



ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria
29th November, 2021



COVER

LOT #30
BEN ENWONWU

NEGRITUDE

BACK COVER

LOT #22
ABLADE GLOVER

PROFILE

INSIDE FRONT COVER

LOT #71
PEJU ALATISE

SILVERLINGS

INSIDE BACK COVER

LOT #11
GERALD CHUKWUMA

BIG FISH

OPPOSITE CONTENTS

LOT #63
ROM ISICHEI

EMBRACE

Acknowledgements

Written Contributions from:

Joseph Gergel (JG)
Prof. Jerry Buhari (JB)

Design: Rishita Chandra, Mumbai, India

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Catalogue Production
& Photography

Sumbo Biobaku-Baderin
Aditya Chellaram
Kavita Chellaram
Joseph Gergel
David Timibra

MODERN AND CONTEMPORARY ART

ONLINE AUCTION

Bidding opens on

Monday November 22, 2021

Bidding closes on

Monday, November 29, 2021

Starting at 6 PM (WAT)

Lots will stagger by one minute
beginning at 6 PM (WAT)

POWERED BY INVALUABLE

www.invaluable.com

CONDITIONS OF SALE

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

CONTACT US

All enquiries +2341 279-3182
Sumbo Biobaku +234 805 509 9096

View the catalogue and leave bids
online at **arthouse-ng.com**.



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MAIN SALE BEGINS

1
WANDE GEORGE (b.1962)

BLOSSOMING FLOWER
2021
Acrylic on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower left)

\$ 1,500-2,500



2
KOLADE OSHINOWO (b.1948)

THE POLITICIAN
2014
Oil and acrylic on canvas
132 x 112 cm. (52 x 44 1/8 in.)

Signed and dated (lower right)

\$ 12,000-15,000

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.

3

BEN OSAGHAE (1962-2017)

EVERGREEN TUNES I

2011

Oil on canvas

107 x 107 cm. (42 x 42 in.)

Signed and dated (lower right)

\$ 8,000-12,000



4

BEN OSAGHAE (1962-2017)

RAIN KEEPS NO CALENDAR

2013

Acrylic on canvas

141 x 141 cm. (55½ x 55½ in.)

Signed and dated (lower right)

\$ 15,000-18,000

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. (JB)



5
GBENGA ORIMOLOYE (b.1966)

MY ADORNMENT WILL BE GRACEFUL
 2012
 Oil on board
 123 x 82 cm. (48½ x 32 in.)

Signed and dated (lower right)

\$ 2,500-3,500

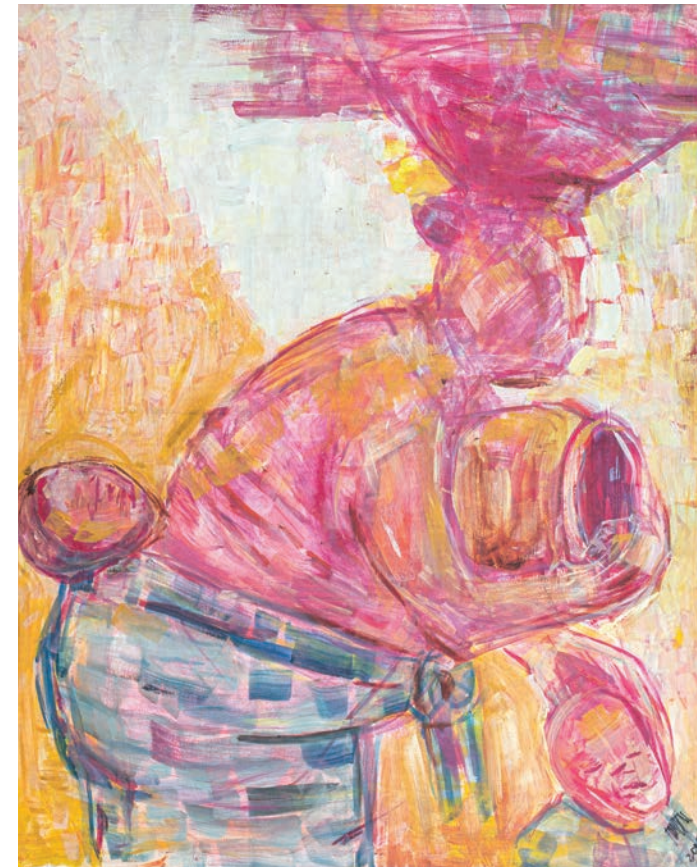
6
TIMOTHY A FASUYI (b. 1935)

OCTOPUS, THE POLITICIAN
 2014
 Oil on canvas
 80 x 100.5 cm. (31½ x 39½ in.)

Signed and dated (lower right)

\$ 3,000-5,000

I see politicians as octopus with so many legs in different places, and they can easily and conveniently move to any side they like. They are not guarded by any manifesto or political issues that can make them stand constant/stable at any given time. They are from all tribes of the nation. The use of white meandering line indicates cross-carpeting among the politicians.



7
TIMOTHY A FASUYI (b.1935)

THE PROBLEMS OF AN AFRICAN WOMAN
 2014
 Oil on canvas
 100.5 x 80 cm. (39½ x 31½ in.)

Signed and dated (lower right)

\$ 3,000-5,000

The problems of an African woman are numerous. Some of them are biological while some are cultural. Starting with the traditional problem, the woman is over burdened with child-bearing as there is no traditional family planning.

In the picture, a woman is holding a three-year old child while backing a less than one year old child and she is also pregnant. Within the period of three years or so, the woman has to cope with three children, each of them demanding time, attention and motherly care. In addition to the care of the children, the African woman is also in charge of catering and cooking for the family and other household chores. As seen in the picture, the woman is carrying a pot to fetch drinking water and also firewood for her family. There are more problems, not shown in the picture but the African woman encounters much problems.



(front view)

8
REUBEN UGBINE (1956-2021)

MOTHER AND CHILD

1991

Ebony wood
96.5 cm. (38 in.)

Signed and dated (verso)

\$ 3,000-5,000



(side view)



9
ROM ISICHEI (b.1966)

EGWU ANWULI (JOY DANCE)

2000

Oil on canvas
86.5 x 112 cm. (34 x 44 in.)

Signed (lower right)

\$ 6,000-9,000



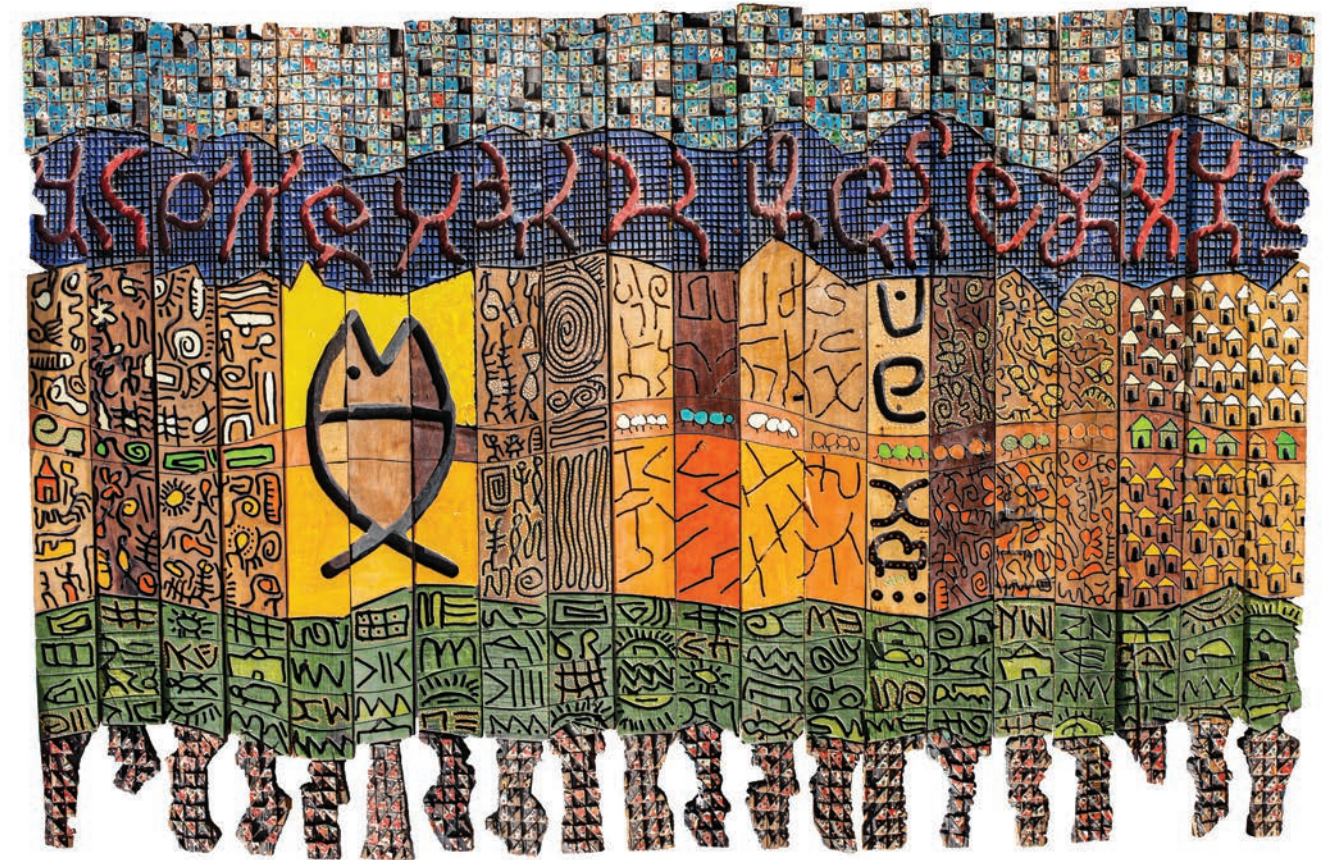
(front view)

10
OKPU EZE (1934-1995)

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

Signed and dated (back of work)

\$ 6,000-9,000



11
GERALD CHUKWUMA (b.1973)

BIG FISH
2006
Mixed media on wood panels
117 x 175.5 cm. (46 x 69 in.)

