

ARTHOUSE

CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

25th July 2022





COVER

LOT #36
OLUWOLE OMOFEMI

UNTITLED

BACK COVER

LOT #48
BEN ENWONWU

HEAD OF OSAGBOVIO

INSIDE FRONT COVER

LOT #62
PEJU ALATISE

SEE ME SERIES

INSIDE BACK COVER

LOT #27
DUKE ASIDERE

ROOFTOPS

OPPOSITE CONTENTS

LOT #16
CHIKE OBEAGU

IN A WORLD OF MY OWN

ONLINE AUCTION

Bidding opens on

Monday, July 18, 2022

Bidding closes on

Monday, July 25, 2022

Starting at 6 PM (WAT)

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

POWERED BY INVALUABLE

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CONDITIONS OF SALE

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

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Acknowledgements

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Hannah Okoja (HO)

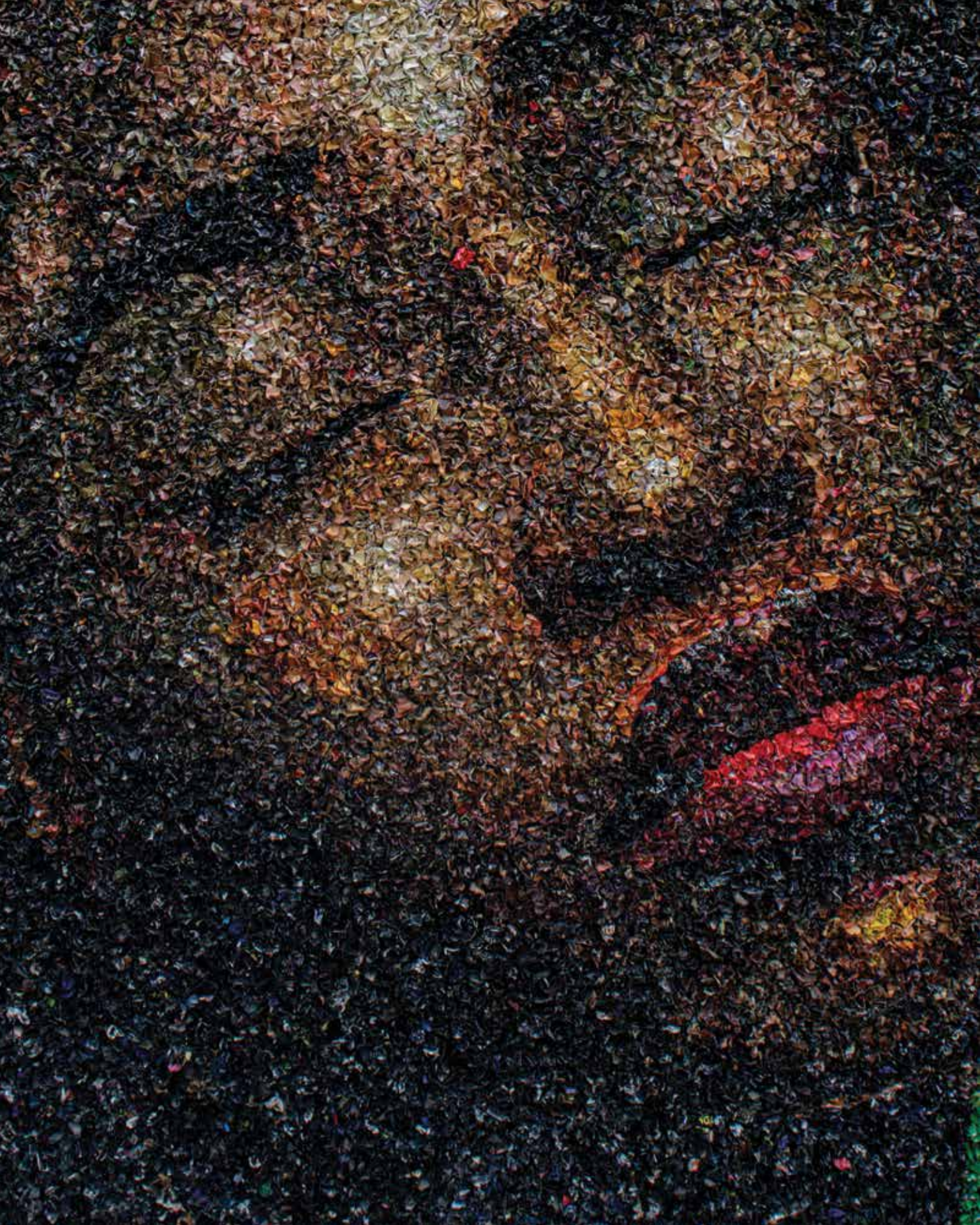
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online at **arthouse-ng.com**.



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MAIN SALE BEGINS

1
ASANDA KUPA
(South African, b.1981)

JUST LIKE MONDAYS
2018
Acrylic on canvas
125.7 x 147.4 cm. (49½ x 58 in.)

\$ 1,500-2,500



2
BRUCE ONOBRAKPEYA (b. 1932)

IGBEZE (HUNTER'S MASQUERADE)
1988
Additive plastograph (edition 7 of 45)
92.5 x 69.5 cm. (36½ x 27⅝ in.)

Signed and dated (lower right)

\$ 3,000-5,000



3
SAM EBOHON (b.1966)
SUN SET
2007
Oil on canvas
49 x 84 cm. (19¼ x 33 in.)

Signed and dated (lower left)

\$ 1,200-2,000



5
ABIODUN OLAKU (b.1958)
CITY OF LIFE
2008
Oil on canvas
41.2 x 50.8 cm. (16¼ x 20 in.)

Signed and dated (lower right)

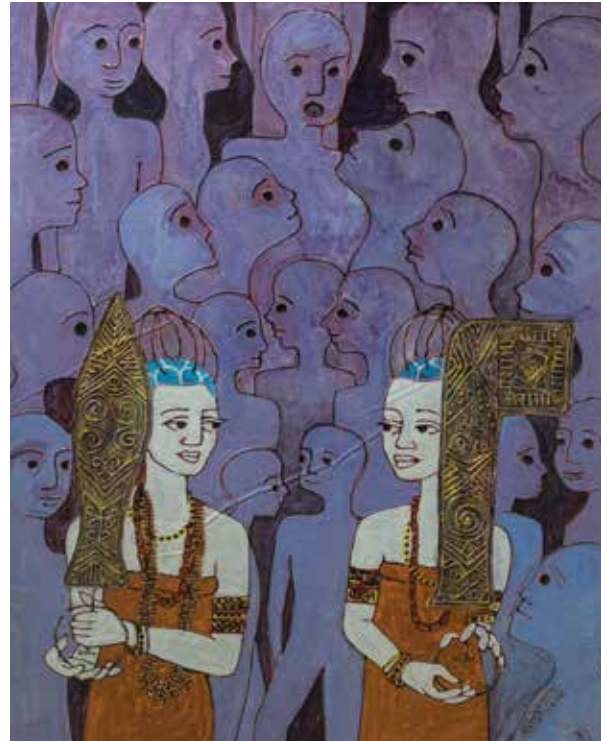
\$ 5,000-6,000



4
BENEDICT OLORUNNISOMO (b.1976)
VICTORY COMES WITH RULES
2022
Acrylic on canvas
153 x 127 cm. (60¼ x 50 in.)

Signed and dated (lower centre)

\$ 2,500-3,500



6
JULIET EZENWA PEARCE (b. 1968)

POWER AND AUTHORITY

2014

Original additive plastograph plate on canvas
 101.5 x 81.3 cm. (40 x 32 in.)

