cm. (48 x 60 in.)

Signed and dated (lower right)

\$ 4,000-5,000



18  
VICTOR EHIKHAMENOR (b.1970)

**AFTER THE RIOT**  
2010  
Watercolor on paper  
29 x 54.5 cm. (11½ x 21½ in.)

Signed and dated (lower left)

\$ 3,000-5,000

Victor Ehikhamenor's prodigious body of work draws from diverse media that include installation, photography, sculpture and painting. He employs myriad materials from beads to ink pens, specially handcrafted paper to neon and much more to create works of celestial beauty and socio-political significance. Ehikhamenor's illustrious career includes several group and solo exhibitions in England, Nigeria and the United States, where he was also a Rockefeller Foundation Bellagio Fellow (2016). His works have twice been exhibited at the Venice Biennale (2015 and 2017), as well as other biennales including the Biennale Jogja XIII, Indonesia (2015), 12th Dak'art Biennale in Dakar, Senegal (2016) and the 5th Mediations Biennale in Poznan, Poland (2016). (SK)





19  
REUBEN UGBINE (b.1956)

**METAMORPHOSIS**  
2021  
Wood  
128 cm. (58 $\frac{3}{8}$  in.)

Signed (base of work)

\$ 8,000-10,000



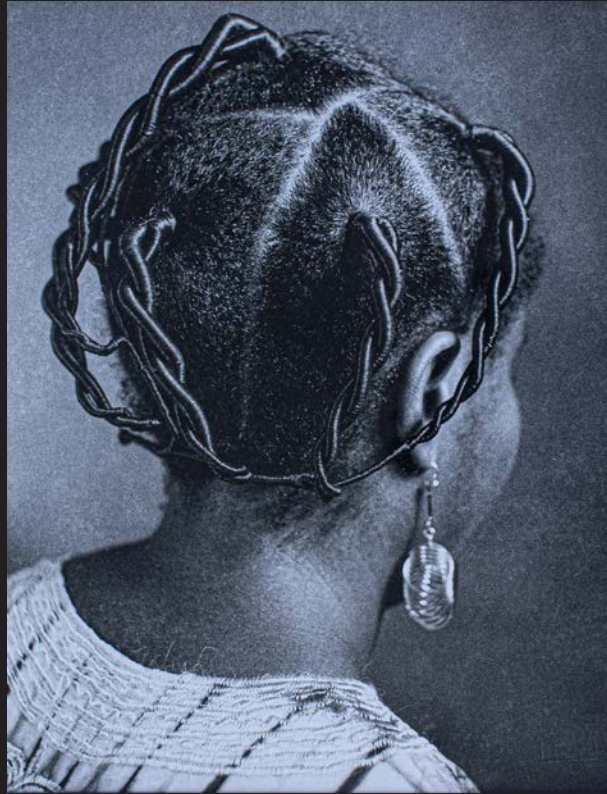
20  
ROM ISICHEI (b.1966)

**ISIOMA**  
2014  
Oil on canvas  
152 x 122 cm. (60 x 48 in.)

Signed (upper left)

\$ 13,000-18,000





21  
J.D. 'OKHAI OJEIKERE (1931-2014)

UNTITLED  
1965  
Gelatin silver print  
29 x 23 cm. (11½ x 9 in.)

Stamped (lower right)

\$ 2,000-3,500

J.D. 'Okhai Ojeikere remains one of Africa's foremost documentary photographers of the 20th century. His celebrated series include *Eko: Landmarks of Lagos*, a rare archive of architectural traditions of Lagos from the 1960s. Ojeikere is most famous for his *Hairstyle* series, a comprehensive study, in black and white photography, of hand-woven hairstyles from across different Nigerian ethnic groups. Taken between 1968 and 1975, the current lots are taken from this series in which the artist's mastery of abstraction and documentary realism flourished amidst a prodigious output. His works have been exhibited at the Venice Biennial (Italy), Tate Modern (UK), Studio Museum in Harlem (US), Documenta (Germany), and Fondation Cartier pour l'Art Contemporain (France) among others. (SK)



22  
J.D. 'OKHAI OJEIKERE (1931-2014)

UNTITLED  
1965  
Gelatin silver print  
29.2 x 23 cm. (11½ x 9 in.)

Stamped (lower right)

\$ 2,000-3,500

23  
J.D. 'OKHAI OJEIKERE (1931-2014)

UNTITLED  
1965  
Gelatin silver print  
29.5 x 23 cm. (11½ x 9 in.)

Stamped (lower right)

\$ 2,000-3,500







24  
BRUCE ONOBRAKPEYA (b.1932)

HAVE YOU HEARD  
2010  
Silkscreen (edition 3/10)  
64 x 48 cm. (25¼ x 18¾ in.)

Signed and dated (lower right)

\$ 2,000-3,000



25  
BRUCE ONOBRAKPEYA (b.1932)

PALMWINE WOMEN III  
2007  
Silkscreen print (edition 19/40)  
54.5 x 71 cm. (21¼ x 28 in.)

Signed and dated (lower right)

\$ 2,000-3,000

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





26

MURAINA OYELAMI (b.1940)

THREE TRADITIONAL RULERS

1981

Oil on board

89 x 119 cm. (35 x 46¾ in.)

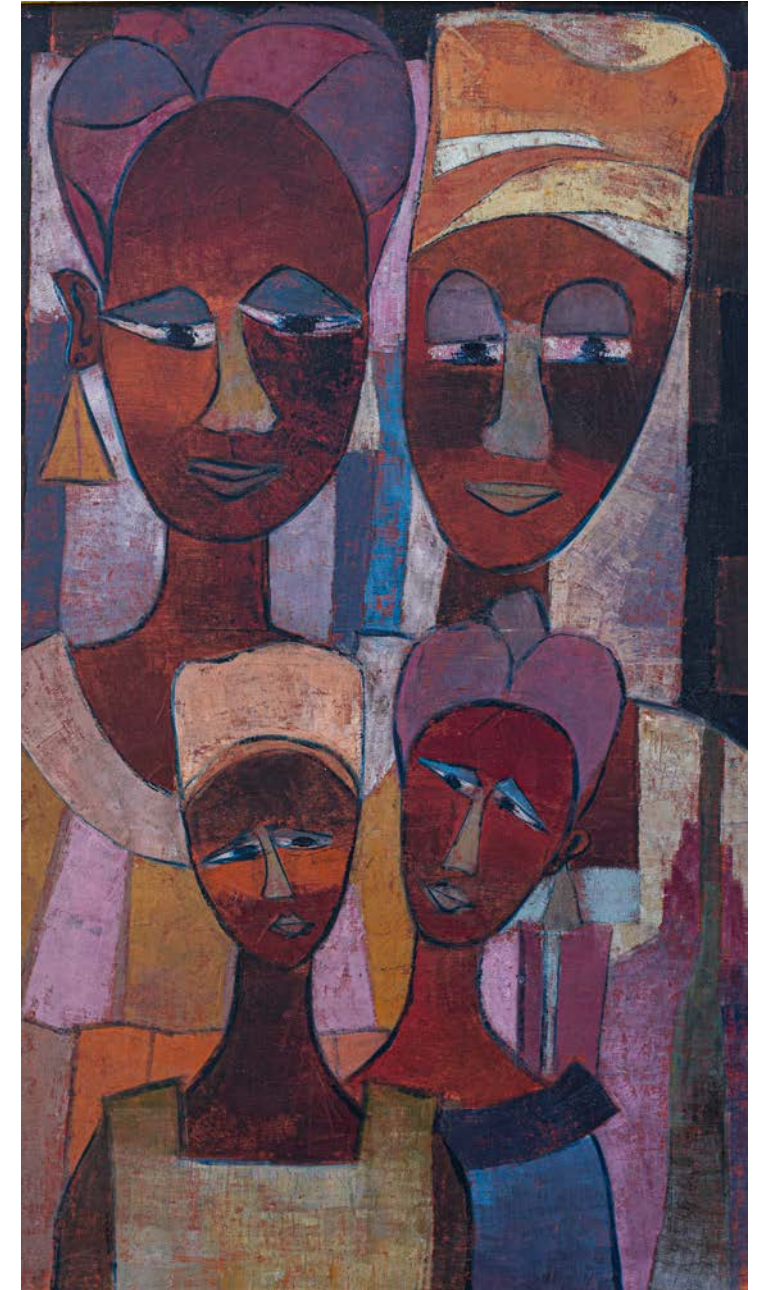
Signed and dated (lower right)