Signed (lower right)

\$ 16,000-20,000



12
DAVID H DALE (1947-2019)

DURBAR
Metal foil
76 x 41 cm. (30 x 16 in.)

\$ 2,500-3,500

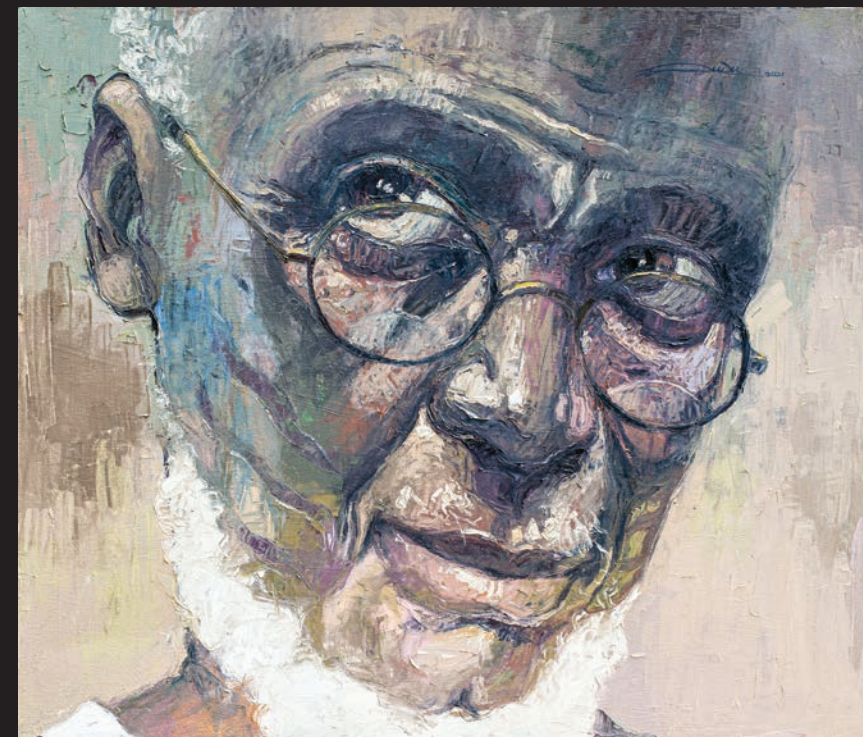


13
JOSEPH EZE (b.1979)

UNTITLED
2009
Acrylic on canvas
91 x 79 cm. (39 x 31 in.)

Signed and dated (lower right)

\$ 1,500-2,500

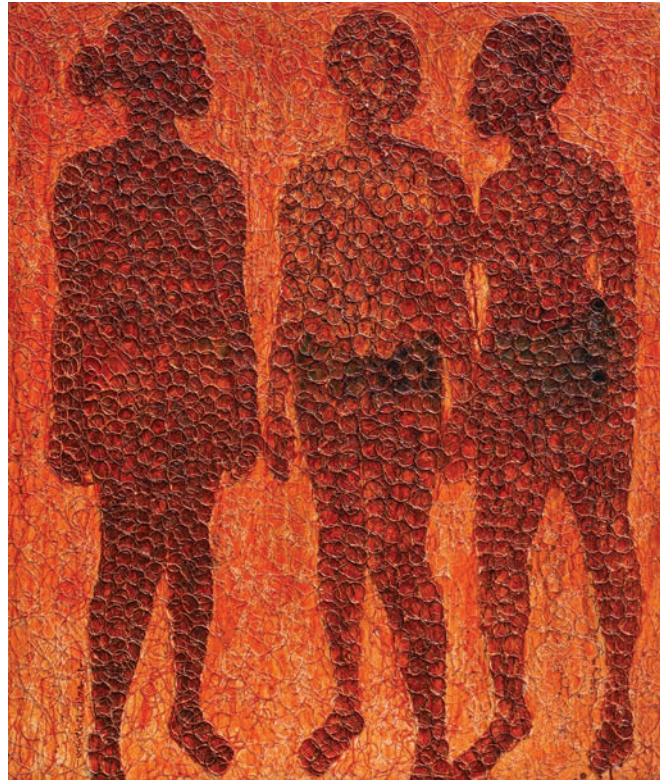


14
DUDU EMMANUEL (b.1974)

THE OLD SAGE
2021
Oil on canvas
91.5 x 107 cm. (36 x 42 in.)

Signed and dated (upper right)

\$ 1,500-2,000



15
UCHAY JOEL CHIMA (b.1971)

EARTHEN VESSELS III
 2021
 Mixed media on canvas
 127 x 107 cm. (50 x 42 in.)

Signed and dated (lower left)

\$ 2,500-3,500

Uchay Joel Chima is a mixed media artist who uses unconventional materials in his works on canvas, including strings, sand, wax and found objects. His work is influenced by social and environmental issues, questioning notions of crisis and inequality around the globe. Chima graduated from the Institute of Management and Technology, Enugu, Nigeria in 1997, majoring in art. Chima has participated in artist residencies at the Vermont Studio Center, Spark Box Studio and the One Minute Foundation. Chima was one of four artists chosen to take part in Platteforum's Artist Residency program in Denver, Colorado.



16
KEHINDE OSO (b.1973)

FRIENDS
 2018
 Oil on canvas
 113.5 x 76 cm. (44¾ x 30½ in.)

Signed and dated (lower left)

\$ 1,000-1,500



17
DAVID H DALE (1947-2019)

MORNING
 2012
 Bead on board
 129.5 x 172.5 cm. (51 x 68 in.)

Signed and dated (lower centre)

\$ 6,000-10,000

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)

18
TOLU ALIKI (b.1976)

NEW PET
2018
Acrylic on canvas
122 x 108 cm. (48 x 42½ in.)

Signed and dated (lower left)

\$ 2,200-3,000



19
SADE THOMPSON (b.1972)

SITTING PRETTY 2
2020
Acrylic on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (centre right)

\$ 2,000-3,000



20
ABLADE GLOVER (Ghanaian, b.1934)

PRAYING SEASON
2014
Oil on canvas
122 x 151 cm. (48 x 59½ in.)

Signed and dated (lower right)

\$ 15,000-20,000

Without indicating it, "Prayer Scene" strongly suggests Jumma'a (Friday) prayers of the Muslim faithful. Jumma'a meaning Friday in Arabic is a day considered and consecrated as a holy day. It is a special day when the faithful believe that Allah would hear and answer all their prayers. It is a day of peace received and given. Jumma'a is also considered to be the most important and best day of the week. It is perhaps against this background that the artist created this work. Interestingly the work is titled "Prayer Scene" suggesting a focus on the subject matter rather than the people. (Could this be the a deliberate intension to make a distinction between the Faith and it practitioners?). Here two dominant colours were used by the artist – hues of blue and yellows, complimentary colours that element of peace. The posture of symbol of identity, also suggsing supplication and submission. If the viewer then looks at the painting as a whole, white permeates its surface, giving it an over all atmosphere of a consecrated environment. Here again Glover takes on a common scene found in Muslim dominated populations as a symbolic reference to the quest for peace for the whole world. The scene indeed cuts across the prayer posture of all major religions of the world. (JB)



(front view)

21
BUNMI BABATUNDE (b.1957)

MAIDEN
2015
Wood
71 cm. (28 in.)

