



ARTHOUSE

CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

Monday, 21st November 2011



ARTHOUSE
CONTEMPORARY LIMITED

**MODERN AND
CONTEMPORARY ART**

Lagos, Nigeria

Monday, 21st November 2011, 6 pm

Viewings:
Saturday 19th November, 10 to 6 pm
Sunday 20th November, 10 to 6 pm

The Wheatbaker
4 Onitolo Road
Ikoyi

COVER

LOT #93
AKINOLA LASEKAN

PORTRAIT OF A MAN

INSIDE FRONT COVER

LOT #52
KOLADE OSHINOWO

BROTHERS

BACK COVER

LOT #91
BEN ENWONWU

ANYANWU

INSIDE BACK COVER

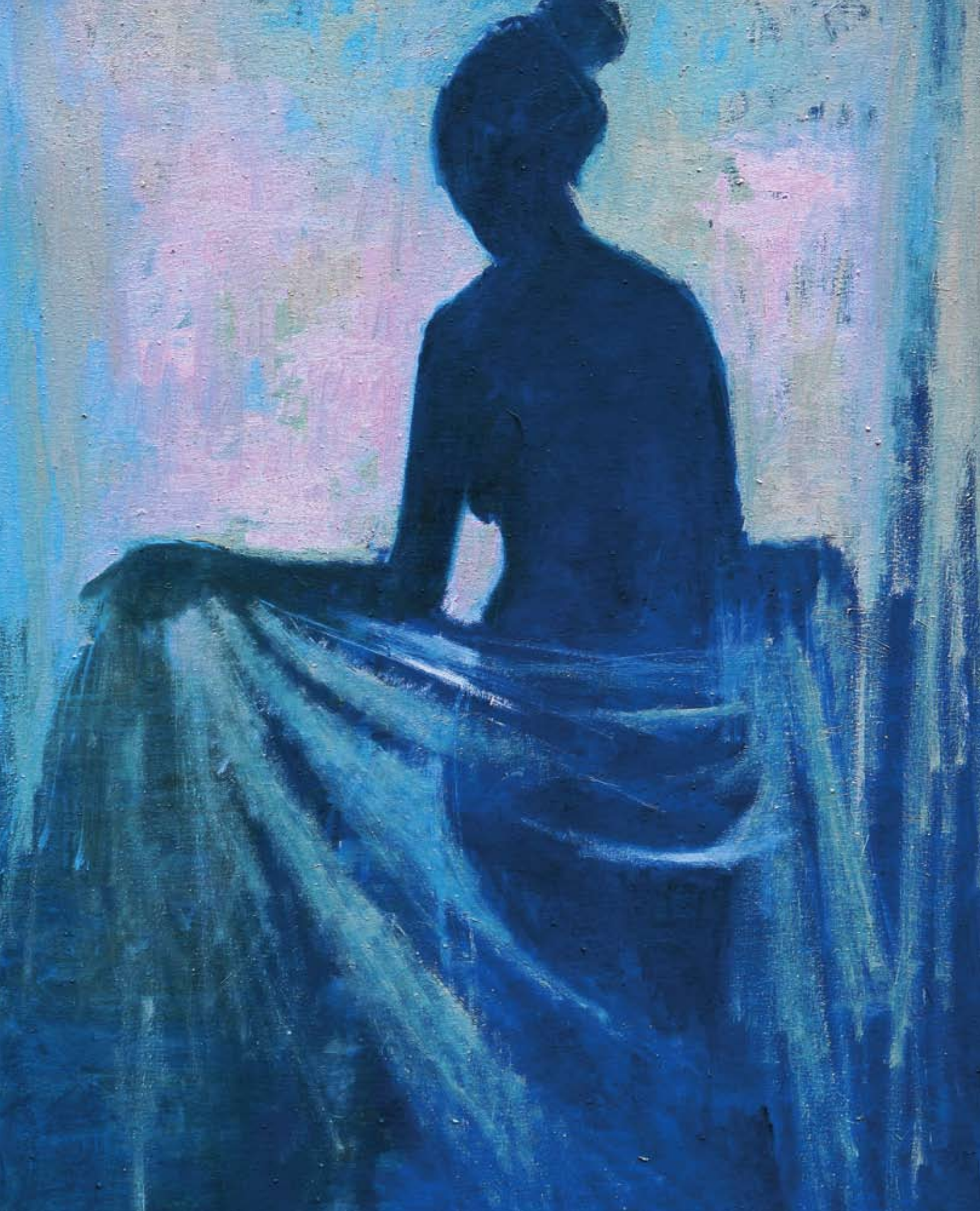
LOT #60
TAYO QUAYE

UNTITLED

OPPOSITE CONTENTS

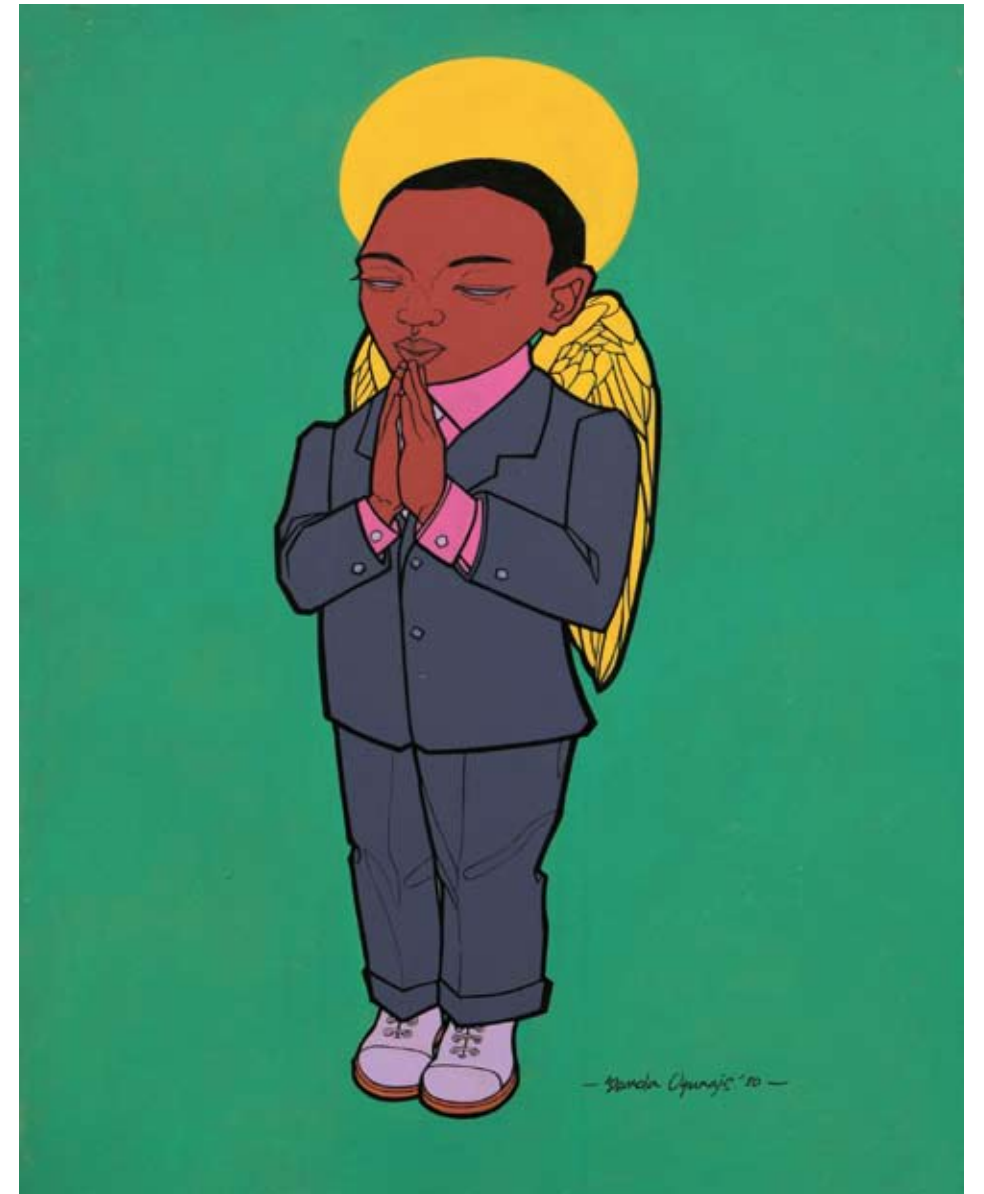
LOT #89
OLUSEGUN ADEJUMO

IJAW WRAP AROUND



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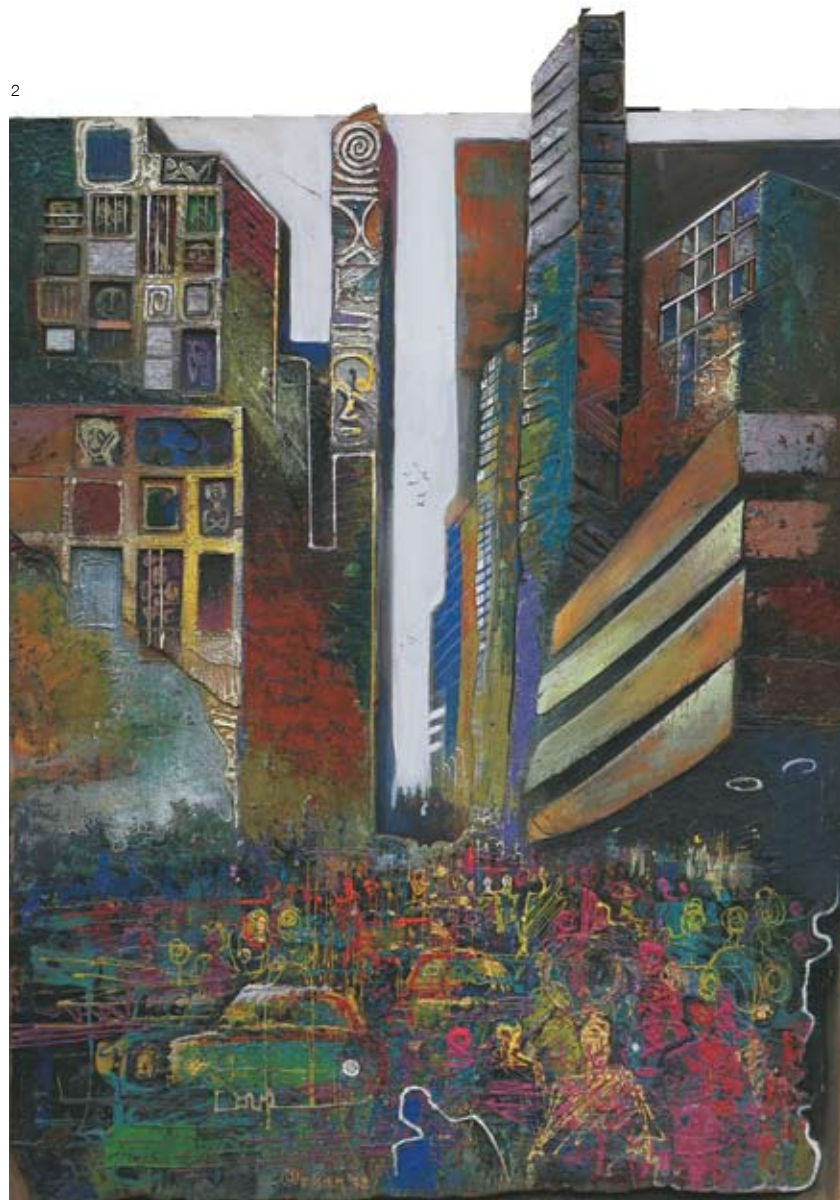
1
DEMOLA OGUNAJO (b.1973)

UNTITLED
2010
Oil on canvas
118 x 89cm. (46.5 x 35 in.)