Signed and dated (lower right)

\$ 1,500-2,500



7
BEN ENWONWU (1917-1994)

TUTU

1973

Print on paper
 85.8 x 56.5 cm. (33¾ x 22¼ in.)

Signed and dated (lower left)

\$ 2,000-3,000



8
BEN OSAGHAE (1962-2017)

THE BOOK HUNGER

1996

Oil on canvas
 91.5 x 142.2 cm. (36 x 56 in.)

Signed and dated (lower left)

\$ 12,000-15,000

Ben Osaghae trained as an artist at Auchi Polytechnic where he earned the Fasuyi Prize for excellence. With an acute technical talent in drawing, Osaghae is able to translate this talent onto canvas, where, combined with a keen political edge, the resulting works are a tour de force of contemporary Nigerian life and culture. For well over three decades he chronicled the adventures and misadventures of his land and his people; focused on social and political realities, mainly in urban settings. He, like few of his contemporaries, remained attentive to social and cultural developments in his environment. He used his paintings as an instrument of social critique, painting with a "photographic perspective". He did not describe in detail; he merely suggested.

In this painting by Ben Osaghae, we see several youths ready to take notes and follow instructions. The striking style is emblematic of Ben Osaghae's style. This painting is even more significant because it was painted before the decline in health of Ben Osaghae. It is said that the decade before the millennium, namely the 90s were his peak of artistic expression. (HO)



9
MURAINA OYELAMI (b.1940)

OJU AGBA
2021
Oil on board
96.5 x 66 cm. (38 x 26 in.)

Signed and dated (center right)

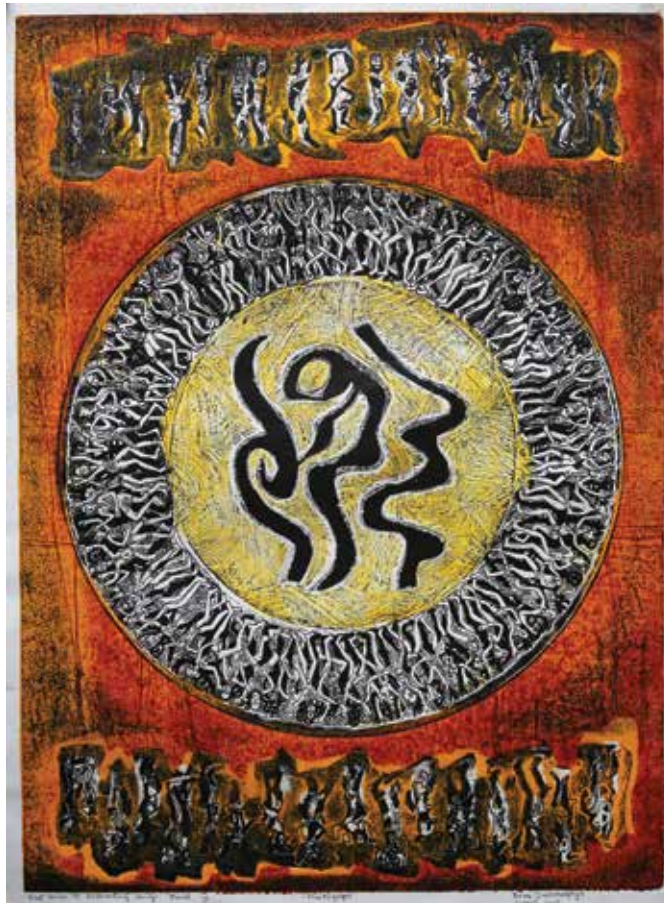
\$ 2,500-3,500

11
GBENGA OFFO (b. 1957)

THE FRONT MAN
2012
Oil on canvas
107.4 x 101.5 cm. (42¼ x 40 in.)

Signed and dated (lower right)

\$ 4,000-6,000



10
BRUCE ONOBRAKPEYA (b.1932)

DANCE TO ENCHANTING SONG (PANEL IX)
2008
Plastograph (edition 6 of 25)
72 x 54.5 cm. (28¼ x 21½ in.)

Signed and dated (lower right)

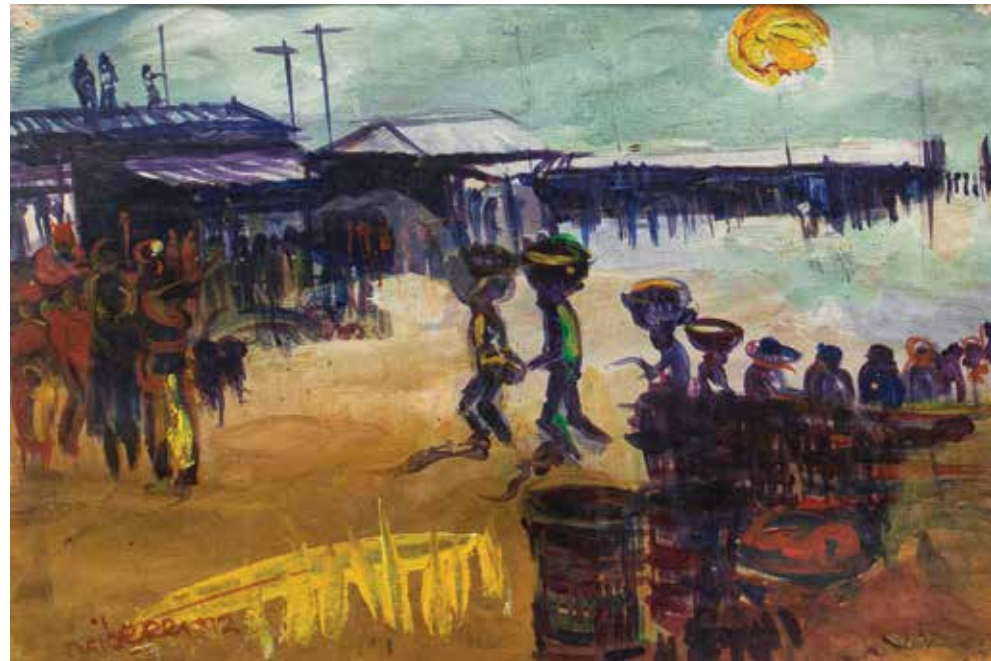
\$2,500 - \$4,000

12
BRUCE ONOBRAKPEYA (b. 1932)

PALM WINE WOMEN III
2007
Silkscreen (edition 23 of 40)
58 x 73.5 cm. (22 ¾ x 29 in.)