\$ 5,000-7,000

Born in 1940, Muraina Oyelami is a consummate Renaissance man, as well as a musician, stage actor and renowned painter. He was discovered in the mid-1960s at Mbari Mbayo, an experimental arts workshop program in Osogbo (Osun State, Nigeria). The Mbari Club received creative direction from German professor Ulli Beier, art instruction from English painter Georgina Beier, and patronage from Nigerian theater luminary Duro Ladipo and traditional ruler Oba Samuel Adenle, the Ataojo of Osogbo. The success of the workshops led to the creation of the Osogbo Arts Movement, whose founding members — Twins Seven Seven, Adebisi Fabunmi, Jimoh Buraimoh, Rufus Ogundele — thematically emphasised the quotidian and the festive in Osun cultural life, folktales and mythologies.

As Oyelami explained in his 1982 essay on the movement, “at first our works looked rather similar, but with time each artist found his own medium and identity”. Oyelami devised a unique paint application using a palette knife and a roller to create works of sustained geometric eloquence. His works have been exhibited in the United States, Nigeria, England and Germany. In the artist’s own words, his works are “purely imaginative, or the imaginative plus recent happenings. Sometimes I am religious or moral and sometimes I am irreligious, but always I strive to let mood and action become one”. (SK)

*Bibliography: Muraina Oyelami's Mbari Mbayo and the Osogbo Artists (African Arts, Vol. 15, No. 2 (Feb., 1982)*



27

MURAINA OYELAMI (b.1940)

UNTITLED

2010

Oil on canvas

152 x 87 cm. (59½ x 34¼ in.)

Signed and dated (centre right)

\$ 5,000-7,000





28  
SAM OVRAITI (b.1961)

**THE AUCHI WELL**  
1988  
Oil on canvas  
61.5 x 77 cm. (24¼ x 30¼ in.)

Signed and dated (lower right)

\$ 5,000-7,000



29  
ABLADE GLOVER (Ghanaian, b.1934)

**LORRY STATION**  
2017  
Oil on canvas  
100.5 x 101 cm. (39½ x 39¾ in.)

Signed and dated (lower right)

\$ 9,000-12,000

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. (JG)





30  
**TONY ENEBELI** (b.1956)  
**IPU AFRICA SERIES**  
 2000  
 Plastocast  
 60 x 72.5 cm. (23¾ x 28½ in.)  
 Signed and dated (center of work)  
 \$ 1,000- 2,000



31  
**ATO DELAQUIS** (b. 1945)  
**MOTOR PARK**  
 1986  
 Acrylic on board  
 61 x 82 cm. (24 x 42¼ in.)  
 Signed and dated (lower right)  
 \$ 5,000-7,000

Born in Ghana in 1945, Ato Delaquis has developed a diverse artistic practice throughout his distinguished career that includes abstraction, naturalism, and experimental realism. Delaquis uses an eclectic mix of materials and processes, including acrylics, watercolours, graphite, and printmaking. His works are often focused on cityscapes, ceremonial processions, and social activities as he captures the movement and intensity of daily life in Ghana. He is particularly interested in the clash of cultures in urban city centers, highlighting the juxtaposition between the traditional and the new. Delaquis studied at the University of Science and Technology, Accra, and at the Tyler School of Art in Pennsylvania, USA. He has participated in numerous exhibitions in Ghana, Nigeria, Germany, USA, and the UK. Delaquis has also served as the Dean of the College of Art at his alma mater. (JG)





32  
OBIORA UDECHUKWU (b.1946)

**ENTER THE CHAMELEON**  
1986  
Etching  
34 x 27 cm. (13 $\frac{3}{4}$  x 10 $\frac{5}{8}$  in.)

Signed and dated (lower right)

\$ 2,000-3,000

Obiora Udechukwu is one of Nigeria's most influential artists and poets and a leading figure of Nigeria's Nsukka school. His artistic career began in the early 1970s after the Nigerian Civil war. Part of the second wave of modern artists at Nigerian universities after independence, Udechukwu was mentored by pioneering artist Uche Okeke, who spearheaded the art department at the University of Nigeria, Nsukka. Udechukwu completed his studies at Nsukka and continued to teach there over three decades, where he eventually led the department.

Udechukwu embraced Uche Okeke's philosophy of "natural synthesis", a blend of African traditions with Western art discourses. Udechukwu's art is influenced by the Uli tradition of Southeastern Nigeria. While Uli design was historically used for body and mural painting in Igbo culture, Udechukwu's embrace of these abstract, non-linear forms placed this tradition within modernist art practice.



33  
BEN OSAWE (1931-2007)

**SKETCH OF A WOMAN**  
1964  
Charcoal on paper  
60 x 43.5 cm. (23 $\frac{3}{4}$  x 17 $\frac{1}{4}$  in.)

Signed and dated (lower right)

\$ 1,500-2,500





34  
BEN OSAWE (1931-2007)

UNTITLED  
1989  
Pastel on paper  
46 x 30 cm. (18¼ x 11¾ in.)

Signed and dated (lower right)

\$ 1,200-2,000

Ben Osawe remains one of Nigeria's most distinguished sculptors whose mastered materials range from wood, bronze, metal to cement, clay and fiberglass sculptures. Osawe got an early start as an apprentice to his father, a royal sculptor at the court of the king of Benin, Oba Eweka II, up to 1956 when he moved to England to study. He studied first at the School of Visual Art and later at the Camberwell School of Arts and Crafts, where he graduated in 1965. Already forged in the royal manner of sculpting, Osawe then incorporated drawing into the primacy of his compositions; first as a necessary requirement for his formal education, and next as an indispensable avenue of conception. Over time, these studies on paper achieved magisterial forms, like the present lot, where curved and diagonal line orientations are worked in with light and shade to create depth and supple musculature. (SK)