Signed and dated (lower right)

₦ 350,000-400,000
(\$ 2,290-2,620)

2



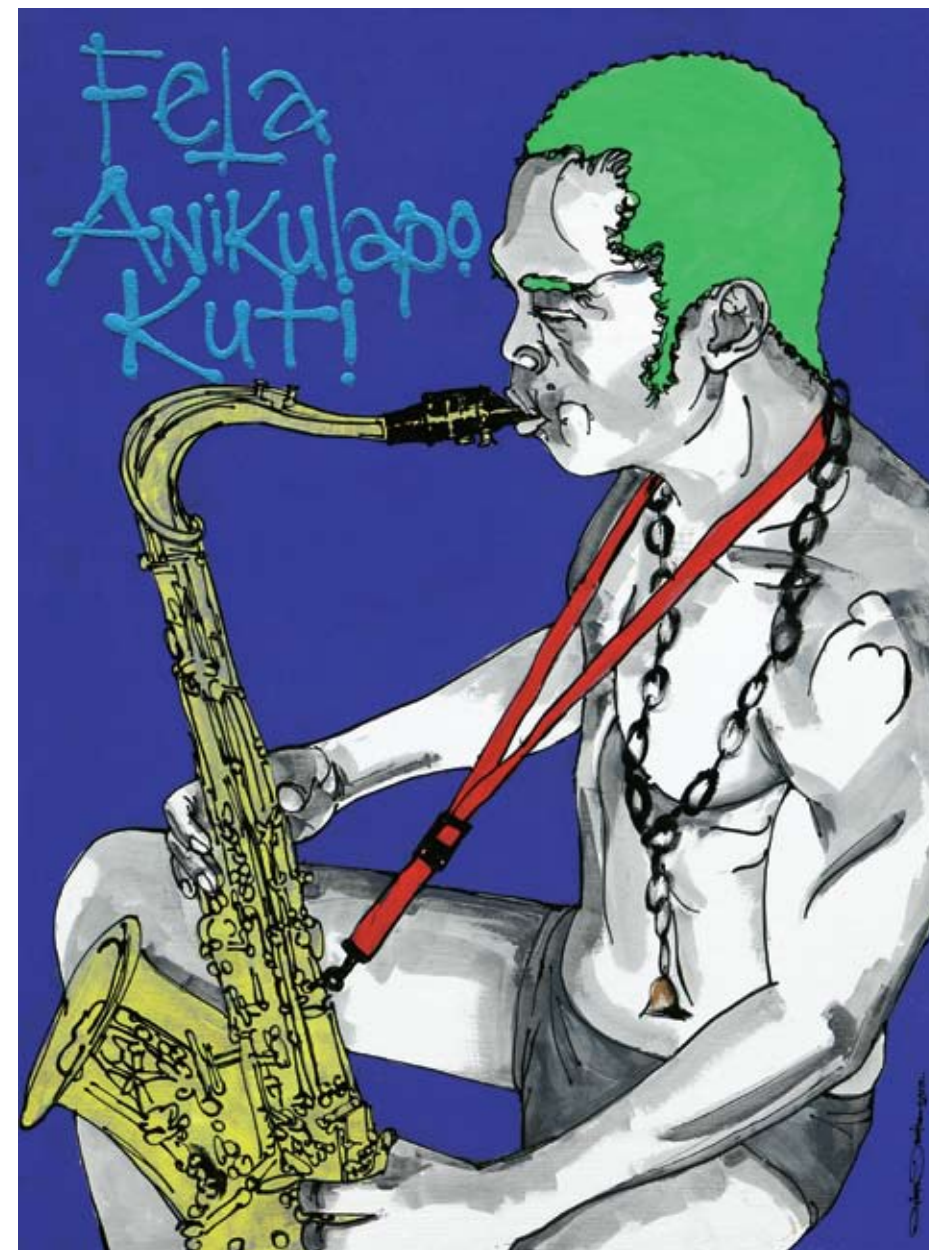
2
NSIKAK ESSIEN (b. 1957)

BROAD STREET
Mixed media on board
1992
168 x 124 cm. (66 x 48.8 in.)

Signed and dated (lower centre)

₦ 750,000-850,000
(\$ 4,950-5,560)

3



3
DISEYE TANTUA (b. 1974)

AFRICA MUST UNITE
2010
Acrylic on canvas
122 x 91.5 cm. (48 x 36 in.)

Signed and dated (lower right)

₦ 350,000-450,000
(\$ 2,290-2,950)

4



4
BON OFFEI-NYAKO

PLANTAINS
2006
Oil on canvas
76.2 x 91.5 cm. (30 x 36 in.)

Signed and dated (lower right)

₦ 500,000-600,000
(\$ 3,270-3,930)

5



5
BEN OSAGHAE (b. 1962)

LAW IS BEAUTIFUL BUSINESS

2011
Acrylic & oil on canvas
102 x 135 cm. (40 x 53 in.)

Signed and dated (lower right)

₦ 700,000-800,000
(\$ 4,580-5,230)



6

6
GEORGE EDOZIE (b. 1972)

BOUNTIFUL BUT PRICELESS MAIDENS
 2002
 Oil on canvas
 68 x 47.5 cm. (102½ x 121 in.)

Signed and dated (lower left)

₦ 450,000-550,000
 (\$ 2,950-3,600)



7

7
DUKE ASIDERE (b. 1961)

LADY IN RED DRESS
 2011
 Oil on canvas
 136.1 x 121.1 cm. (53.5 x 47.75 in.)

Signed and dated (upper right)

₦ 600,000-700,000
 (\$ 3,930-4,580)



8

8
UCHE UZORKA (b. 1974)

UNTITLED
 2010
 Mixed media on canvas
 136 x 105.5 cm. (53½ x 41½ in.)

Signed and dated (lower centre)

₦ 300,000-350,000
 (\$ 1,970-2,290)



9

9
ADEOLA BALOGUN (b. 1966)

BULL BUST
 2011
 Steel and copper wire
 193 cm. (76 in.)

Signed and dated

₦ 600,000-700,000
 (\$ 3,930-4,580)



10
WOLE LAGUNJU (b. 1966)

UNTITLED
1996
Oil on paper
122 x 89 cm. (48 x 35 in.)

Signed and dated (lower right)

₦ 750,000-850,000
(\$ 4,910-5,560)

10

12



12
ZINNO ORARA (b. 1965)

THE LAST YELLOW BUS
2010
Oil on canvas
76 x 76 cm. (30 x 30 in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,620-3,270)

11

11
OLU AMODA (b. 1959)

MAKE-UP I & II (PAIR)
2009
Plasma cut steel
Each 30.5 X 38.5 cm. (12 x 15¼ in.)

₦ 100,000-125,000
(\$ 660-820)





13



14

13
DISEYE TANTUA (b. 1974)

SLOW AND STEADY I
2010
Charcoal and coffee on watercolour paper

72.5 x 51 cm. (28½ x 20 in.)

Signed and dated (lower right)

₦ 350,000-450,000
(\$ 2,290-2,950)

14
DISEYE TANTUA (b. 1974)

SLOW AND STEADY II
2010
Charcoal and coffee on watercolour paper

72.5 x 51 cm. (28½ x 20 in.)

Signed and dated (lower centre)

₦ 350,000-450,000
(\$ 2,290-2,950)

15
OYERINDE OLOTU (b. 1970)

FACES
2003
Oil on canvas
140 x 139 cm. (55 x 54½ in.)

Signed and dated (lower left)

₦ 600,000-800,000
(\$ 3,930-5,230)



15

16
LEKAN ONABANJO (b. 1967)

THE COTTAGE I
2010
Oil on canvas
76 x 91.5 cm. (30 x 36 in.)

Signed and dated (lower right)

₦ 350,000-450,000
(\$ 2,290-2,950)



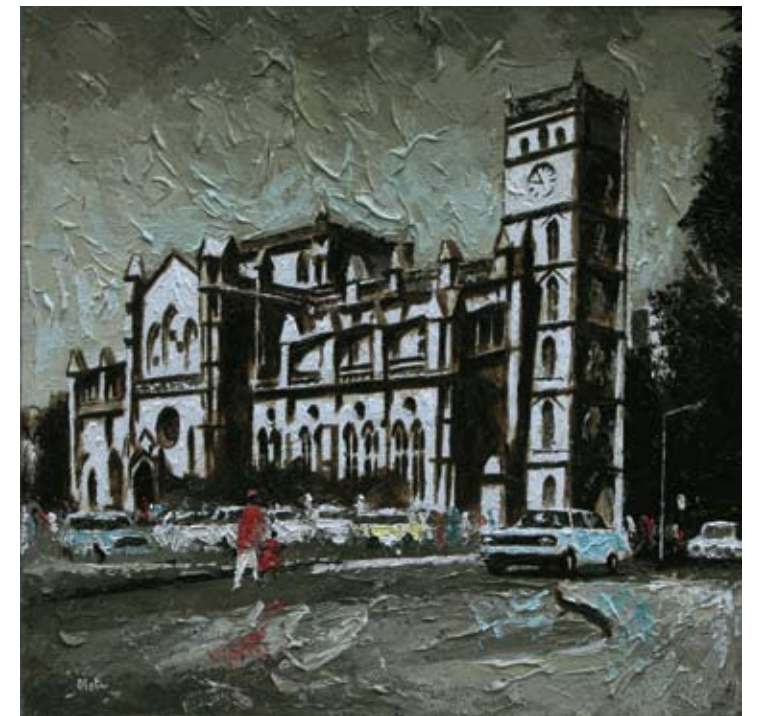
16

17
OYERINDE OLOTU (b. 1970)

THE CATHEDRAL CHURCH OF CHRIST, LAGOS
2010
Mixed media on canvas
84.5 x 84 cm. (33½ x 33 in.)

Signed and dated (lower left)

₦ 450,000-550,000
(\$ 2,950-3,600)



17



18

18
BIMBO ADENUGBA (b. 1968)

GBEBORUN (BUSY BODY)
2010
Oil on canvas
122 x 101.5 cm. (48 x 40 in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,970-2,620)



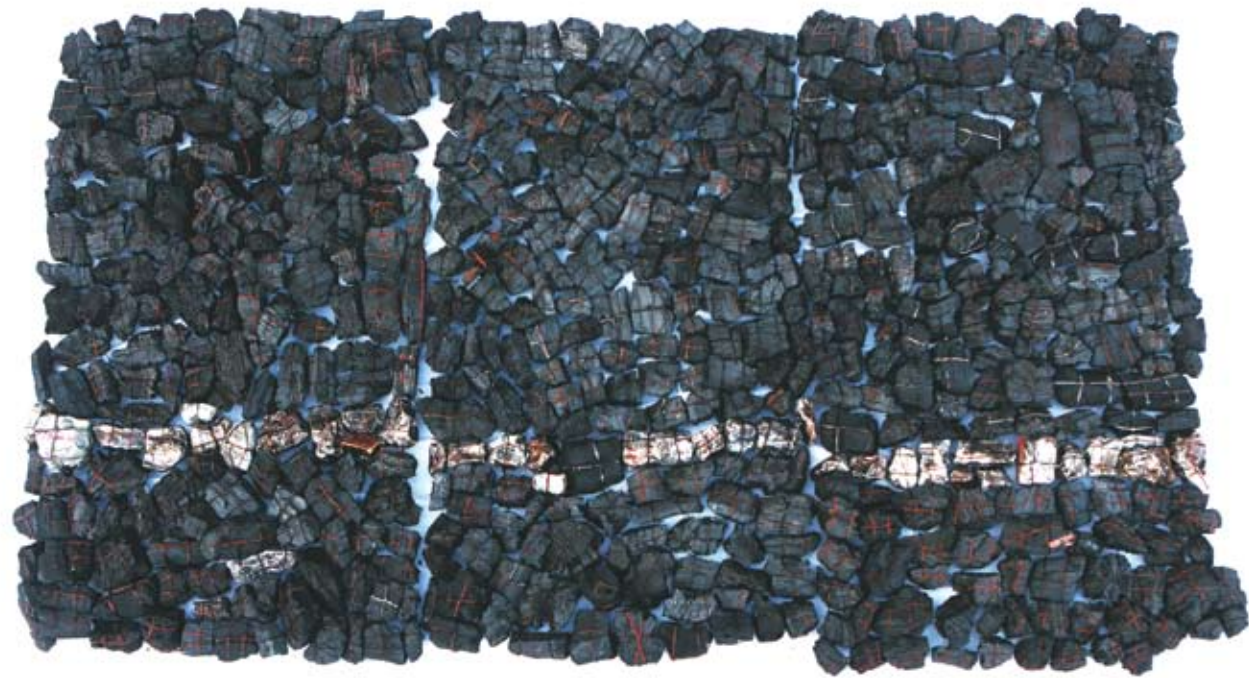
19

19
KELANI ABASS (b. 1979)

WAITING
2009
Pastel on paper
49.5 x 65 cm. (19½ x 25½ in.)