Signed and dated (lower right)

\$ 2,500-3,500



13
DUKE ASIDERE (b. 1961)

DIGNITY IN LABOUR
1992
Watercolor on paper
36.5 x 54.5 cm. (14³/₈ x 21¹/₂ in.)

Signed and dated (lower left)

\$ 2,500-3,500

14
DANJUMA KEFAS (b.1958)

THE GATHERING
2013
Oil on canvas
122 x 152.5 cm. (48 x 60 in.)

Signed and dated (lower centre)

\$ 3,000-5,000



15
ABLADE GLOVER (Ghanaian, b.1934)

MARKET PROFILE
2017
Oil on canvas
125.7 x 110 cm. (49¹/₂ x 39³/₄ in.)

Signed and dated (lower right)

\$ 10,000-12,000



As one of Ghana's most celebrated artists, Ablade Glover's paintings incorporate aspects of abstraction and realism to stress the emotional intensity of movement and forms. Many of his paintings depict women in profile or in groups, using bold colours and expressive brushstrokes to accentuate the folds and contours of their clothing. Often applying paint with a palette knife, Glover's paintings reveal texture and depth on the canvas surface. In other series, Glover paints amorphous lines and dots, which viewed from a distance depict crowds 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)

16
CHIKE OBEAGU (b.1975)
IN A WORLD OF MY OWN
2022
Folded paper balls
153 x 152.5 cm. (60¼ x 60 in.)
\$ 12,000-15,000



17
GERALD CHUKWUMA (b. 1973)

UNTITLED
Mixed media on wood panels
157.5 x 201 cm. (62 x 79 in.)

Signed (centre left)

\$ 25,000-40,000

Gerald Chukwuma is a multidisciplinary artist noted for his intricately crafted wood-slate sculptures. He began his career with a degree in painting from the university of Nsukka. Using a multitude of techniques, his unique approach to burning, chiselling, and painting common materials captures a richly layered history imbedded with personal and political meaning. The use of traditional Uli and Nsibidi symbols links his work to the Nsukka art tradition which expanded and modernised the Igbo cultural aesthetic. Meanwhile, the transformation of objects into highly detailed artworks roots him firmly in the contemporary moment of rapid environmental and ecological change.

In this artwork, the figures are traced over the slats of wood. The piece discusses the topic of migration that is often explored in Chukwuma's works. The artist is drawn to the movements of people through voluntary and forced migration as a vital stage in the progress of our collective humanity. This sense of optimism imbues his work with playfully illustrative characters drawn from a wide variety of visual forms present in Nigeria's deep cultural history.

Typical of the artist's detail driven approach, these works interweave a personal intimacy, the artist hand-crafts work, but they refer to the global context of time, trade and travel. These are the very same communities that appear in the woodcarvings as symbols of urban societies galvanised by the realities of globalisation and coloured by internal and external conflicts.

18
DAMILOLA ILORI (b.1995)
SOLITUDE
2022
Oil and acrylic on canvas
120 x 123.3 cm. (47¼ X 48½ in.)

Signed and dated (lower right)

\$ 600-800

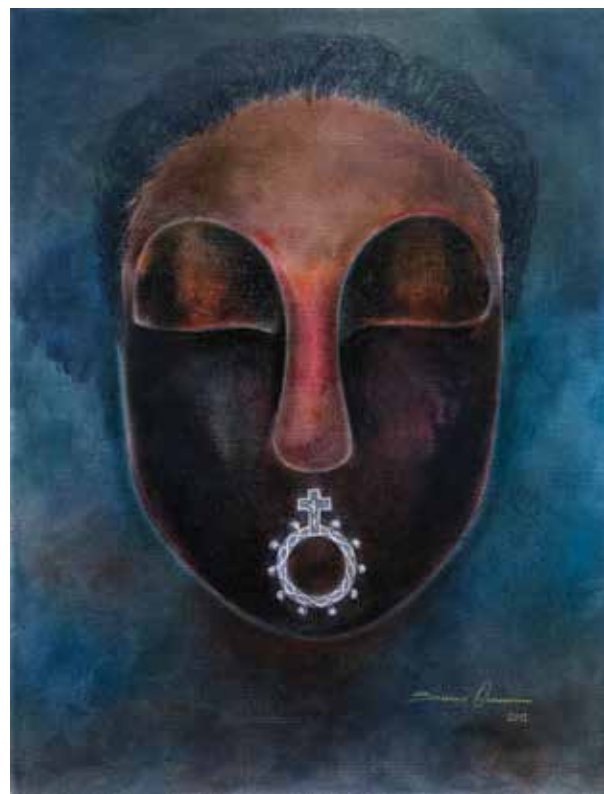


19
BENEDICT OLORUNNISOMO (b.1976)

PRAY
2022
Pastel on paper
65.5 x 50.1 cm. (25¾ x 19¾ in.)

Signed and dated (lower right)

\$ 500-800



20
BEN ENWONWU (1917-1994)

BACK TO BACK (LEGON)
1972
Print on paper
32.5 x 19 cm. (12¾ x 7½ in.)

Signed and dated (lower right)

\$ 1,200-2,000

21
BUNMI BABATUNDE (b. 1957)

FIRST BORN
2010
Bronze
176 cm (69¼ in) with base

Signed and dated (lower left)

\$ 8,500-10,000



22
ABLADE GLOVER (Ghanaian, b.1934)

MARKET
2014
Oil on canvas
122 x 122 cm. (48 x 48 in.)

Signed and dated (lower right)

\$ 13,000-16,000



23
BEN OSAGHAE (1962-2017)

APPRENTICESHIP
2011
Oil and acrylic on canvas
106.5 x 106.5 cm. (41 $\frac{7}{8}$ x 41 $\frac{7}{8}$ in.)

Signed and dated (lower right)

\$ 7,000-9,000



24
KOFI ASEMNYINAH
(Ghanaian, b.1953)

WE WILL SURELY SURVIVE
UNDER CURRENTLY HARSH
ECONOMIC CLIMATE

2021
Ink on paper
66 x 96.5 cm. (26 x 38 in.)

Signed and dated (lower right)

\$ 1,800-2,500

25
BEN OSAGHAE (1962-2017)

UNTITLED
2015
Pencil on paper
55.2 x 73.8 cm. (21¾ x 29 in.)