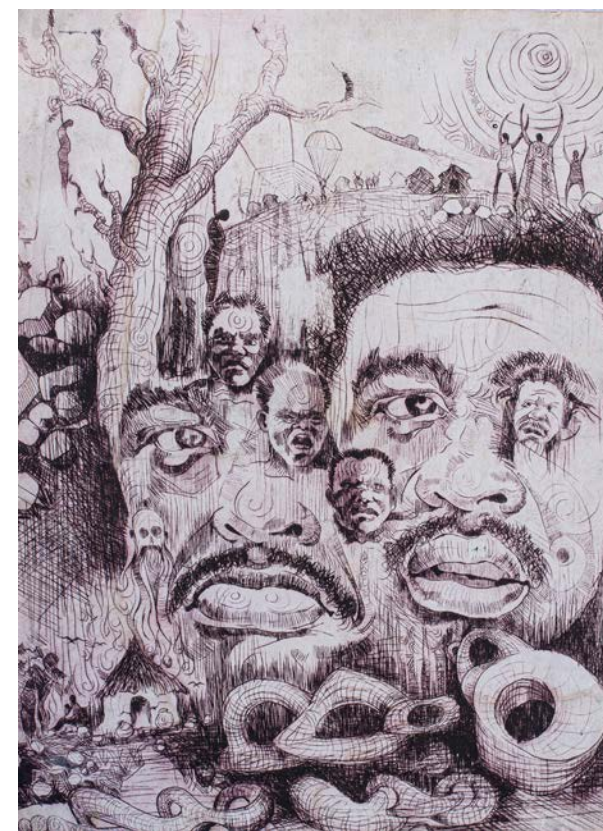


35  
REUBEN UGBINE (b.1956)

ATHLETICISM 5  
2020  
Wood  
180 cm. (70¾ in.)

Signed and dated (verso)

\$ 6,000-8,000



36  
CHIKA OKEKE AGULU (b.1966)

UNTITLED (SELF PORTRAIT)  
1985  
Etching print  
38.5 x 28.5 cm. (15¼ x 11¼ in.)

\$ 1,000-2,000





37  
ABIODUN OLAKU (b.1958)

EXPRESSION  
2009  
Oil on canvas  
72 x 62 cm. (28¼ x 24¾ in.)

Signed and dated (lower right)

\$ 5,000-7,500

38  
CLARY NELSON COLE (1945-1990)

DRUMMER  
1984  
Oil on board  
61 x 29 cm. (24 x 11½ in.)

Signed and dated (lower left)

\$ 2,500-3,500







(front view)

39  
BUNMI BABATUNDE (b.1957)

SYNERGY  
2020  
Bronze  
92 x 99 cm. (36¼ x 39 in.)

Signed (side of work)

\$ 8,000-12,000



(side view)

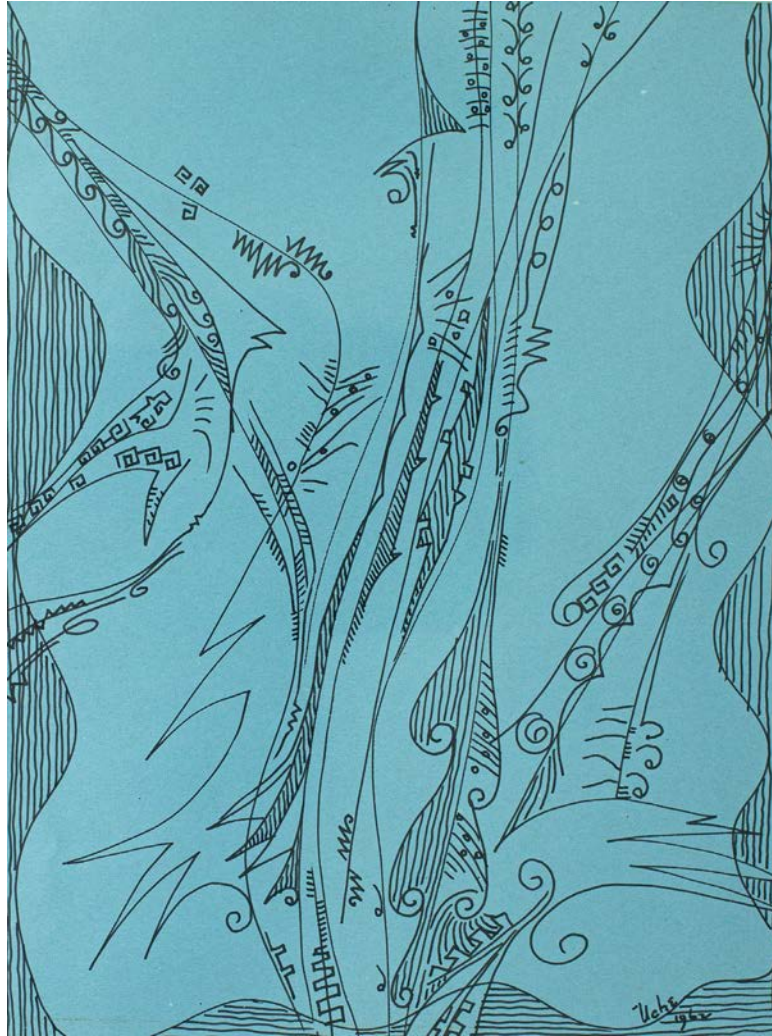


40  
BRUCE ONOBRAKPEYA (b.1932)

SAHELIAN MASQUERADE  
1988  
Metal foil  
147.5 x 239 cm. (58 x 94 in.)

\$ 20,000-25,000





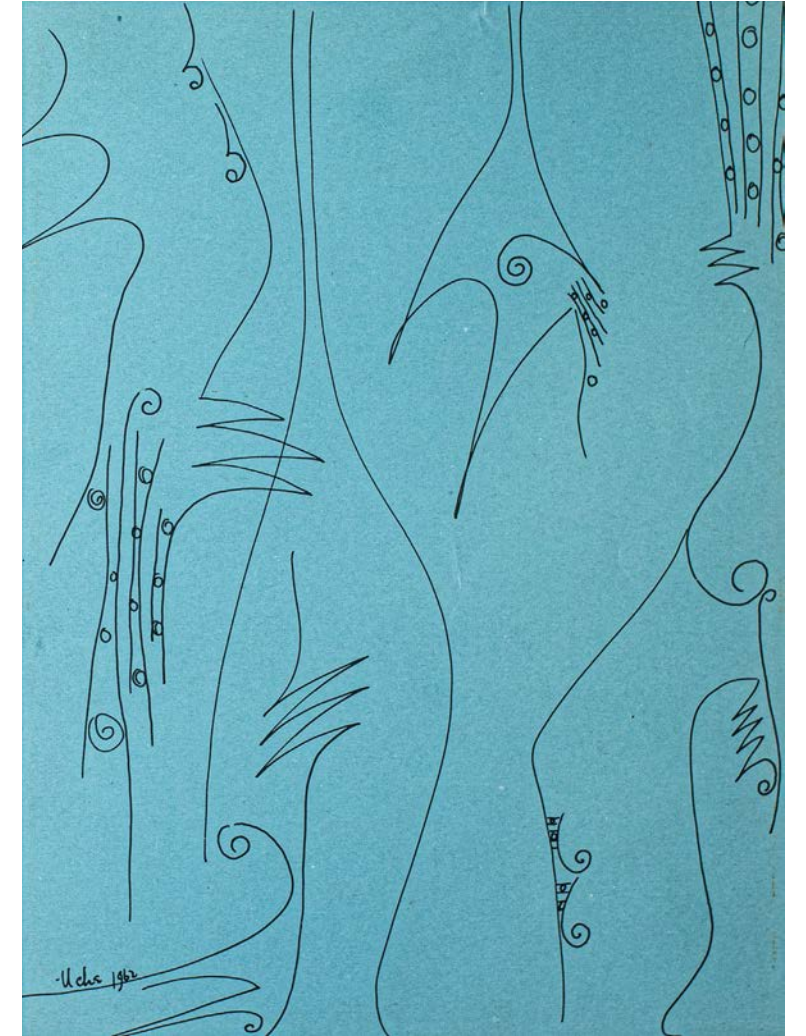
41  
UCHE OKEKE (1933-2016)