Signed and dated (lower right)

₦ 120,000-180,000
(\$ 790-1,180)



20

20
EVA OBODO (b. 1963)

PAGES OF HISTORY
2009
Charcoal and metal
160 x 90 cm. (63 x 33½ in.)

Signed and dated (lower right)

₦ 550,000-650,000
(\$ 3,600-4,250)

21



21
KAINEBI OSAHENYE (b. 1964)

PORTRAIT (ERASURE)
1999
Acrylic on paper
75 x 54 cm. (29½ x 21½ in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,970-2,620)



22
 GEORGE OSODI (b. 1974)

KPOMO
 2007
 C- print
 120 x 79.5 cm. (47½ x 31½ in.)

Signed and dated (back of work)

₺ 500,000-700,000
 (\$ 3,270-4,580)

Edition 2 of 5



23
 GEORGE OSODI (b.1974)

BLACK MARKET
 2007
 C- print
 120 x 79.5 cm. (47½ x 31½ in.)

Signed and dated (back of work)

₺ 600,000-800,000
 (\$ 3,930-5,230)

Edition 2 of 5



24
dele jegede (1945)

NIGER DELTA MILITANCY
2010
Mixed media on canvas
107 x 32 cm. (42 x 52 in.)

Signed and dated (lower right)

₦ 1,600,000-1,800,000
(\$ 10,460-11,770)

Dele Jegede (b. 1945) is a virtuoso painter and, during the 1970s, a nationally acclaimed cartoonist, whose work reveals an enduring commitment to socio-political themes. The expressive realism of his earlier work has given way, in recent years, to different styles, ranging from total abstraction to more complex imagery composed with descriptive brushwork, dripped paint and collage.

Niger Delta Militancy (2011) is exemplary of jegede's new work. It shows two complexly constituted figures wielding oversized fire arms against an apocalyptic, fiery landscape. While some of the collage imagery and texts have indeterminate connection to the theme of the painting, the illustrated scenes from the Second World-War seems to suggest the international dimension of the militancy ostensibly localised in Nigeria's oil producing Niger Delta region, and its potential to stoke full-fledged war.-CO

25
SOKARI DOUGLAS CAMP (1958)

BUCKET HEADS
2010
Steel
73 cm. (28¾ in.)

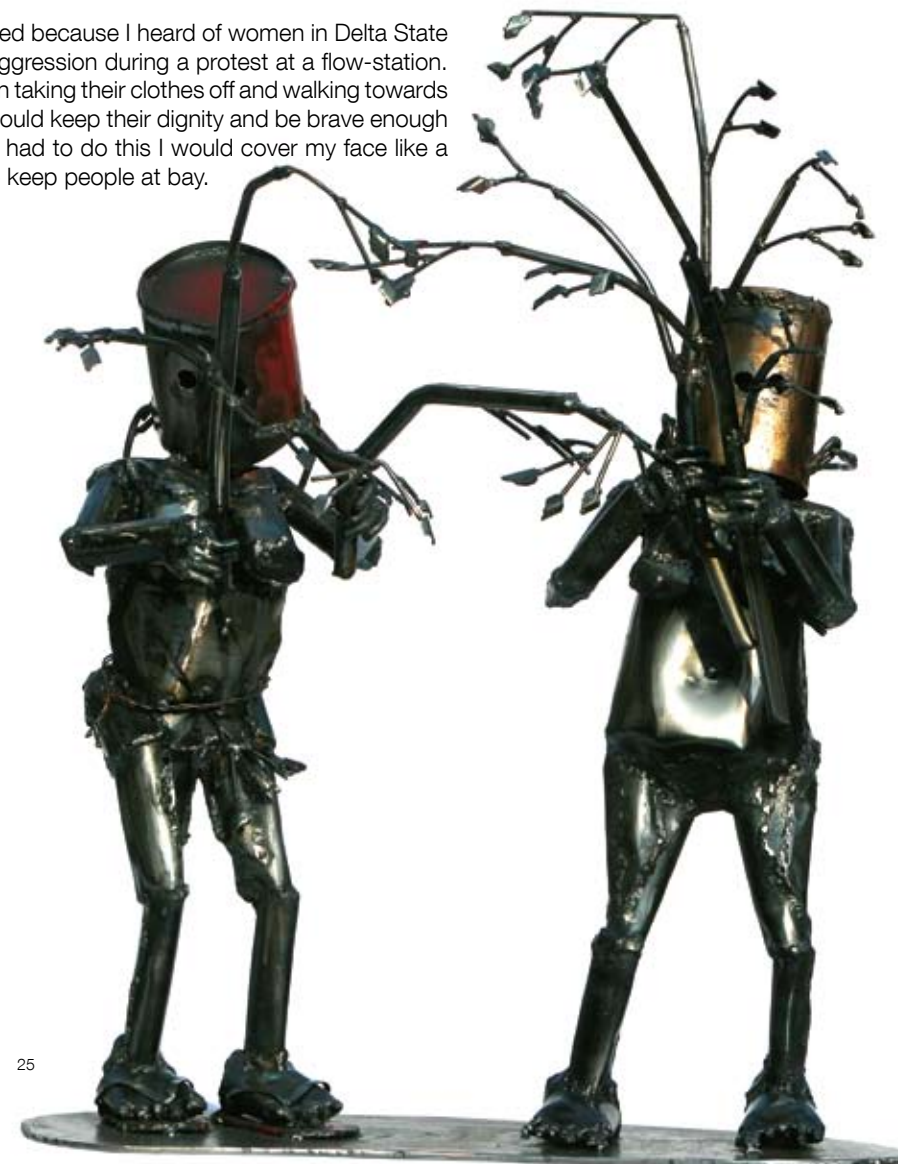
Signed and dated (lower left)

₦ 1,800,000-2,200,000
(\$ 11,770-14,380)

Artist's Statement

Bucket Heads was made as a response to the 2010 environmental crisis in Florida, USA. More than \$20 billion was spent by the US government in the clean-up operation and related activities. The Niger Delta region has seen little compensation for thirty years of environmental devastation.

The Bucket Head figures are naked because I heard of women in Delta State stripping to stop military police aggression during a protest at a flow-station. Can you imagine Nigerian Women taking their clothes off and walking towards you? I tried to think of how they could keep their dignity and be brave enough to do this act. I imagined that if I had to do this I would cover my face like a masquerader and hold shrubs to keep people at bay.





26

26
PEJU ALATISE (b. 1975)

SOME HAVE, SOME HAVE NOT
2011
Mixed media on board
122 x 244 cm. (48 x 96 in.)

Signed and dated (lower right)

₦ 1,600,000-1,850,000
(\$ 10,460-12,100)



27

27
RICHARDSON OVBIEBO (b. 1982)

EMPTY BARREL
2011
Mixed media
80 x 44.5 cm. (31½ x 17½ in.)

Signed and dated

₦ 200,000-350,000
(\$ 1,310-2,290)



28

28
MONDAY AKHIDUE (b. 1952)

REGENERATION
2011
Wood
203 cm. (80 in.)
Signed and dated

₦ 600,000-800,000
(\$ 3,930-5,230)



29

29
GBENGA ORIMOLOYE (b. 1968)

FIGURE IN WASH
2011
Watercolour
71 x 51 cm. (28 x 20 in.)

Signed (lower left)

₦ 250,000-300,000
(\$ 1,640-1,970)



30

30
EBONG EKWRE (b. 1961)

FEMALE FORM
2011
Wood
103 cm. (40½ in.)

₦ 125,000-175,000
(\$ 820-1,150)



31

31
WIZ KUDOWOR (b. 1957)

BODYSCAPE IV
2008
Acrylic on canvas
109.5 x 109.5 cm. (47 x 47 in.)

Signed (lower left)

₦ 600,000-700,000
(\$ 3,930-4,580)

32

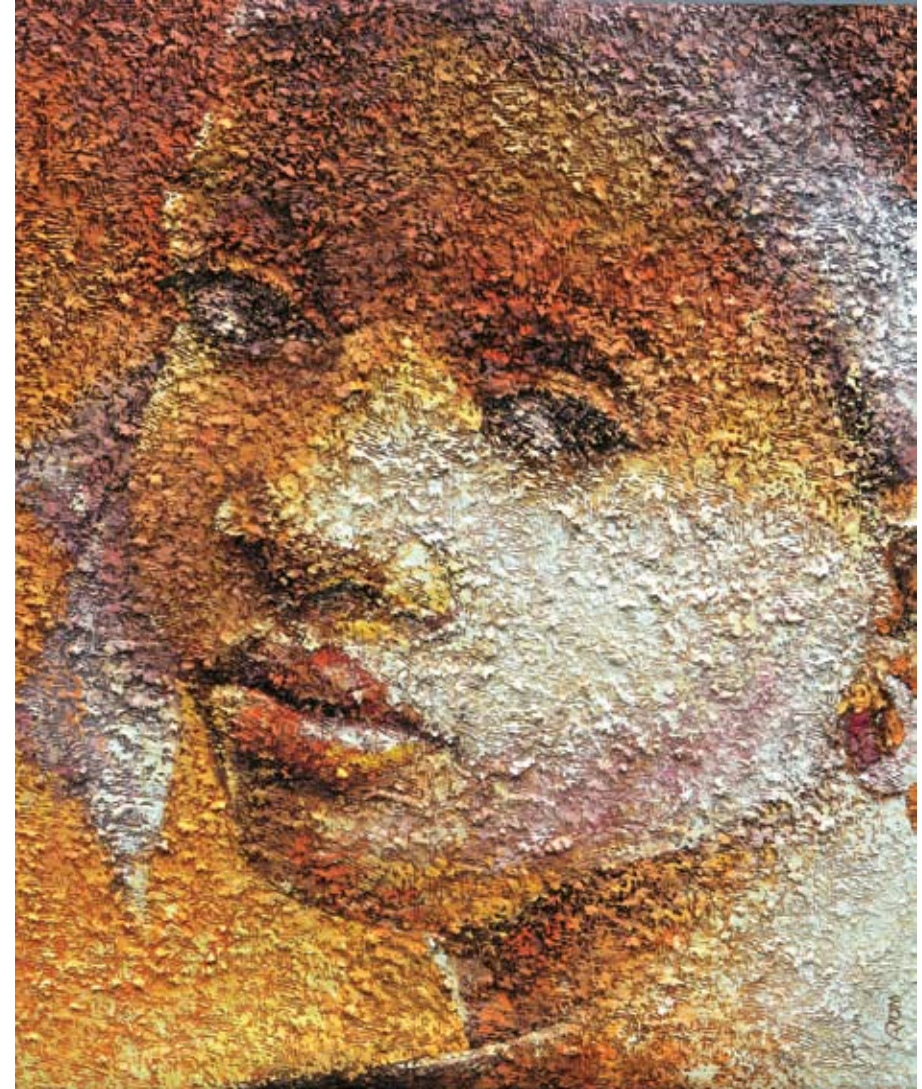


32
OLU AMODA (1959)

SLEEP BEHIND BARS
2009
Graphite
66 x 85.1 cm. (26 x 33½ in.)