Signed and dated (lower right)

\$ 1,800-2,500



26
BEN ENWONWU (1917-1994)

AFRICA DANCES

1954
Goache on paper
76.25 x 25.6 cm. (30½ x 10¼ in.)

Signed and dated (lower left)

\$ 45,000-60,000

As an artist, Ben Enwonwu continuously returned to particular themes, including dancing African figures and Igbo masks, throughout his career. Whereas his earliest paintings were rendered in the naive naturalism of the Murray school, he was more confidently drawn to figurative abstraction. When Enwonwu encountered the Negritude of Leopold Sedar Senghor, he continued the links between black identity and rhythmic dance. In this monochromatic painting we see a woman in movement, nude and wearing "ileke" beads. It fits very well into the theme of Enwonwu that explores dancing.

Born in 1917 in Onitsha, Nigeria, Ben Enwonwu was trained in the first accredited formal art education program in the country. He received a scholarship to study at the Slade School in London, becoming its first African graduate. Ben Enwonwu quickly garnered international praise for his work.

In 1956, Enwonwu was commissioned to produce a bronze sculpture of Queen Elizabeth II. As the first African artist to be commissioned by the Queen, the unveiling became a major international sensation. A version of his iconic sculpture of Anyanwu, the Igbo sun god, was given as a gift to the United Nations from Nigeria in 1966, where it is permanently installed today.



27
DUKE ASIDERE (b. 1961)

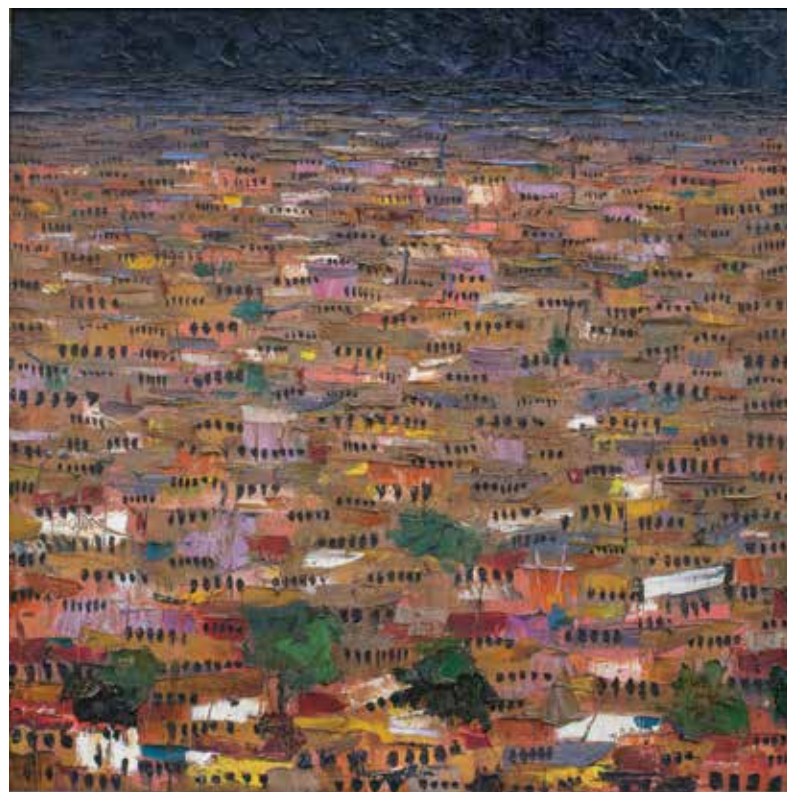
ROOFTOPS
2006
Oil on canvas
91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower left)

\$ 3,500-5,000

Duke Asidere was born around the independence of Nigeria (1961) and is a part of the artists that taught at Auchi Polytechnic that have created lasting reputations such as Ben Osaghae. After his studies at Amhadu Bello University and his teaching years at Auchi Polytechnic, Asidere settled into full time studio practice in Lagos. Asidere's subjects are a reflection of his time in Lagos and the female led family he hails from.

In this painting we see the influence of Lagos as this painting is abstract yet it has some recognisable features. The rooftops are viewed from an aerial view and the terrain is decidedly Nigerian as can be ascertained from the lack of height in the buildings. (HO)



28
FIDELIS ODOGWU (b. 1970)

IDENTITY II
2021
Metal
199.5 x 70.5 cm. (78¹/₄ x 27³/₄ in.)

Signed and dated (middle left)

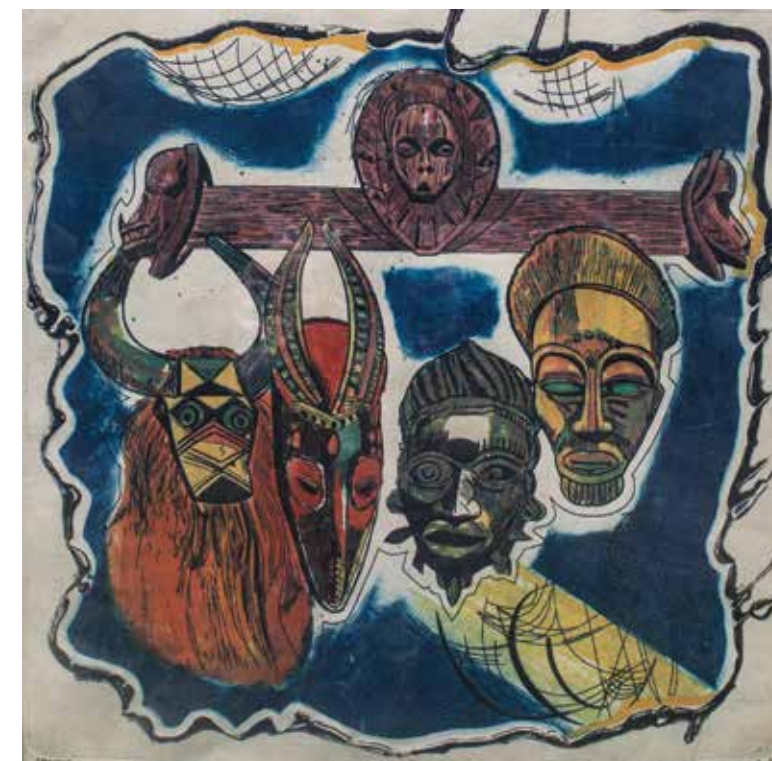
\$ 4,000-6,000

29
DOMINIQUE ZINKPE
(b. 1969, Cotonou, Benin)

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

Signed (lower right)

\$ 6,000-9,000



30
DAVID H. DALE (1947 -2019)

MASKS (edition 10 of 50)
1982
Deep etching on paper
52 x 52 cm. (20¹/₂ x 20¹/₂ in.)

Signed (lower right)

\$ 1,500-2,500

31
ONYEMA OFFOEDU OKEKE (b.1967)

BOATMAN
2009
Acrylic on canvas
182.9 x 121.9 cm. (72 x 48 in.)