FROM THE WILD REGION (FROM THE  
EXPERIMENTS ULI SERIES)

1962  
Pen and ink on paper  
25 x 18.5 cm. (9 $\frac{7}{8}$  x 7 $\frac{1}{2}$  in.)

Signed and dated (lower right)

\$ 4,000-6,000



42  
UCHE OKEKE (1933-2016)

LIFE II (FROM THE EXPERIMENTS ULI  
SERIES)

1962  
Pen and ink on paper  
25 x 18.5 cm. (9 $\frac{7}{8}$  x 7 $\frac{1}{2}$  in.)

Signed and dated (lower left)

\$ 4,000-6,000





(side view)

43  
BEN ENWONWU (1917-1994)

THE LEAF  
Wood  
108 cm. (42½ in.)

\$ 20,000-30,000

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



(side view)





44  
BEN ENWONWU (1917-1994)  
  
ONITSHA RIVER I, NIGERIA  
1963  
Pen, red chalk and watercolour on paper  
28.5 x 78.7 cm. (11¼ x 31 in.)  
  
Signed and dated (lower right)  
  
\$ 10,000-15,000



45  
BEN ENWONWU (1917-1994)  
  
ONITSHA RIVER II, NIGERIA  
1963  
Pen, red chalk and watercolour on paper  
28.5 x 78.7 cm. (11¼ x 31 in.)  
  
Signed and dated (lower right)  
  
\$ 10,000-15,000





46  
BEN ENWONWU (1917-1994)

**LEGON, BACK TO BACK**  
1972  
Print  
31 x 18 cm. (12¼ x 7½ in.)

Signed and dated (lower right)

\$ 1,200-2,000

47  
BEN ENWONWU (1917-1994)

**TUTU**  
1973  
Print  
86 x 57 cm. (33¾ x 22½ in.)

Signed and dated (lower left)

\$ 2,000-3,000



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)



48  
ABIODUN OLAKU (b.1958)

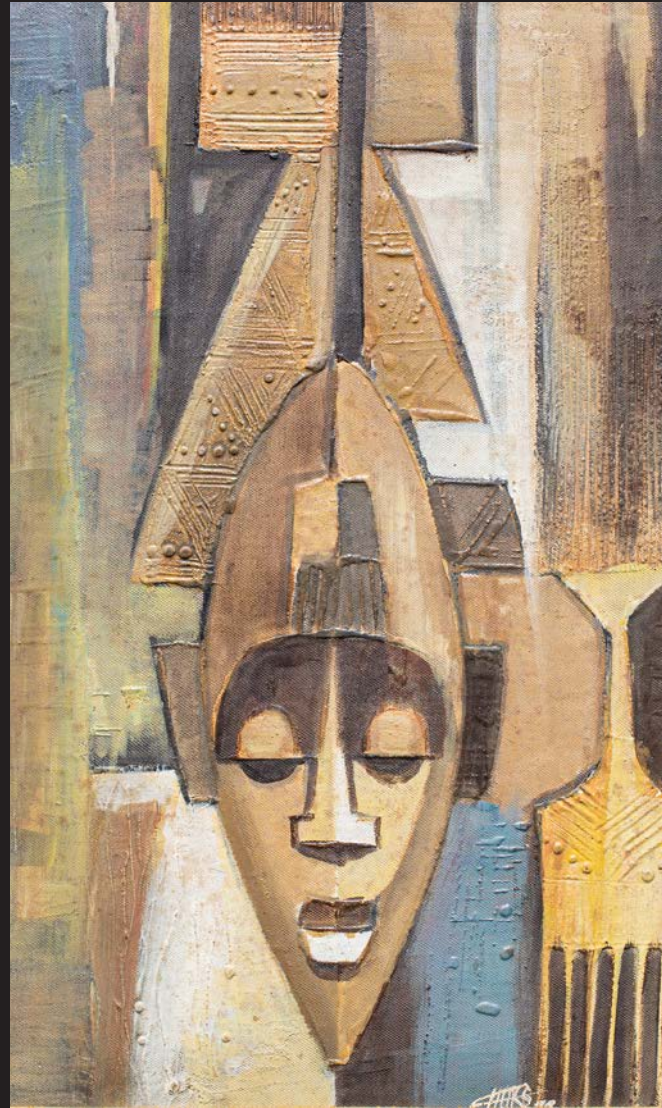
**ROOTS**  
2009  
Oil on canvas  
76 x 92.5 cm. (29⅞ x 36¼ in.)

Signed and dated (lower left)

\$ 8,000-10,000

Abiodun Olaku is a deeply evocative painter of moods, memories and places. Of his many subjects and preoccupations, Olaku is a distinguished landscape painter. His dedication to representations of natural scenery draws strong comparison to works by Albrecht Altdorfer and the German impressionists of the 16th century, as well as Renoir and Monet, the 19th century masters of French impressionism. Olaku is a graduate of Yaba College of Technology, where his tutors included Yusuf Grillo and Kolade Oshinowo, two totemic figures in modern and contemporary art from Nigeria. (SK)





49  
CHUKS ANYANWU (1937-c.1990)

UNTITLED  
1972  
Oil on board  
72.5 x 44.5 cm. (28½ x 17½ in.)

Signed and dated (lower right)

\$ 5,000-7,000

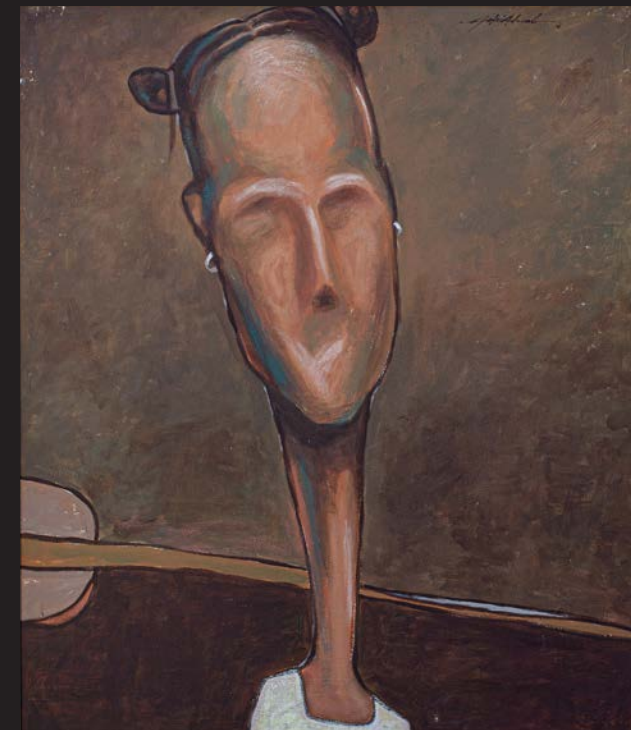
50  
TAYO QUAYE (b.1954)

THE COUPLE  
1998  
Lino relief on board  
97 x 66 cm. (38¼ x 26 in.)