Signed and dated (lower right)

\$ 1,500-2,000



(rear view)

22
ABLADE GLOVER (Ghanaian, b.1934)

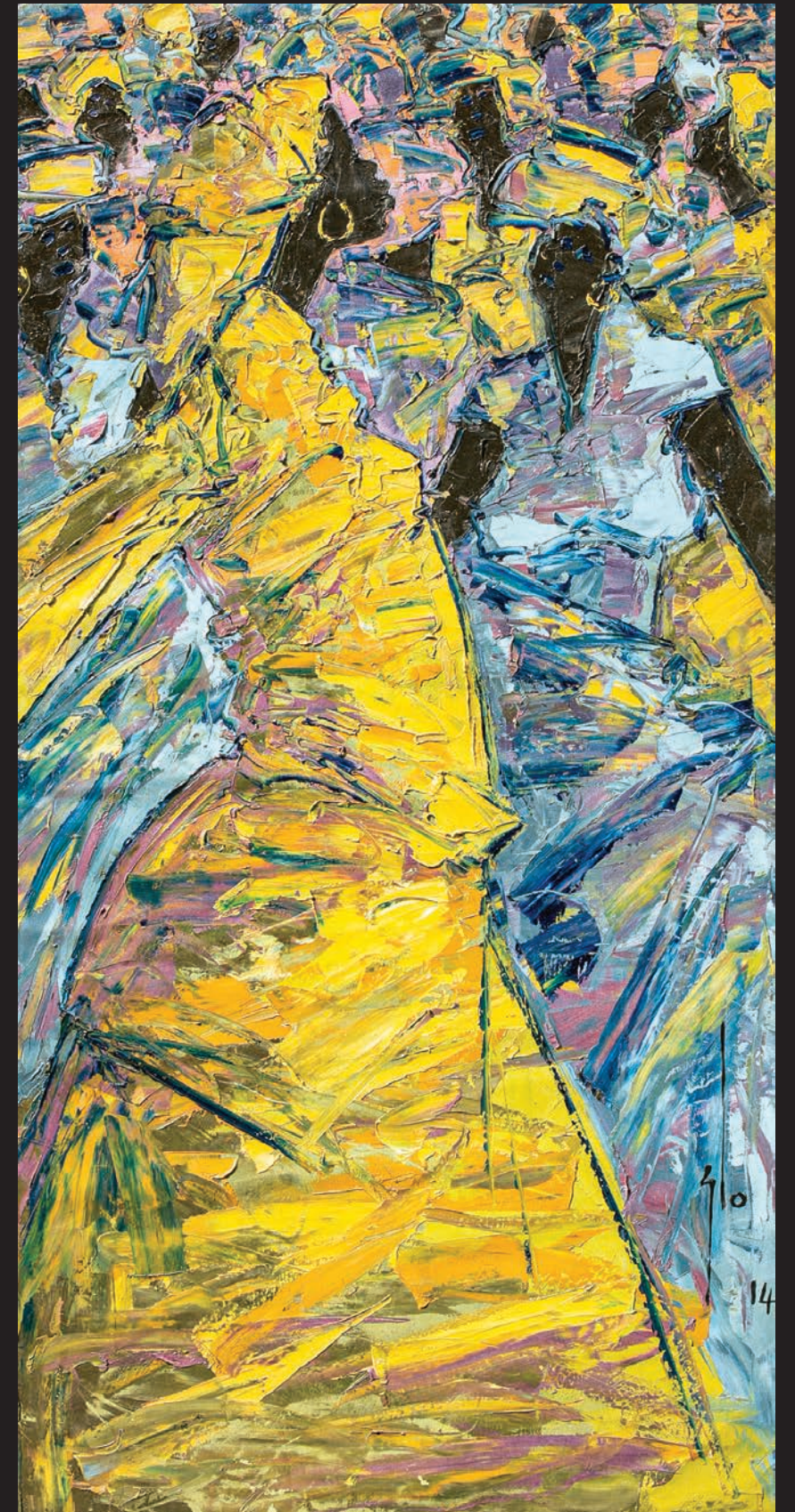
PROFILE
2014
Oil on canvas
150.5 x 76 cm. (59¼ x 30 in.)

Signed and dated (lower right)

\$ 10,000-13,000

Born in Accra, Ghana, in 1934, Ablade Glover has created a distinct artistic style that blends together bright colours and rich textures as he explores the details of his immediate environment. Glover's oils on canvas, applied with a palette knife, capture dramatic scenes of the urban landscape. Often shown from a high vantage point, Glover's work depicts bustling crowds, market stalls and shanty towns, encapsulating the energy and vibrancy of social interactions. Glover has also completed numerous studies of women, portrayed with quiet dignity and courage. Filtering between abstract and realist painterly sensibilities, Glover has mastered the movement and activity of Ghana's rich cultural life.

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)



23
WOLE LAGUNJU (b.1966)

DREAMS I
2012
Acrylic on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower centre)

\$ 7,000-10,000



24
WOLE LAGUNJU (b.1966)

DREAMS II
2012
Acrylic on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower centre)

\$ 7,000-10,000

25
ONYEMA OFFOEDU OKEKE (b.1967)

MINSTREL
2006
Acrylic on canvas
91.5 x 122 cm. (36 x 48 in.)

\$ 2,500-4,500



26
EDOSA OGIUGO (b.1961)

DUET SERIES (YORUBA)
2001
Oil on canvas
114.5 x 143 cm. (45 x 56¼ in.)

Signed and dated (lower right)

\$ 5,000-7,000



Edosa Ogiugo is a painter and mixed media artist who uses his canvas to illuminate the hustle and vibrancy of contemporary Nigerian culture. Inspired by the everyday, Ogiugo focuses on the characters and locations that make up our routine environment, including musicians, dancers, market scenes, processions, sport, and street life. Ogiugo incorporates an intensive use of color and expressive brush strokes to create scenes of action with emotive response.

Born in Ibadan in 1961, Ogiugo graduate in Fine Arts from the Yaba College of Technology. His work has been exhibited across Africa, Europe, and America. Ogiugo has also served as the president of the Guild of Fine Artists in Nigeria.

27
GEORGE HUGHES (b.1962)

LORRY STATION
Oil on canvas
46 x 122 cm. (18½ x 48 in.)

\$ 2,500-3,500



28
LOT WITHDRAWN

29
LOT WITHDRAWN

30
BEN ENWONWU (1921-1994)

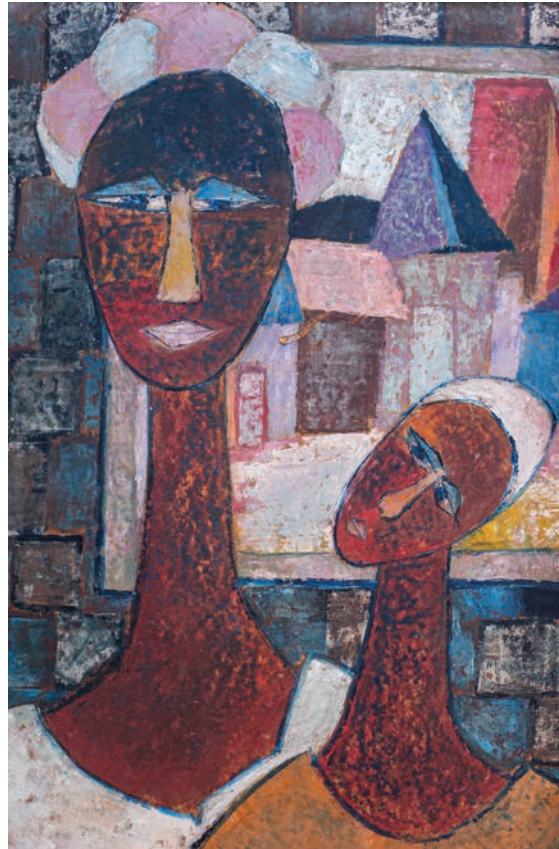
NEGRITUDE
1976
Gouache on paper
72 x 51 cm. (28¼ x 20 in.)

Signed and dated (lower left)

\$ 90,000-120,000

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)





31
MURAINA OYELAMI (b.1940)

UNTITLED
2008
Oil on board
90 x 61 cm. (35½ x 24 in.)

Signed and dated (lower left)