₦ 350,000-400,000
(\$ 2,290-2,670)

33



33
ROM ISICHEI (b. 1966)

MY HEART KNEW
2011
Mixed media on board
127 x 153 cm. (50 x 60 in.)

Signed and dated (upper left), signed (lower left)

₦ 1,200,000-1,300,000
(\$ 7,850-8,500)



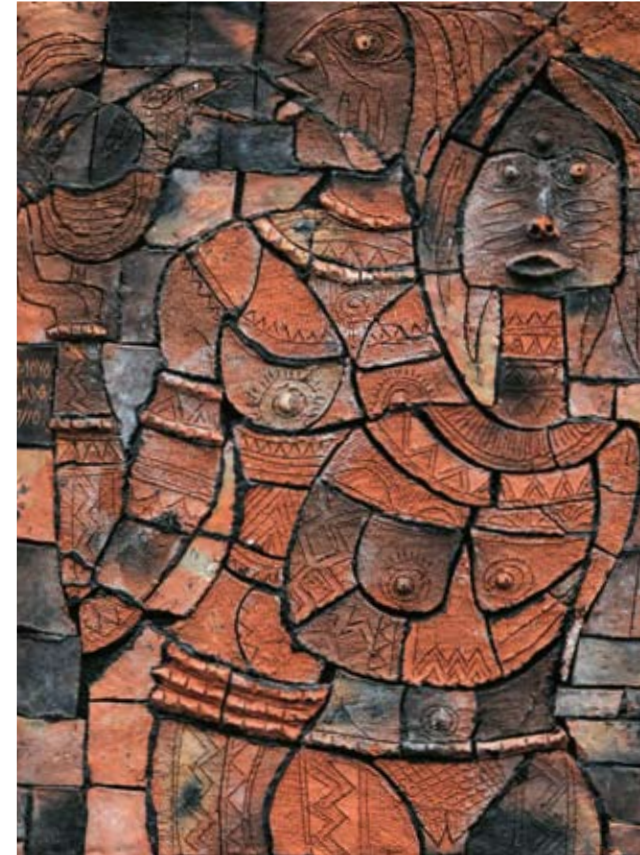
34
BUNMI BABATUNDE (b. 1957)

POSSIBILITIES II
2011
Ebony wood
226.5 cm. (89 in.)

Signed and dated

₦ 1,000,000-1,100,000
(\$ 6,540-7,190)

34



35
MOYO OKEDIJI (b. 1956)

UNTITLED
2010
Terracotta shards on board

79.75 x 61 cm. (31¼ x 24 in.)

Signed and dated (middle left)

₦ 300,000-350,000
(\$ 1,970-2,290)

35



36
TOLA WEWE (b. 1959)

IBEJI III
2011
Terracotta shards on board

53.5 x 52.1 cm. (21 x 20½ in.)

Signed and dated (lower right)

₦ 175,000-200,000
(\$ 1,150-1,310)

36

37
GERALD CHUKWUMA (b. 1973)

FACE ME, I FACE YOU
2011
Wood, aluminum and acrylic
137.5 x 207.2 cm. (54½ x 81¼ in.)

Signed (lower left)

₦ 900,000-1,100,000
(\$ 5,890-7,190)

37

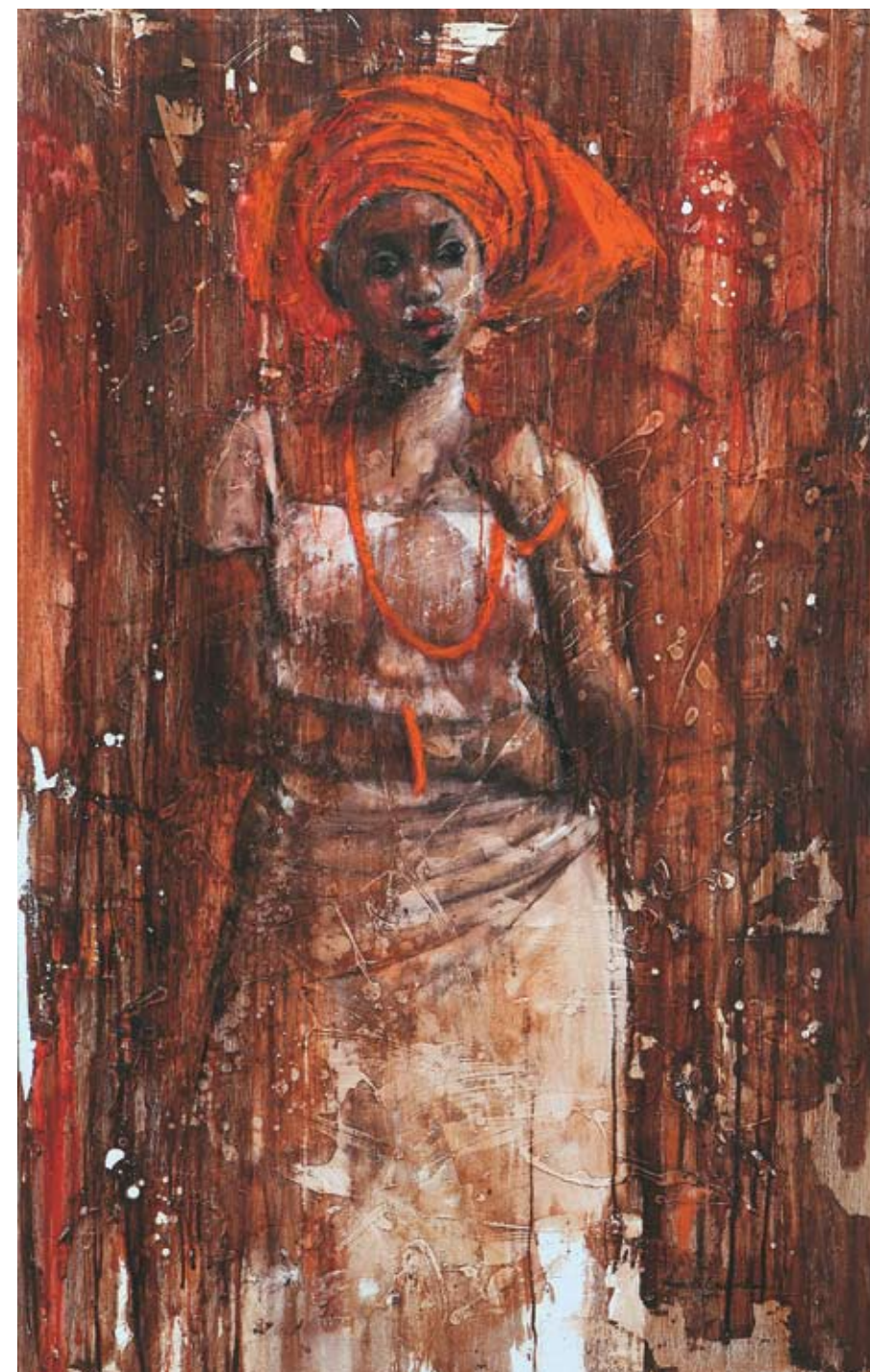


38
NYEMIKE ONWUKA (b. 1972)

AWAITING MY TURN
2011
Mixed media on canvas
168 x 106 cm. (66 x 41¼ in.)

Signed and dated (lower right)

₦ 450,000-500,000
(\$ 2,950-3,270)



38



39
KEHINDE OSHO (b. 1973)

GBENA GBENA
2010
Oil on canvas
89 x 109.5 cm. (35 x 43 in.)

Signed and dated (lower right)

₦ 175,000-250,000
(\$ 1,150-1,640)



40

40
KELANI ABASS (b. 1979)

KEBBI WOMEN
2009
Pastel on paper
49.5 x 65 cm. (19½ x 25½ in.)

Signed and dated (lower right)

₦ 120,000-180,000
(\$ 790-1,180)



41
OLUMIDE ORESEGUN (b. 1981)

HAIR CARE
2011
Oil on canvas
121 x 89 cm. (47¾ x 35 in.)

Signed and dated (lower right)

₦ 300,000-400,000
(\$ 1,970-2,620)

42



42
 G. OKOJIE
 READING II
 2011
 Wood
 178 cm. (71 in.)

Signed and dated (lower left)

₦ 400,000-500,000
 (\$ 2,620-3,270)



43

43
 ALEX NWOKOLO (b. 1963)
 THE COMMUNION
 2011
 Mixed media on canvas
 91.5 x 152.5 cm. (36 x 60 in.)

Signed and dated (lower right)

₦ 600,000-700,000
 (\$ 3,930-4,580)

44
AMOS OKOSUN ODION (b. 1943)

UNTITLED
1981
Wood
147.4 cm. (58 in.)

Signed and dated

₦ 800,000-900,000
(\$ 5,230-5,890)

Amos Odion (b.1943) apprenticed in the studios of three prominent modern sculptors Felix Idubor, Erhabor Emokpae and Ben Aye, and studied at the Yaba College of Technology before establishing his own studio in Lagos.

In his wood sculpture, clean outlines and negative space are as important as the juxtaposition of abstract and realistic elements in one composition. This adaptation of post-Cubist, modernist sculptural language, also manifest in Emokpae's work, is evident in this Untitled (1981) figure. -CO



44

45
AMOS OKOSUN ODION (b.1943)

UNTITLED
1995
Wood
59.5 cm. (23½ in.)

Signed and dated

₦ 600,000-700,000
(\$ 3,930-4,580)



45



46

46
GANI ODUTOKUN (1946-1995)

UNTITLED
1977
Gouache
28.5 x 28 cm. (11.5 x 11 in.)

Signed and dated (lower right)

₦ 600,000-700,000
(\$ 3,930-4,580)



47

47
BRUCE ONOBRAKPEYA (b. 1932)

OBIRIKI (FISHING NETS)
1986
Plastograph on paper
68.5 x 46.5 cm. (27 x 18 in.)

Signed and dated (lower right)

₦ 700,000-900,000
(\$ 4,580-5,890)



48

49
BRUCE ONOBRAKPEYA (b. 1932)
ADUMADAN (BLACK & BEAUTIFUL)

1975
Plastograph on paper
68.5 x 42 cm. (27 x 16½ in.)

Signed and dated (lower right)

₦ 700,000-900,000
(\$ 4,580-5,890)



49

48
BRUCE ONOBRAKPEYA (b. 1932)

UBIEBI (FUDE)
1988
Plastograph on paper
68.5 x 45.2 cm. (27 x 17½ in.)

Signed and dated (lower right)

₦ 700,000-900,000
(\$ 4,580-5,890)



50

50
BEN ENWONWU (1917-1994)

UNTITLED
 1960
 Oil on board
 109.2 x 43.2 cm. (43 x 17 in.)

Signed and dated (lower right)

₦ 8,000,000-9,000,000
 (\$ 52,290-58,830)

In this untitled painting, Enwonwu returns to his enduring fascination with the black woman as a supreme expression of Negritude and the beauty of the black world. While for the most part he did this through the lyrical figure of dancing women and the Igbo Agbogho Mmuo masks, in this painting, the artist subtly plays on the stereotype of the African woman as naturally beautiful in her dark skin, attractive, and fecund, just like the lush tropical flora enveloping her. As is characteristic of Enwonwu's painterly aesthetic, the warmth and intensity of the colours of the woman's skirt creates a dramatic counterpoint to the summarily rendered floral background.
 -CO



51

51
BEN ENWONWU (1917-1994)

UNTITLED
 1980
 Cold cast resin
 112 cm. (44¼ in.)