Signed and dated (upper right)

\$ 3,500-4,500

Born in 1954, Tayo Quaye's two year apprenticeship with eminent African print-maker Bruce Onobrakpeya was followed by enrollment at Yaba College of Technology (Lagos) in 1976, where he further specialised in printmaking. His works have been widely exhibited in group and solo exhibitions in the United States, the Caribbean, France and Nigeria, where he is a member of the Guild of Professional Artists (GFA). Quaye's prominence as a master-printer is also exemplified by the acquisitions of his works into the permanent collections of the Victoria & Albert Museum (UK), the Smithsonian National Museum of African Art (US) and the ECOWAS Court of Justice (Nigeria). (SK)



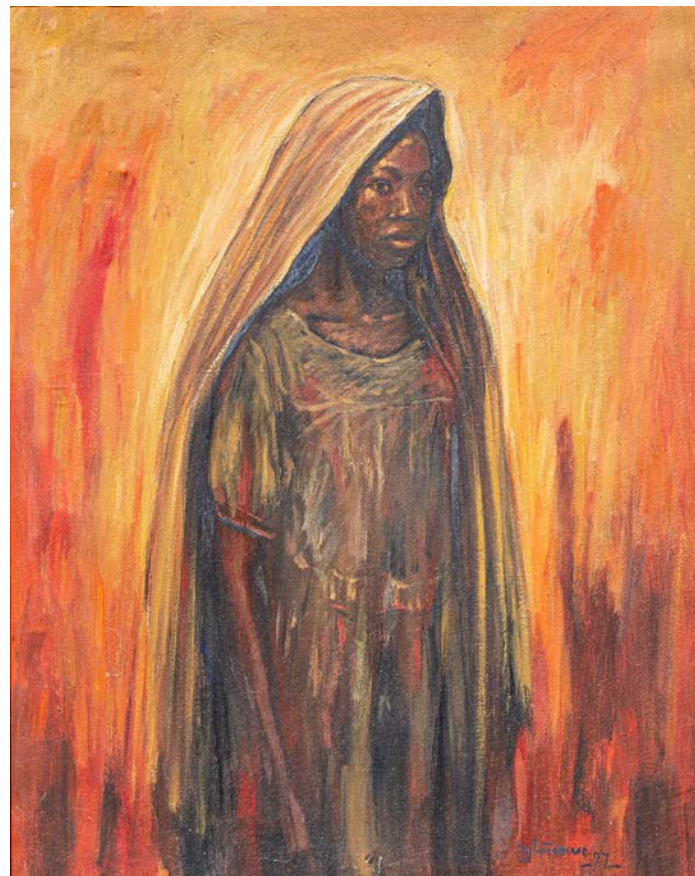
51  
FATAI ADEWALE (b.1976)

EXPECTATION  
2010  
Acrylic on canvas  
106.5 x 91.5 cm. (42 x 36 in.)

Signed and dated (upper right)

\$ 2,000-3,000





52  
KOLADE OSHINOWO (b.1948)

**MAIDEN GIRL**  
1997  
Oil on canvas  
85.5 x 67.5 cm. (33¾ x 26½ in.)

Signed and dated (lower right)

\$ 8,000-10,000

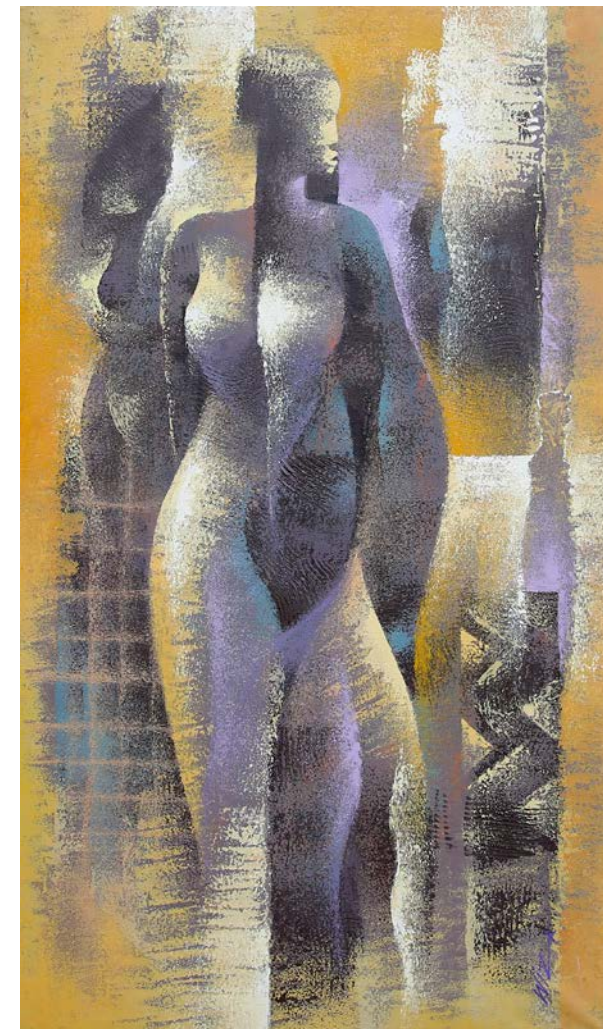
Kolade Oshinowo is a master painter best known for his figurative portraits and expressive, naturalistic scenes, using soft brushstrokes and subdued colours. He has held over twenty-five solo exhibitions throughout his prolific career and has participated in numerous international exhibitions, including 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. (JG)

53  
WIZ KUDUWOR (Ghanaian, b.1957)

**GREYFORMS IN OCHRE**  
2008  
Acrylic on canvas  
119 x 69 cm. (46¾ x 27½ in.)

Signed (lower right)

\$ 3,500-5,000



54  
JERRY BUHARI (b.1959)

**GBAGUI TRAVELLERS**  
2018-2020  
Acrylic on board  
94.5 cm. (37 in.) diameter

Signed and dated (lower right)

\$ 7,000-9,000





(front view)

55  
KENNY ADEWUYI (b.1959)

IT TAKES TIME  
2004  
Bronze  
24 x 53.5 cm. (9½ x 19¼ in.)

\$ 4,500-6,000



(side view)

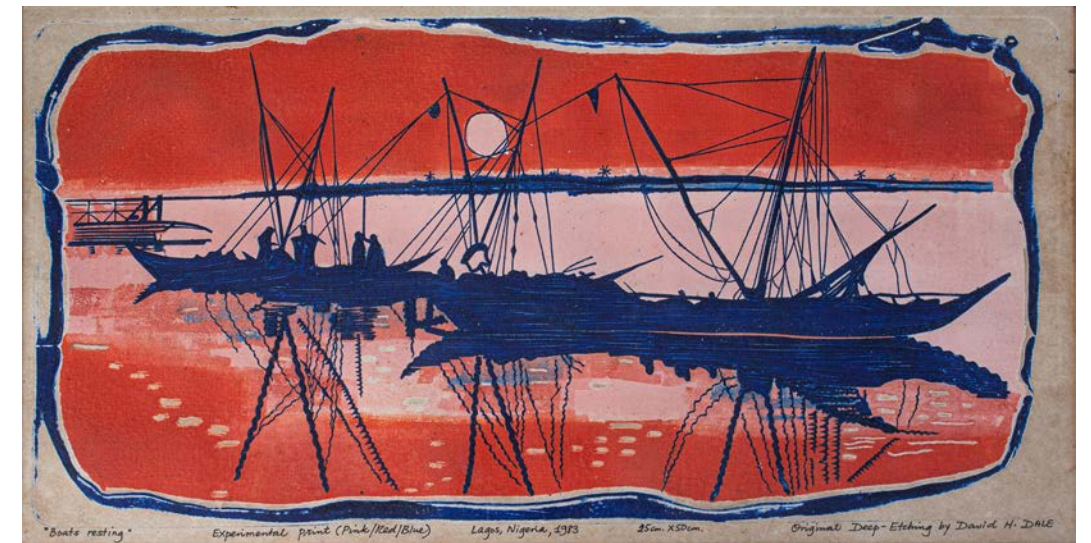


56  
DAVID DALE (1947-2019)

MASKS (edition 1 of 50)  
1982  
Deep etching  
55 x 55 cm. (21¾ x 21¾ in.)