Signed and dated (lower right)

\$2,500 - 4,500



32
GEORGE EDOZIE (b. 1972)

TWO SISTERS
1999
Oil on canvas
130.2 x 75 cm. (51¼ x 29½ in.)

Signed and dated (lower left)

\$ 2,500-3,500



33
GERALD CHUKWUMA (b. 1973)

UNTITLED
Mixed media on wood panels
175.5 x 249 cm. (69 x 98 in.)

Signed (lower left)

\$ 25,000-40,000

34

JIMOH BURAIMOH (b. 1943)

PROTECTION

2015

Bead on board

80 x 127 cm. (31½ x 50 in.)

Signed and dated (lower right)

\$ 2,500-3,500



35

JACOB AFOLABI (b. 1940)

SILVERISH GHOST IN THE BUSH OF GHOSTS

1993

Sumi ink, toner powder and inks, Mica powder, and graphite on canvas mounted on aluminium dibond 67 X 42 cm. (26¼ x 16¼ in.)

Signed and dated (lower right)

\$ 1,500-2,500

36

OLUWOLE OMOFEMI (1988)

UNTITLED

2018

Oil and acrylic on canvas

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

Signed and dated (lower right)

\$ 25,000-35,000

Oluwole Omofemi is an emerging artist that hails from Edo state in Nigeria but spent much of his time in Ibadan. He was born in 1988. He has exhibited at the National Museum Ibadan and Alliance Francaise Ibadan. Other notable exhibitions have taken place in Lagos, Belgium, Italy and Ghana. Oluwole Omofemi was the first African and Nigerian artist to be featured on the cover of Tatler magazine with his painting of HRH Queen Elizabeth for her Platinum Jubilee which was published in July 2022.

In this painting, a woman is blindfolded yet she still beholds beauty, a rose. Her hair is an afro showing her pride. Omofemi often paints with Oil and Acrylic paint with a preference for Oil. Omofemi has always wanted to showcase African fashion and feminine charm, and to bring about the rediscovery of afrocentric pride. (HO)



37

LANRE AYOADE (b.1961)

WRAPPERS DELIGHT

2022

Oil on canvas

152 x 181 cm. (60 x 71¼ in.)

Signed and dated (lower right)

\$ 2,000-3,000



38
JULIET EZENWA PEARCE (b. 1968)

EUPHORIA (CHASING BUTTERFLIES)
 2010
 Original paintergraph plate on canvas
 68.5 x 96.5 cm. (27 x 38 in.)

Signed and dated (lower right)

\$ 1,500-2,500



39
KOLADE OSHINOWO (b.1948)

SUITORS
 2016
 Oil on canvas
 85 x 53.3 cm. (33½ x 21 in.)

Signed and dated (lower left)

\$ 5,000-7,000

40
OLUMIDE ORESEGUN (1981)

THE FISH SELLERS
 2010
 Oil on canvas
 120 x 134.2 cm. (47¼ x 52⅞ in.)

Signed and dated (lower right)

\$ 8,000-12,000



41
BEN OSAWE (1931-2007)

UNTITLED
 2000
 Bronze
 72.5 cm. (28½ in.)

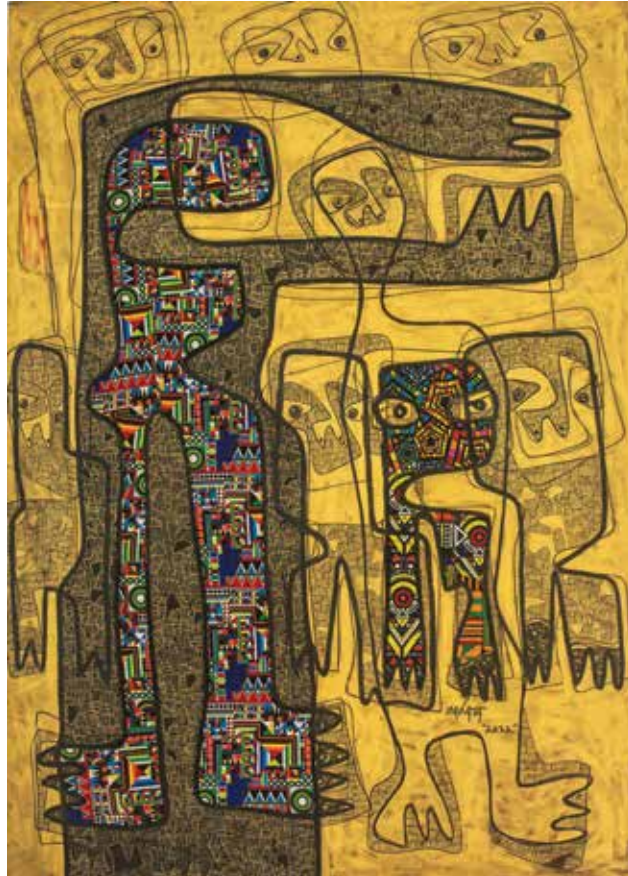
Signed and dated (lower right)

\$9,000 -11,000

42
OBINNA MAKATA (b. 1981)

OPRESSED CELEBRATING THE OPPRESSOR
2022
Fabric, ink and acrylic on canvas
183 x 132 cm. (72 x 52 in.)

\$ 4,000-5,000



43
DUKE ASIDERE (b. 1961)

UNTITLED
2008
Watercolor on paper
43.2 x 33.4 cm. (17 x 13¼ in.)

Signed and dated (lower right)

\$ 1,500-2,500

44
KAINEBI OSAHENYE (b.1964)

BECOMING LIGHT, FALLING TEARS
2016,
Spraypaint, photocutout of eyes on canvas
183 x 183 cm. (72 x 72 in.)

Signed and dated (lower left)

\$12,000- 15,000



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

45
KENNY ADEWUYI (b. 1959)

THINKER
2009
Bronze
55 cm. (21¼ in.)

\$ 5,000-7,000



46
LEKAN ONABANJO (b.1967)

LAGOS SUBURB
2007
Watercolor on paper
55 x 75.5 cm. (21 $\frac{3}{4}$ x 29 $\frac{3}{4}$ in.)

Signed (lower right)

\$ 1,200-2,000



47
OLU AMODA (1959)

TIME AFTER
2000
Print
28.5 x 20.5 cm. (11 $\frac{1}{4}$ x 8 in.)

Signed and dated (lower left)

\$ 700-1,000

48
BEN ENWONWU (1917-1994)

HEAD OF OSAGBOVIO
1949
Wood
44 x 16 x 9 cm. (17 $\frac{1}{2}$ x 6 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in.)