\$ 2,500-3,500



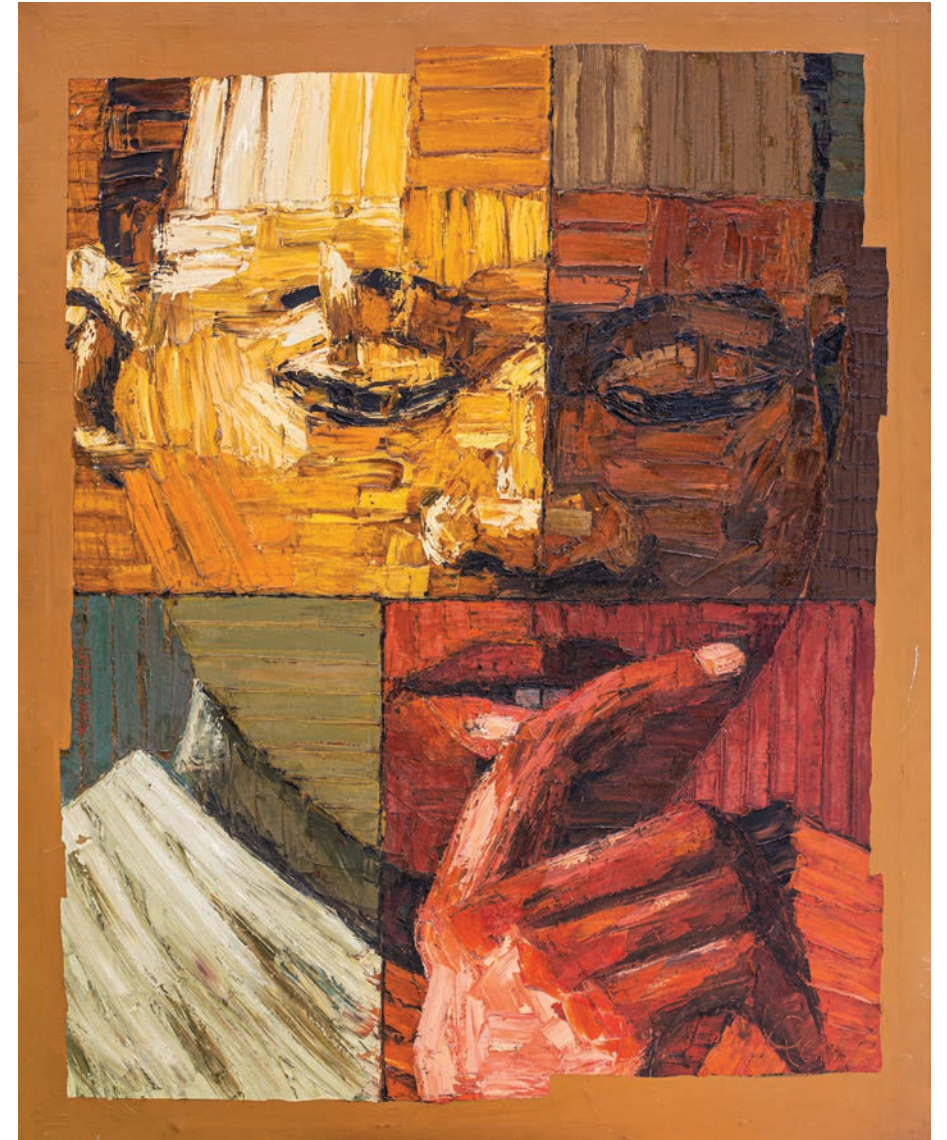
32
MURAINA OYELAMI (b.1940)

UNTITLED
2010
Oil on board
152 x 87 cm. (59¾ x 34¼ in.)

Signed and dated (centre right)

\$ 4,500-6,000

Muraina Oyelami is one of the original artists of the Oshogbo Art Movement, initiated by Uli and Georgina Beier. Oyelami's paintings are influenced by Yoruba culture, often focusing on facial features, ceremonies and festivals. His works have been exhibited at the Studio Museum in Harlem, New York; Staatlichen Kunsthalle, Berlin; Museum of African Art, Smithsonian Institute, Washington DC and Institute of Contemporary Arts, London. This lot, an oil on paper, is a rare work from 1969. (JG)



33
ROM ISICHEI (b.1966)

IF ONLY
2007
Acrylic & oil on canvas
135 x 107 cm. (53⅛ x 42¼ in.)

Signed (lower right)

\$ 8,000-11,000



34
ABIODUN OLAKU (b.1958)

FELLOWSHIP- STUDY
 2016
 Oil on canvas
 51 x 76 cm. (20 x 30 in.)

Signed and dated (lower left)

\$ 7,000-9,000

Abiodun Olaku's works on canvas explore the artist's fascination with the Nigerian social landscape. Working in a highly realistic style with a technical precision to detail, Olaku's artistic practice is rooted in the representational tradition with a focus on nature and the urban environment. His subtle use of colour and light evokes a haunting and immediate presence.

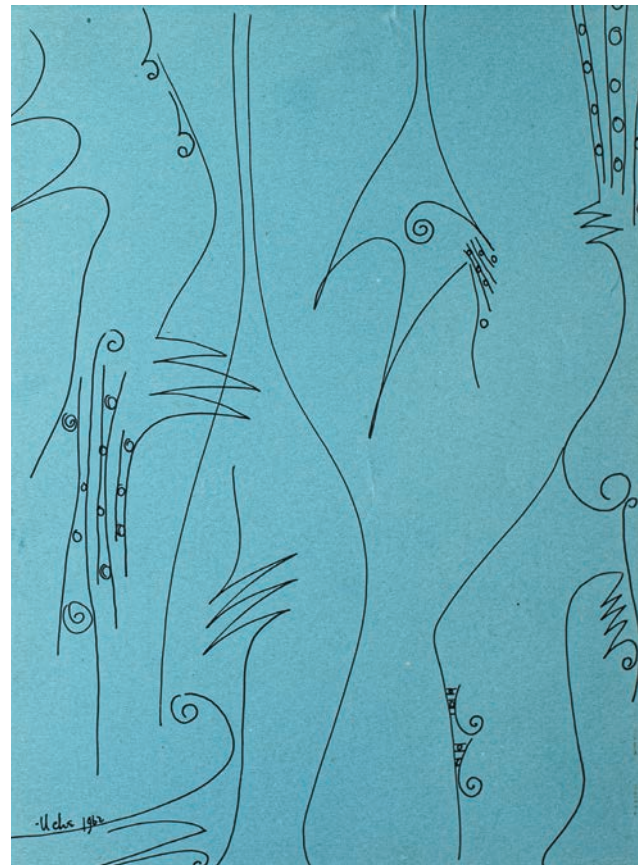
Olaku graduated from the Yaba College of Technology, Lagos, in 1981, under the mentorship of Prof. Yusuf Grillo, Kolade Oshinowo, and Dr. Isiaka Osunde. Olaku is the former Vice President of the Guild of Professional Fine Artists of Nigeria and a foundation member of one of Nigeria's oldest group studios, Universal Studios of Art, located at the National Theatre complex in Lagos.

35
UCHE OKEKE (1933-2016)

LIFE II
(FROM THE EXPERIMENTS ULI SERIES)
 1962
 Pen and ink on paper
 25 x 18.75 cm. (9 7/8 x 7 1/2 in.)

Signed and dated (lower left)

\$ 4,000-6,000



(front view)

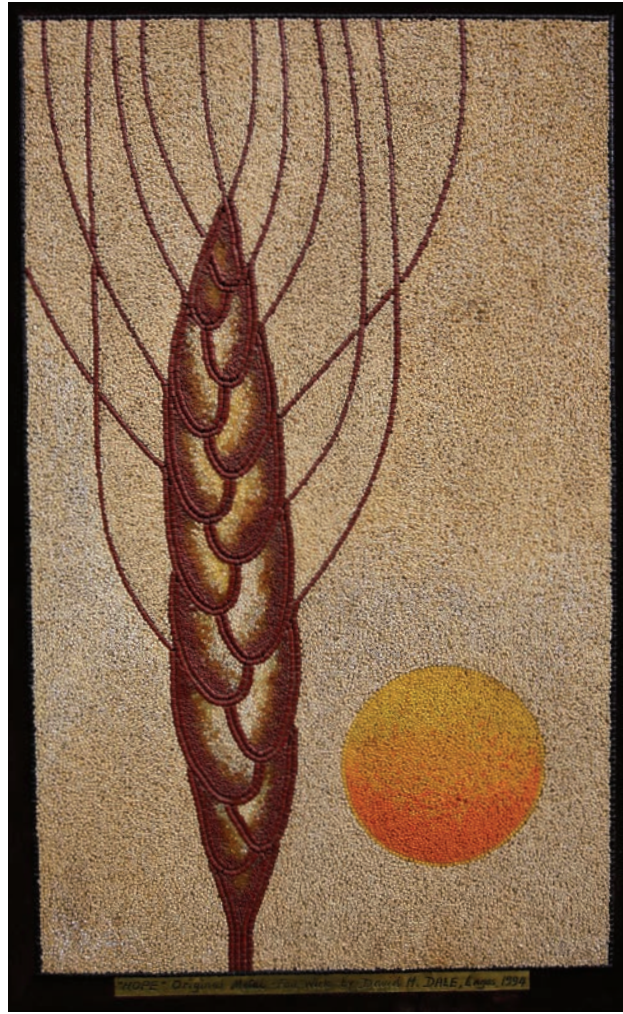
36
BUNMI BABATUNDE (b.1957)

ALAREDE
 Bronze
 97 cm. (38 1/4 in.)

\$ 5,000-7,000



(side view)



37
DAVID H DALE (1947-2019)
HOPE
 1994
 Bead on board
 58.5 x 35.5 cm. (23 x 14 in.)
 Signed and dated (lower left)
 \$ 2,000-\$3,500



38
DAVID H 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)
 \$ 1,200-1,800



39
DAVID H DALE (1947-2019)
DURBAR (edition 20 of 20)
 1976
 Deep etching on paper
 48.5 x 70 cm. (19½ x 27½ in.)
 Signed and dated (lower right)
 \$ 1,200-1,800



(front view)



(top view)

40
KENNY ADEWUYI (b.1959)
DON'T LOOSE HOPE
 2002
 Bronze
 36 x 7.5 cm. (14 x 6¼ in.)
 \$ 4,500-6,000



41
MURAINA OYELAMI (b.1940)

UNTITLED
1976
Oil on board
65.5 x 95 cm. (25¾ x 37½ in.)