Signed and dated (lower right)

\$ 2,500-3,500



57  
DAVID DALE (1947-2019)

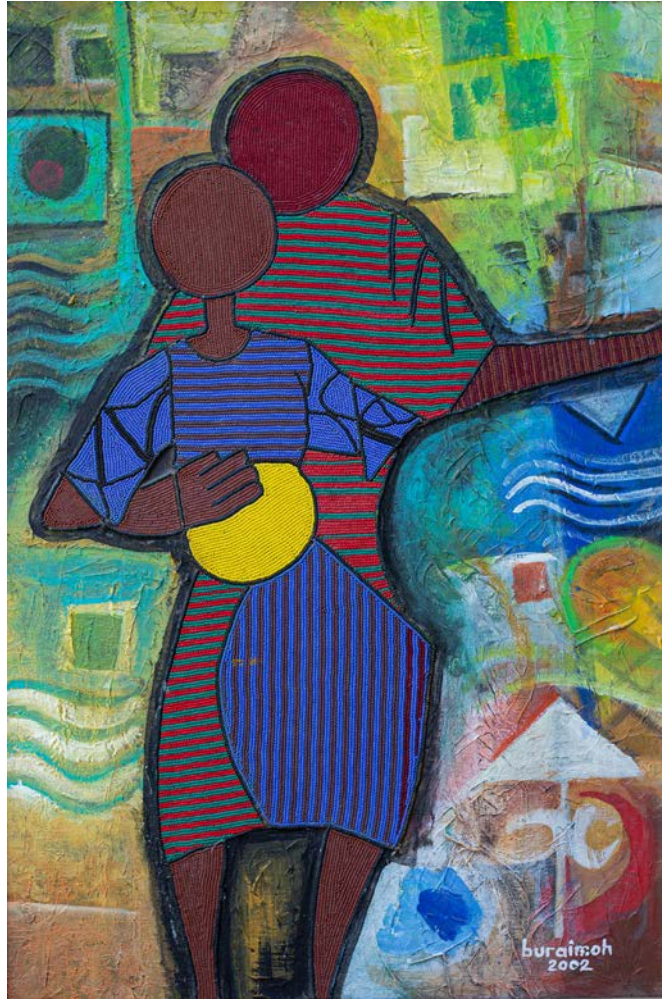
BOATS RESTING  
1983  
Deep etching (experimental print)  
27 x 51.5 cm. (10⅝ x 20¼ in.)

Signed and dated (lower right)

\$ 1,000-1,500

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)





58  
JIMOH BURAIMOH (b.1943)

**FIRST LOVE**  
2002  
Bead on board  
76 x 50 cm. (30 x 19½ in.)

Signed and dated (lower right)

\$ 1,500-2,500



60  
BUNMI BABATUNDE (b.1957)

**ALAREDE**  
Bronze  
97 cm. (38¼ in.)

\$ 4,500-7,000

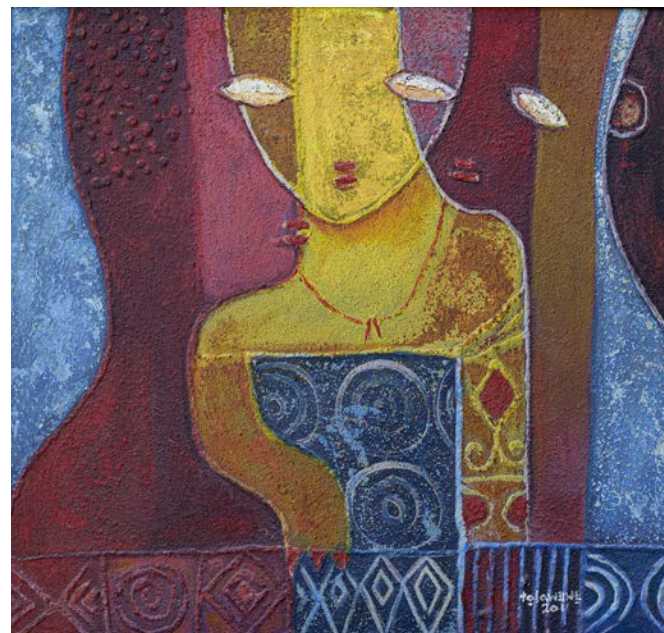


59  
TOLA WEWE (b.1959)

**FRIENDS**  
2011  
Oil on canvas  
71 x 75.5 cm. (28 x 29½ in.)

Signed and dated (lower right)

\$ 1,500-2,500







61  
ANTHEA EPELLE (b.1972)

OSURE (CROWN HIM) SERIES  
2021  
Oil on canvas  
152 x 127 cm. (59 7/8 x 50 in.)

Signed (lower right)

\$ 2,500-3,500

63  
UCHAY JOEL CHIMA (b.1971)

THE SINGLE STORY II  
2020  
Mixed media on canvas  
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

\$ 3,000-4,000



64  
KUNLE ADEGBORIOYE (b.1966)

ENDLESS CIRCLE I & II  
2006  
Print on paper  
82 x 57.5 cm. (32 1/2 x 22 5/8 in.) each

\$ 2,000-3,000

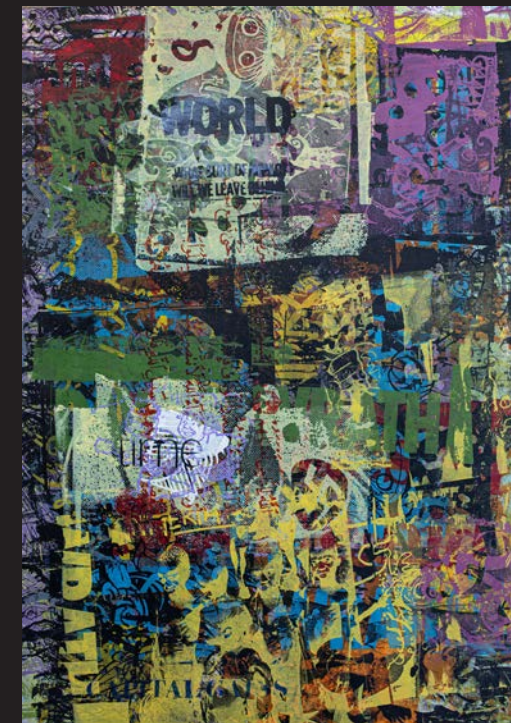


62  
ADE ADEKOLA (b.1966)

LAGOS II ( TRANSFORMATION SERIES)  
2019  
Giclee print on archival paper  
103 x 67.5 cm. (40 1/2 x 26 5/8 in.)