Signed (back of work)

\$ 45,000-60,000

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)



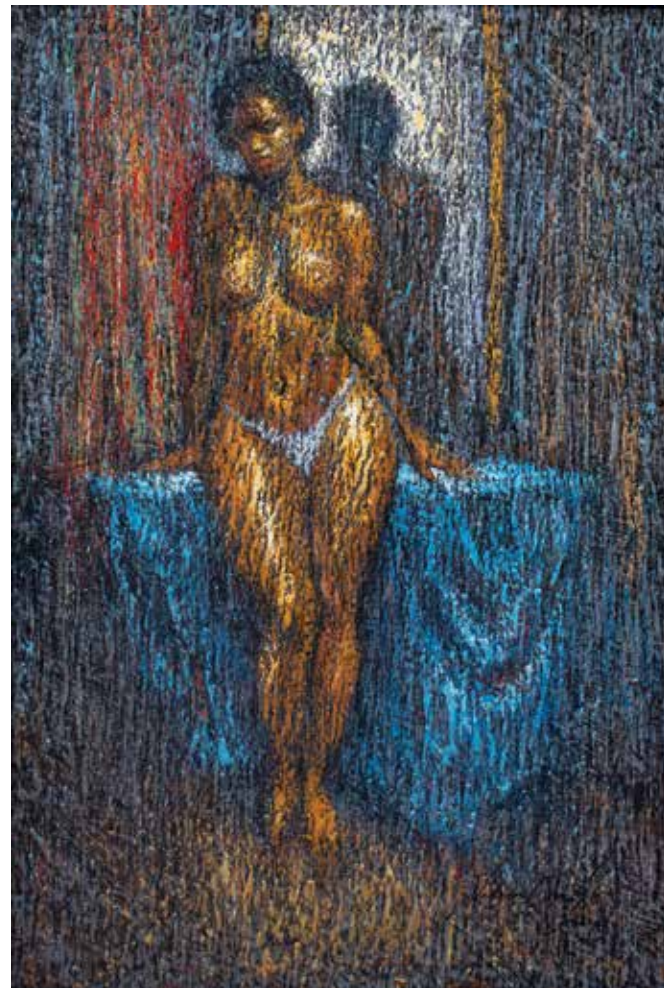


49
MURAINA OYELAMI (b.1940)

UNTITLED
2008
Oil on board
90 x 61 cm. (35 $\frac{3}{8}$ x 24 in.)

Signed and dated (lower right)

\$ 2,500-3,500



50
NELSON OKOH (b.1974)

UNTITLED
2020
Acrylic on canvas
120 x 76.2 cm. (47 $\frac{1}{4}$ x 30 in.)

Signed and dated (lower right)

\$ 1,000-2,000

51
OKPU EZE (1934- 1995)

UNTITLED
1982
Oil on board
91.5 x 60.5 cm. (36 x 23 $\frac{3}{4}$ in.)

Signed and dated (lower right)

\$ 5,000-7,000

Okpu Eze had an illustrious career as a painter, sculptor and art critic. Born in Imo State, Nigeria; studied at the Technical Institute and Trade Centre, Enugu (1950-55), Westham Technical College and Trollope and Colls, London (1963-64) during which period he made many study visits to galleries and art institutions.

Okpu Eze was the first recipient of the prestigious Mbanefo trophy for art and held several exhibitions in Africa and Europe including the Festival of Negro Arts, Dakar, Senegal and the 269th exhibition of The Royal Society of British Artists at the Mall galleries, London in 1986, which led to his election as (ARBA) Associate member of the Royal Society of British Artists.

This surreal painting by Eze depicts two figures playing the drums. The subjects in the painting are not eclipsed by the use of bright colours, rather they are emphasised by the striking use of colours by Eze. (HO)



52
NORBERT OKPU (b.1970)

ANYANWU
2009
Oil on canvas
69.2 x 62.2 cm. (27 $\frac{1}{4}$ x 24 $\frac{1}{2}$ in.)

Signed and dated (lower right)

\$ 2,500-3,500

53
KUNLE ADEGBORIOYE (b.1966)

MANDIBA
2019
Mixed media on canvas
106 x 96.5 cm. (41¼ x 38 in.)

Signed and dated (lower right)

\$ 2,500-3,500



54
OKPU EZE (1934- 1995)

MAIDEN SPIRIT SERIES
1992
Watercolor on paper
66 x 53.5 cm. (26 x 21 in.)

Signed and dated (lower right)

\$ 2,500-4,000

55
OYERINDE OLOTU (1959-2022)

UNTITLED
1982
Oil on canvas
47 x 59 cm. (18½ x 23¼ in.)

Signed and dated (lower centre)

\$ 1,500-2,500



56
PAUL ONDITI (Kenyan, b 1980)

UNTITLED
2018
Mixed media on digital polyester inkjet plate
104.1 x 73 cm. (41 x 28 ¾ in.)

\$ 1,700-2,500



57
GEORGE TAIWO TAYLOR (b.1971)

ADUGBO MI (ONDO STREET)

2003
 Oil on canvas
 91 x 125.9 cm. (35½x 49½ in.)

Signed and dated (lower left)

\$ 1,500-2,500

58
TAYO ADENAIKE (b.1954)

UNTITLED

1989
 Watercolor on paper
 58.5 x 42.5 cm. (23 x 16¾ in.)

Signed and dated (lower right)

\$ 5,000-7,000



59
ROM ISICHEI (b.1966)

HAT TO HEART

2020
 Oil on canvas
 175.5 x 175.5 cm. (69 x 69 in.)

Signed and dated (upper right)

\$ 13,000-15,000



Rom Isichei's compositions are mostly social constructs that frames the simple realities of the everyday. The human form in their nuanced and peculiar postures are some of the impulses that generates his ideas.

"Hat to heart" as reconfigured from the phrase-"heart to heart" is an oil on canvas painting that depicts two figures in an embrace, delineating a moment of sincere and heartfelt reunion. Their brimmed hats indicative of their social affiliation.

Produced after the Covid lockdown in 2020, the piece embodies friendship, familiarity, communion, amongst others, and contextualises restraint from confinement: A celebration of freedom.

Rom Isichei lives and works in Lagos, Nigeria. He obtained a Postgraduate Diploma and an MFA from Chelsea College of Art and Design (University of the Arts, London) in 2013, an HND in Fine Arts from Yaba Collage of Technology, Lagos in 1989. He has exhibited widely- both local and international. His works are in private and public collections. (Artist Statement)



60
RUFUS OGUNDELE (1946-1996)

SERVANT LEADERSHIP
1991
Oil on board
66.5 x 81.5 cm. (26 1/8 x 32 in.)

Signed and dated (lower right)

\$ 3,000-4,000

61
REUBEN UGBINE (1956- 2021)

UNTITLED
2012
Ebony wood
166.5 x 60 cm. (65 1/2 x 24 3/4 in.)