Signed and dated

₦ 6,000,000-7,000,000
 (\$ 39,220-45,760)

52



52
KOLADE OSHINOWO (b.1948)

BROTHERS
2003
Oil on board
61 x 40.5 cm. (24 x 16 in.)

Signed and dated (lower right)

₦ 600,000-700,000
(\$ 3,930-4,580)



53
KOLADE OSHINOWO (b.1948)

KOMA VILLAGE
1987
Oil on canvas
122 x 152.5 cm. (48 x 60 in.)

Signed and dated (lower left)

₦ 3,000,000-3,500,000
(\$ 19,610-22,880)

Koma Village (1987) by Kolade Oshinowo (b.1948), the doyen of the Yaba Landscape School, shows a cluster of huts nestling among forested hills, with the inhabitants standing outside their homes. A master of the frugal palette, Oshinowo enlivens the pervasive earth colours, with faint dashes of viridian and specks of cadmium red. His choice of colours for this painting might in fact have been determined by the subject matter: a settlement of the hill-dwelling Koma people whose rediscovery in the Adamava Mountains of North-Eastern Nigeria in the late 1980s was sensationalised by government officials and the news media. Thus, the similarity of the color and the shape of the huts and those of the vegetation and hills suggest the oneness of the Koma culture and primordial nature. Moreover, by showing the human beings in stasis, Oshinowo invokes a world in which the passage of time is arrested, the dynamism of modernity absent.-CO

54



54
BEN OSAWE (1931-2007)

UNTITLED
 1987
 Wood
 166.5 cm. (65½ in.)

Signed and dated

₦ 3,000,000-3,500,000
 (\$ 19,610-22,880)

55



55
TWIN SEVEN-SEVEN (1941-2011)

PALMWINE SELLER
 1998
 Woodcut on board
 62 x 40.5 cm. (24 x 16 in.)

Signed and dated (lower centre)

₦ 350,000-450,000
 (\$ 2,290-2,950)

56



56
FIDELIS ODOGWU (b. 1970)

MASK
 2009
 Metal
 143.5 cm. (56½ in.)

Signed and dated (reverse)

₦500,000-600,000
 (\$ 3,270-3,930)

57



57
AKINOLA LASEKAN (1916-1972)

PORTRAIT OF A LADY
1970
Oil on canvas
52 x 41 cm. (20½ x 16 in.)

Signed and dated (lower left)

₦ 2,200,000-2,500,000
(\$ 14,380-16,340)

58



58
BEN ENWONWU (1917-1994)

UNTITLED
1972
Oil on canvas
61 x 51 cm. (24 x 20 in.)

Signed and dated (lower right)

₦ 4,000,000-5,000,000
(\$ 26,150-32,680)



59

59
BEN OSAWE (1931-2007)

UNTITLED
1963
Charcoal on paper
54 x 34 cm. (21¼ x 13¼ in.)

Signed and dated (lower right)

₦ 350,000-450,000
(\$ 2,290-2,950)

60



60
TAYO QUAYE (b. 1954)

UNTITLED
1990
Plastocast on board
112 x 203 cm. (44 x 80¼ in.)

Signed and dated (lower left)

₦ 1,800,000-2,200,000
(\$ 11,770-14,380)

61



61
EDMUND TETTEH

UNTITLED
Circa 1960
Mixed media on paper
48.3 x 33 cm. (19 x 13 in.)

Signed (lower right)

₦ 350,000-450,000
(\$ 2,290-2,950)

63



63
BOB AIWERIOBA (b. 1967)

UNTITLED
2008
Mixed media on canvas

91.5 x 91.5 cm. (36 x 36 in.)

Signed and dated (lower right)

₦ 300,000-350,000
(\$ 1,970-2,290)

62



62
EDMUND TETTEH

UNTITLED
Circa 1960
Mixed media on paper
53.5 x 35.5 cm. (21 x 14 in.)

Signed (lower right)

₦ 350,000-450,000
(\$ 2,290-2,950)

64



64
ATO DELAQUIS (b. 1945)

CHAKA'S FOLLY
2005
Acrylic on canvas
82 x 120 cm. (32 x 47 in.)

Signed (lower right)

₦ 700,000-800,000
(\$ 4,580-5,230)

65



65
DUKE ASIDERE (b. 1961)

MONEY AND HIV
2008
Mixed media on paper
58.5 x 43 cm. (23 x 17½ in.)

Signed and dated (lower left)

₦ 250,000-350,000
(\$ 1,640-2,290)

66

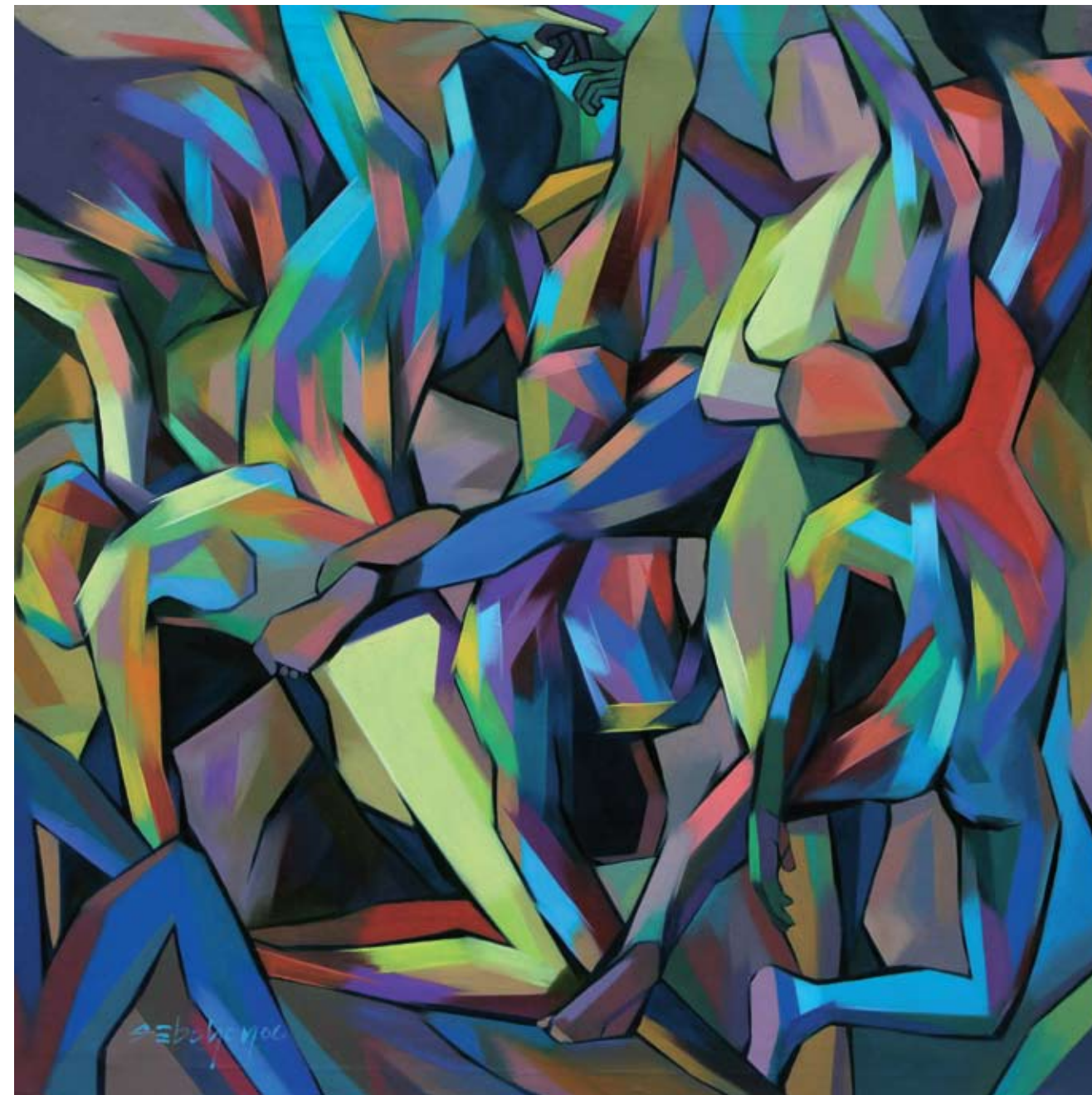


66
FATAI ADEWALE (b. 1976)

BLUE RHYTHM
2011
Mixed media on canvas
136 x 122 cm. (54 x 48 in.)

Signed and dated (lower right)

₦ 500,000-600,000
(\$ 3,270-3,930)



67

67
SAM EBOHON (b. 1966)

INTERCONNECTIVITY
2006
Oil on canvas
136.5 x 136.5 cm. (54 x 54 in.)

Signed and dated (lower left)

₦ 550,000-650,000
(\$ 3,600-4,250)

68



68
VICTORIA UDONDIAN (b. 1982)

FAMILY PORTRAIT

Mixed media on canvas
 90 x 120 cm. (35½ x 47 in.)

Signed (lower right)

₦ 250,000-350,000
 (\$ 1,640-2,290)

Victoria was awarded by the Fondazione di Venezia in 2011 to participate in the ArtEnclosures residencies for visiting international artists in Venice.

69



69
UCHAY JOEL CHIMA (b. 1971)

SOLITUDE

2011
 Mixed media on canvas
 127 x 92 cm. (50 x 36 in.)

Signed (lower right)

₦ 400,000-450,000
 (\$ 2,620-2,950)

70
ANTHEA EPELLE (b. 1972)

RAINING SEASON

2011
 Oil on canvas
 142 x 112 cm. (56 x 44 in.)

Signed (lower right)

₦ 300,000-400,000
 (\$ 1,970-2,620)

70



71
KUNLE FILANI (b. 1957)

UNTITLED

1994
 Oil on board
 120 x 80.9 cm. (47 x 32 in.)

Signed and dated (lower right)

₦ 500,000-600,000
 (\$ 3,270-3,930)

71



72



72
 WOSENE WORKE KOSROF (b. 1950)

WORDS OF JUSTICE III
 2005
 Acrylic on linen
 35.5 x 34.5 cm. (14 x 13½ in.)

Signed and dated (lower left)

¥ 300,000–400,000
 (\$ 1,970–2,620)

Born in Ethiopia in 1950, Wosene Worke Kosrof is a contemporary artist of international acclaim. Best known for his inventive renderings of the Amharic script - one of the oldest indigenous to Africa - Wosene is the first Ethiopian-born artist to apply this script as a core element in contemporary fine art. His richly textured, lyrical paintings allow us to see the sounds, smells, rhythms, and spaces that surround and inspire him. His art takes us beyond the canvas into a deeply personal exploration of, in his own words, "the drama of human life." The plasticity of the written word, clearly evident in *Words of Justice*, has fascinated Wosene for over 35 years. He is known as a master colorist, and in his adept hands, the words themselves, in compositions of bold and subdued colors, become images, as he stretches and inverts them, disassembles and forms them.

73
 ROM ISICHEI (b. 1966)

A MOMENT'S THOUGHT
 2011
 Mixed media on board
 127 x 153 cm. (50 x 60 in.)

Signed and dated (upper left), signed (lower left)

¥ 1,300,000–1,400,000
 (\$ 8,500–9,160)

73





74
BEN OSAWE (1931-2007)

UNTITLED
1998
Wood
93 cm. (36½ in.)