Signed (lower right)

\$ 1,800-2,500







65  
DISEYE TANTUA (b.1974)

**THIS LIFE NO BALANCE**  
2020  
Acrylic on canvas  
91.5 x 91.5 cm. (36¼ x 36¼ in.)

Signed and dated (lower centre)

\$ 1,500-2,500

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). (JG)

66  
UCHE JAMES IROHA (b.1972)

**N.G.O PLC**  
2020  
Mixed media  
111 x 95.5 cm. (43¾ x 37¾ in.)

Signed and dated (lower right)

\$ 3,000-4,000



67  
AMAIZE OJEIKERE (b.1966)

**UNTITLED**  
2019  
C-print  
56 x 90.5 cm. (22 x 35¾ in.)

Signed and dated (lower left)

\$ 1,000-1,500







68  
**WANDE GEORGE (b.1962)**  
**POISE (NEFERTITI SERIES)**  
 2021  
 Acrylic on canvas  
 87.5 x 87.5 cm. (34½ x 34½ in.)  
 Signed and dated (lower left)  
 \$ 1,500-2,500



70  
**TAYO OLAYODE (b.1970)**  
**GENERATOR GENERATION**  
 2021  
 Mixed media on board  
 67.5 x 92.5 cm. (26½x 36½ in.)  
 Signed and dated (lower right)  
 \$ 1,200-2,000

69  
**QOZEEM ABDULRAHMAN  
 OLAOLUWA (b.2000)**  
**AYO**  
 2020  
 Mixed media on canvas  
 134.5 x 180.5 cm. (53 x 71 in.)  
 Signed and dated (lower right)  
 \$ 1,500-2,500







71  
IHECHUKWU EZEIGWE (b.1988)

PARTE AFTER PARTE  
2020  
Oil on canvas  
119.5 x 91.5 cm. (47 x 36 in.)

Signed and dated (centre right and lower left)

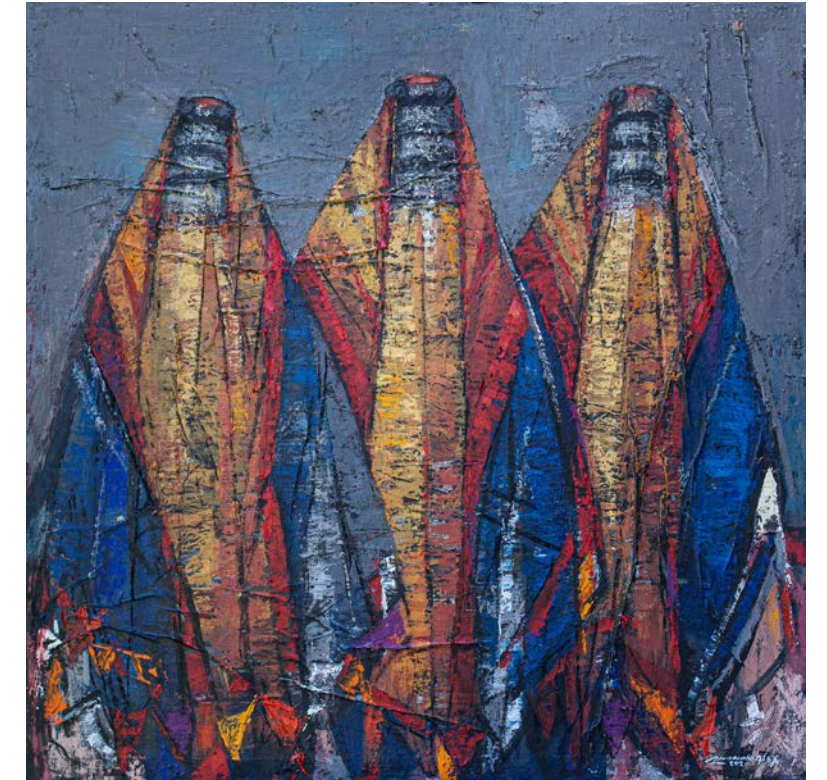
\$ 2,000-3,000

73  
ALEX NWOKOLO (b.1963)

EGUNGUN MASQUERADE SERIES  
2020  
Oil on textured canvas  
101.5 x 101.5 cm. (40 x 40 in.)

Signed and dated (lower right)

\$ 4,000-6,000



72  
DISEYE TANTUA (b.1974)

LIZARD ON A TREE  
2005  
Oil on glass  
56 x 45.5 cm. (22 x 18 in.)

Signed and dated (lower left)

\$ 1,000-2,000



74  
GBENGA OFFO (b.1957)

FAMILY  
Acrylic on canvas  
119.4 x 85.4 cm. (47 x 33½ in.)

Signed (lower right)

\$ 4,000-6,000





75  
SEGUN AIYESAN (b.1971)

**MARKET PLACE**  
2004  
Pastel on paper  
54 x 74 cm. (21¼ x 29½ in.)

Signed and dated (lower right)

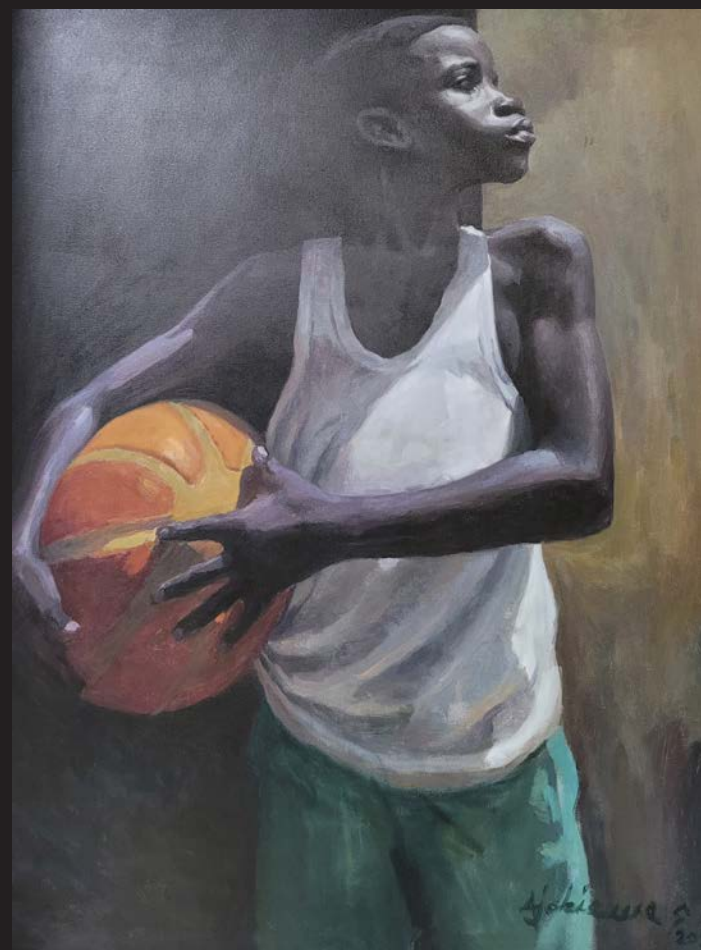
\$ 2,000-3,000

76  
SAMUEL AJOBIEWE (b.1969)

**"I CAN" THE DREAM SERIES**  
2020  
Acrylic on canvas  
130 x 102 cm. (51¼ x 40¼ in.)

Signed and dated (lower right)