Signed and dated (lower left)

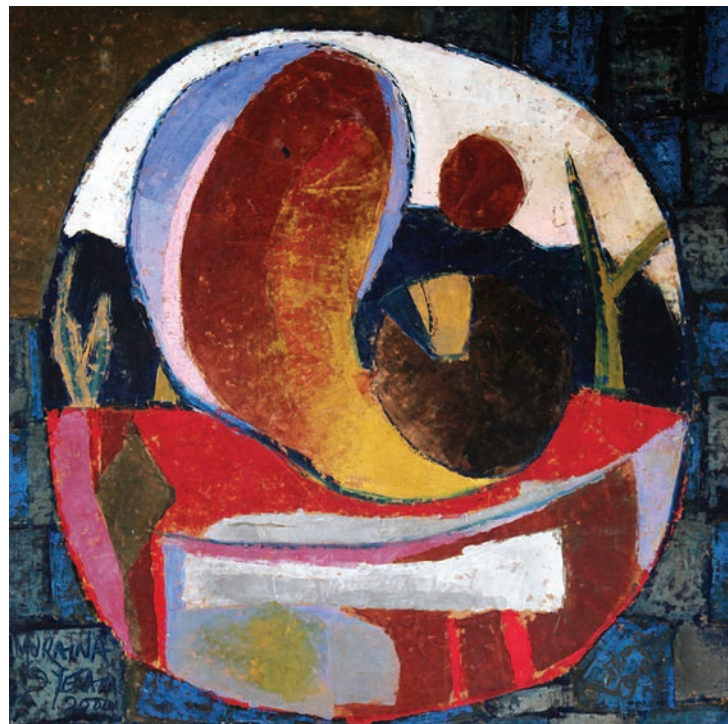
\$ 3,000-4,500

42
MURAINA OYELAMI (b.1940)

OSUN OSOGBO
2000
Oil on board
61 x 61 cm. (24 x 24 in.)

Signed and dated (lower left)

\$ 2,500-3,500



43
ARMAND BOUA (b.1978)

UNTITLED
2018
Acrylic on cardboard
104 x 106 cm. (41 x 41¾ in.)

\$ 4,500-6,500



44
OKPU EZE (1934-1995)
SPIRIT OF THE WIND
1990
Watercolor on paper
63 x 50 cm. (24¾ x 19¾ in.)
Signed and dated (lower right)
\$ 3,000-4,500



45
TWIN SEVEN SEVEN
(1944-2011)
TWO BIRDS
Ink on cloth
35 x 63 cm. (8 x 10 in.)
\$ 1,000-2,000

46
LOT WITHDRAWN

47
LOT WITHDRAWN



48
WIZ KUDOWOR (Ghanaian, b.1957)

ENDOWED
1999
Acrylic on canvas
71.5 x 100 cm. (28¼ x 39½ in.)

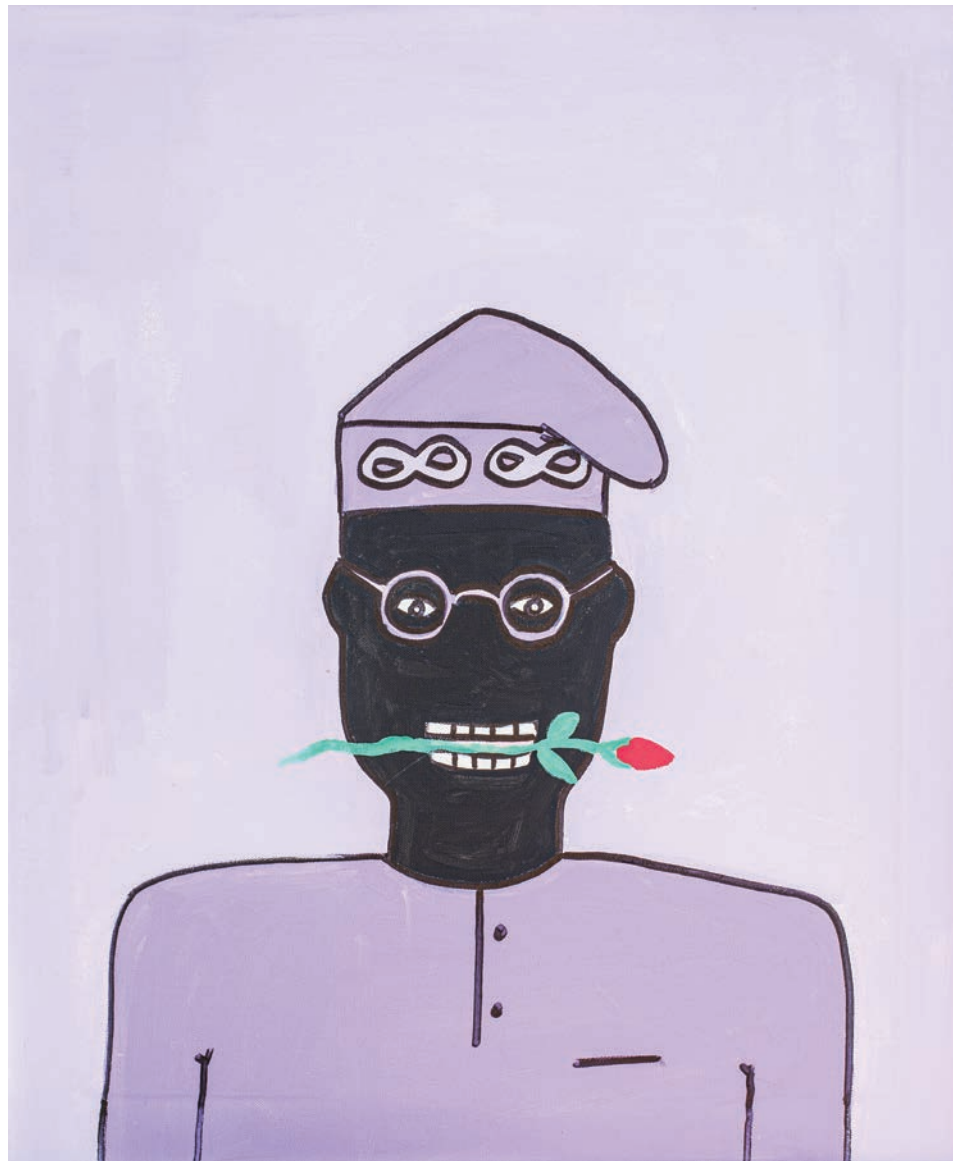
Signed and dated (lower left)

\$ 4,000-5,000

49
ABBA MAKAMA (b.1982)

BOURDILON BOY II AKA 69
2021
Acrylic on canvas
60 x 49.5 cm. (23 $\frac{5}{8}$ x 19 $\frac{1}{2}$ in.)

\$ 1,000-1,500



50
ABBA MAKAMA (b.1982)

F**K SARS
2021
Acrylic on canvas
60 x 49.5 cm. (23 $\frac{5}{8}$ x 19 $\frac{1}{2}$ in.)

\$ 1,000-1,500



51
JOSHUA NMESIRIONYE (b.1968)

RHYTHM
2013
Oil on canvas
107 x 92 cm. (42 x 36 in.)

Signed and dated (lower right)

\$ 1,500-2,000



53
NDIDI DIKE (b.1961)

UNTITLED
Wood
134.5 x 58 cm. (52 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in.)

Signed (lower right)

\$ 4,000-6,000

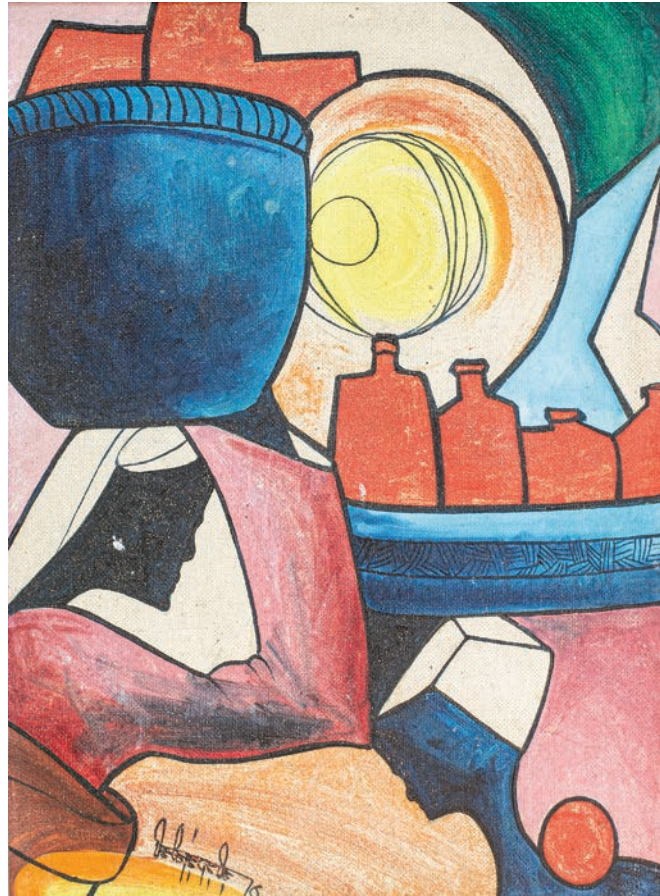
52
KOFI ASEMNYINAH
(Ghanaian, b.1953)

**EARLY MORNING TRADING
ACTIVITIES IN A MARKET**
2020
Pencil on paper
66.5 x 95 cm. (26 $\frac{1}{4}$ x 37 $\frac{3}{8}$ in.)