Signed and dated

₦ 2,200,000-2,500,000
(\$ 14,380-16,340)

74

75



75
UMOH AKANIMOH (b. 1981)

PASSION
2011
Pastel
73.4 x 49.5 cm. (29 x 19½ in.)

Signed and dated (lower right)

₦ 200,000–250,000
(\$ 1,310-1,640)



76
ALEX SHYNGLE (1957-2001)

UNDER THE MANGO TREE
1997
Oil on canvas
34 x 59.5 cm. (13½ x 23½ in.)

Signed and dated (lower left)

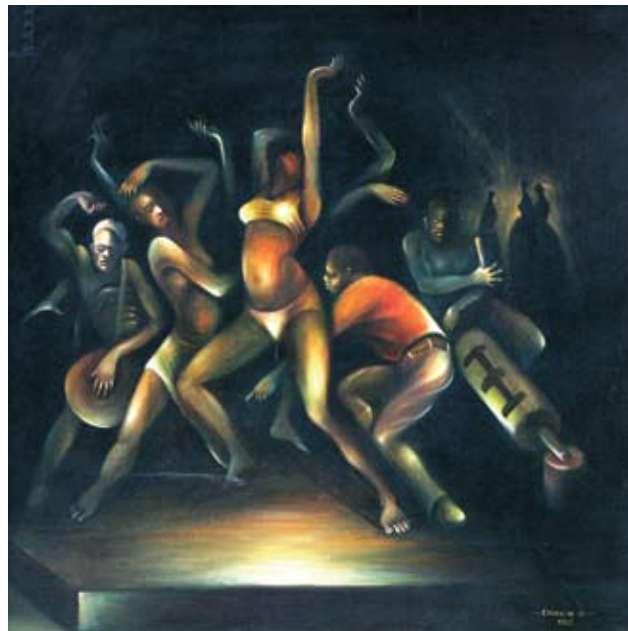
₦ 350,000-400,000
(\$ 2,290-2,620)

77
OBI EKWENCHI (b. 1959)

RHYTHM
1989
Watercolour on paper
61 x 61 cm. (24 x 24 in.)

Signed and dated (lower right)

₦ 450,000-550,000
(\$ 2,950-3,600)



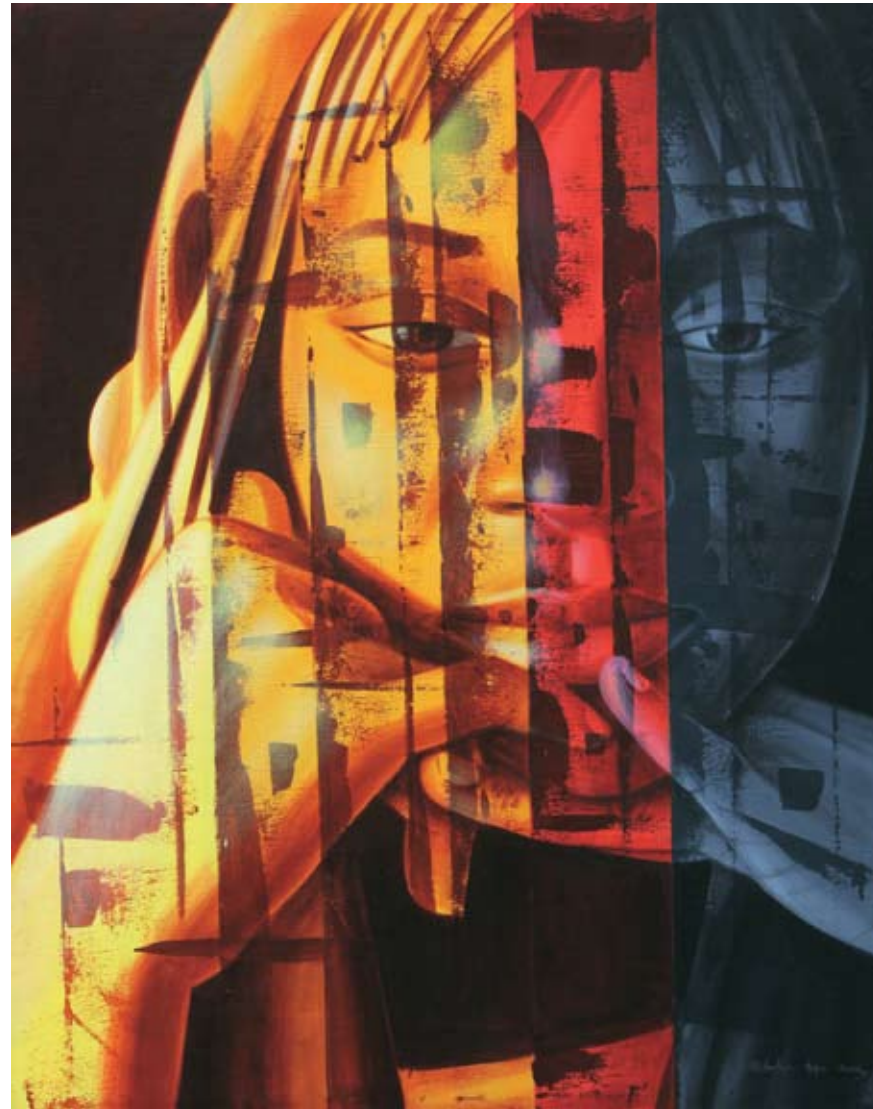
78
NIKE OKUNDAYE (b. 1951)

HOPING FOR THE BEST
1974
Oil on canvas
137 x 75 cm. (54 x 29½ in.)

Signed and dated (lower right)

₦ 800,000-1,000,000
(\$ 5,230-6,540)

79



79
UCHE EDOCHIE (b. 1975)
MIND AND MEMORY
 2009
 Acrylic on canvas
 142.5 x 112 cm. (56 x 44 in.)
 Signed and dated (lower right)
 ₦ 600,000-800,000
 (\$ 3,930-5,230)

80



80
OLA BALOGUN (b. 1972)
HOSTEL E, ROOM 33
 2011
 Acrylic & spray paint on canvas
 122 x 122 cm. (48 x 48 in.)
 Signed and dated (lower right)
 ₦ 400,000-450,000
 (\$ 2,620-2,950)

81



81
GBENGA OFFO (b. 1957)
DEFENCELESS
 2009
 Acrylic on canvas
 107 x 140 cm. (42½ x 55 in.)
 Signed and dated (lower left)
 ₦ 550,000-650,000
 (\$ 3,600-4,250)

82



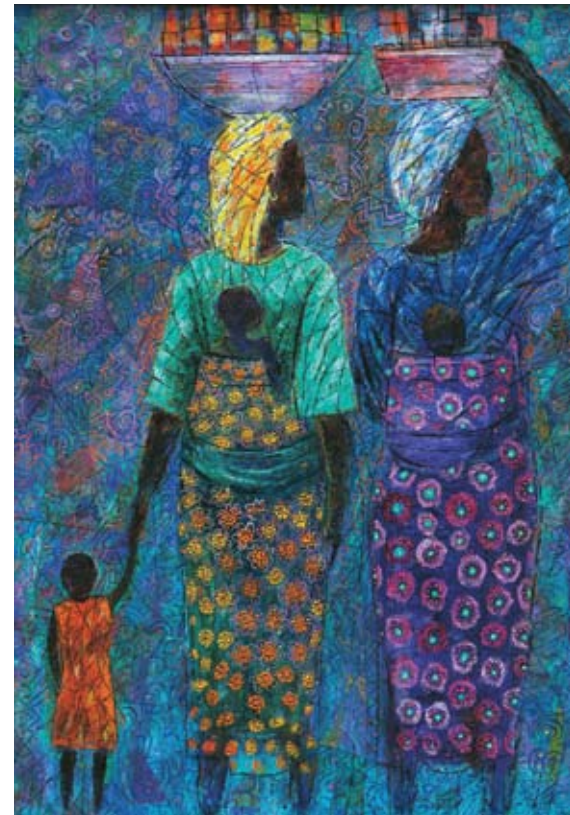
82
ABAYOMI BARBER (b. 1934)

HARMONY
 1980
 Oil on board
 75 x 52 cm. (29½ x 20½ in.)

Signed and dated (lower left)

₦ 700,000-800,000
 (\$ 4,580-5,230)

83



83
MOYO OGUNDIPE (b. 1948)

THE MARKET WOMEN
 2010
 Oil on canvas
 70 x 49.5 cm. (27½ x 19½ in.)

₦ 300,000-350,000
 (\$ 1,970-2,290)

84



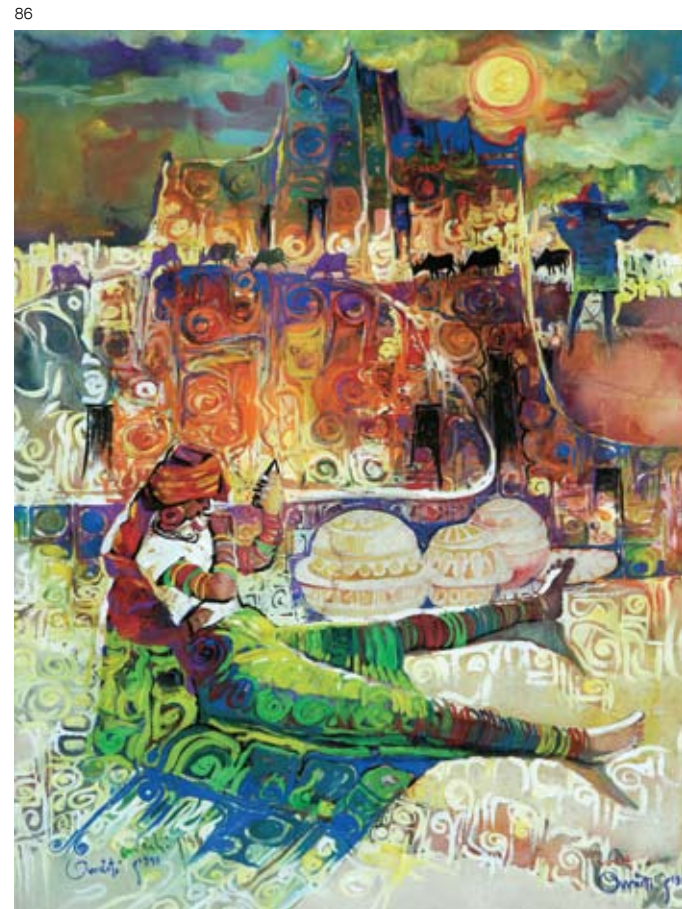
84
KUNLE ADEGBORIOYE (b. 1966)

BORROWED ROBES AND GLORY
 2010
 Screen print, acrylic and oil on canvas
 159 x 146.5 cm. (62¾ x 57¾ in.)

Signed and dated (lower right)

₦ 650,000-750,000
 (\$ 4,250-4,910)

85
SAM OVRAITI (b. 1961)
WOMAN IN GREEN
 1991
 Watercolour
 53 x 35.5 cm. (20½ x 14 in.)
 Signed and dated (lower right)
 ₦ 300,000-400,000
 (\$ 1,970-2,620)



86
SAM OVRAITI (b. 1961)
UNTITLED
 1991
 Watercolour
 67.3 x 51 cm. (26½ x 20 in.)
 Signed and dated (lower right and lower left)
 ₦ 400,000-500,000
 (\$ 2,620-3,270)



87
YOMI MOMOH (b. 1964)
POTTERS
 2011
 Fibre on board
 102 x 51 cm. (40 x 20 in.)
 Signed and dated (lower left)
 ₦ 400,000-500,000
 (\$ 2,620-3,270)

88



88
ADOLPHUS OPARA (b. 1981)

BEATING ROOM
2009
C- print on aluminum
Edition 1 of 7
78 x 118.5 cm. (30¾ x 46¾ in.)