\$ 2,500-3,500



77  
KOFI ASEMYINAH (Ghanaian, b.1953)

**THE CLOTHES MARKET**  
2005  
Pencil and charcoal on paper  
48 x 58.5 cm. (18¾x 23 in.)

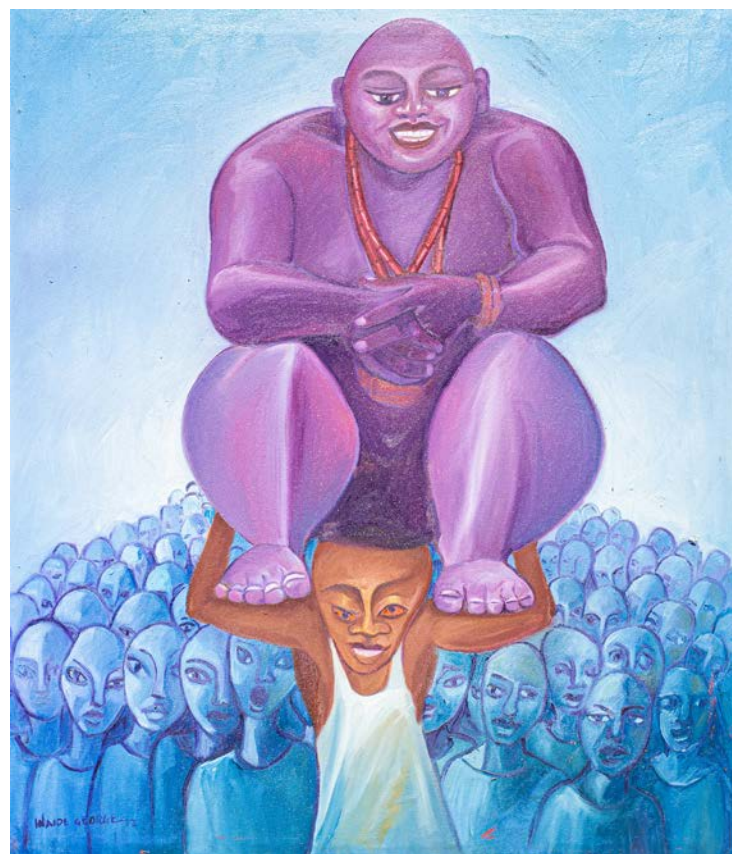
Signed and dated (lower right)

\$ 1,800-2,500



## CHARITY SALE

These lots have been generously supported to support the Arthouse Foundation, the non-profit artist residency program in Lagos, Nigeria. Since inception, the Arthouse Foundation has organised over thirty artist residencies. Each residency includes mentorship and support to develop a new artistic project that engages the city of Lagos, resulting in a final exhibition. The Arthouse Foundation has also partnered with international cultural organisations, such as the Matadero Museum in Madrid and the Goethe-Institut, to offer residency exchange programs. In addition, no Buyer's Premium will be added to these lots.

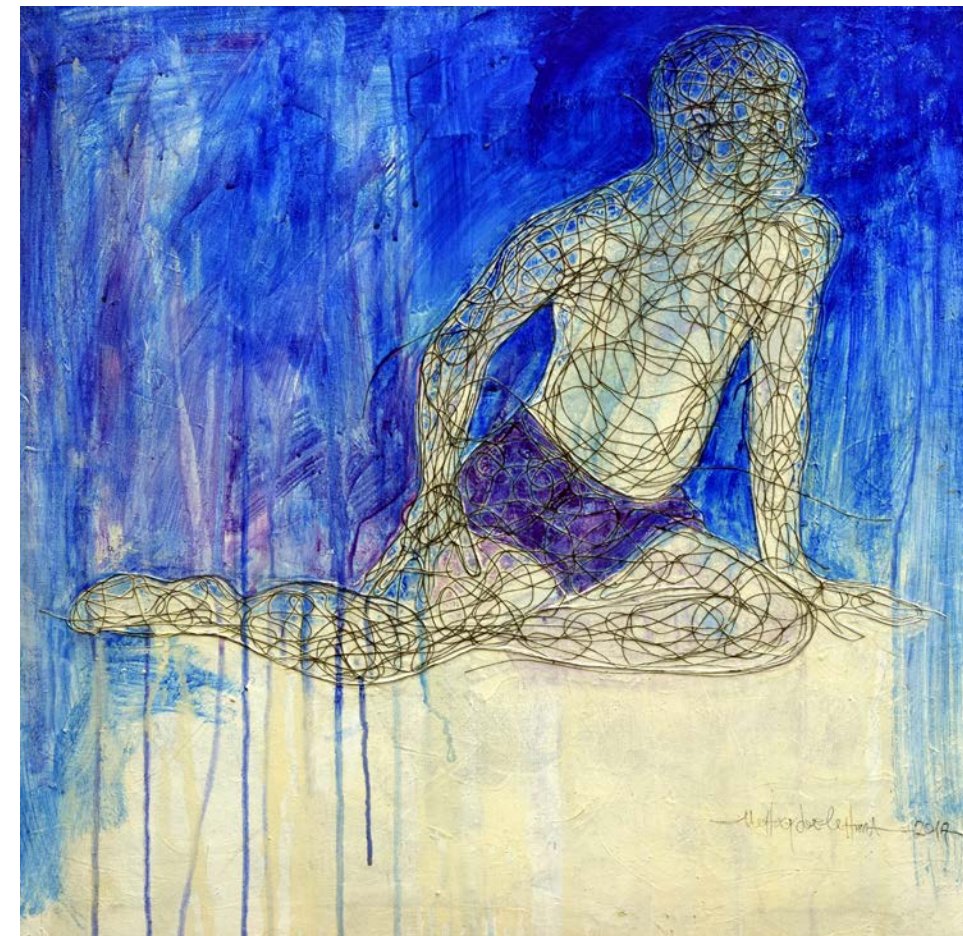


C1  
WANDE GEORGE (b.1962)

**THE KING MAKER**  
2012  
Oil on canvas  
107 x 92 cm. (42½ x 36¼ in.)

Signed and dated (lower left)

\$ 1,500-2,500



C2  
UCHAY JOEL CHIMA (b.1971)

**DIKE II**  
2017  
Mixed media on canvas  
61 x 61 cm. (24 x 24 in.)

Signed and dated (lower right)

\$ 1,000-1,200





C3  
FIDEL OYIOGU (b.1957)

DIFFERENT STROKES  
2012  
Oil and acrylic on canvas  
124.5 x 92 cm. (49 x 36½ in.)

Signed and dated (lower left)

\$ 1,500-2,500



C4  
NYEMIKE ONWUKA (b. 1972)

ON HER WEDDING DAY  
2002  
Pastel on paper  
81 x 35 cm. (31⅞ x 13¾ in.)

Signed and dated (lower right)

\$ 1,000-2,000

TERMS AND CONDITIONS



# Buying at Arthouse Contemporary

## Conditions of Sale

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

## Bidder Registration

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

## Bidding

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

## Absentee Bids

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

## Successful Bids

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

## Estimates

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

## Reserves

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

## Buyer’s Premium

Arthouse Contemporary charges a flat-rate premium to the buyer of 25% 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 prevailing parallel market exchange rate will be used for USD to Naira

### 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 25% 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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