Signed and dated (lower right)

\$ 1,800-2,500





54
DELE JEGEDE (b.1945)

UNTITLED
1976
Oil on board
65 x 48.5 cm. (25½ x 19½ in.)

Signed and dated (lower left)

\$ 2,500-3,500



56
BENEDICT OLORUNNISOMO (b.1976)

THE GARDENER
2021
Acrylic on canvas
152 x 157cm. (59¾ x 61¼ in.)

Signed and dated (lower right)

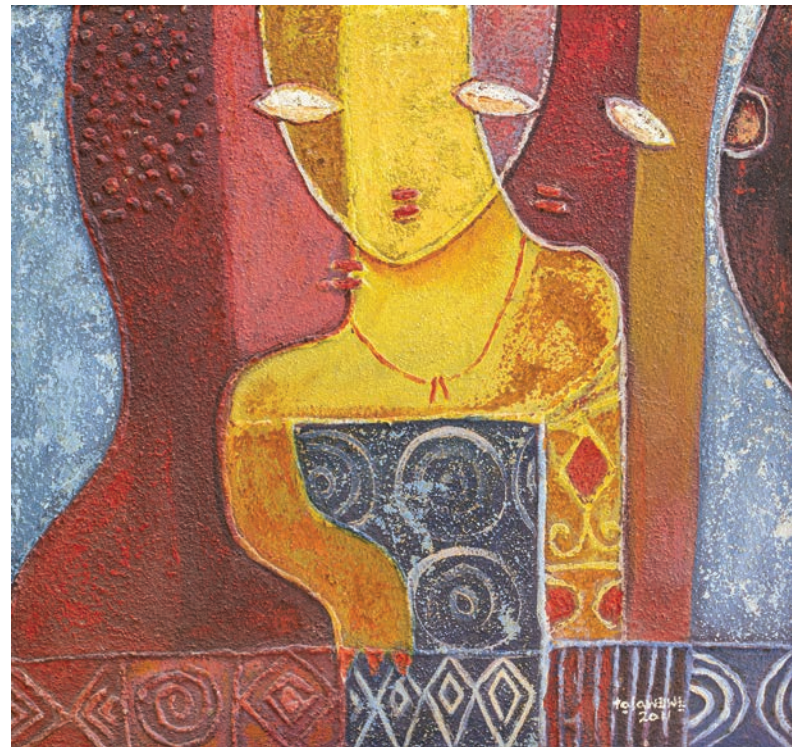
\$ 2,500-4,500

55
TOLA WEWE (b.1959)

FRIENDS
2011
Oil on canvas
71 x 95.5 cm. (28 x 29¾ in.)

Signed and dated (lower right)

\$ 1,200-2,500





57
RUFUS OGUNDELE (1946-1996)

UNTITLED
1990
Oil on board
56 x 58.5 cm. (22 x 23 in.)

Signed and dated (lower right)

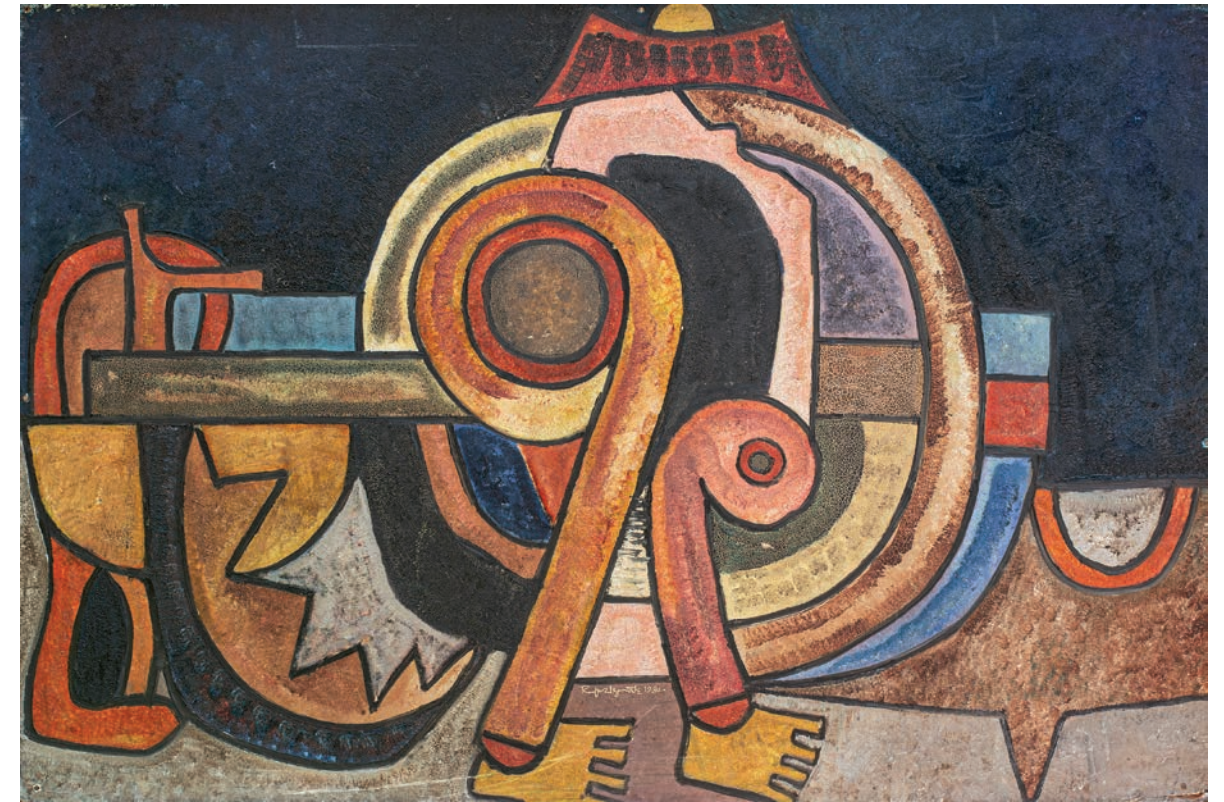
\$ 2,500-3,500

58
RUFUS OGUNDELE (1946-1996)

UNTITLED
1989
Oil on board
64 x 48.5 cm. (25¼ x 19 in.)

Signed and dated (lower right)

\$ 2,500-3,500



59
RUFUS OGUNDELE (1946-1996)

UNTITLED
1984
Acrylic on board
61 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower centre)

\$ 3,500-5,000

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



60
BRUCE ONOBRAKPEYA (b.1932)

DANCE TO ENCHANTING SONGS PANEL X
2008
Plastograph
71.5 x 32.5 cm. (28¼ x 12¾ in.)

Signed and dated (lower right)

\$ 2,500-4,000



61
UZO EGONU (1931-1996)

LONE EATER
1979
Print, Edition 19 Of 50
50 x 71 cm. (19½ x 28 in.)

Signed and dated (lower right)

\$ 4,500-6,000



(front view)