₦ 300,000-400,000
(\$ 1,970-2,620)

Adolphus is presently showing in the group show
'Contested Terrains' at the Tate Modern, London.

89



89
OLUSEGUN ADEJUMO (b. 1965)

IJAW WRAP AROUND
2011
Oil on canvas
94 x 63.5 cm. (37 x 25 in.)

Signed and dated (lower left)

₦ 300,000-400,000
(\$ 1,970-2,620)

90

ABIODUN OLAKU (b. 1958)

EYO ADIMU
1993
Oil on canvas
90 x 68 cm. (35½ x 26¾ in.)

Signed and dated (lower right)

₦ 1,300,000-1,500,000
(\$ 8,500-9,810)

Abiodun Olaku (b. 1958) trained as a painter under the renowned modernist artist Yusuf Grillo at the Yaba College of Technology. Olaku is widely regarded as one of the finest painters from the Yaba realist school of painting. An outstanding draughtsman and colorist, his work, like that of Grillo, is characterized by a limited, low-key palette and tightly controlled, yet expressive brushwork. He is a member of the Society of Nigerian Artists, the Guild of Professional Fine Artists of Nigeria and the Universal Studios of Art, Lagos.

A fine example of Olaku's early painting, Eyo Adimu (1993), painted with a monochromatic palette of blues and violets, shows a group of Eyo masks associated with the Adimu Orisa cult in Lagos. Clad in characteristic all-white flowing robe and top hats, and bearing long sticks, the Eyo pageant is a spectacular and frequent cultural events in the Lagos Island. In this painting, three of the masks fill the picture plane, their spectral luminosity testifying at once to the artist's masterful color and brush work, and the masks metaphysical essence.-CO

90



91

BEN ENWONWU (1917-1994)

ANYANWU

1956

Bronze

142.2 cm. (56 in. excluding the base.)

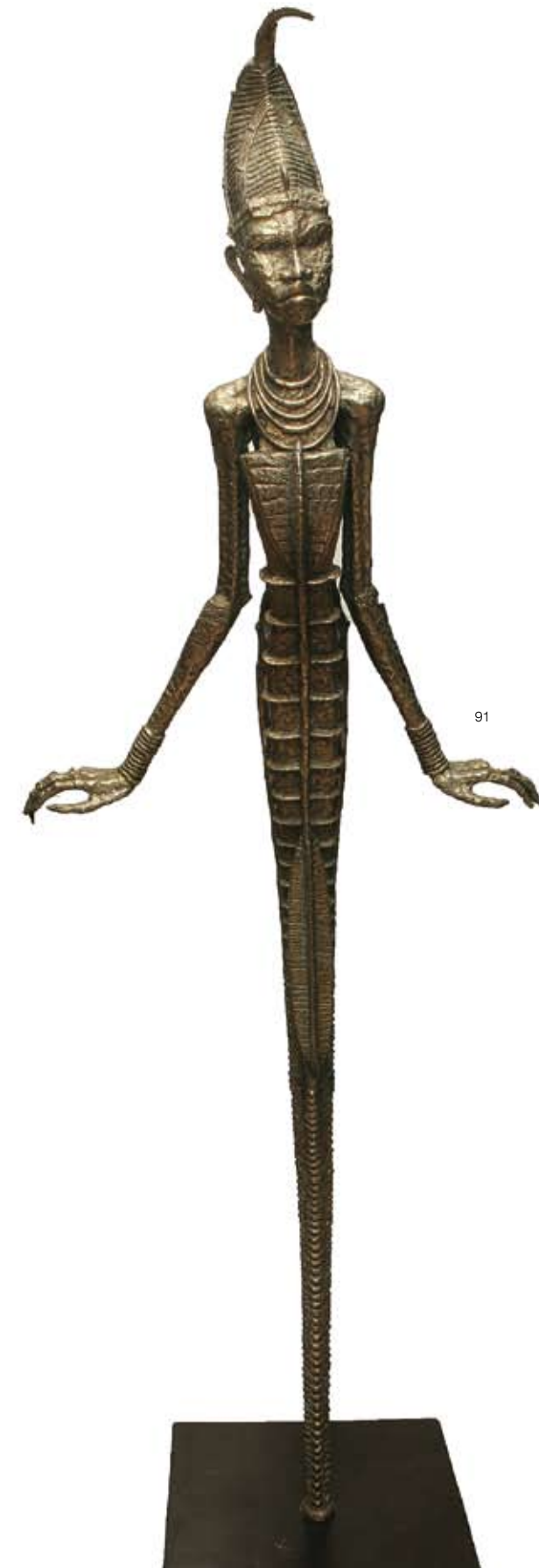
Signed and dated

₦ 20,000,000-25,000,000

(\$ 130,720-163,400)

Ben Enwonwu (1917-1994) redefined the status of the modern African artist in the post-Second World-War era, and thus became the role model for the independence generation of artists in Nigeria and the African diaspora. He served as the Federal Art Adviser during the colonial period, and used his influential position to seek for the recognition of African artists within the official art and cultural establishment. Enwonwu received many important art commissions, including Anyanwu (1955), the statue of Queen Elizabeth II (1957), and Sango (1964).

This bronze sculpture is a small-scale version of Enwonwu's Anyanwu (1955) mounted on the façade wall of the National Museum, Onikan. Although the artist made other smaller copies of the famed sculpture in the 1970s, this figure shown here was created around the time he worked on his original commission, and might have been cast from the model from which the larger sculpture was designed. The details are strikingly similar, except that the facial expression of this figure is much more animated than that of the National Museum sculpture. Notice for instance that the slightly raised left eyebrow and the prominent lips in this figure give her an expression of rage or anger, quite different from the more serene disposition of the Museum's version.-CO



92

BEN ENWONWU (1917-1994)

SENTINEL

1964

Wood

180 cm. (71 in.)

Signed and dated

₦ 5,000,000-6,000,000

(\$ 32,680-39,220)

Sentinel (1964), this life-sized figure carved in ebony, Enwonwu's favorite wood, depicts a man with his sole arm raised up high in some indeterminate gesture. The severe verticality of this figure, which signifies the state of stasis one might associate with a guard or sentinel, differs from the sinuous movement we see in most of Enwonwu's feminine ebony forms. Despite its highly stylised, almost abstract form, this sculpture is stylistically related to the better known Anyanwu; they share the same tapering, monolithic lower half. But also the almond-shaped and chevron patterns on Sentinel's lower section echo the rib-like form that begins from Anyanwu's mid section, becoming a progressively indistinct rough texture toward the base.-CO



92

93

AKINOLA LASEKAN (1916-1972)

PORTRAIT OF A MAN

1956

Oil on board

122 x 85.4 cm. (48 x 33½ in.)

Signed and dated (lower right)

₦ 3,500,000-4,000,000

(\$ 22,880-26,150)

A pioneer of modern Nigerian art, Akinola Lasekan (1916-1972) had his early art studies under Aina Onabou and later through correspondence art courses. In 1945 he briefly attended the Hammersmith School of Art, London and upon return to Nigeria established his own correspondence art courses for students around the country. Although known nationally for his political cartoon in Nnamdi Azikiwe's newspaper West African Pilot, Lasekan developed a well-received naturalist painting style for his portraits, genre subjects and historical themes.

In this 1956 portrait, Lasekan depicts an elderly man of high social standing, perhaps a Yoruba high chief. His gaze is fixed on the viewer, while he clutches his large Islamic prayer beads. Like most of Lasekan's pictures, the palette is restricted to a limited range of tertiary colours, and there is an emphasis on details of the man's elaborate, rich, traditional attire. The rigidity of the man's pose suggests that the painting might have been made from a photograph. Moreover, in spite of the awkward rendering of the man's figure and the perspectival space—and as is characteristic of Lasekan's painting—the image is surprisingly legible.-CO

93





94
CLARY NELSON COLE (1945-1990)

MOTHER AND CHILD
1989
Oil on board
122 x 85.4 cm. (38 x 19 in.)

Signed and dated (lower right)

₦ 1,500,000-1,800,000
(\$ 9,810-11,770)

Clary Nelson-Cole (1945-1990) was born in Waterloo, Sierra Leone, but spent most of his career in Nigeria and the United States. He trained at the Yaba College of Technology and at Ahmadu Bello University, Zaria where he graduated at the top of the painting class (1967). After further studies in painting and printmaking at the University of Illinois, Urbana-Champaign, he taught at University of Wisconsin, Green Bay (1973-83) and, in the last seven years of his life, at University of Benin. Nelson-Cole developed an attractive personal style in which the lyrical lines of French Art Nouveau combine with the brilliant, polychromatic palette of the 1960s Black Arts Movement's *Africobra* group.

Mother and Child (1989) shows an elegant black woman with a baby tied to her back with a gorgeous, bejewelled wrapper. Her statuesque profile form is enhanced by the planar folds of her clothing and the reduction of her lower extremities to a sweeping, monolithic stump. Despite the weight of the child on her back, the woman seems to float in this dreamy tropical landscape.-CO



95
FELIX OSIEMI (b. 1961)

MARKET SCENE
1990
Oil on canvas
61 x 90 cm. (24 x 35 in.)

Signed and dated (lower left)

₦ 500,000-600,000
(\$ 3,270-3,930)



96
JIMOH AKOLO (b. 1934)

THE CONSPIRACY
2000
Oil on canvas
61.5 x 91.5 cm. (24 x 36 in.)

Signed and dated (lower right)

₦ 550,000-600,000
(\$ 3,600-3,930)

97



97
JERRY BUHARI (b. 1959)
THE FALL
 1996
 Acrylic on canvas
 100 x 84 cm. (39½ x 33 in.)
 Signed and dated (lower left)
 ₦ 900,000-1,000,000
 (\$ 5,890-6,540)

98



98
EHI OBINYAN
MAROOD CLOWY
 1998
 Oil on canvas
 86.7 x 56.2 cm. (34¼ x 22½ in.)
 Signed and dated (lower left)
 ₦ 400,000-450,000
 (\$ 2,620-2,950)

99



99
TAYO ADENAIKE (b. 1954)
THE FISH THE WORLD COULD NOT DEVOUR
 2007
 Watercolour
 44.5 x 58.5 cm. (17.25 x 23½ in.)
 Signed and dated (lower right)
 ₦ 450,000-550,000
 (\$ 2,950-3,600)

100



100
KOFI AGORSOR (b. 1970)

AUCTION AND FASHION
2010
Oil on canvas
99 x 99 cm. (39 x 39 in.)

Signed and dated (lower right)

₦ 400,000-500,000
(\$ 2,620-3,270)

101



101
ABLADE GLOVER (b. 1934)

UNTITLED
2004
Oil on canvas
101.5 x 152.5 cm. (40 x 60 in.)

Signed and dated (lower right)

₦ 1,200,000-1,500,000
(\$ 7,850-9,810)

102



102
TAYO OLAYODE (b. 1970)
BLOWING IN THE WIND I & II (PAIR)
 2011
 Acrylic on canvas
 Each 50.2 x 70.5 cm. (19¾ x 27¾ in. each)
 Signed and dated (lower left)
 ₦ 200,000-250,000
 (\$ 1,310-1,640)

103



103
CHIDI KWUBIRI (b. 1966)
UNTITLED
 2009
 Oil and acrylic on paper
 99 x 79 cm. (39 x 31 in.)
 Signed and dated (lower right)
 ₦ 600,000-700,000
 (\$ 3,930-4,580)

104
CHIDI KWUBIRI (b. 1966)

TOWN CRIER
2011
Acrylic on canvas
130 x 250 cm. (51 x 98½ in.)