Signed and dated (back of work)

\$ 7,000-9,000



62
PEJU ALATISE (b. 1975)

SEE ME SERIES
2018
Mixed media on canvas
241.3 x 119.4 cm. (95 x 47 in.)

Signed and dated (lower left)

\$ 25,000-35,000

Peju Alatise is an interdisciplinary artist, architect, and author of two novels. Alatise's work has, in the past, explored exploitative labor practices in Nigeria, child rights with a focus on young girls, and state-sanctioned violence against citizens. In this work, Alatise's penchant for depicting young girls in a bid to give hope and uplift and downtrodden sex in Nigeria is continued in this work. She used her signature pointillism and motif at the background and used metal to fabricate the profiles of two young girls.

In 2021, Alatise was selected as an exhibiting artist for the Venice Architecture Biennale. In 2017, Alatise was selected as one of the exhibiting artists at Nigeria's debut pavilion at the Venice Art Biennial. Alatise is a fellow at the National Museum of African Art, part of the Smithsonian Institution. Her work has been collected by the Smithsonian Institute.

Alatise is based in Lagos, Nigeria and Glasgow, UK.



63
UCHAY JOEL CHIMA (b.1961)

SHADOW OF THE WIND
 2022
 Mixed media
 94 x 94 cm. (37 x 37 in.)

Signed and dated (lower left)

\$ 2,000 -3,000

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. (JG)

64
TONY ENEBELI (b.1956)

UKUATA I
 2000
 Plastocast
 85 x 56.5 cm. (33½ x 22¼ in.)

Signed and dated (lower right)

\$ 1,500-2,500



66
UCHE OKEKE (1933- 2016)

UNTITLED
 1965
 Pencil on paper
 26.5 x 18 cm. (10½x 7¼ in.)

Signed and dated (lower right)

\$ 3,000-5,000



65
BUNMI BABATUNDE (b. 1957)

BATA DANCER
 2007
 Wood
 221 cm. (87 in.)

Signed (lower right)

\$ 12,000-15,000



67
QOZEEM ABDUL RAHMAN
OLAOLUWA (b. 2000)

YOU CANT
 2021
 Mixed media on canvas
 120.5 x 92.5 cm. (47½ x 35½ in.)

Signed and dated (lower right)

\$ 700-1,200

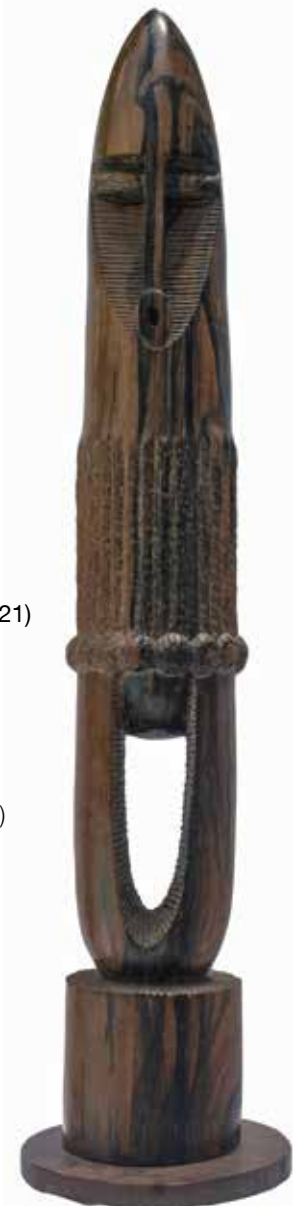


69
ROM ISICHEI (b.1966)

THINKING OF THE FEAR I 'VE HAD SO LONG
 2021
 Oil on canvas
 127 x 152.5 cm. (50 x 60 in.)

Signed (lower right)

\$ 9,000-12,000



68
REUBEN UGBINE (1956- 2021)

JANUS
 1993
 Wood
 103.5 cm. (40¾ in.)

Signed and dated (lower right)

\$ 4,500-7,000

"I have combined convex and concave forms mixed with geometric shapes and intricate designs to achieve a three-dimensional reality. The idea is to thrill the beholder to a standstill, to ponder and wonder and for him or her to appreciate the complex nature of creativity"

Reuben Ugbine's work sometimes displays a light-hearted quality, but is always highly skilful and even otherworldly, presenting the viewer with a pleasing paradox. Working with wood as his primary medium, Ugbine uses concave and convex shapes with a playful mastery, creating insightful and peculiar art with his unmistakable signature.

(source "Artist in Focus: Reuben Ugbine", <http://aabru.co.uk/blog/tag/west-africa/>)

This piece is even more valuable since Ugbine recently died in 2021. No more works can be created by him. In this piece we see a female figure stretching her arms in a reclining pose. (HO)



70
OLU AJAYI (b.1963)
QUEEN, GLITERRATI
 2008
 Watercolor and ink on paper
 27.9 x 76.2 cm. (11 x 30 in.) each
 Signed and dated (lower left)
 \$ 3,000-4,000



72
THOKOZANI MADONSELA (South African, b. 1988)
UNTITLED
 2019
 Fabric, acrylic and charcoal on canvas
 97 x 167 cm. (38¼ x 65¾ in.)
 Signed and dated (lower right)
 \$ 1,500-2,500



71
TONI OKUJENI (b.1962)
MARKET SQUARE
 2001
 Oil on canvas
 77.5 x 100.4 cm. (30½ x 39½ in.)
 Signed (lower right)
 \$ 1,800-2,500



73
UCHAY JOEL CHIMA (b.1961)
IF YOU ASK ME, NA WHO I GO ASK IV
 2018
 Mixed media on canvas
 121 x 122 cm. (47¾ x 48 in.)
 Signed and dated (lower left)
 \$ 1,500-2,500

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. (JG)



74
TOLA WEWE (b. 1959)
HUNTER'S PARADISE
 2003
 Acrylic on canvas
 120.5 x 115.5 cm. (47½ x 45½ in.)
 Signed and dated (lower right)
 \$ 1,800-2,500



76
WALLACE EJOH (b.1966)
UNTITLED
 2016
 Oil on canvas
 81.2 x 68.5 cm. (32 x 27 in.)
 Signed and dated (lower right)
 \$ 1,500-2,500

75
NANA NYAN ACQUAH (Ghanaian, b. 1966)
SCARS OF REMEMBRANCE I
 2004
 Mixed media on paper
 150 x 100 cm. (59 x 39½ in.)
 Signed and dated (lower right)
 \$1,500 - \$2,500



77
VICTORIA UDONDIAN (b.1982)
AT THE CARNIVAL
 2010
 Oil on canvas
 122 x 90.1 cm. (48 x 35½ in.)
 Signed and dated (lower left)
 \$ 3,000-5,000





78
WIZ KUDOWOR (Ghanaian, b.1957)

THE WISE THREE
2018
Acrylic on canvas
54 x 50.8 cm. (21¼ x 20 in.)