62
BEN ENWONWU (1921-1994)

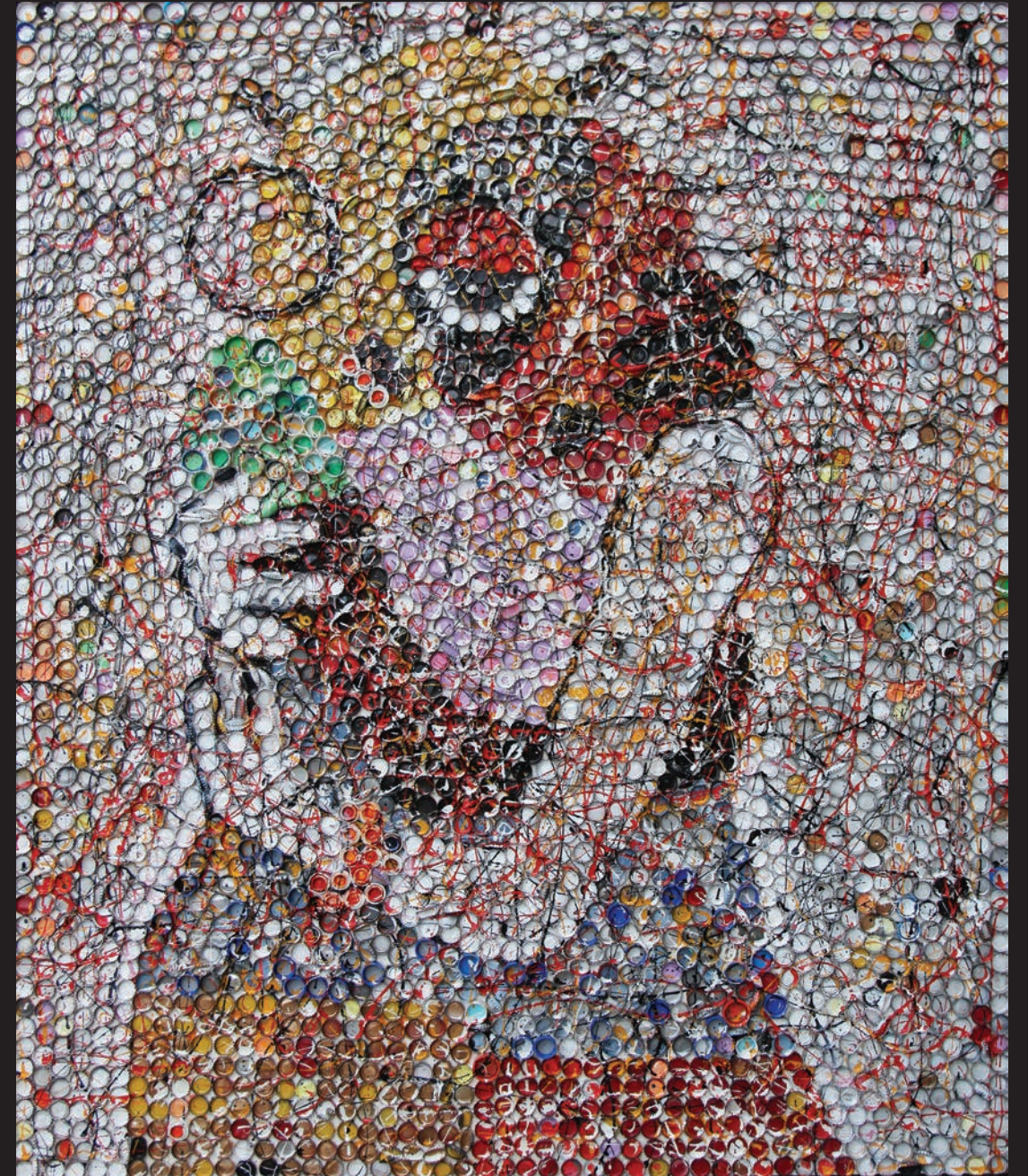
SQUATTING FIGURE

Ebony wood
30.5 x 13 x 11.5 cm. (12 x 5½ x 4½ in.) without base

\$ 15,000-20,000



(side view)



63
ROM ISICHEI (b.1966)

EMBRACE

2009
Mixed media : bottlecork
165.1 x 139.7 cm. (65 x 55 in.)

\$ 8,000-12,000

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.

64
MARVUA LESSOR (b.1960)

UNTITLED
Oil on canvas
61 x 61 cm. (24 x 24 in.)

Signed (lower left)

\$ 1,500-2,500



65
SAM OVRAITI (b.1966)

REARER'S DREAM
1993-1994
Watercolor on paper
53.5 x 74 cm. (21 x 29 in.)

Signed and dated (lower right)

\$ 1,500-2,500

Sam Ovrati is a painter who is best known for his expressive watercolors and his vibrant use of color and hues. His efforts in the area of watercolour and chalk pastel in the 1980's popularised both materials as an acceptable painting medium within the art community in Nigeria. Born in 1961 in Kaduna State, Nigeria, Sam Ovrati holds a Higher National Diploma (HND) and a Master of Fine Arts Degree (MFA) from Auchi Polytechnic and the University of Benin respectively. Sam is honoured with several academic awards and national prizes. He was committed as a lecturer and was instrumental in the training of young artists in Auchi Polytechnic from 1985 – 1993. He is a deep and philosophical artist with passion in artistic research and experimentation. This aspect has been heightened by his long-term relationship with Dr Bruce Onobrakpeya and the Harmattan Workshop. He has continued to mentor young artists through active workshops and training.

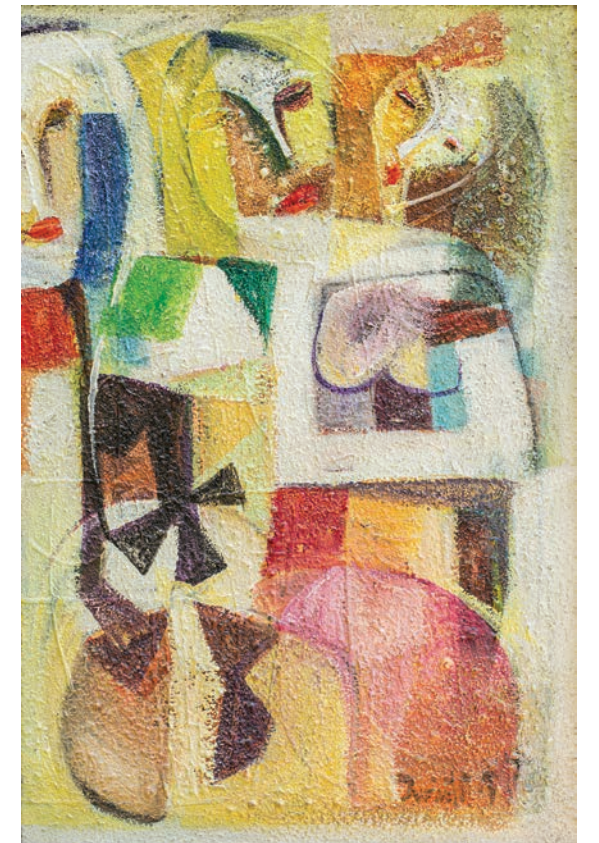


66
SAM OVRAITI (b.1966)

NOW THE WOMEN ARE INVOLVED
2017
Acrylic on canvas
91.5 x 61 cm. (36 x 24 in.)

Signed and dated (lower right)

\$ 2,000-3,000





67
JOE AMENECHI (b.1961)
YORUBA WOMEN
 1988
 Plastocast, deep etching on foil
 117 x 124 cm. (46 x 48½ in.)
 Signed and dated (lower right)
 \$ 2,500-3,500



69
BRUCE ONOBRAKPEYA (b.1932)
IGBEZE (HUNTER'S MASQUERADE)
 1988
 Additive plastograph (edition 7 of 45)
 92.5 x 69.5 cm. (36½ x 27¾ in.)
 Signed and dated (lower right)
 \$ 3,500-5,500



68
REUBEN UGBINE (1956-2021)
SEE-SAW
 1991
 Wood
 91.5cm cm. (31 in.)
 Signed and dated (verso)
 \$ 3,000-5,000



(side view)

(front view)

70
BUNMI BABATIUNDE (b.1957)

POLE VAULTER

Bronze & Wood
178 cm. (70 $\frac{1}{8}$ in.)

Signed and dated (verso)

\$ 6,000-9,000



71
PEJU ALATISE (b.1975)

SILVERLINGS

2011
Mixed media on canvas
122 x 183 cm. (48 x 72 in.)

Signed and dated (lower right)

\$ 15,000-25,000

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



72
SAM OVRAITI (b.1966)

UNTITLED
1992
Charcoal on hardpaper
42 x 58 cm. (16½ x 22⅞ in.)

Signed and dated (lower right)

\$ 1,500-2,500



(front view)

73
REUBEN UGBINE (b.1956)

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

Signed and dated (lower left)

\$ 3,500-5,000



(side view)



74
ASIRU OLATUNDE (1918-1993)

UNTITLED
 Repoussé aluminium panel
 77.5 x 50.5 cm. (30½ x 19¾ in.)

Signed (lower centre)

\$ 1,000-2,000



75
BRUCE ONOBRAKPEYA (b.1932)

GOOD GOVERNANCE (LARGE)
 1988
 Metal foil
 148.5 x 189 cm. (58½ x 74¾ in.)

Signed and dated (lower right)

\$ 20,000-30,000

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.

Born in Agbarha-Otor in Delta State, Nigeria, Onobrakpeya's career took a decisive turn during his university studies at the Nigerian College of Arts, Science, and Technology in Zaria in the 1960s. As a member of the Zaria Arts Society, popularly known as the Zaria Rebels, Onobrakpeya combined his training in the Western-representational style with a focus on Nigeria's artistic history. Onobrakpeya has participated in artist residencies and professorships both in Nigeria and abroad and 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). In 1989, Onobrakpeya founded the Bruce Onobrakpeya Foundation, which provides opportunities for artists to improve their skills. The foundation's annual Harmattan Workshop has mentored many of the leading figures in the arts community in Nigeria today.

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)

76
BUNMI BABATIUNDE (b.1957)

SUPPLICATION
2010
Bronze
66 cm. (25¾ in.)