Signed and dated (lower right)

₦ 1,600,000-1,800,000
(\$ 10,460-11,770)

104



105



105
UCHAY JOEL CHIMA (b. 1971)

THE NEGOTIATORS
2011
Mixed media on canvas
152 x 183 cm. (60 X 72 in.)

Signed (lower right)

₦ 650,000-800,000
(\$ 4,350-5,230)

106
BEN OSAGHAE (b. 1962)

MEMORIES OF IKORODU
1996
Oil on canvas
92 x 127 cm. (36 x 50 in.)

Signed and dated (lower right)

₦ 700,000-800,000
(\$ 4,580-5,230)

106



107

107
VICTOR EHIHAMENOR (b. 1970)

QUEST FOR MEMORY
2011
Mixed media on canvas
101.6 x 180 cm. (40 x 71 in.)

Signed and dated (lower right)

₦ 700,000-800,000
(\$ 4,580-5,230)

TERMS & CONDITIONS

END OF SALE

Buying at Arthouse Contemporary

Conditions of Sale

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

Bidder Registration

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

Bidding

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

Absentee Bids

A registered prospective buyer that is unable to attend the auction can complete a written instruction in the form of an absentee bid. This would be a maximum amount the bidder is willing to declare as the hammer price. Arthouse Contemporary will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. If identical bids are made for the same lot, the first bid received by Arthouse 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 10% on the hammer price of the lot.

Tax

A value added tax of 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. 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”. Applicable payment details are available to the buyer on request.

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 and shipping 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.

Conditions of Sale

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

Preconditions

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

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

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

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

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

(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 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 catalogue is indicative only and taken around the time of catalogue publication with no predictions on future trends. The exchange rate taken is printed afresh in this section for each catalogue, and further rounded off for the purposes of readability and presentation.

(c) The exchange rate ranges of 150-153 Nigerian Naira to 1 US Dollar was taken in October, 2011. Present instability of the Nigerian Naira require us to a current exchange rate announced to all registered bidders on or immediately prior to the date of the sale, 21 Nov 2011.

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 and approved by the same. (c) Arthouse Contemporary has the right, at its complete discretion, to refuse admission to the premises or participation in any 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 10% of the hammer price. The VAT, subject to Nigerian law is 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 seven (7) calendar days from the date of sale, unless otherwise agreed upon.

14. Although Arthouse Contemporary shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

15. Unless otherwise agreed by Arthouse Contemporary in writing, the fact the buyer wishes to apply for an export license does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export license on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred

by the buyer in circumstances where an export license is required.

16. If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 12 above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):

- (a) to charge interest at such rate we shall reasonably decide;
- (b) to hold the defaulting buyer liable for the total amount due and to commence legal proceeding for its recovery together with interest, legal fees and cost to the fullest extent permitted under applicable law;
- (c) to cancel the sale
- (d) to resell the property publicly or privately on such terms as we shall think fit
- (e) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (f) to set off against any amounts which we may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (g) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (h) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (i) to take such other action as we deem necessary or appropriate.

If Arthouse Contemporary resells the property under paragraph (d) above the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If Arthouse Contemporary pays any amount to the seller under paragraph (e) above, the buyer acknowledges that Arthouse Contemporary shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

17. Where purchases are not collected within seven calendar days from the date of sale, whether or not payment has been made, Arthouse Contemporary shall be permitted to remove the property to, an insured and managed third party warehouse at the buyer's expense. Arthouse Contemporary is only liable to release the items after payment in full has been made of all the additional costs incurred, whether for removal, storage, handling, insurance and/or any other activity that warrants charges. This includes payment of all other amounts due to Arthouse Contemporary, in respect of the purchase price and any applicable taxes.

Limited Warranty

18. Arthouse Contemporary agrees to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 19 below. Apart from any of those circumstances, neither the seller nor Arthouse Contemporary, including any of its officers, employees or agents, are responsible for the correctness of any statement of any kind concerning any lot, whether written or oral. This includes any errors or omissions in description or for any faults or defects in any lot.

19. Subject to the terms and conditions of this paragraph Arthouse Contemporary warrants for a period of two years from the date of the sale that any property described in headings in UPPER CASE TYPE in this catalogue (as such description may be amended by any saleroom

notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property. Arthouse Contemporary only warrants lots in this catalogue with headings of UPPER CASE TYPE. Arthouse Contemporary's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot. Arthouse Contemporary is also neither responsible for omission or errors of such information below the heading. The warranty does not apply to any heading, which is stated to represent a qualified opinion (for example, in cases where the seller of a lot is the author of that lot). The warranty is subject to the following:

(a) It does not apply where the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions. (b) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Arthouse Contemporary. (c) The buyer's sole and exclusive remedy against Arthouse Contemporary and the seller is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Arthouse Contemporary nor the seller will be liable for any special, incidental or consequential damages, including,

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

Other Conditions

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

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



ABSENTEE BIDDING FORM

SALE NUMBER
LA 1102

SALE TITLE
MODERN AND
CONTEMPORARY ART

SALE DATE
21 NOV 2011

If you are unable to attend the auction and would like to put in a written bid or arrange for a telephone bid kindly fill out this form and send to us by the date requested. A guide explaining the term & conditions of this service is on the reverse.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to ARTHOUSE CONTEMPORARY LIMITED's other commitments at the time of the auction. ARTHOUSE CONTEMPORARY LIMITED therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we will contact new clients to request a bank reference.

Payments must be received from the registered bidder.

ARTHOUSE CONTEMPORARY LIMITED will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

FOR WRITTEN/FIXED BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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

FIRST NAME _____ LAST NAME _____

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

ADDRESS _____

POSTCODE _____

TELEPHONE (HOME) _____ (BUSINESS) _____

EMAIL _____ FAX _____

MOBILE NO _____ VAT NO. (IF APPLICABLE) _____

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

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

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED NO LATER THAN 5 PM ON SUNDAY, 8 MAY 2011.

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

PLEASE MAIL OR FAX TO:

Arthouse Contemporary Limited
Flat 3
36 Cameron Rd (Tel) +2341 774-0909
Ikoyi, Lagos (eFax) +44870 199-2487
Nigeria (Email) lagos@arthouse-ng.com

I agree to be bound by ARTHOUSE CONTEMPORARY LIMITED "Conditions of Sale" as published in the catalogue and on the website which govern all purchases at auction, and to pay the published Buyer's Premium on the hammer price plus any applicable taxes.

I consent to the use of this information and any other information obtained by ARTHOUSE CONTEMPORARY LIMITED in accordance with the Guide for Absentee Bidders and Conditions of Sale. If you would like further information on ARTHOUSE CONTEMPORARY LIMITED policies on personal data, or to make corrections to your information, please contact us on +2341 774-0909.

I am aware that all telephone bid lines may be recorded.

Signed _____ Dated _____

INVOICE IF YOU ARE SUCCESSFUL AND WOULD LIKE YOUR INVOICE SENT TO THE ABOVE EMAIL OR FAX, PLEASE TICK BOX . A COPY WILL FOLLOW BY POST.

SHIPPING IF YOU ARE SUCCESSFUL AND WOULD LIKE US TO CONTACT YOU REGARDING SHIPPING, PLEASE TICK HERE

If you are unable to attend 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. Whenever possible bids should be submitted at least seventy-two hours before the auction.

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

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

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Arthouse Contemporary's other commitments at the time of the auction; Arthouse Contemporary's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

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

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

All bids are subject to the conditions of business applicable to the sale, a copy of which is available from Arthouse Contemporary Limited's offices or by telephoning +2341 774-0909. Conditions of Sale particularly relevant to buyers are also set out in the sale catalogue.

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

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

In connection with the management and operation of our business and the marketing and supply of Arthouse Contemporary Limited's services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties. If clients provide Arthouse Contemporary Limited with information that is defined by law as "sensitive", they agree that Arthouse Contemporary Limited may use it for the above purposes. Arthouse Contemporary Limited will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on Arthouse Contemporary Limited's policies on personal data, or to make corrections to your information, please contact us on +2341 774-0909.

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

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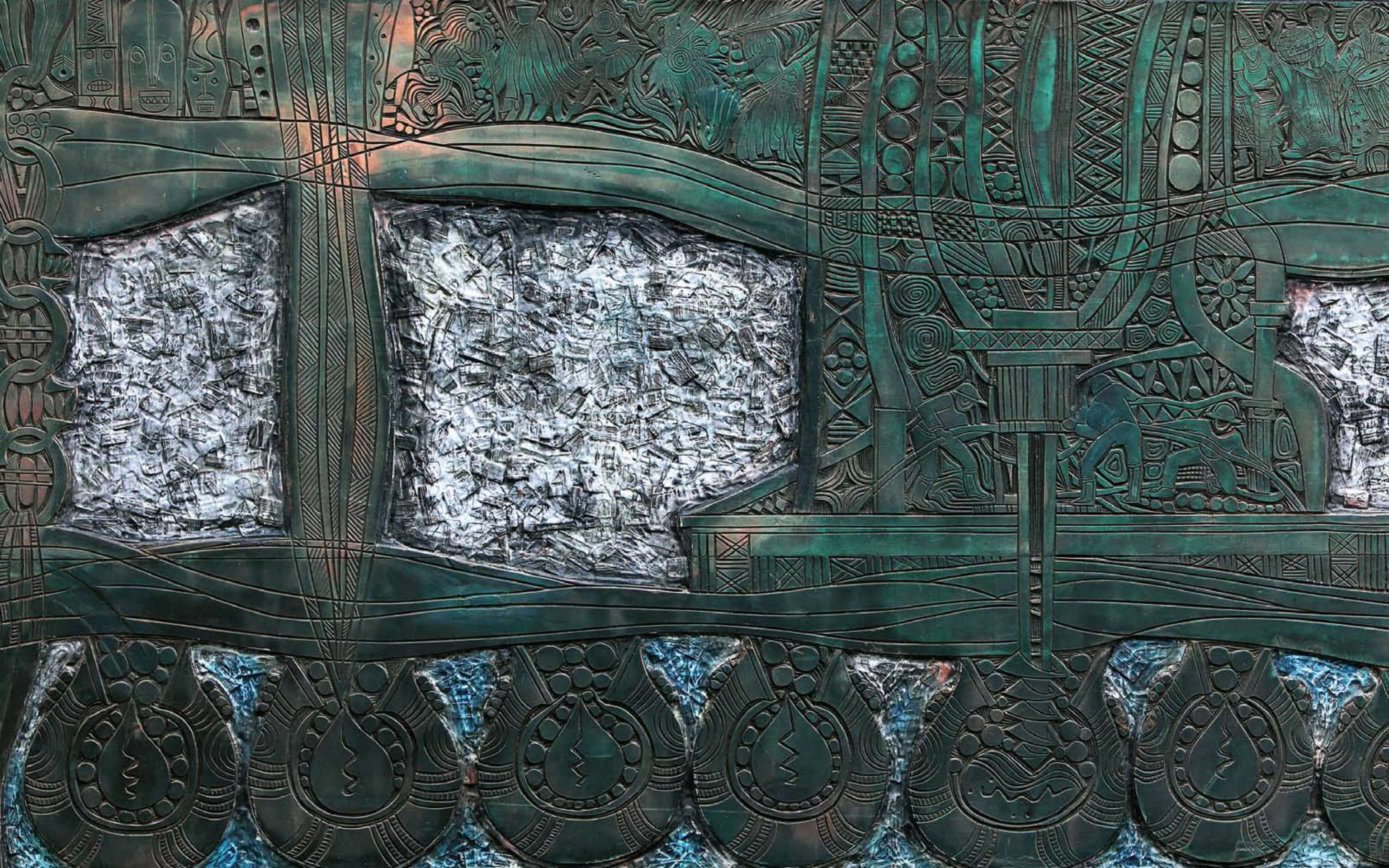
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