Signed (lower right)

\$ 1,200-1,800



80
WIZ KUDOWOR (Ghanaian, b.1957)

GREEN SPHERE
2017
Acrylic on canvas
71.2 x 71.2 cm. (28 x 28 in.)

Signed (lower right)

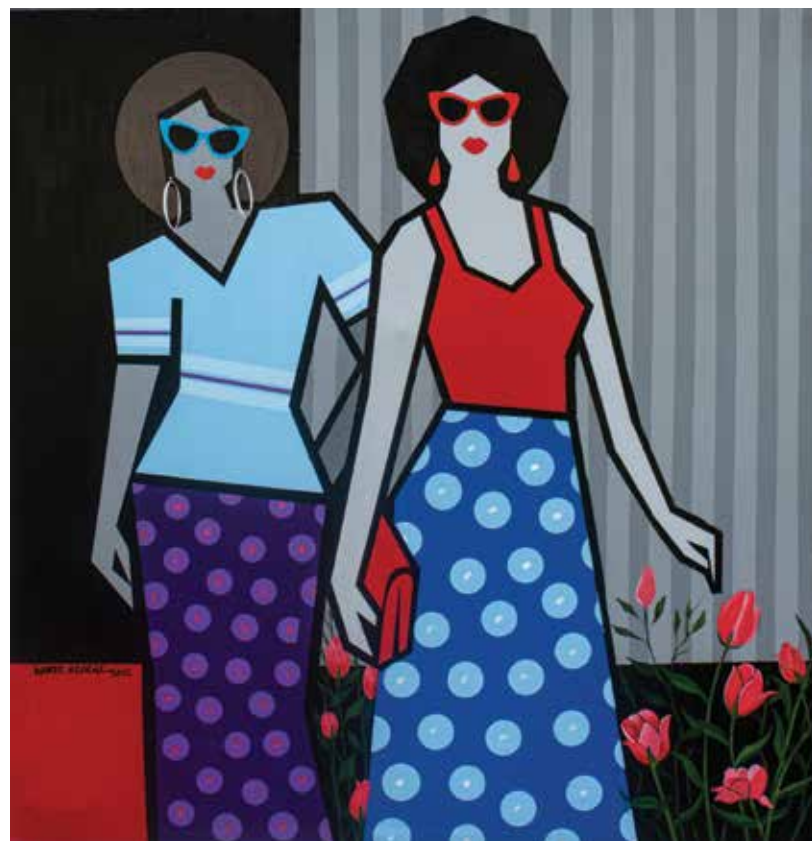
\$ 1,200-1,800

79
WANDE GEORGE (b.1962)

RED CARPET
2022
Acrylic on canvas
124.5 x 119.5 cm. (49 x 47 in.)

Signed and dated (lower left)

\$ 1,800-2,500



81
YADICHINMA UKOHA-KALU
(b.1995)

**RECONSTRUCTING THE BIRTH
SCAPE**
2019
Gouache on paper
37.5 x 52.8 cm. (14¾ x 20¾ in.)

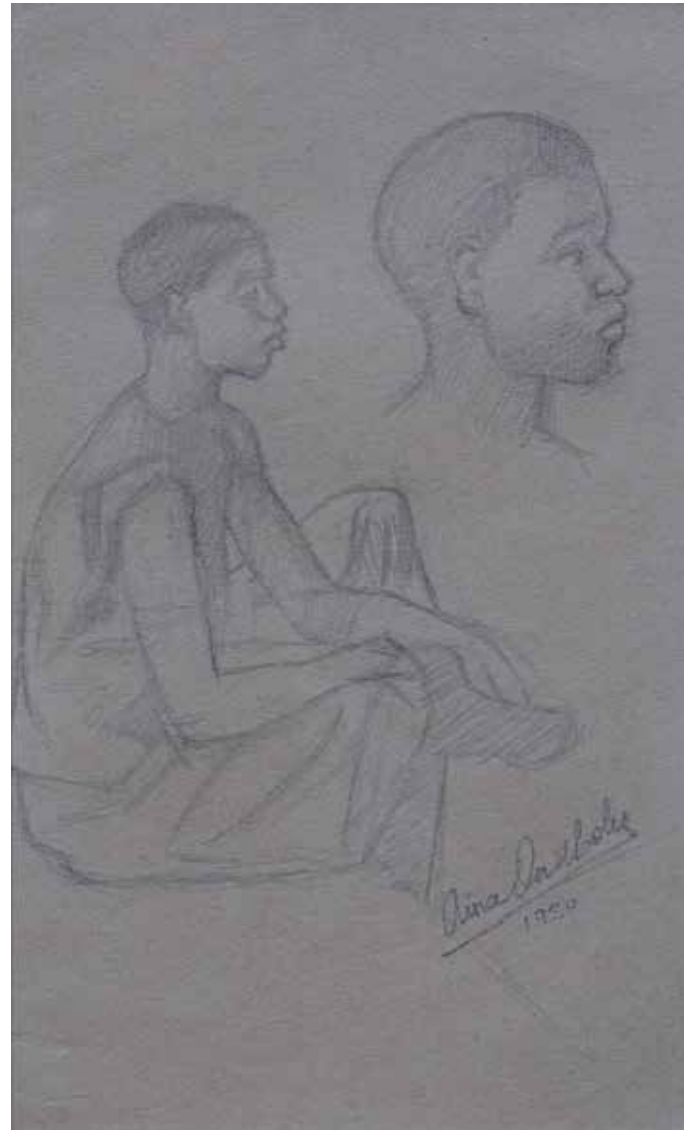
Signed and dated (lower right)

\$ 3,000-4,500



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.



82
AINA ONABOLU (1882-1963)

UNTITLED
1930
Pencil on paper
21.5 x 13.5 cm (8½ x 5½ in.)

\$6,000 - 8,000

C1
RICHARDSON OVBIEBO (b.1982)

GELE III
2019
Mixed media
96.5 cm. (38 in.)

\$ 2,500-3,500



C2
JOSEPH EZE (b.1979)

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

Signed and dated (lower right)

\$ 700-1,000

END OF SALE



C3
GERRY NNUBIA (b.1966)

MAY BLOSSOM
2011
Acrylic on canvas
137 x 153 cm. (53⁷/₈ x 60¹/₄ in.)

Signed and dated (lower left)

\$ 2,000-3,000

TERMS AND CONDITIONS

C4
KUNLE ADEGBORIOYE (b.1966)

REFUGEES
2016
Oil on canvas
Mixed media
104 x 137 cm. (41 x 53⁷/₈ in.)

Signed and dated (lower right)

\$ 3,500 -5,000



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 dimensions then rounded off; they are contained in parentheses.

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

(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, without limitation, loss of profits nor of interest. (d) The buyer must

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.

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.

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.



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.

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		\$
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