Signed and dated (lower left)

\$ 1,800-2,500



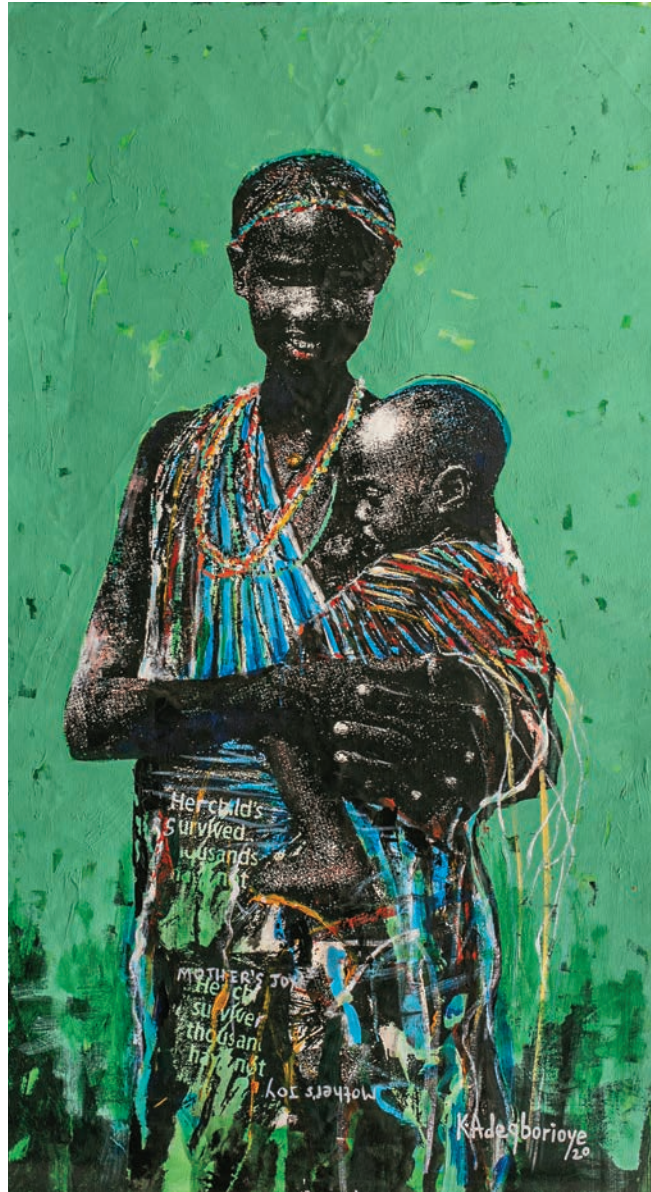
77
KOFI AGORSOR (Ghanaian, b.1970)

WE ARE STAYING TOGETHER & THREE FISH (PAIR)
2002
Acrylic on canvas
134 x 28 cm. (52¾ x 11 in.)

Signed (lower right) each

\$ 2,000-3,000





78
KUNLE ADEGBORIOYE (b.1966)

MOTHER S JOY
2020
Acrylic on canvas
99 x 53.4 cm. (39 x 21 in.)

Signed and dated (lower right)

\$ 1,500-2,500



(front view)

79
KENNY ADAMSON (b.1952)

UNTITLED
Wood
61 cm. (24 in.)

Signed (base of work)

\$ 1,000-1,500



(side view)

80
CHUKS ANYANWU (1937-c.1990)

UNTITLED
1979
Oil on canvas
125 x 61 cm. (49¼ x 24 in.)

Signed and dated (lower left)

\$ 4,000-6,000





81
QOZEEM ABDULRAHMAN OLAOLUWA (b.2000)

IT IS TIME FOR BREAKFAST
2020
Mixed media on canvas
113 x 151 cm. (44½ x 59½ in.)

Signed and dated (lower right)

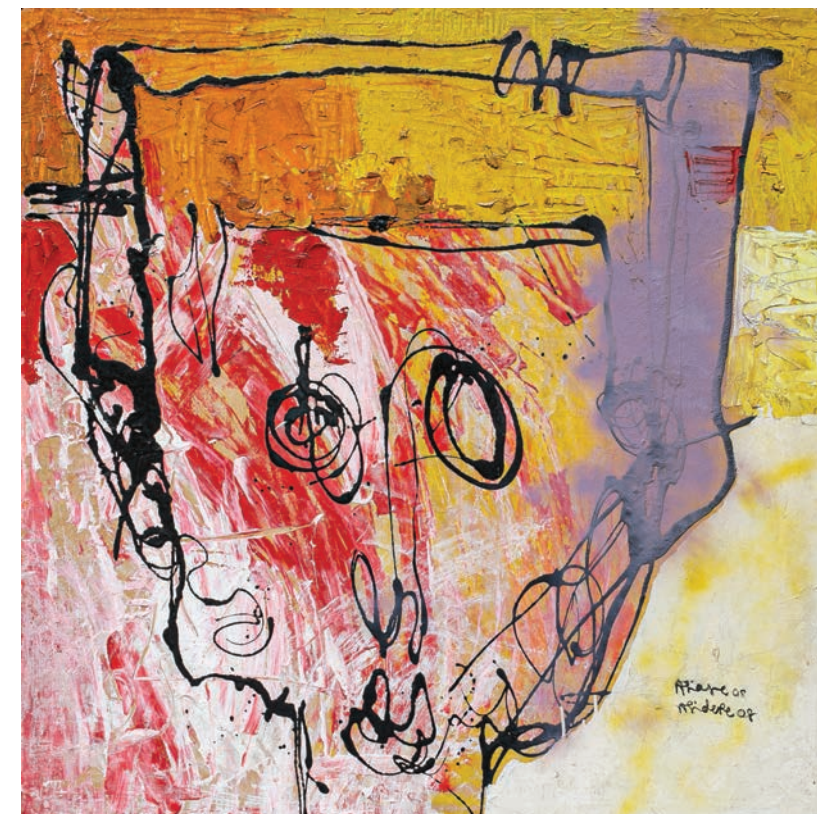
\$ 1,000-2,000

82
DUKE ASIDERE (b.1961)

PAYMENT PLAN
2008
Collage & Enamel on board
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

\$ 4,000-6,000



83
DUKE ASIDERE (b.1961)

SOLITUDE & LONELINESS
2008
Collage & Enamel on board
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

\$ 4,000-6,000

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.



84
CHIDI KWUBIRI (b.1966)

UNTITLED
2013
Acrylic on canvas
99 x 247 cm. (9 x 97¼ in.)

Signed and dated(lower right)

\$ 12,000 - 18,000



C1
A. AKANDE (b.1942)

UNTITLED
2006
Oil on paper
25.5 x 30.5 cm. (10 x 12 in.)

Signed and dated (lower right)

\$ 500-800

END OF SALE



C2
GEORGE EDOZIE (b.1972)

LADY
2005
Oil on paper
45 x 31.5 cm. (17⁵/₈ x 12³/₈ in.)

Signed and dated (lower right)

\$ 600-1,000

C3
IRAHIM AFEGBUA (b.1980)

THE PROFILE OF A LIVING MAN
2019
Metal and wire
74.5 x 39 cm. (29¹/₃ x 15³/₈ in.)

Signed and dated (base of work)

\$ 600-900



C3
ZINNO ORARA (b.1965)

ADORABLE
2007
Watercolor on paper
23 x 31.5 cm. (9 x 12½ in.)

Signed and dated (lower right)

\$ 500-800



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

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

Conditions of Sale

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,

GUIDE FOR ABSENTEE BIDDERS

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

This service is free and confidential.

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

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

"Buy" or unlimited bids will not be accepted.

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

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

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

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

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

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

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

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

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

Other Conditions

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

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

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

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

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Le Connaisseur is an exclusive concept store that has evolved out of decades of experts' understanding of the wine culture in Nigeria.

We currently have a select range of world-renowned premium wines and spirits from France, Italy, Australia, New Zealand, Spain, Chile, Argentina and USA.

We at Le Connaisseur are passionate to share and experience the characteristics and exceptional diversity of these regions.

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ABSENTEE BIDDING FORM

SALE NUMBER
LA2102

SALE TITLE
MODERN AND
CONTEMPORARY ART

SALE DATE
29 NOVEMBER 2021

TITLE (EG. MR, MRS., DR) OR COMPANY NAME IF APPLICABLE _____

FIRST NAME _____ LAST NAME _____

ARTHOUSE CONTEMPORARY LIMITED CLIENT ACCOUNT NO. (IF KNOWN) _____

ADDRESS _____

POST CODE _____

TELEPHONE (HOME) _____ (BUSINESS) _____

EMAIL _____ FAX _____

MOBILE NO _____ VAT NO. (IF APPLICABLE) _____

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

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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, 28 NOVEMBER 2021.

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

PLEASE EMAIL TO: lagos@arthouse-ng.com

Arthouse Contemporary Limited
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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.

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Signed _____ Dated _____

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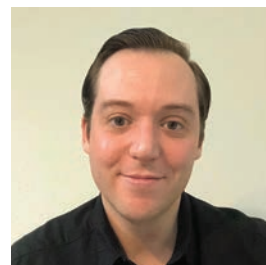
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Consultant/Advisor



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